A Critical Study of Paintings in Healing Practices

(Art as Therapy with Special Reference to Thangka Paintings)

A Thesis Submitted for the Award of Ph.D. Degree

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Preface

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Invocation to Medicine Buddha and his disciple healers

Dun gyi namkhar sengtri
ped-dhei teng,
Sangyie mengyi lhama kudhog ngo,
Dag lo ded pei sonam shing ciok tu,
Se dang cepa nedhir sheksu sol

Oh Medicine Buddha Bedurya
and your disciples!
Please, visit here in the space in front of me
from your pure medicine Buddha land.

You, the divine form of an Aquamarine
blue colored Medicine Buddha Bedurya,
the supreme healer,

You are seated on a lotus
and moon cushion, and accompanied
by two bodhisattvas called
Dawatar-Nangjed and
Nyimatar-Nangjed,

Your four different groups of
disciples of medical systems,
protectors, lineage gurus,
surround you
like thousands of blossoming flowers.

Please remain in the merit of all beings
as long as my pure offering remains.

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Key to Transliteration

Vowels and Diphthongs

अ	a	उ	u	ए	e
आ	ā	ऊ	ū	ऐ	ai
इ	i	ऋ	ṛ	ओ	o
ई	ī	ॠ	ṝ	ऑ	ô
		ऌ	ḷ	औ	au

Consonants

Gutturals		Palatals		Cerebrals		Dentals	
क	ka	च	ca	ट	ṭa	त	ta
ख	kha	छ	cha	ठ	ṭha	थ	tha
ग	ga	ज	ja	ड	ḍa	द	da
घ	gha	झ	jha	ड़	ṛa	ध	dha
ङ	ṅa	ञ	ña	ढ	ḍha	न	na
				ढ़	ṛha		
				ण	ṇa		

Labials		Semivowels		Sibilants		Aspirate	
प	pa	य	ya	श	śa	ह	ha
फ	pha	र	ra	ष	ṣa		
ब	ba	ल	la	स	sa		
भ	bha	व	va				
म	ma						

Conjunct Characters

क्ष	kṣa	ज्ञ	jña	and others similarly

Anusvāra		Anunāsika		Visarga		Avagraha	
ं	ṃ	ँ	ṅ, ṁ	ः	ḥ	ऽ	’ (apostrophe)

Preface

Art as an exercise in general, holds immense transforming capacity that is felt as exhilarating and cosmic; illuminating other then the emotional release, often the divinity highlighted by the "aesthetic" viewpoint – "creativity" correspond to a healing activity. Art since antiquity had served therapeutic functions alongside other roles that imply it some purposiveness and the recent phenomena of art-therapy seeks to bind this dimension of creative engagements to a methodological framework. The research orientation here apart from tracing roots of healing principles in Indian philosophy, also considers the vitality of locating and consequently understanding various sources of influence associated within the origins of healing cultures and practices. The hypothesis presented here maps psychotherapeutic factors related to healing exercise of creative-expression. It attempts to relocate bases for art-therapy corresponding to elements and principles of Indian aesthetics so as to expand its scope of applicability, especially for phenomena pertaining to cultural specific defilements. In other words, this research attempts to reorient the philosophical outlook of art, when it is viewed as therapeutic, from Indian perspective, and from the contextual position of its aesthetic priorities. To contain itself to the specification of research problem, the analyses conducted here had to prioritize Indian tenets on psychology, specifically Buddhist psychology over other description, consequently it restricts itself into referring mostly to visual material belonging to Tibetan Buddhism, however, it does also subsequently critically reflect on other visual sources as extended depictions of key concepts of Indian aesthetics. To articulate fundamentals of healing therapy this study point out at common denominations of concepts, principle concerns, impersonal priorities amidst various schools of thought, which are accordingly traced amidst diverse healing imageries of "sacred arts" hailing from varied origins and amidst multitude of forms. One such denomination is the tendency for approaching with self-introspection into betterment, it reflects the temperament for fixing, repairing, curing and cultivation of a problem solving attitude. For this purpose, this study bases itself to reading visual imageries within their specific contexts and cultural implodes; it takes note of the usage of color attribution, association of certain forms and iconographic devises of graphical depiction of the healing elements and

therapeutic methods, such as the personification of universal principles of *dharma* as deities and Buddhas - that one encounters on its way to Liberation from *ignorance*.

The uplifting potential of both - art practice and art appreciation, provides an opportunity to approach and bring together societies and its members towards common interests and for solving social problems with creative measures. The current research hopes to be relevant for contribution in devising treatment approaches that engages with transforming defilements pertaining to cultural constructs of any society. The present research opens up with the hypothesis that 'Art as therapy' along with the support that this "approach" could gather from the very subjective "artistic impulse", may be found to be useful for healing the 'collective consciousness' of society, for which its archetype or *purusha* has to rewired and relocated into a Healing paradigm. In other words, the collective-consciousness requires shift from operating from fear dominated cosmology into the realm of Compassion and Loving-Kindness, the wisdom for which is reflected in the appearance and many form of Buddhist philosophy; and psychological reading of which is the prime bases for attempting this research. And as the saying goes – "the healer is to be healed as much it heals the sick"- the pure state of a particular *purusha* that is termed in Indian philosophy as "*ishwara*", attunes with the self or is "achieved" as and when the process of "self" healing completes - which occurs when all the multifarious projection of the self are also healed, that is to say, self-healing correspond with introspection and projection. In short, self introspection followed with an effort for "betterment" contributes to attitudinal shift in the collective-conscious in a long run.

According to Buddhism, the transformation of mind and body begins with the experience of *Sunyatā* - a pure potential of everything that ever was, is and ever will. The geo-sociological factors have provided distinct character to the changing phases of Buddhism, each in India and its neighboring places. Consequently, *Vajrayana* Buddhism has been often too easily dismissed as advocating psychosexual practices; however, recent scholarship highlights the serious nature of *Vajrayana* texts and its philosophical continuity with *Mahayana* doctrines. Moreover, by scholars a "compartmentalization" of Buddhism has

taken place, this has been argued by some findings upon the scholastic tendency to over emphasis upon literary sources over the neglect of archaeological sources - whether they are indicating at the contrary. Unlike earlier periods of Buddhism, in its *Vajrayana* phase, Buddhism negotiates with the findings of *Mahayana* Phase as well with the remaining schools indic-wisdom. Such rearticulating occurred within the framework of Buddhist percepts such as *anicca* (impermenance), dependent co-arising (*patticcasamuttpada*), *anatta* (changing self), *sunyata* (emptiness of phenomenon), and *sanatan-dharma* (Eternal Law of the Wheel of Time) along with pre-established *dhamma* principles from earlier times such as *Rit* (Vedic), *samsara*, *karma*, and other Samkhyan Yogic, and Upanishadic findings. Buddhist cooptation of certain aspects of such philosophical engagements testify presence of multifarious aspects to human-psyche, existence of subtle network of energy within and around the human body, layers of complexity in being "Human", planes of operation for consciousness, and realms of elemental-personas, authenticity of yogic methods, and transference and continuity of consciousness from one form to another beyond time and space. All these ideas contain tremendous energy for social upliftment once they prove helpful in cultivation of moral behaviour which is an essential prerequisite for individual transformation obtained through renewed perception of the self identification. To track and decode visual depictions of these principles can greatly help in knowing the specificities for healing transformation. On top of it, when such visuals come loaded with sacredity and are found in settings associated with the unknown "divine" qualities related with basic realities of men, the purpose of their existence attain more layers of curiosity. The "temple" whether it is assumed at some outside structure of mud and dirt or with the inner center-sanatorium - the body of man with transcendental qualities of immense bliss, in harmony and peace (*sat-ćitta-ānanda*) - becomes the "center" to the ambience necessary for contemplation on cosmic-principles of healing-nature.

Objectives

- To trace visual documentations of healing methods and practices, mainly in the form of Illustrations, Paintings and Murals.
- To trace and comparatively analyze various Indian texts on aesthetics and their usage for Spiritual and Emotional Healing
- To critically study Paintings and Murals (both temporary and permanent) as an aid for Emotional upliftment and Spiritual enlightenment.
- To study the 'Art of painting' as therapeutic arts and its relation with human psychology.
- To search for elements from 'Practicing Fine Arts' that could be utilized for conceiving and creating a healthy society.

Relevance

- This study is under taken to trace the examples from visual arts especially from the stream of painting which contains the healing potential imbued in them.
- It also considers understanding the common sources that originates healing practices by identifying "healing images" found amongst sacred arts. For this purpose, this study takes note of the usage of colors, forms and iconography for graphical depiction of the healing and therapeutic methods.
- The uplifting potential of art practice and appreciation provides an opportunity to bring together societies with its members towards adapting a creative approach in the shared common interest of solving social problems.
- The current research is aspired to be relevant for treating defilements in cultural constructs of any society; and this thesis scrutinizes the presupposing that 'Art as therapy' if channeled to the artistic-self, could be proven useful as a "creative – impulse" of healing the collective consciousnesses.

Methodology

> "If meaningful research is to be carried out in any discipline, a suitable strategy/methodology for acquiring new knowledge must be identified. This procedure should be thorough /rigorous, open / accessible, easy to understand/ transparent, and be useful in other contexts / transferable (in concept at least)" (Gray & Malins, 1993).

- This thesis engages with various critical texts viz., primary and secondary source materials belonging to different contextual histories and covers varied durations to their hay days of socio-cultural impact. The method adopted here for an orderly arrangement of thoughts requires a comparative and analytic approach of qualitative nature.

- Hence, the methodology adopted for the present research engages with intersubjectivity, phenomenology and soteriological observations; and most importantly, since it relies upon visual materials associated with spiritual practices the chosen 'Research Methodology' keeps a Generative, Analytic, and Reflective approach of Qualitative nature.

- The research procedure follows collection of data (visual, written, oral), selection made after general categorization followed with analysis & synthesis with context, function and thematic constraints. As often in post-modernism, the conclusions derived are open ended that inspires further reflection, revision and refinement; the current thesis keeps a critical approach in the study of selected sources.

Introduction

Introduction

The present research is undertaken to untangle the various aspects of healing practices that has been discovered by wisdom masters throughout the ages for the benefit of all humanity. The paintings and other modes of imageries that have survived or are preserved for our benefit, demonstrates various accomplishments, methods and modalities of several techniques of healing principles. Signifying human effort against adversity, these findings come across as indications of mental prowess and spirit of celebrating the struggles and challenges in human life; they demonstrate human valor over death and defeat, and consequently represent the epitome of human survival against all odds - natural and self made, during the long process of evolution of human mind and spirit.

Apart from serving as a document of encrypted information sacred visual imageries comprising paintings, murals, sculptures and architectural structures, particularly felicitate an easy reminder and pleasing convey of lessons of long and secure living. The "power of visuals" can achieve so due to their reliability upon timeless aesthetics and symbolic attribution borrowed from life events and nostalgic memories. The *sakti* or power of visual energy is thereby can be addressed as "*ćitta-sakhi*" (beloved of the consciousness) or as "*chitra-śakti*"- the *devi* (goddess/ queen mother/ source) of *kalā-akār* (art-form/artist). In other words, visual-energy can be assumed as the principle archetype of *aesthetics* (*saundarya*). *Kalākār,* a Hindi term for artist, is formed with conjoining the two terms *kal* (tomorrow) and *ākār* (shape), perhaps to indicate the sense that "an artist is the one who shapes what comes up next" - a creator of his future. The phonetic closeness between the terms *ćitta* and *ćitra* too suggest investigation if they share some common roots or other parlances. The Pali *sutta* converts into *sutra* in Sanskrit when it goes through the Panini's grammar rules, moreover, similar transformation of terms to their meaning over time often present diverse understanding, oftentimes, reflecting the contrasting views on realities of their times, scaled to priorities in context.

The concept which considers art-making as a therapeutic process had gripped the attention of artists worldwide who take a keen interest in its application on wider arena of fields and thereby, has been experimenting to conclude new factors that could enable its

scope and impact. Interestingly, it could be easily observed that as the philosophical depth to therapeutic dimension of creative engagements are increasing, its explanations appear to revert back to sources of religious origins for example, once the question pertaining ethics and moral dimensions to creative expression are taken into account, more and more exponents of art-therapy refer to practices related meditation and mental-transformation. Science of meditation operates on the premises that clarity can be sought through the realization of illusoriness and falsity of duality between subjective and objective components of existence appear in the moments of yoga (reunion) as insights (visions) pertaining to Mindfulness. Once the reunion (*yoga*) happens the non-duality (*advaita*) becomes apparent In other words, a holistic approach leads to a unified field of vision which brings potential for reconsiderations such as self-introspection, rearticulating challenges with renewed perception open for newer scopes for self-effort. In other words, a realm for self-healing reveals itself to a practitioner of meditation and practitioner of art alike. It becomes necessary to identify how meditation and practice of various art-forms converge and correspond to the vacuum, if any, in each domain. For this purpose, some of the key principles of Indian aesthetics are sought for illuminating lesser known aspects of art-ethical issues with art making, something which could be argued of given inadequate space in the discussions on the role of processes in art.

The present research is undertaken with such noble notion of seeking guidance for a synergetic coexistence of humans amidst other living things, and not as a dominant species of superior conscience. Once humanity is perceived through seeking lessons in eternal law pervading all life forms, and as a server of sustainability, a great scope for expanding the collective-consciousness emerges. The prime method for obtaining building blocks of a framework for identifying with the "healing-nature in man" is to identify the symbolic information and allegoric messages that are scattered over the places attributed with relevance by Spiritual systems throughout the globe. For a larger portion of history access to literacy remained at the periphery for the larger populace, in such a scenario, the visual material which such places inherit set reminders in key lessons beneficial for general masses, in aesthetic forms of encryptions. Visuals, having a language of itself, held open the chances for personal growth and liberation from shackles of time and mundane life, by keeping hidden, though in plain sight, within the contents of its thematic – an antidote to

sufferings of life propounded by wisdom masters with the exercise of their insight. One could lead into light from darkness once the depicted examples in creative arts are illumined to its conscience. This research anchor to the quality of timeless abstraction intrinsic to visual arts, moreover, the vastness of philosophical pool of Indian theology not just avail a opportunity for critical assessment of Indian forms but the feasibility of easy access to some of the prominent art-samples which are well preserved by the museums and religious houses makes the research work an awe inspiring life long memory.

The present study operates from the promising premises that within the stream of *visuality* - scattered amidst its content, underlying themes and beneath the layers of multiple meanings; its visual narrative implies a value structure of propagating a schema, a kind of cultural programming over the collective-conscience, holding somewhere within itself the principles of "healing potential" of the creative-self, waiting to be located and rescued by the artistic aspect of one-self. The tremendous energy of creative potential abiding self is quite often than not, felt during art-practice and reported by many artists in trances of their subjective art-experience, as some abstract imbuing us, found beyond the conscious layers of subjectivity; thereby, another objective of present study is to trace out the evidence for such artistic belief which propounds that practice of arts is a therapeutic activity which brings healing, mapped out in the visual cosmology of forms, lines, tones and surfaces. Following a research format which unravels layers of empirical and philosophical underpinning related to the therapeutics of creative expression, and immersed within the history and theory of Indian aesthetics, each subsequent chapter account to structure the bases on which healing capacity of aesthetic engagements could be understood for smooth access in creative expression and as healing performative of daily life.

In the Chapter- 1 **"*Mind and Transpersonal Psychology*"** and within its subchapters - "*Distinct approaches to psychology*"; "*Transpersonal Psychology: The link between the east and west*"; the many aspects of mind as self, identity, store house of memories and sense impressions, a reservoir of past actions and so on and so forth are thoroughly discussed in first chapter. It clearly marks the distinction between the evolutionary stages in

consciousness studies in Indian diasporas from an individual mind-self in fluxes or *anātma* to critically engaging with the "collective-mind" or the cosmic *purusha – dharma- ātmā* and its structure, functionality and the eternal law or *dharma* to which it mandatorily abides. Thereby, the chapter briefly discusses the "art of psychology" and its convergence with transpersonal art history and the recurring need for some spiritual emergence for both art and artist alike.

In Chapter- 2 **"*Art Therapy: The Philosophical foundation for Healing through Creativity*"** and its subchapters **–** **"***Music Therapy: Healing through sounds*", "*Dance Therapy: Healing through movement*", and "*Painting Therapy: Healing through colors and drawing*", a comprehensive understanding of history, origins and evolution of the concept of art as therapy has been obtained. The practice of fine arts has been noted to play an important role for the release of subconscious observations and impressions. Therefore, any framework that could aid the channeling of stuck emotions, memories and non-vocal expression could prove a boon to an ailing person seeking an outburst or release from the past or the prison of mind and dependence. Consequently, art as a modality for therapeutic practice can seek some inputs from the traditions of the east, in particular from India where immense literature is available on matters pertaining to mind and human emotions like suffering and love. With the advent of gestalt psychology the idea of "unified whole" opened the doors for a holistic approach admitting distinct fields of knowledge to interact and mingle, while Jungian model of depth psychology further inspired and encouraged a branch of western psychology to adept a transpersonal approach that seeks to look at east with reverence and its "mysterious" or sometimes allegorical and often symbolic references with a scientific scrutiny.

Eastern healing practices suggest control over mind and impulses, through the practice of "focus" in order to unravel blocks on the way to higher/deeper/expanded consciousness. Apart from this the elaborate discussions on mind as a multifold and interlinked organism of consciousness inspires a holistic approach for its consideration as a psychic-system of infinite potential. In addition to this purpose, the Eastern religions (read schools of thoughts) heavily relies upon images or objects assigned with the purpose of veneration as a method of initiation to the spiritual path leading up to the realm of Wisdom and Compassion - the

ultimate humanitarian objective for a synergetic coexistence. Both, the Scroll paintings at Himalayan monasteries and the temple sculptures symbolize many aspects of the awakened "higher self" after illumination or "true-self-realization". The concept of "spiritual emergence" is a great contribution of Transpersonal psychology that opens up the world of western psychology and neurosciences to the immense eastern contributions, to the science of the mind and its structure, framework and functionality. In fact, not just India but the whole of east unanimously expounds that "mind can make one sick or heal, what we think we become". An entire lineage of Buddhas or the "Mindfull one's" spanning across centuries is a testimony to the value it assigns to the mind and its "creative ability" or the energy to generate, operate and destroy.

The subheading "Music Therapy: Healing modalities through sounds" consider in its discussion the entire spectrum from Schumann resonance to ancient practices like *mantra* chanting and *bija* (seed-syllable) contemplations and associated rituals. It looks into a possibility of analyzing Indian classical music and its convergence with western models of music therapy. It proposes the Indian frameworks for music therapy like "*raag-chikitsa*" and "*nadalaya-yoga*" with reference to a modern and evolving science of yoga-therapy and critically engages with the *raga-mala* paintings that visually illustrate and at the same time document the emotions and mental-landscapes associated with Indian *ragas*. Likewise, under the section of "*Dance Therapy: Healing through movement*" apart from introducing briefly to western conception of this particular healing modality, it further traces parallels of Dance and movement based therapeutic inputs that are found scattered in the domain of Indian dance traditions particularly Odissi dance form. It critically engages with the body of the performer as an embodiment and as medium and cause of experience, the Indian concept of *nritya-yoga* relates the pauses between the movement as dance postures resembling *yoga-asanas*, which are known for balancing the mind and attuning the psychic-energy with transcendental experience. In the section "*Painting Therapy: Healing through colors and drawing*" beginning with an analyses of art practice of painting, coloring and drawing as a therapeutic exercise, it further dwells into color psychology and *Arnheim's* discussion on "art of psychology" to locate the Transpersonal dimension of art of painting and art appreciation, highlighting its subconscious activity and creative expression, often of the inarticulate

emotions and *gestaltian* observations. The Indian approach to this domain of study is elaborated in later Chapter 4 and Chapter 5 where art as a utility for preserving, conveying and encrypting the Indian wisdom of self-transformation through healing practices, is comprehensively explained. It also brings in question the purpose and role of decorative-arts as a medium for social pedagogy. It further opens up the debate on Public, community and sacred arts.

Esoteric Buddhist recalls the great Buddha for commanding his followers to create beautiful sand *mandalas,* eventually to be destroyed demonstrating them the universal and eternal principle of life - the *dharma* of *anicca* (impermanence) as well as simultaneously reflecting upon the dual principles of existence - creativity and the destruction (yin-yang). Indeed, it is by becoming aware with the forces that are either harmful or conducive to one's goals and aspiration that decides the flow of success in one's creative pursuit of life and aims. The potential of man and its highest capacity needs environment conducive to its full fruitation. Such an environment is designed by one's own actions both physical and spiritual. Art as Therapy is one stream of human enquiry that has brought forward man's creative energy to heal its own shadow through free expression and rejoicing in the power of acceptance and exchange to the forefront of health discussions. Second chapter looks at this therapeutic potential imbued within creative pursuits and aesthetic encounters within the broader framework of art history and in an impactful role of "culture influencer". The healing framework for the upliftment of mankind is thoroughly enmeshed within the *dharmic* fabric of Indian wisdom. Various myths, stories and visual narrative contain and showcase these transforming visions as aesthetic tools to decode the divine truth of self care and help. The rich heritage of sculptures, paintings and architecture are loaded with codified prescription for a harmonious existence in sync with natural forces and guides of an enlightening future. Art as healing energy and divine blessing is deeply ingrained in surface of Indian ideals of creative energy- which is nothing but the beauty itself and this is nothing but the Truth. An idea that enshrines within the heart of the very Indian universe, itself - residing at the center or "the core" and described as "*satyam-shivam-sundaram*" by *agamas* and later acknowledged by both its parallel and offshoot traditions. The *mandala* and *deity-thangkas* that illustrate the *bodhisattva* ideals of *mahayana* tradition and the archetype personalities it

personifies, provides ample material to engage with as healing references for key aspects of mental-universe and functional mechanism of creative energy. Medicinal Buddha- as a healing aspect of primordial Buddha-nature and adjoining visualization rituals and practices associated with him presents with immense potential for artistic therapy to *samsaric* defilements.

In psychology now, the use of artistic methods to treat psychological disorders and to enhance mental health is known as Art therapy. It is based on the belief that the creative process involved in artistic self expression helps people to resolve conflicts and problems, develop interpersonal skills, manage behavior, reduce stress, increase self esteem and self awareness, and to achieve insights. In simple terms it is the use of art for therapeutic purpose. Art Therapy integrates psychotherapeutic techniques with creative process to improve mental health and well being. It taps into the possibilities of the impacts of the recreational activities, the elemental principles of creating a painting and its association with the subconscious as an area of empirical study with utilitarian purposes for creative pedagogy, for soothing mental disorders like PTSD, Autism etc. and to benefit overall collective health of a society. The growing expansion of meaning of art is slowly incorporating almost every activity of daily life and each activity in a manner that brings a sense of achievement or some kind of psychological benefit, is indeed therapeutic. As practicing any art form helps cultivate a sense of harmony, eases self realization and provides overall enhancement of a person in general. Therefore, this chapter objectively seeks placement of aspects of Indian Art Therapy in the already prevalent healing modalities associated with free creative expression. It attempts so by a comprehensive study of subjects of Indian visual arts that includes paintings, sculptures and architecture particularly belonging to *dharmic* traditions, specifically focusing on Tibetan *thangka* and *mandala* illustrations which is briefly mentioned here but elaborated in the later chapters. Likewise, in the domain of music therapy this chapter traces valuable insights and inputs from *rag-mala* paintings, sound therapy from *mantra-jap* and *sutta* chanting etc., and *bija-mantra* (seed syllable) practices etc. with respect to the established discourse on Music therapy model of the west. Similarly, the western dance-movement therapy models are critically analyzed with reference to Indian approach to dancing, particularly Odissi dance is referred to in the light of *chakra* attunement and synergetic-yoga.

An overall estimation of Indian art therapy is located and a framework is attempted upon a theoretical base rooted in Indian *shastras* and relevant manuscripts on concerned subject of enquiry.

In Chapter- 3 **"*Restoring Balance: Healing Art &Bhaisajyaguru (Medicine Buddha)*"** English translation of Tibetan text "*Four Root Tantra (rGyud-bzhi) of Tibetan medicine (gSo-ba Rig-pa)*" is engaged with reference to "*Medical Thangka Paintings*" with the objective of tracing documentation of healing methods, materials and practices in Tibetan paintings. History is witness to the many exchanges between Tibetan wisdom and Indian philosophies, each paying gratification to the other; the medicine of Tibet is no exception to this rule. Consequently both *Ayurveda* and *Sowa-rigpa* have enhanced the understanding of the subject of medicine and science of *Chakras* (Energy centers in the body).

The science of long living or Ayurveda is a rich source of information about various facets of illness and health. This field of knowledge in itself reflects man's longing for cure and his effort to the zeal of life. An organized and structured framework that Ayurveda does presents and passes on to the future healing practitioners, prove men's compassion for the fellow living beings and his innate capacity to act with a firm willpower to change its circumstances. Ayurveda had collected and added up on many remedies for various illnesses that man has learnt over the ages, and further inspired a chain of upholding in the similar direction when later Buddhist and Jain monasteries engaged themselves with providing medical aid to the sick as part of their moral obligation, often considering it to be a support in their spiritual pursuits.

During the formation of singular Tibet Empire Indian knowledge systems had contributed to a great degree. The physiological and mental health sciences alongside the *dhamma* and politics got translated into Tibetan texts as a guide to new age of their civilization. A study of Tibetan medical paintings done during 15th century as illustration to the Blue Beryl Treatise that borrowed from Both Indian and Chinese sources is taken up as a reference during the present research. The Tibetan-Ayurvedic model of dis-ease sees bodies as often expressing our inner or subconscious psychological states. The Tibetan Medical tradition recognizes that the physical world, including our body, is largely a product of our individual perception, and that "*it is the mind that directs us towards sickness or health*". In

the aetiology (study of causes of disease) of Tibetan Medicine, health is defined through three sections of - principle energies, bodily constituents and the waste products. There are three principal energies, seven bodily constituents and three waste products. In the Tibetan medical texts the main long term cause of illness and suffering is *ma-rig-pa*, or *ignorance*. This ignorance generates in turn three poisons- desire, anger and closed-mindedness. The Tibetan tradition distinguishes between two kinds of ignorance: innate ignorance and cultural ignorance. Innate ignorance is the basis of *Samsara*, and the defining characteristic of ordinary beings. The second kind of ignorance is culturally conditioned. It comes about as desires and aversions, become institutionalized in a culture, and thus codified into value systems. In other words, cultural ignorance is developed and preserved in traditions. It pervades every custom, opinion, set of values, and body of knowledge.

The key concepts of *samkhya* when adapted into yoga system as methods, and further yoga incorporated and extended into Ayurveda which supplied medical aid and insights on psycho-somatic health and more healing measures extended from finding remedies to sickness to incorporating herbal sciences collected from wandering shamans and elders, enriching the ayurveda – a system of Indian medicine, and later informing the Tibetan *sowa-rig-pa*. In this chapter Tibetan Healing wisdom is critically analyzed with reference to medical *thangka* illustrations and depictions of human anatomy, subtle psychic channels and psychic-centers or *chakras* as they are popularly known, apart from illustrated manuals of the medical knowledge- aetiology, diagnosis etc. These visual charts operates both as science diagrams of Tibetan medicine and creative presentations of a difficult and humungous wisdom that comes across as accessible information to both learned masters of the arts of healing and common lay seekers with curiosity for human body and mind. These visual aids and inspires the memorizing of often difficult concepts and practical experiences felicitating an easy recall, overcoming prevalent illiteracy of the times, in fact, across time and languages since visual language, iconography and symbolism maintains the sanctity of the philosophical content and sacred status to its evaluation. It thereby imparts *dharma*-wisdom over the masses allowing them get in charge of their physical, mental and moral health alongside their social roles and position as its health ambassadors and spreading awareness of approach and locating appropriate guides for help in crisis, rather than remaining in a usual

surrender to the forces of darkness and superstition. In fact all of the Buddhist art can be said to contain this intention of educating and inspiring the masses to come to the fold of *dhamma* i.e. the light of wisdom and compassion and thereby live a life with a better self control and social responsibility. And medical thangkas paintings are no exception to the continuing tradition of awakening within Buddhist art and theology. Today Western psychology too is also looking for answers to some of unresolved issues relating to mental health through the holistic approach of Eastern wisdom rather a reductionist diagnostic way of the West.

In Chapter- 4 ***"Sacred Maṇdalas: Visualizing the Formless"*** through the analytical analyses of the concept such as "*Visualization and Perception*" as tools of enquiry for, "*Sand Mandalas, Thangkas and Architecture*" a thematic has been built to critically engage with the arena of Indian aesthetics and its dominant proposals. This chapter studies and describes the depiction and illustration of Buddhist ideals of the absolute truth and their discourse on ultimate reality. It also seek to refer to Indian principles of aesthetics like the concept of *rasadhwani*; *Vak* from *Trika-Shaivism* and concept of *Apoha*- Buddhist theory of meaning to explain the non-dualistic approach (*advait*) of Indian philosophy as discussed in earlier chapters. This non-dualistic approach of Indian philosophy is also depicted through Art in the form of *mandala* Moreover, *mandala* visualization facilitates the Meditation practice in Indian spirituality

Indian approach to the questions of existential, spiritual and sensual are filled with emphasis on envisioning synergetic co-existence in tune with a broader spectrum that envisages sustainability through universal principles and elementals of life. Buddhism expounds *sama-ditthi* (right view) in its Eight-fold path of Four-Noble Truths on *samsara* and the Law of *karma*; negotiating such Buddhist parameters alongside dominant visionaries on perception brings a comprehensive enlightenment to the process of creative imagination and visualization with a cause conducive to a collective healing of human psyche and its individual units; well propounded in the Esoteric branch of Buddhism that propose numerous techniques and methods for putting in utilitarian terms, many core concepts produced during various phases of Buddhist theorization. Putting in key observations and conceptual

denominations from various Indic schools, Buddhist scholars prepared a framework for the functioning of the Mind and an apparatus to negotiate with it for establishing control and navigation through its structural principles in order to achieve maximum benefit for an ailing society with *samsaric* ignorance, mental defilements and *karmic* debt. These findings have been put within the fold of cultural makeup through festivals, celebrations and discipline of daily life.

Buddhist cosmology presents diagram of mental universe as circular figures comprising structural elements of the "collective mind" operating as cycles of recurring themes, events, occasions and people in daily occurrences. Particularly, the *mandala* diagrams originating from Esoteric vehicle of Buddhism (*vajrayana*) has its roots in spirituality that is, in the study of ontological reality. *Mandalas* has its link with emerging stream of "transpersonal art" too, which is rooted further to Transpersonal psychology - a sub-field or "school" of psychology that integrates the spiritual and transcendental aspects of human experience within the framework of modern psychology. Transpersonal approach to arts encourages focus over creative expression as a reflection of subconscious mental phenomenon and thereby, invites further assessment in creative ways to engage with its artistic negotiations. This discipline of Transpersonal-psychology attempts to describe and integrate spiritual experience to modern psychological theory thereby formulating new theory to encompass such experience. *Joan Kellogg* too had observed the recurring correlation between the images, pattern and shapes of the *mandala* that people draw, with the personalities of those that drew (artists), and Jungian analysis of *mandala* pattern and their influence over his devising of depth-psychology is very well known in the circles of therapists today.

Vajrayanists considers *Nibbana* or Salvation, as an imminent goal to be achieved in present and immediate existence. However, the rituals of *Vajrayana,* involves practices, which appear at first, in contradiction to the ways of early Buddhism, but these practices are symbolic in nature and their significance can only be truly grasped by - first decoding their complex rituals and later identifying the findings to scientific scrutiny. In *Vajrayana* practice, *Sunyata* - the Absolute Truth (*Vajra*) is "the absence of subjectivity and objectivity"; it is resulted by Wisdom (*Prajna*); and *Karuna* (compassion) - the two elements in unison emanate *Boddhichitta* -an extremely blissful state of mind. These two, *Prajna* and *Karuna*

(Compassion) adds up into the "The Answer of Wisdom" (*pragyopaya*) – the solution from *dukkha* (limitaions) of *samsara* that comes across as the experience of suffering, while the remedy, as said above - comes by as an experience of bliss (*ananda*) of pure consciousness (*satchit*). *Sat-chit-ananda* is understood within the fold of personification method of enquiry into the reality of the psychic-universe via picturing them as female and male principles situated between their auric-field depicted as "cosmographic-diagrams of mandala symbolism" - *brahmanda*.

Moreover, the iconographic depictions of these two archetype principles of elementary fundamentals are known as *Yuganadha* (*yab-yum*) deities. In other words, the order to realize the unity of all existence follows Compassion (*Karuna*) as the means (*Upaya*) to attain wisdom (*Prajna*) into the Absolute Truth of "*Essencelessness* of *phenomena* and *noumena*" (*dharma-shunyata*) and that, this truth is indestructible (*Vajrasattva*) and thus, shines like a Diamond, is what is concluded by the *Vajrayanists*. This union of *Prajna* and *Upaya* and its field of *auric-projection* as *cosmographs* of *Buddha-nature mandala* are inspired by the body, speech and mind of all Buddhas, in other words *Buddha-dhatu mandala* and related thangkas also details *pragyopaya*, expounding its achievement through the method of imbuing Buddha-nature through purification practices at the level each at Body, Speech, and Mind. In Tibet, Buddhist's interaction with earlier tradition of Bon religion has also informed *Vajrayana* Buddhism and Tibet's medicinal sciences reflects some geography specific and cultural peculiarities.

According to Tibetan tradition, the Great Buddha emanating as the 'Master of Remedies', established the basis of Tibetan medicine in the *Four Root Tantras*. A commentary to this so called the Blue Beryl is written by Gyamtso in 17th century. He later illustrated these as paintings, offering an insight into Buddhist approach to health and healing. Majority of these paintings by Gyamtso was kept at Lhasa and were destroyed during Chinese occupation of Tibet in 1959. Two later editions completed in 1923 have however survived and a modern edition is painted by Nepalese artist Romeo Shrestha. There are also fresh paintings currently done by Tibetan refugees settled in India at Dharamshala, Kangra valley of Himachal Pradesh, precisely at the Tibetan Medicine and Astrology Institute, and Tibetan Library and Work Archives. Here illustrative and translation work of

Tibetan text is in full swing under the enthusiasm of Tibetan, Indian and foreign researchers and artists.

Chapter 5 **"*Technical Route to Healing: Ritual activity (kriyā) and Ritual pauses (mudra)*"** critically examines the "*Iconography, Methods and Material of Tibetan Scroll Paintings*" in order to reflect upon the "*Meaning and Symbolism in Religious Art with respect to Buddhism*" within the premises of healing modalities that it has encrypted and preserved over the ages while being well maintained and preserved under various Orders of Lamaist traditions of Tibet and adjoining Himalayan vicinities. Religious arts of Buddhist lineage, including both the painting and sculpture of Deities, along with the ritual objects associated with them has for long provided an important reminder of Hope and possibility for a better and possible "future-self" comprising a "Mindful future-society". Likewise, art from India and Tibet has always kept this goal of reminding us of a "higher reality", including of our own total potential as well our collective best; and the paintings from *Buddhist Medical Tantra* are no exception to such indications. They explore the mind's role in creating both illness and health, where health is generally perceived as a heightened state of vitality and creativity, transcending individual Ego into Peace and Joy. Since one's own state of consciousness is the most important element of the healing process, these *Medical-Tantra* paintings helps invoking a healing response from within. Monasteries thus are not just a site where paintings on scroll and on wall are made for mere decoration but these in addition to temporal *sand-mandala* are all made for facilitating spiritual progression and to ease harmonious cohabiting. In fact Monasteries in themselves exist as a sacred space that reminds and recalls at every step, literally, the footsteps of past and future Buddhas.

In Himalayan monasteries painting are both produced and ritually exhibited and thus, any wanderer to these sacred sites turns out as a viewer and art appreciator of these exhibitions of paintings. They not only get a chance to contemplate on these timeless images but to a spiritual encounter with transcendence itself. These visual treats lets them a glimpse into the peak of human potential- to both its creative imagination and unwavering practice. These paintings of various emanations of Buddha, *bodhisattva* and great teachers present a scope for human caliber, a share of its compassion and a hint to its unconditional loving-

kindness. And when the energy of these images is made accessible through an illumination of the wisdom that they illustrate, an exponential experiential shift in their individual consciousness occurs.

The monastery aesthetics and the artistic methods it adopts, their sacred ritual mediums and ceremonies, festivities and celebrations facilitates not just proper appreciation and understanding of these paintings, but at the same allow the artistic mediums, especially through scroll-paintings preservation of the core teachings of the respective schools that anchor and reflect over certain message of Buddha. And their humanitarian effort of spiritual nature thus is transcribed by creative methods of expressive illustrative depictions and codified symbolism of timeless truths that runs across regions and boundaries, cultures and traditions or any other peripheries. It is noteworthy here to appreciate that use of visual language for timeless teachings of Buddha is a conscious technique to prevent them from corruptions of time, place and language. In other words, use of visual arts and other artistic medium, since they involve emotions and feeling requires the sense of a unified whole for any sensible comprehension, in simple terms, to take meaning out of any visual narrative literally, the whole picture is to be viewed, thus messages when are encrypted in images prevents loss of meaning since when a written text is complimented with its symbolic depictions or attributed allegories, that ensures prevention from any rotting of its suggestive message from the factors of change of times and limitations of linguistics.

Thangka's that is, the Silk scroll paintings of Various Buddhist Deities and Lamas have lately acquired a new subject matter through illustrating the teachings of Medicinal Buddha of The Four Root Tantra (*rGyud-bzhi*). These paintings reveal a vast variety of diseases that human beings are subject to, as well as the intricacies of an ancient and profound system of healing that Buddhist scholarship greatly contributed to. They also depict in detail the diagnostic and therapeutic procedures of Tibetan medicine, including dietary modification, yogic exercises; meditation methods while conveying message about dis-ease, heal-th and healing. However, beyond the illustrative medical drawings, these *thangka's* (scroll paintings) have for long been presenting various complex philosophies and meditational wisdom through pictorial representation to make available the experiential

essence of the teachings, concurrently offering an aid for fulfilling the purpose and objective of these teachings.

In Chapter- 6, **"*Holistic Healing and Social Paradigm*"** the concept of holistic approach for articulating the paradigm shifts of socio-cultural parameters is analytically engaged with, through a comparative discussion on both "*Art of Healing and Art as Healing*", tracing their parallels and points of convergence. Thereby, "*Contribution and Future of Healing Arts*" is evaluated within the framework of "*Curing the Social Organism*". The core objective is to identify lessons and lapses from the long traditions of healing that had existed and had molded the cultural meanings of *dharmic* nature which supports harmony, synergy, synchronicity and synaesthesia of ideas, methods, approaches, purpose and value. It further dwells with new emerging notions on global scale that envisages a new world order of prosperity, peace and democratization of resources, education, health and opportunity. With new developments in the academic priorities, administrative principles, ethics and morality, and holistic attitude of a unified heterogeneity that generated scope for a fresh vision for humanity pushing forward ripening of new research fields through intermixing and fusion of diverse variety of empirical human achievements such as Traspersonal psychology and many other transnational scholarships. Transpersonal approach through a negotiation on common ground between East and West brings back the onus of human errors, mistakes and faulty action back to men. It addresses the need for coming together and reversing the damage that divisive and separation consciousness caused upon sustainability and cohabitation. The expansion of human imagination and a widening of its scope of positive impact increases multifold with an emergence of a unity consciousness that is reflected through a common consensus that humanity is now undertaking by looking for missing pieces to the purpose of collective transcendence for the spirit of humanity.

This chapter envisions society as a single composite living unit or organism and the framework for understanding human society as one unified whole with diverse components and functional units serving necessary actions for its eventual growth and positive progress; in other words, it takes on the model of *cosmic-purusha* offered by Indic wisdom. The *lok-*

purusha or the cosmic-mind is understood as comprising structural elemental archetypes - A purest potential of them as absolute principles- unwavering and uncorrupted. These are illustrated via. *cosmo-graphics* - *mandala* projections of core concepts, and personified *cosmic-principles* into male and female deities that interact like human couple in its natural worldly affairs of the phenomenal outer reality. This way an intimate relationship with an inspiration for imbibing them in daily life is established through various spiritual traditions of varying priorities. Some traditions developed the ideas of Compassion as the supreme principle for human cohabiting, others focused on some other emanation of Buddha-nature as archetype healer or pure wisdom etc. Taking cues from the visualization meditational and contemplation techniques suggested and recommended for individual beings, if a personified social-organism contemplates on them to achieve thus, the "purified form" of its each aspect - one after another. The heaven for Medicinal Buddha becomes thus the reference and blue-print for a heaven incarnation on earth. The realm of Medicinal Buddha of Healing energy has its habitat composed of healing properties, an existence in perfect balance that surpasses poison of excesses with sacrificing the cravings and sharing the favorite. Thus it embraces admiration and accepts the undesired. The medicinal Buddha becomes a prototype for such a personified social-organism with each limb working for the fulfillment of the entire whole in order to achieve the goal of liberation with the light of many Buddhas and thereby transforming itself into an emanation of supreme Buddha-nature acquiring a Buddha body, speech and mind. This light body of Buddha is a Healing organism, a society that illuminates itself with Loving-Kindness, Mindfullness and *Maitri* (Sharing of Merits). In other words, instead of dependence on a healing delight it prepares itself to generate a healing potential that becomes a beacon of Hope and Enlightenment for the spirit of humanity.

As it has been discussed in other chapters, the *dharmic* principle of Buddha-nature is the realization of *Essencelessness* itself, in knowing the fact that all phenomenal existence has no meaning of its own, and that it is us which discriminate through our Emotion, Will and Volition. This supreme nature of existence is pure consciousness (chit) of Truth substance (sat) identified with Bliss of Pure Joy (ananda) called by non-dual branch of Vedanta school of thought (*advait-vedanta*) as Brahman a synonym of Buddha-Nature,

though articulated by a variable system of enquiry into the nature of all things real. It's an indestructible Absolute Truth for *Vajrayanists* identical with *vajraghanta* or *vajrasattva*- the thunderbolt of elemental truth that shines like a diamond. Tantric calls it the primordial beginning and end of all phenomena - the primordial spirit, which as per *Samkhya* divides itself into *purush-prakriti* to initiate a cosmic-play of time and space of the perceptible phenomena; and also discussed through Radha-Krishna Love stories, as in *Gita-Govinda* etc. Once this realization makes its way to the common consensus of reasonable figures, the society shall witness a paradigm shift of significant consequences. With the observance of Five Percepts, identification with The Four-fold Truth and practice of Noble Eight-Fold Path to *pragya, shila, Samadhi* the three poisons of mind preoccupied with *samsaric* ignorance- *lobha, dosha, moha* gets neutralized and the elevation through Four Jhana Realms are crossed with the ease of Mindfullness and Loving-Kindness towards the ultimate Liberation in *Nibbana* - the state of non-possession and no inhibitions. This chapter maps out a platform for articulating a method of "collective visualization" for the personified social-organism of the Healer Emanation of Buddha-nature as a healing exercise conducive to the benefit of all mankind.

The unique approach of East can be located to its method of *yoga*, *dhyana* (meditative absorption), and tantric techniques of attribution and personification. It is further, the technique of personification which distinguishes India from the rest of east and the world. However, other cultures too borrows from it but to the extent which Indian diasporas offers to it and how much popular imagination focuses and engages with prominence, makes it all the more relevant and invites for some critical understanding and questioning. *Yoga* is method of knowing through establishing *en-unison* with the centre of concentration of the cosmic-whole of a particular branch of knowledge system or the area of concern. In other words, an artist in the moment of creation becomes a channel through connecting and attracting to his center the relevant accesses from particular aspect of his peripheries. Any quick search online proves this especially as recorded video interviews of Indian classical artists like Ustad Bismillah Khan, Ustad Zakir Hussain to Bollywood Choreographer like Saroj Khan etc. This makes a serious case of argument for *kala-yoga* (art as yoga) as a

legitimate area of enquiry with respect to the process of acquiring the creative inspirations and understanding.

The process of bringing thus gained insight from the method of yoga into practice and utility is known as Tantra. In other words, while the method of insight is yoga, the skill for articulating and processing the gained insight is a Tantric process. Tantra literally, an enmeshed network of individual threads (sutras of yogic insight) prepares a system of imitable processes, step by step so as to achieve a desired objective. The Tantric method of attribution and assignment of intention legitimizes a manual of regulations that codifies an apparatus (*yantra*) as an aid of device for a framework *en-curriculum*. The personality of Buddha too can be perceived as a *yantra* for caressing the *dharmic* fabric of Tantra. In fact the entire Buddhist discourse presents us with a reflection of Tantric techniques of attribution of qualities and assignment of intention over iconographies, cosmographies and history. The utilization of artistic methods and mediums for convening Buddhist wisdom is highly indicative of the importance of skill and the aesthetics nature of the psychic energies and their generative powers that a yogi-artist can harness through diligence and perseverance. Subsequently, the need for a Transpersonal reading of aesthetics and art-history becomes prominent. The healing capacity of creative-indulgences and artistic pursuit proposes a more convenient transition towards the eventual realization of illusory nature of the reality of things. In fact the very Tantra of illusionary nature can be articulated through aesthetic abilities and practice of creative expression.

This chapter further engages with the advances in currents of Indian scholarship such as - revaluating *dhamma* as “medicinal”, socio-political consequences of locating “Medicinal Buddha” within the expanding horizons of Buddhist theology, and the emerging concepts around “evolution of a *dhamma* mind” as some new approaches to Indian healing sciences. In order to estimate the socio-cultural makeup of India it becomes essential to note the gap between the *dharma-vyavastha* i.e. the ideal state and the *artha-vyavastha* the social structure culminating and restructuring itself over how cultural meaning and value is assigned to the universal tenets of ethics and morality in changing phases of is history and shifting

boundaries of polity and administration. A Platonian shift can be witnessed in the imitation of Universal Laws of The Wheel of Time as they were defined by the ancestors and when they are adopted through cultures and implemented over societies, demarking the schemes of revaluating basic principles of humanity. Thereby, reducing the gap between an ideal state of things and structures and erroneous devaluation and falsified meaning either by error or intentions should be rectified by an unbiased and rational approach merging thus the particulars to the purified archetype through illumination of wisdom and compassion, Loving kindness and sharing of Merits. And observations from a Transpersonal position of art appreciation and practice shall be adopted as an aid to this procedure of enmeshing the social fabric with *dharmic* values and consequently, felicitating a rise of healing aesthetics and a paradigm shift in human-nature interaction.

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Chapter 1

Mind and **Transpersonal Psychology**

1 Mind and Transpersonal Psychology

Transpersonal psychology is a field which bridges psychology and spirituality, providing the largest umbrella for the inclusion of spirituality within the scope of Mental Health Services. Officially founded in 1968 by *Abraham Maslow, Anthony Sutich* and others, and often called "the fourth force" in psychology. [1] This branch of psychology concerns itself with both the development of the self and the urge to push beyond the boundaries of the self into those areas of consciousness identified by every major metaphysical tradition throughout history (Wilber 1977). Early contributors to the movement included the American philosopher – psychologist *William James*, whose study of consciousness within the framework of evolutionary Biology included "mysticism" (James 1902), *Carl Jung*, who developed the concept of an individuation process which transcended the personal (Jung 1934), *Roberto Assagioli*, who asserted that healthy adult development included both personal and spiritual *psychosynthesis* (Scotton et al. 1996), and *Charles Tart*, who collected interpretations of human psychologies by various spiritual traditions in his massive *Transpersonal Psychologies* (Tart 1975, 1992).[2]

1.1. Distinct approaches to psychology

Based upon how the concerns pertaining to psychological nature are configured, broadly two distinct approaches to psychology can be articulated viz. Western and Eastern perceptions on Mind, its functioning and the roles it is attributed with. It becomes exceedingly important to understand first and foremost what relevance is attached to the

[1] following a behavioral, psychoanalytic and humanistic models as second and third force respectively

[2] Mimi Farelly- *Hansen* (ed.), *Spirituality and Art therapy- Living the connection*, 2001, p.21

normalcy of mind, what factors are assigned to normal operation and what structures define normalcy and its abruption. What *Fabrega* suggest regarding such analysis is worth mentioning here:

> "*Anyone seeking to understand the wide range of human problems involving emotional and behavioural disaffection- that one can gloss as conditions of psychiatric interest- in a comprehensive way has to take into account how such problems were configured, understood, and handled in other eras by means of institutions governed by differing regimes of knowledge and practice*"- *Fabrega*

In other words, psychological features are - by and large defined by socio-cultural factors; what could be argued for as an act of a "weird" could come across as a matter of social dignity or traditional lineage to the rest. In the following section a sharp distinction is outlined between Western and Eastern approaches followed with mapping the overlapping terrain between the two approaches.

1.1.1. Western approach to psychology

Western psychology engages with waking consciousness only. It has a physicalist approach i.e. it requires 'physical' or perceptible 'matter' for analysis thus preferring the objective research method over other approaches. Their subject of psychological enquiry is confined to 'physical' psychological factors: outer behavior and measurable neural activities. Likewise, Consciousness studies are today progressing favoring 'physical reality' as authentic while the ontological 'reality' and subjective experience are being questioned as *'epiphenomenal products of material processes'*.

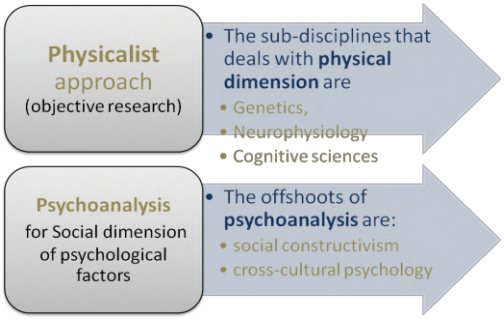


Figure 1 - Primary approaches in Western Psychology

James had speculated that Mind may be a different type of phenomenon than the brain, something that interacts with the brain while alive:

I. It absorbs and retains the identity, personality, and memory;
II. Is constitutive in this interaction, and
III. Can continue without the brain as well.

And while James is still widely respected among contemporary cognitive scientist, his views on the origin and nature of consciousness have been largely ignored or rejected. It is noteworthy to remember here that

i. Psychology could not participate in the cognitive revolution of 1950's until it had freed itself from *behaviorism*, and
ii. It is the cognitive revolution that restored "cognition" to scientific respectability.

Although nowadays Buddhist Scholars too have joined psychologist, cognitive scientist and neurologist in integrating the "methodologies of *Buddhism*" to a specific discipline, which, following *Alan Wallace*, could be described as 'contemplative science'. And about the emerging framework of 'contemplative science', *Wallace* remarks that it still has to undergo a complete revolution, overcoming the domination of scientific materialism and at the same time, device rigorous and precise "introspective methods for observing mental phenomena".[3]

B.F. Skinner had argued that psychology was merely concerned with behaviour dispositions as - '*the mind does not exist*'. Since mental events were not visible and objective evidence was available only in the realm of publicly observable behaviour. Thus, in the 1960s the first step towards the scientific study of consciousness was the emergence of cognitive psychology. Buddhist scholarship took some time to break away from traditional scholasticism and it was *Francisco Varella* who held a conference on "*Buddhism* and

[3] Padmasiri de Silva, *An Introduction to Buddhist Psychology and Counselling*, 2014, p.3

cognitive science" at Naropa Institute in Colorado. *Varella* emphasized the point that *Buddhism* can potentially have an influence on modern science, both at the research level in the study of the mind as well as on the epistemological foundations of some of the sciences, such as Physics.[4]

1.1.2. Indian Approach to Psychology

The Vedantic approach runs counter to that of the Western science. The Western science considers consciousness as sited in the brain and by-product of cortical activity. For the Vedanta, on the contrary, the brain is an instrument of the mind, the former being part of the gross body, and the later of the subtle body. In this context, *Lyzabeth* writes, "Mind manufactures the brain and uses it, and the brain is in the mind" (Pranayama, The Yoga of breathing, page 197)[5] Indian intellectual position is 'ontological' or fundamentally concerned with 'spirit'. It considers non-physical existences to be ontologically a real category operating on different levels although non-perceptible. As per Indic visionaries the nature of Ultimate Reality is *'sat-chit-ānanda'* i.e. the reality is consisted of an indivisible unity of "absolute existence", "consciousness" and "delight". In other words, the truth of existence is beyond material, physicality and perceptibility. Thereby, Indian school expounds "Inner worlds" or existences of intermediate planes of consciousness between - the absolute (silent consciousness) of the transcendent, and the apparent unconsciousness of matter.

Mind in the Vedanta, Samkhya and Yoga refer to a "subtle material apparatus" which survives death but which is not eternal. It is the apparatus on which our Impressions are imprinted and from which the recorded imprints are retrieved.[6] Mind uses the brain and the gross body in general as its instrument. Panda (1996) recalls that Freud did not identify with this sense of the mind, "*he rejected anything beyond gross matter, and rejected the idea of reincarnation and he did not specify the location in which the unconscious lies. He also did not specify the location where the ideas are repressed*".[7]

[4] Padmasiri de Silva; *An Introduction to Buddhist Psychology and Counselling*, 2014, p.4
[5] N C Panda, *Mind and Supermind,* 1996, p.66
[6] ibid., p.555
[7] ibid., p.556

1.2. Transpersonal Psychology: The Link between the East and West

To locate the role and emergence of art as therapeutic modality it becomes crucial to identify the changes in the approaches to mental illness and normalcy as it is perceived culturally. When Fabrega said that: "*The distress of a psychiatric condition, which featured conflicts devolving from relations of everyday life, and manifested as psychological and bodily dysfunctions, in one way or another, bore the imprint of transgressions surrounding norms, values, obligations, and spiritual pursuits inherent in everyday life*" it is to emphasize how transgression surrounding norms might lead an entire culture into regression and degradation. And considering *Redwood D* when he reminds that *"There exist spontaneous non-ordinary states of consciousness, (NOSC) that would in the West be seen and treated as psychosis, and treated mostly by suppressive medication. But if we use the observations from the study of non-ordinary states, and also from other spiritual traditions, they should really be treated as crises of transformation, or crises of spiritual opening. Something that should really be supported, rather than suppressed*"; a need for negotiation between diverse outlooks even to the degree where they appear outrageous is clearly felt in this statement. *Suvarna Nalapat* too persuades on a similar lines while speaking in favor of music as a healing activity, "*The things that a dying or an ill person speaks are often neglected by the living as nonsense. But they are the most sensible things a human being speaks. When you are about to die and leave the world, only the true things are spoken. Many of these are belonging to the realm of ESP (Extra Sensory Perception). Music therapy is a field where the practicing therapist will come across such narratives, biographies and visions from the clients. They should be thought of and analyzed, and compassionately handled, instead of saying that the client is mad*."[8]

[8] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.x

1.2.1. Concept of Spiritual Emergence

Transpersonal psychology expounds a concept of Spiritual Emergence by demarcating altered-state of consciousness into:

1. A Psychotic state – When the mind is in a pathological condition it shows traits like 'malignantly regressive', dysfunctional, non-productive condition.
2. Whereas, a mystic or psychedelic condition is when the mind is found to be 'adaptively regressive'- a state of mind considered by transpersonal psychiatry as a condition conducive to and preceding spiritual growth. This condition of mind reflects itself through phenomena such as:
    (a) *Shamanic-crisis*,
    (b) *Kuṇdalini awakening*,
    (c) Episodes (*peak experiences*) of *unitive-consciousness*,
    (d) *Individuation* (Psychological renewal),
    (e) *Psychic* opening,
    (f) Past life experiences,
    (g) Near death experiences, and
    (h) Possessions states**.**

Within the transpersonal approach of psychology, above mentioned mental conditions (state of consciousness) are perceived as *psychedelic states of mind* - to be approached as "adaptively regressive" conditions of mind presenting a typical case of "Spiritual Emergency". Spiritual emergency (SEY) is a phenomenon originally described by *Grof and Grof* (1989, 1991) as a process of *spiritual emergence* (SE) or *awakening*[9] which though emerge around a traumatic phase or experience - oftentimes aligning closer to a state of psychological crisis. Such crises are considered by Turner (1995) etc. to be "a distinct occurrence from other forms of psychosocial stressors or crises" - as they reflect a "spiritual" or *transpersonal-nature*. Although not a mental disorder yet SEY correspond with the description of physical and mental health difficulties, yet most importantly, they appear alongside a unique opportunity for spiritual growth for an individual.

Experts are divided on the usage of these two terms SE and SEY interchangeably, *Grof* originally coined the term *Spiritual Emergency* (SEY) describing an experience

[9] a gradual unfolding of spiritual awareness

involving psychological crisis in association with a process of awakening or "*Spiritual Emergence*" (SE). Many experts consider SE as an overarching term that envelops "the crisis aspect of the experience". Moreover, crisis may not be an inherent feature of SE(Y) experiences particularly when "*egoic features are present and the individual does not subjectively perceive crisis*." And therefore a collective term SE(Y) is often recommended to indicate inclusion of healthy spiritual experiences, SEY, and severe cases which correspond with the conventional criteria well established for clinical psychosis.

Currently, the use of SEY is limited to circles of transpersonal methods despite it been an impetus in formulating the V-Code of *The Diagnostic and Statistical Manual of Mental Disorder-Fourth Edition (DSM-IV)*, one of the prime reason for which is a lack of operational definition (Harris et al., 2019). A further empirical enquiry guided by themes such as: (a) differentiation, (b) spiritual emergence-y continuum, (c) crisis, (d) ego, (e) understanding of oneself viz. a viz. others, transformation and growth - can facilitate a use of DSM Code-V *Religious and Spiritual Problem* from a culturally sensitive and appropriate diagnosis and treatment of such issues of religious and spiritual nature that are preventing an individual from achieving theory fullest potential; especially when existent psychological and pharmacological treatment for psychosis may fail to accurately identify, conceptualize and target the processes that can contribute to an individual's distress. In fact, transpersonal experts have anecdotally suggested that n some cases of clinical psychosis are actually SEY's and thereby, should be accordingly treated using SE approach allowing individual to explore "the meaningful aspects of their experience" without the use of pharmacological treatment. A category of *Religious and Spiritual Problem* in DSM IV code-v (specifically V62.89) proposed by Lukoff et al. (1992) is recommended for issues pertaining to clinical attention for problems of spiritual and religious nature like "distressing experiences following a loss or questioning of faith, problems associated with conversion to a new faith, or questioning of other spiritual values that may not be related to any religious organization or institution".[10] V-Code as per Prusack (2016) thus argues for a differential diagnosis for:

(1) Spiritual and religious problems unrelated to mental disorder,

[10] Kylie Harris et al.; *Defining Spiritual Emergency: A Content Validity Study*, 2020, p.113-141

(2) Those issues that co-occur with symptoms of disorder but without casual relationship,

(3) Those factors that support and purport (trigger) individual pathology.[11]

1.2.2. Roots of *Transpersonal Psychology* with respect to Art-therapy

As per the American Art Therapy Association (1996), the philosophical field of Art therapy revolves on the idea that the creative process of art making allows (a) nonverbal communication of thoughts and feelings; and (b) a healing and life enhancing activity.[12] Art practice as a healing modality, as per *Malchiodi* (1998) is helpful to the individuals of all ages in (i) achieving insight and (ii) in create a meaning (in life); (iii) find relief from overwhelming emotions or trauma, (iv) resolve conflicts and problems, (v) enrich daily life, and (vi) achieve an increased sense of well-being. As per Malchiodi (2003) Art therapy, provides an adjunct to psychotherapy and counseling, since just like other therapies, "*it is conducive to - personal growth, increase in self-understanding, and assessment of emotions*";[13] in other words, "Art is an effective form of therapeutic intervention".

The development of this field of healing intervention imbibes influences from fields as diverse as psychiatry, medicine and art. *Vick* notes that art therapy have evolved in five decades from a therapeutic modality practiced predominantly in psychiatric hospitals into a primary form of healing intervention in - '*impatient milieus, outpatient clinics, domestic violence shelters, residential facilities, trauma units, medical settings, and community centers'*; moreover, it is now common to see the implementation of healing methods of art therapy beyond its usual involvement on cases pertaining to cognitive and physical difficulties and upon - *subjects of neglect and abuse, families in distress, children with learning disabilities, older adults with dementia, Alzheimer's disease, addiction, bereavement* etc. The first and foremost relief from employment of art therapy is that it

[11] ibid.

[12] Cathy A. Malchiodi (Ed.), "*Handbook of art Therapy*", 2003, p.1

[13] ibid., p.1

allows for an opportunity to verbalize, an individual which chooses creative expression gets motivated to verbalize their world view - problems, beliefs, thought and feelings.[14]

As a field of enquiry and application, "art therapy is a dynamic field" which continues to evolve and reinvent itself in terms of - depth and application. Art therapy is a hybrid discipline which is primarily based upon a correlation between an application of - art and psychology. The interrelation between arts and healing has been present in human society from the very beginning– "*having occurred repeatedly throughout our history across place and time*." (Malchiodi, 1998) And occurrence of this new stream of thought - "art as therapy" is simply a formal application of a long traditional belief about art as healing, now understood afresh within '*the intellectual and social trends of 20th century*'.[15] When *Carl Jung, Robert Assagioli, Ken Wilber and Stanislav Grof* etc. brought a *transpersonal* dimension to psychology it consequently brought closer the western psychological and philosophical parallels, with phenomenological observations of inner subjective experience from the East; subsequently opening the way for configuring a transpersonal attitude of psychological understanding. The book by MacGregor, "*The Discovery of the Art of Insane*" mentions a 300 year history of interplay between art and psychology; it discusses - the theories about "genius and insanity", presents artistic depiction of madness by artists, contains biographies of mad artists, and elaborates on role of artistic potential in treatment and diagnosis of mental health. The book, *"Artistry of Mentally Ill*" by German psychiatrist Hanz Prinzhorn (1922/1995) described the depictions of works by inmates of mental asylum across Europe to challenge the prevalent notions of both psychiatry and art.[16]

Vick reminds that *Freud, Kris* and others played a significant role in rehumanizing of mental illness by reconsideration of images of fantasy as containing significant revelations of inner world of their creators rather being random nonsense. Moreover, for a large part of human history mental illness has been viewed as manifestations of divine or demonic forces. Eventually art production got analyzed as illustrations of mental health or disturbances and thereafter, as a potential tool for treatment, like by *Winicott* (1971). Soon artistic creation supported by verbal communication emerged out as a method of psychoanalysis and therapy.

[14] ibid., p.2
[15] Randy M. Vick, *A Brief History of Art Therapy*; "*Handbook of art Therapy*", 2003, p.5
[16] ibid., p.6

Naumberg is also referred to as the "Mother of Art Therapy"[17]. She developed her ideas earlier at Walden School which she founded and later at a psychiatric setting based upon the ideas of both *Feud* and *Jung* and consequently her ideas were "largely analogous to the psychoanalytic practices of the day".[18] A crossover of theories on art as therapy into education was a significant import that recognized early childhood experiences on a person's well being or illness.[19]

Putting parallels between – (a) work of a studio artist or (b) a person with clinically diagnosed mental illness, Kris (1952) argues that both are cases of engagement with the same psychic process; that is - "*placing of an inner experience, an inner image, into the outside world*".[20] In fact this method of projection became a crucial factor in conceptualization of "projective drawing assessment" method that evolved in later in 20th century psychology and provided, though an unstructured but a "method" for art assessment; which then inspired a few new approaches for interpretation of artistic creations. *Vick* notes, "*Nearly, all the major art therapy writers from this time developed their own methods of assessment consisting of batteries of art tasks with varying levels of structure.*" He adds, "*Even today, the notion that artworks in some way reflect the psychic experience of the artists is a fundamental concept in art therapy.*"[21] Contemporary approach to art therapy assessment favors method that places emphases upon the expressive potential of the tasks and material instead of the orthodox psychoanalytic approach, likewise instead of earlier empirical approach of psychology, now replaced by the models presented by behavioural science.

The ideas of Freud and his followers have been art therapy since its conception and with *Jung's* emphases on "images from unconscious"; his concepts of analytical and archetypal psychology deeply influence the dynamic framework of art therapy. However, contemporary writers employ usage of terms such as "transference" and "the defense mechanism" instead of classical psychoanalytical terminology. The universal archetype of '*subjectivity'* is deciphered uniquely by different Indian schools of thought; for them - 'there

[17] She is seen as the primary founder of American art therapy
[18] Randy M. Vick, *A Brief History of Art Therapy*; "*Handbook of art Therapy*", 2003, p.9
[19] ibid., p.7
[20] Randy M. Vick, *A Brief History of Art Therapy*; "*Handbook of art Therapy*", 2003, p.7
[21] ibid., p.8

is a deep level of subjectivity or "pure spirit" that infuses all matter and every event'. This archetype of subjectivity is called *Brāhman* (in *Vedanta*), *Shunya* (in *Mahāyāna*), *Buddha-mind* (in *Vajrayāna*), *Tao* (In *Taoism*), and Primordial-spirit/ *Primordial-Buddha* etc. (in *Tantra*).

1.2.2.1. Historical Backdrop at the birth of Art as Therapy

Curative power of arts lies - (a) in its ability to bypass verbal defenses and (b) directly communicate emotions hiding beneath or day-to-day awareness (consciousness). At the same time, different media can evoke different responses for different people.[22] It is *Doctor Deborah Bowman* who took notice of the fact that the legacy of *Carl Jung* which she finds "*delivers him as the first modern transpersonal art therapist*".[23] She explicates that Psychiatrist *Carl Gustav Jung* had turned to painting and sculpture making throughout his lifelong investigation into the depths of the psyche. "*He painted his dreams and the characters of his reveries and meditations. His life exemplified the creative edge he encouraged his clients and students to explore*". *Jung* saw religious experience as essential to healing. He described this experience as intensely personal and beyond a collective or societal construction. *Jung* demonstrated how art channels and contains the powerful images portrayed in the transpersonal encounter. In *Jung's* model we find the expression of the dark aspects of the psyche if we stay true to the unflinching investigation of the phenomena of the mind; and a transpersonal art therapist willingly follows and amplifies these elements in pursuit of the hidden gift in the shadow. [24]

It is also very important to understand the impact of industrial revolution on the Western society and how science and spirituality since have parted ways. The newly industrialized west specifically in the art domain, opted for 'realism' which became the norm, since technical virtuosity was highly valued. Spirituality and mainstream art became

[22] Mimi Farelly- Hansen; *Spirituality and Art therapy- Living the connection,* 2001, p.14
[23] Mimi Farelly- Hansen; *Spirituality and Art therapy- Living the connection,* 2001, pp.14
[24] ibid., p. 8

estranged. Prior to this change spiritually thematic art has always been acknowledged as a vehicle for illuminating spiritual truth- whether it is those of the visions of the *shamans* or the sacred narratives of theologically based cultures, of heavens and hells of other worlds that came into color and form through art. (Lipsey 1988)

The field of Art Therapy was formerly organized in the late 1960s, at the same time as *transpersonal* psychology. At its most basic Art Therapy can be defined as – "*a human service operation that utilizes art media, images, the creative process and patient, client responses to the created products as reflections of an individual development, abilities, personality, interests, concerns and conflicts.*"[25]

About the origin of art therapy it should be remembered that its root and early evolution are deeply influenced by the psychodynamic thinking. Subsequently, it had evolved simultaneously to the development of psychology; i.e. through Jungian, behavioural, cognitive, and humanistic thought; meanwhile adapting with each theoretical development and holding itself alongside to its core belief of utilizing the creative expression in (a) relieving suffering and (b) promoting health. Few of the noteworthy early exponents of transpersonal aspect of art as therapy are: (a) *Florence Cane* (1951), who integrated meditative awareness into a series of art exercises meant for awareness of body, breath and voice; (b) *Joan Kellogg* (1978) who did *maṇdala* drawings and later collaborated with (c) *Stanislov Grof's* consciousness research throughout the 1970's; and (d) *Joseph Garai*, who developed eight methods for inner exploration through meditation and concentration which sometimes resulted in artistic images and symbols, leading to self-transcendence and a redefinition of the personality.

From 1970s onwards, while the majority of art therapists aligned with the concerns and approach of mainstream psychology, a section concerned itself with the spiritual nature or transpersonal dimension of art works, for example, *Edith Wallace* (1987) and *Margaret Keyes* (1983) involved themselves with *Jungian* methods of active imagination alongside their personal art-experiences and other testimonies with the purpose of exploring and integrating the archetypal symbols from dreams and unconscious of their clients.[26] In the

[25] ibid., p. 22

[26] Mimi Farelly- Hansen (ed.); *Spirituality and art therapy- living the connection,* 2001, p.22

medical arena *Malchiodi* (1999) noted how art making could help physically ill patients improve or rather transcend their circumstances.

1.2.2.2. Transpersonal art therapy

Transpersonal Art Therapy operates from the preposition that both art and therapy are both associated with healing and when art is created from within (from inner experience) it avails its inherent healing power. Transpersonal literally means "states of consciousness beyond the personal limits of identity". This approach states that by means of conjoining meditation with art a practitioner becomes capable to access healing strength from within. Transpersonal approach seeks moving beyond conditioned thinking and into a deeper state of relaxation from where higher states of consciousness becomes accessible; and in doing so bring one's subconscious to the surface of the conscious level by usage of artistic tools and methods. Such a release of deep and often non-verbal emotions can help with - life transitions, loss, grief, body image and eating disorders. The process of Transpersonal Art Therapy first involves itself with meditation to tap into the subconscious since by quieting the mind through meditation, subconscious slowly reveals itself. Following meditation, what emerges from the subconscious is visualized by using any art medium of one's choice, the objective of engaging with art here is to give an expression to the abstract feelings of subconscious. This process results in emotional release and moreover, through artistic expression formulations of fresh perceptions are facilitated which in turn leads the mind towards positive growth and healing.

However, while consulting the literature on *transpersonal* psychology, the established arena for exploring the link between psychology and spirituality, shed a little light on the topic of *transpersonal art therapy*. Even to this day *transpersonal* related journals and text rarely mention art therapy, although there are often references to imagination or image; they generally refer to works in the domain of *Jungian* or *psychosynthesis* models of treatment or otherwise to the widely practiced use of guided imagery as a gateway to non-ordinary states of consciousness.[27] Basically, such approaches take in consideration - the Spiritual

[27] Mimi Farelly- Hansen (ed.); *Spirituality and Art therapy- Living the connection*, 2001, p.12

background from which the subject (patient/client) is connected, or is practicing currently; and instigate approaching "spiritual dimension" in a work of art. It also tries to bring, comparatively, both theistic and non-theistic approaches to spirituality.[28] Art therapist attempts to view the art works that are produced often as an encounter with stories about the human experience – "*where people are struggling to make sense of the worlds, the worlds of - boredom, confusion, and anxiety or grief, or the more extreme worlds of - mental-illness, depression, homelessness or life threatening diseases*". It also seek to explore how in the drawings, paintings, photography, collage or clay works et cetera, relates with the themes about - meditation, relaxation, prayer, pilgrimage, practice, community, and Earth etc.[29]

The transpersonal art therapy seeks to observe the possibility of combining art therapy and spirituality for its - health promoting and sprint enhancing potential, i.e. transcendental capacity.[30] Art making is inherently spiritual and spirituality is "an important ingredient in therapy" to turn it "holistic".

1.2.2.3. Transpersonal method: context and process

As proposed by *Vaughan* (1979), the terminology of *transpersonal* concept consists of:

1. *Transpersonal content* - Benefits that result from blending of Art Therapy and spirituality could be described as *transpersonal content*.
2. *Transpersonal context* - *Transpersonal context* refers to the therapist's non-judgmental attitude about:
   (a) The client's symptoms,
   (b) The therapist's mindfulness of
      (i) His / her own process,
      (ii) A commitment to service and
      (iii) A non-salvational mentality.

[28] ibid., p.12
[29] ibid., p.13
[30] Mimi Farelly- Hansen (ed.); *Spirituality and Art therapy- Living the connection*, 2001, p.14.

3. *Transpersonal process*- Facilitating a non-ordinary state of consciousness (NOSCs) through ritual guided imagery, shamanic inductions, energy work, breathwork, chanting, and hypnosis are considered types of *transpersonal process*.[31]

It should be emphasized here that mindfulness is a common reference, a crucial component in the practice of several art therapy modalities. Other crucial factor in perceiving '*art as therapy*' is opening oneself to the so-called mysteries of life, as well as developing "a high tolerance for chaos", for both - the destructive and constructive aspects of the creative act.[32]

Transpersonal approach inform itself with what the western psychology confirms about human behaviour and at the same time it remains open to the spiritual perspectives on self-acceptance and self-transcendence, in other words, it learns from the knowledge systems of both Western science and all the world's spiritual traditions. It dives deep into the relationship between - art, spirituality and healing.

Many claim that Art can be deeply both emotionally and spiritually - transformative. Those in the field of "art for healing" or art therapy, are often faced with a dilemma for maintaining the integrity of arts and creativity as a healing form and as an aesthetic engagement. Furthermore, considering the emerging changes and breakdowns within the mainstream health care field, alongside our environment and society the question of keeping intact a spiritual approach within healing sciences has become more pertinent than ever. In recent times, it has become important to know about how to heal ourselves and further, it is equally relevant to know how to assist others on healing themselves especially when the speed and demands of our everyday lives are considered, especially so when there is a popular tendency and a common consensus for "*quick and premature fixes given by short term, goal-oriented, 'patch-em-up' treatment.*" Amidst such a context for health services, transpersonal approach to art therapy demands a dynamic framework that could weave

[31] ibid., p.25
[32] ibid., 2001, p.24

spirituality into our everyday reality as - artists and art therapists, and establish in common consensus its primacy to our health and well-being. [33] Spirituality is the soul of healing.

1.3. Mind in Indian School of Thought

Unlike western view, in Indic theories "Mind is not confined to the brain". In Indian discussions Mind is variously termed as *nāma-rūpa* (mind-matter), *ćitta* (activity of mental-factors), *manas* (clear insight or cognition), *buddhi* (intellect), *koṣa* (mental-sheath), *ahamkara* (ego-self), and in the sense of mental creation (universe) as - *purush-prakṛti* (in Samkhya), *Shiva-śakti*, *yub-yum* (*Tibetan Buddhism*), iswara-maya (Vedanta) etc. Each aspect of the multifold Indian mind performs specific *dharma*. The "*Mental Dharma*"- is an unfailing fulfillment of mental-operation enabling a fully functional psychic-system. Separate mental aspects of the *mind-dharma* fields are elaborated by various Indian School of thoughts. Therefore, a holistic approach is necessary to read the inter-subjective peculiarities between various schools of thoughts. Moreover, as *Fabrega* reminds, influence of religion in understanding psychiatric phenomena on human physiological function should not be ignored.

1.3.1. Discussion of mind in different schools

The concept of mind is discussed in every system of Indian thought, some of which are *epistemological* in their approach while others are *psychological*[34] and in order to elaborate the true nature of mind a correlation of these two methods of analysis should be sought. The term "*manas*" literally means "measuring" and it is only in this sense it was

[33] Mimi Farelly- Hansen (ed.); *Spirituality and Art therapy- Living the connection*, 2001, p.57

[34] Sarasvati Chennakesavan; *The Concept of Mnd in Indian Philosophy*, 1960, preface vii

employed in the early *Vedas* and *Brahamanas*, where "*Manas is considered to be part of that which was designated by name- nāma*"; thereby, it signifies the activity in the life of man by which it measures his wisdom, pleasure etc. In *Chandogaya-Upanishad* this *manas* is of the form of matter- *annamaya*. In *Brhadaranayak-Upanishad*, "*manas*" is taken up as "sense-organ"- an instrument of knowledge with a physical basis. This was done "*to link up 'matter' which is gross to 'self' which is consciousness*"; thereby *manas* (mind) is comprehended as "subtle matter capable in reflecting consciousness". The idea of *manas* as *subtle-matter* is common to almost all systems of Indian philosophy.[35]

Naiyayika's speak of an alliance between "mind" and 'self' within the category of "substance" whose substantiality is spiritual. For them 'self' differs from "matter" when it becomes conscious, in which case *self* acquires an attribute called *Jnāna* (knowledge). As per *Naiyayika's*, *Jnāna* arises due to contact between - self, mind and object (of knowledge). In other words, they define mind as an internal, intangible sense-organ by which pleasure and pain etc. are cognized.[36] Moreover, they emphasize that since mind is intangible therefore "mind can only be known through inference". However, existence of mind is necessary for perception. In other words, as per *Naiyayika's*, though mind (*manas*) itself is inferred, yet it is a necessity for (building) any (comprehensive) perception. Otherwise, we would have simultaneous perception through all organs as "*ātmā* is considered all pervading".[37] *Ātmā* is collective mind. For any knowledge, a contact between object and collective-mind (*ātmā*) at the conjunction of (individual) mind is compulsory.

In *Samkhya* and *Yoga* system both mind and matter are considered as evolutes of three ultimate real(s) called *tri-guṇas*. These three types of *guṇas* (*sattva, rajas, and tamas*) are in fact, constituents of the primary substance– *prakṛti*. These two systems argue that *substantive-matter* is predominantly *tamas* types (or *tamasic*) whereas, *psychic-matter* is mostly *sāttvik*. *Chennakesavan* (1960) explains, "*When we analyze mind we find only a series of fleeting states, and when we analyze our conscious experience, we find that*

[35] ibid.

[36] ibid.

[37] Sarasvati Chennakesavan; *The Concept of Mnd in Indian Philosophy*, 1960, preface, viii

coordinating these mental states, there is an implied unity which give a purpose, a meaning to the states."[38] This is explained as *purush* or 'The Self'- the knower or the enjoyer.

Yoga philosophy accepts this ontological position of mind and expounds that super-normal functioning of mind is attainable through the *yogic*-practice with non-attachment. It is because such a stance on mind and for giving methods of mind-control, that *Yoga philosophy*'s position can be taken as psychological for most parts. The term *Yoga* in fact is the method of '*yoga'* or union between individual-mind (*manas*) and collective-mind (*ātman*) through concentration. In other words, mind is disciplined through the *yoga*-practice of concentration (*ekāgrata*) and by this implication, it becomes clear that *manas* can be used as an instrument for the purpose of both the fleeting-self and its "I"-*ness*.

The Vedantic view (*Advaita*- non-dual school, in particular) considers the faculty of mind- *antahkarana* to be, like everything else, a product of *māyā*. *Vedantin's* holds that –

a) Consciousness reveals everything.
b) Consciousness does not arise as a conditional factor between subject-object relationships.
c) Consciousness is the basis of all experiences –psychic, or physical.
d) Self alone is consciousness.
e) Self is the ground of both mental and physical existences.
f) Self is neither mind nor matter.
g) And since "self is consciousness", thereby, consciousness is neither mind nor matter.

There argument that "mind is not consciousness" is apprehended upon the analysis of three modes of experiencing: (1) waking state, (2) dreaming state, and (3) sleeping state. And thereby, following observations are noted:

i. Consciousness is not mere knowing but a process of transcending the known as well as the process of knowing itself.

[38] ibid.

ii. Unlike the mind, which has a locus in "time and space", consciousness is timeless and without any locus in space, that is, it is infinite.

iii. Though consciousness is not limited by time and space yet it gives a meaning to it.

iv. Both, Mind and Matter are appearance of consciousness.

Advaita philosophy expounds that, "*Just as in dreams the material substantive experience of waking life becomes only an appearance, so also in the light of pure consciousness the mental and physical experiences merely become illusions*."[39]

1.3.1.1. Individual and Collective Mind

The conception of Mind in Early Buddhism analyze the functions of mind and its role through a discussion centered on Individual subject, although it does articulate commonalities shared by every individual. In other words, early Buddhist employs scientific rigor in its contemplations on the nature of mind, its place amidst the working of consciousness and intertwining within the formations of self-nature and self-identity. During the evolutionary phases of Buddhism the problems which pertained and sizably affected people, brought the onus on Buddhist teachers to find new methods of rectification which could also become applicable on large groups of people simultaneously, thus a framework of affective structure necessitated categorization of disorientations, imbalances and their antidotal remedies affecting diverse societies together. Such developments felicitated a holistic approach within Buddhism which culminates into rearticulating Buddhist discourse such as to stay crucial for different types of collectives in which human beings organizes themselves. In other words, it engages itself with questions on how individual mind function varies or modifications from its usual roles along with variations in its operational priorities, and adapt into a psychic-structure that is concerned with issues of sustenance in the collective domain of diverse subjectivities. Later phase of Buddhism in its interaction with simultaneously existing schools of thoughts particularly Yoga, Samkhya, Agama, and

[39] Sarasvati Chennakesavan; *The Concept of Mnd in Indian Philosophy*, 1960, preface, ix

Vedanta discusses the possibilities in the assumptions to the conception of a collective-psyche, articulated under themes such as *lokapuruṣa*, *dharmātmā*, *maṇdala*-cosmology etc.

1.3.1.1.1. **Individual-Mind in Early *Buddhism***

As per *Buddhism*, '*Mind is a mental-stream which comprises of mental entities*'. Mental entities i.e. consciousness and mental factors are collectively called '*nāma*'; whereas, material entities i.e. matter and energy are collectively called '*rūpa*'. Human – a so-called being:

a) In its subtle form is composed of mental entities (*nāma)* and material entities (*rūpa)*.
b) In its gross form is composed of five-aggregates[40] (*pańca-khanda*).

The term *ćitta* in early Buddhism was employed invariably for referring to "different planes of consciousness". During the *Abhidhamma* phase, distinction between mind and consciousness was absent. When *Yogachara* theory appeared, it revised the description of consciousness into two distinctions: *manovijnana* and *manas. Manas* (*cognition*) is the uninterrupted mind which is responsible for the sense of "personhood"- the essence of a person. *Manas* (cognition) is described as attached with *alayavijnana (storehouse consciousness)* or the "inner-self" in *Yogachara* thought. *Buddhism* interprets everything in the phenomenal world as various manifestations of our mind(s). Consciousness or 'mind' runs as a continuous stream, consisting of arising and passing mental-units (*ćitta-khanda*) which leave their properties in the mental stream. The truth about self as a fleeting stream of 'no-self' is called *anatta*.

1.3.1.1.2. **Conception of a Collective-Mind**

While the Buddhist school focuses on the mind-phenomenon of an individual called human being. The *Samkhya* and *Vedantic* school of thought, talks about the collective-mind or the universal-self – a collective-individual; or an archetype-self called the "cosmic-man" or *lok-Puruṣa* or *dharma-ātmā*. *Vedantic* mind or - the *arch-mind* (cosmic-mind) is identified as

[40] *Pańca-khanda are (1) Rūpa (matter), (2) Vedana (feeling), (3) Saññа (perception), (4) Sankara (mental States) and (5) Vinnana (consciousness)*

sat-chit-ānanda or *Brāhman*. Individual self is a fragment (or *jiva-ātman*) of the *arch-mind* (*param-ātmā*). More discussion is done later in Chapter 1.6.

1.3.1.2. Discussion on Mind in *Abhidhamma*

In *Sutta-pitaka*, Buddha explains his observations through conventional references such as man, woman, being, self etc whereas, *Abhidhamma-pitaka* represents a different expression of him as it contains his analytical side which engages in abstract terms such as -

i. *khanda* (Aggregates),
ii. *dhātū* (Elements),
iii. *āyatana* (Bases) etc.

The Second *Sutta* of *Abhidhamma-pitaka* reads- '*in the ultimate sense the categories of Abhidhamma, mentioned therein are fourfold in all*'-

(i) Consciousness
(ii) Mental states
(iii) Matter
(iv) Nibbana

Moreover, in *Abhidhamma-pitaka* a clear exposition of thought processes is given in a manner not seen in any other psychological treaties. It microscopically analyzes 'human-being', as a complex constituent of both mind and matter; the predominant discussions in *Abhidhamma-pitaka* are as follows:

(a) After discussing "the mind" through the first composite of *nāma-rūpa* (mind-matter), *Abhidhamma* discusses the second factor of *nāma-rūpa*[41] i.e. *rūpa* in terms of "fundamental units" for -
    (i) Matter,
    (ii) Material forces,
    (iii) Properties of matter,
    (iv) Source of matter,

[41] Narada Thera; *Dhammapada: The Gift of Truth Excels All Other* Gifts, 2013

(v) Relationship of mind and matter

(b) It defines consciousness;

(c) After an analysis, the thoughts are classified chiefly from ethical standpoint.

(d) It enumerate on all mental states

(e) It details the composition of each type of consciousness

(f) It describes the "though processes" as arise from - the five sense and doors, as well as from the mind-door (*mano-dwāra*).

1.3.1.2.1. ***Abhidhamma* terminology**

Since *Abhidhamma-pitaka* presents its analysis in abstract terms instead of the conventional description found in *Sutta-pitaka* and *Vinaya-pitaka*; moreover, owing to its excellent analytical method of treatment it is often treated as a higher-doctrine and is engaged with once the other two *pitaka-s* are reasonably understood. It is commonly held amidst Buddhist that since this doctrine is conducive to one's deliverance, it is thenceforth known as *Abhidhamma* or the 'higher doctrine' (Narada Thera, 2013).

There are many technical terms in *Abhidhamma*, which does not rendered into English to convey their exact connotation. Though, some English equivalents such as - consciousness, will, volition, intellect, perception are often used in specific sense only within the description in western philosophy. Therefore, it becomes requisite to remain vigilant of the correct sense of these terms and their employment. It is because of such complexities that in this thesis, *Pali* terms is been retained whenever their English rendering seem inadequate. Moreover, to convey the correct sense of the *Pali* terms, their etymology is discussed on certain instances.

1.3.1.2.2. **The seven treaties of *Abhidhamma-pitaka***

1) *Dhamma-sangani*- 'classification of dhamma', contains four chapters-
   (i) *ćitta* (consciousness),
   (ii) *rūpa* (matter),
   (iii) *nikkhepa* (summary),
   (iv) *Atthuddhara* (elucidation)
2) *Vibhanga*- divisions, consists 18 divisions:

(2.1) *khanda* (aggregates),

(2.2) *Ayatana* (sense spheres),

(2.3) *Dhātū* (elements),

(2.4) *Sacca* (Truth),

(2.5) *Indriya* (controlling faculties),

(2.6) *paccayakara* (casual Genesis) - *paccaya* means condition or relation,

(2.7) *satipathana* (foundation of mindfulness),

(2.8) *iddhipada* (means of accomplishment),

(2.9) *bojjanga* (factor of wisdom),

(2.10) *jhana* (ecstasies or absorptions),

(2.11) *appamanna* (illimitable),

(2.12) *magga* (paths),

(2.13) *sikkhapada* (precepts),

(2.14) *patisambhida* (analytical knowledge),

(2.15) *nana* (wisdom),

(2.16) *Khuddaka-vatthu* (minor subjects),

(2.17) *Dhammahadaya* (essence of truth)

3) *Dhātūkathā* or "discussion with reference to elements". This book includes 14 chapters that discusses whether *dhamma* are - included or not included in; associated with or dissociated from:

    (a) aggregates (*khanda*)

    (b) bases (*ayatana*)

    (c) elements (*dhātū*)

4) *Puggalapannatti* - "*designation of individuals*" containing 10 chapters.

5) *Kathavathu* - "*points of controversy*" contains 23 chapters,

6) *Yamaka* - "*the book of pairs*". It has 10 chapters viz.,

    (i) *mula* (roots),

    (ii) *khanda* (aggregates),

    (iii) *ayatana* (bases),

    (iv) *dhātū* (elements),

    (v) *saccha* (truth),

(vi) *saṇkhara* (conditioned things)

(vii) *anusaya* (latent dispositions),

(viii) *ćitta* (consciousness),

(ix) *dhamma*,

(x) *Indriya* (controlling faculties)

7) *Pathana*- "*the book of causal relations*" also called "*Mahāpakarana*"- the great book. It deals with 24 modes of casual relations or in other words, 24 Universal "casual relation" of condition.

1.3.2. Approaching Mind as a Psychic-System

The seemingly distinguished description of the nature of mind and its activity as given in various schools of Indian thought seem to suggest for adapting to a method of study which allows for a comprehensive understanding of the holistic character of mind – something that is apparent once many schools of Indic wisdom are comparatively viewed. Easily traceable, the commonalities and variations in the description of Mind that each school prioritizes in its distinct approach calls for locating a unified structure that comprises each portrayal as complementing explanations of the rest. Considering discoveries and rational from western psychology such as understanding mind as a psyche-system open up a new arena for rearticulating many layers of mental functioning as abiding to a structure, an indication to which reside amidst Buddhist discussions on *mandala*-cosmology implying description of the collective "being of consciousness" comprised of its constituent components in a state of fluxes, thereby modifying and continuing in changing stream of "becoming".

1.3.2.1. Illustrating the mental-universe

In Tibetan *maṇdala* diagram, an individual 'self' in its cosmic manifestation (as wholeness or Absolute) is concentrated at the central point (as supreme-being) and the

remaining *maṇdala*-circle denotes the psychic-structure -a projection of the self-center as various aspects of the psyche.

The oldest Buddhist sources represent the (mental) universe in terms of *cakkavāla* (*or Skt: ćakravāla*) - a single circular world system surrounded by mountain of iron (*ćakravāla*). Above the circular surface are four *Jnāna (jhāna/dhyāna) or* 'meditation realms' in ascending order. The successive divisions of *jhana*-realms into seventeen heavens mark the progress of the *shravaka* or *arhat*, the Buddhist saint. While detachment from all the *jhana*-realms through the practice of *dhyāna* (meditation) eventuates in the extinction of *nirvāna*.

1.3.2.2. Cosmologies: Mapping the *mental universe*

In *Buddhism* 'Reality' is a universe of *nāma-rūpa*. "As such, it is apparent that the mathematical cosmologies of *Buddhism* represent a critique of the mind's apprehension of reality and of the mind's ability to analyze reality; to divide it without end and to aggregate it into unities." (Kloetzli)

Buddhism undertook analyses of reality through Fundamental cosmological units of reality - time and space. The cosmological analyses (of reality) were developed in two traditions- *Theravada* tradition looked into the eternity of time, while *Mahyana* tradition's *Pure Land* sect looked into infinity of space. And '*both strands analyze the universe in terms of its relationship to the mind'. Theravada* tradition developed ***Saahasra*-cosmology** where 'Time' is classified, on one extreme into infinities or eon (*kalpa*) and at the other into infinitesimals 'instant' (*kshana*). *Mahāyāna* tradition proposed '*asankhyeya*-**cosmology'** where the space is analyzed as -infinite (*ākāśa*), and on the opposite strand as -infinitesimal (*paramaanu*). The former places their philosophical basis in *ātmaśunyatā* and the later in *dharmaśunyatā* (along with *ātmaśunyatā*).

1.3.2.2.1. *Skanda* or aggregates of Mental Universe

'The "*five aggregates*" (*skanda*), frequently understood as the component elements of the world, are strictly speaking the component *elements* of the "body and mind" of an individual. The first aggregate is "matter", and the remaining four are – (i) sensation,

(ii) simple notion, (iii) feeling, and (iv) consciousness; can be understood to indicate - the mind and its functions. This method of analysis is not, however, a division of the (phenomenal) world into matter and mind, rather, the concept of the *five-aggregates* indicates the totality of what appear; which is, "the sense-organs - as the object of an individual's cognitive activity, together with the mental-functions responding to that object". In *Buddhism*, '*the world is not thought of as the environment in which many individuals coexist, rather, it is the assemblage surrounding a single individual that emerges through the functioning of that person's consciousness*'.[42] Such apprehension of the world as "the *sense-object* of a single individual" is not united to early *Buddhism*, but became apparent in the *Mahāyāna* phase that emerged later, as well as in Indian philosophy, in general. What Indian court-poetry speaks of - as 'nature" being a living, unified and dynamic body; the mainstream Indian philosophy (including *Buddhism*) rather grasps it in the sense of "the world" by a different method (mentioned above) remaining at the locus of the experience of an individual human being.[43] Moreover, the world which we live in and are ourselves a part of, works according to laws that transcends the activities of an individual.[44] When early *Buddhist* emphasize that the '*five-aggregates*' are empty and consequently all things are empty, all it is indicating is that the world is not fully consummate and unchanging but constantly undergoes a process of formation and disintegration, in other words the world is this 'process' itself and therefore it is devoid of any permanent 'construct' or identity.

Indians (old) believed that the universe was a complex consisting of a closed structure, and that Gods created, maintained and destroyed it and articulated that perhaps the destruction of the universe cannot occur during their lifetime. Filled with this sense of assurance they "contemplated" the rhythm of birth and death of the cosmos and aspired to simulate this rhythm in their lives, identifying with their term of birth and death to that of their own (mental) Universe, which was (reflected in) their own body.[45] Hindu's tried to assimilate the rhythm of the *Cosmos* into the micro- Cosmos of their body. What they meditated on then, in the first place was the collapse of the world or "nothing". The intensity

[42] Musashi Tachikawa; *Essays in Buddhist Theology*, 2012, p.9
[43] ibid., p.10
[44] ibid., p.10
[45] ibid., p.56

and tension with which Hindus "contemplated" the vanishing of the world provided the basis of energy for the following phase- '*which is the regeneration of their world*'.[46] Yoga ascetics do not imagine that when all their activities, that is to say, the activities of *Prakṛti*, are to vanish completely, then everything will disappear, turning to "nothing" in the universe. They abandon all the secular resources they have such as family, wealth, social status and so on before devoting themselves to the religious faith. They can persevere with extreme harsh ascetic practices because they truly believe that there is supreme spiritual glory waiting them in the realm of Faith to which they dedicate themselves. Found in the *Yoga Sūtra* is a definition of *yoga* which designates this religious faith as the "*downfall or governing (nirodha) of spiritual and mental actions*". In this definition, the "downfall or governing" refers to *nothing* 'as a means', and not *nothing* 'as an objective'.[47]

1.3.2.2.2. **Death and Time**

Death is always the death of someone or something in particular without exception.[48] Generally, understanding of the phenomena of death with a concrete and real meaning is casually considered in terms of death of a specific individual or living organism. Quite evidently death manifests itself in incredibly diversify modes and forms - '*Dogs will die. Trees will die. Bacteria will die'*. As a matter of fact, "all nature will die". That is to say that death occurs when something ceases to "physically exist". Instead, "death is a mode" explains *Tachikawa*, which is manifested in what physically exits, and nulls the being of what is existent, turning it into nothing. When death is manifested in a specific entity called 'dog', the entity ceases to be a dog - "*As soon as death is manifested in the biological life of the dog, the entire being of that dog is turned to nothing*". Since, death is considered a kind of 'nothing' - when 'someone or something' is dead, that is to say, turned to nothing, this someone or something will be called a 'counter positive'. This notion is based on the concept of *abhāva* (nothing), which is advocated by "the school of New logic" in India. According to the Indian School of Logic, and specially the school of Realistic philosophy in India,

[46] Musashi Tachikawa; *Essays in Buddhist Theology*, 2012, p.57
[47] ibid., p.155
[48] ibid., p.51

'nothing' is always considered to be the 'nothing of something', or the 'nothing' that belongs to a specific individual entity. In the 'school of neo-Logic', which derived from the school of realistic philosophy in India, that 'something' or 'specific individual entity' in which the 'nothing' existed was named "*pratiyogin*" (counter positive). Tachikawa thus articulates - since everything surrounding us "will die", in this sense, the "counter positive", in which death remains in existence, can be everything that exists. Or, at least, man is able to imagine and assume the "nothing" of all sorts of beings, and therefore, to contemplate there "death".[49]

Ancient Indians called death "*Kāla*", meaning "time". It shows that they felt that "death" and "time" were closely related. The relationship between "death" and "time" can be interpreted so that one marks the end of "*a period of time which can exist and elapse within an individual entity*". The period of time which can exist within a being represents "*the time in what goes along with biological life*". In this sense, there should be a clear distinction between the two kinds of time, one being the "*time going along with biological life*" and other signifying the physical time that is referred to as, for example, the period of a one hour or two.[50]

1.3.2.2.3. **World as construction of world views**

In *Buddhist* Doctrine during the early phases, people reckoned that the world is "dependently originated", what they envisaged as the "world" substantially differs from what we understand today as the "universe" or the "the world that includes nature in it."[51] Similarly, in the Old Testament, reminds Tachikawa, that there is hardly any word meaning "world" in general, such as *Jagat* in Sanskrit. In the English translation of the *Old Testament*, however, the term "the world" appears as translation for Hebrew words *helad and tebel* meaning "people" or "*yolam*", which otherwise means '*something that can be long sustained*'. But, these terms were not used in those days for what we referred to as "the world" and also because, the fundamental philosophical concept of human perception equating for the world emerged at later stage in human history. In the same manner when the

[49] Musashi Tachikawa; *Essays in Buddhist Theology*, 2012, p.54-55
[50] ibid., p.54
[51] ibid., p.144

Old Testament spoke of "nature" it is not from the scientific perspective on nature. Moreover, the term employed in the *New Testament* is *ktisis* which mean "creation" and the term referring to "the world" in Greek philosophy is "Cosmos", whereas, in the *Gospel* according to *Saint John*, the word "Cosmos" is sometimes used to refer to the created world.[52]

The scope of "the world" in early *Buddhism* was unlimited to that "*immediately outside people and surrounding their lives*." This definition of the world can be discovered not only in early *Buddhism* but also in the later stages of its evolution.[53] Interestingly enough, they are not many words in *Buddhism* that refer to the entirety of the world,[54] and although, "dependent origination" provides philosophical stance expressing the 'world of phenomena', it further maintains that this "world" was not created based on an immutable and permanent 'Ultimate Reality'; meaning, that this world did not originate from principles of the universality such as "*Brāhman*" in *Vedanta*, instead via., multiples of interrelated factors and aggregate, constituting the world in accordance with causality.[55] And, "*In light of this Buddhist aspiration, so-called existence is nothing but an obstacle; disrupting peoples endeavor to reach "Nirvāna". The so-called existence is 'something secular', which should be refuted*".[56] Later on, when the philosophy of *Abhidharma* was established, *Buddhists* completed a plan of the entire structure of the world in *Abhidharmakosa-Shastra*, written by *Vasubandhu* (320 – 400c). He proposes an exquisite and fine representation of the world structure, depicting the four major continents extending around mount *Sumeru* at the centre."[57] These descriptions are discussed at various occasions in this thesis to understand mind as a psychic-system, often illustrated as a *maṇdala*.

From the seventh century onwards, *Tantricism* (esotericism) flourished in Asian societies. In this context, a novel definition of the world, which was wider in scope than in the conventional *Buddhist* tradition, was sought positively in India, Tibet, China and Japan. As a result, the design of the entire universe was contemplated in terms of its relationship to religious practices. Whereas, *Buddhist Tantricism* conserved the *Upanishadic* spirit

[52] Musashi Tachikawa; *Essays in Buddhist Theology*, 2012, p.159
[53] ibid., p.144
[54] ibid., p.145
[55] ibid., p.143-144
[56] ibid., p.145
[57] ibid., p.144

originating from ancient India, it also incorporated a non-conventional belief that the "self" and the "universe" existed in a homological relationship; [58]"*At the same time, Buddhist Tantrists never forgot the fundamental truth that the "self" and the "universe" were to originate independently, and that they were essentially empty, in their being. Of course, it is a matter of speculation as to what sense the Tantrists applied such religious terminology as "dependent origination" or "emptiness" in their theories. It seems to be true, however, that, to the extent that they were induced to use these terms, they abide by the Buddhist tradition*."[59]

Unlike *Japanese Buddhist* (post *Kamakura* period – 1185 – 1333) some sects of *esoteric Buddhism* (such as the *Shingon* and *Tendai*) took deep interest, (at least initially) in the structure of the world, the relationship between the world and the self and so on (till *Muromachi* period – 1336 – 1573). They managed to articulate a distinctive opposition to *Ptolemaic* theory when it was introduced to *Japan* during the *Edo* period. By publicising images of *mount Sumeru* as described in the *Abhidharmakosa-Shastra* to demonstrate their resistance, which was, as a matter of fact, one version of the *Copernican* theory. However, their resistance was not far reaching enough to work out a theory that could integrate or coordinate *Ptolemaic* theory with conventional principles of *Buddhist* tradition.[60]

It should be noted from the above discussion that it is evident how the information provided or the philosophical discussion on "the world" comes with philosophical, religious and theological perspectives. Also, it should be carefully identified when it is talking about the geographical land of the earth, in the sense of an "Earth map" or when it is indicating towards a 'world-view' or to the functioning of human society, in the sense of existence. The interrelation between the terms "universe" and "world" should also be understood in the light of various sects and their preferences grasping the specific environment; cultural, social and otherwise of each phase of human history, all the periods and influences of the respective

[58] ibid., p. 145

[59] Musashi Tachikawa; *Essays in Buddhist Theology*, 2012, p.145

[60] ibid., p.158

sects, in order to obtain intellectual resources for understanding the ways in which they were associated with the idea of Universe / *Cosmos*. Etc.[61]

'*The essential nature of Dependent Origination lies in its temporal dimension*'. The very core of *this* concept is that "*all existences arising (to be born) according to causality (dependence)*" i.e. the truth is that 'one being' exist in its relationship to 'another being' and it is Dependent Origination which reveals the dynamics of otherwise more or less static concepts like *"Buddha-ta"* or *"Buddha-dhātu"* and "emptiness".[62] Holistic life involves both - the delusions and the enlightenment, that man experiences, therefore, the concept of "dependent origination" encompasses both temporal and existential dimensions of the world through it.

'*Dependent Origination expresses the world of phenomenon itself, which the truth underlies*'.[63] The two aspects of Dependent Origination, namely, the "temporal" and the "existential" are deeply interlinked, this is because in *Buddhism* all existences are supposed to stay within the temporal domain.[64] *Buddhism* does not admit the presence of "ultimate reality" or "essential qualities" which stand behind phenomena, different from phenomena in their nature. In other words the fundamental principle of *Buddhism* is that "*phenomena are the same as ultimate reality*". And although this concept originated in India, it is in China and Japan that it gained significant momentum, coming into its own.

In Japan this concept was referred to as "*shoho-jisso*", however, by then the meaning has changed from "*all phenomenal things being ultimate reality*" to "*all phenomenal things themselves were the ultimate reality, and therefore, the truth*". And there happened many sects and philosophers that advocated this notion of "*shohojisso*". In the light of such an understanding, *kukai,* who had based his faith on the methodology of *Tantrism*, perceived all existing things (namely, the world) as the manifestation of the ultimate truth named *Mahāvairochana*, the embodiment of the reality of the universe. Similarly, as per *Dogen* the famous words from the *Nirvāna Sūtra*, "*all beings have Buddha nature* (*Buddha-dhātū*)"

[61] ibid., p.156
[62] Musashi Tachikawa; *Essays in Buddhist Theology*, 2012, p.145
[63] ibid., p.145
[64] ibid., p.146

meant, "*All beings are Buddha-dhātu and the ultimate truth of the universe*", and while the 'being' in this verse, remained to mean just the human being in India; whereas in China and Japan, this 'being' meant everything of every kind, organic or in organic including mountains, rivers, trees and so forth.[65]

Much before the introduction of *Buddhism*, Japanese people had believed that there existed life and spirit in all beings in nature. This animistic trend was integrated by them with *Buddhist* concepts such as '*Buddha-dhātu*', 'Empty' or 'Dependent Origination'. Unequivocally, therefore, "*underlying the philosophy of 'all phenomenal things (as) being the ultimate reality' is the ancient tradition in Japan that people identified (for) spirit in all existences*".[66] In fact, in the *Tendai* order (during the middle and end of *Heian* period) the philosophy of *Buddha-dhātu* was argued in relation to the original Enlightenment.[67]

1.3.2.2.3.1. The World is structured by language

From the perspective or *Nagārjuna*, language and 'the world' were not two separate and independent entities, but ultimately one and the same. He therefore proposed the concept of a '*world actualized by means of language*' or a world called "language":[68]

"*Strictly speaking, language, in which the world structure was projected, resulting in the enrichment of its contents, was what Nagārjuna propounded as the core of dependent origination. He thought that such a language was identical to what was independently originated*".[69]

From this approach, Dependent Origination can mean both language and "a place where language has been terminated", where language is becoming extinct. *Tachikawa* explains, "*Dependent Origination sometime means an arena where language has ceased to exist. Such a sphere has been called Emptiness (Skt: śunyatā).*"[70] *Taschikawa* expands on *Nāgārjuna's* approach to *Buddhism* or to his times in general, he comments: "*For*

[65] ibid., p.147
[66] Musashi Tachikawa; *Essays in Buddhist Theology,* 2012, p. 149
[67] ibid., p.148
[68] ibid., p.128
[69] ibid., p.128-129
[70] ibid., p.129

Nāgārjuna, language meant a window through which he had to keep looking as long as he lived to stop at the same time, language was also a house in which he was bound to live."[71] It is via language, which is a medium, that the human being has been associated with the world. By using language that has ambivalent aspects; people have been trying to elucidate the world.[72] People conceptualize things, the contents of which are put together in their mental function by using language. Then people try to communicate their perceptions to others through avenues that are comprehensible to them. *Nāgārjuna* speculated that human thought was based on conceptual elaborations like linguistic multiplicity or manifoldness, (Sanskrit: *prapañca*). The original meaning of which is- spread, division or dissemination.[73] Language is profoundly related with time and action.[74] The equivalent 'term' to "verb" in Sanskrit signifies "action". *Tachikawa* makes an interesting statement here – "*It is quite meaningful that only verbs have tenses. It would be unthinkable that nouns have tenses, because motions or movements can take place only within the realm of time*." When dealing with a language in his major work *Mulamadhyamākkārika, Nagārjuna* primarily focused on sentences, that is, prepositions. As long as language is presented in the form of propositions, it contains verbs. As part of the unique nature of Sanskrit, however, a statement, for instance, 'A is B' does not a need a verb. This sentence can be constructed without a word equivalent to "is". But it is presumed that as far as Sanskrit Syntax is concerned, there exists a verb hidden "behind" the statement.[75] Not only Sanskrit but language in general tries to capture existence in the realm of time. Of course, time keeps transforming itself every moment. And therefore, it is impossible for us to capture it. But by using language, human beings found an ability, although superficial, to suspend the passage of time in perception quiet efficiently. And thanks to this apparent halting of time provided by language (including the language of Arts), people can exercise conceptualization. It is also not worthy that language can be dangerous trap for humankind as language often conceals what is valuable to us, making it invisible and *Nāgārjuna* had pointed out the risk.[76]

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[71] ibid., p.129
[72] ibid., p.131
[73] Musashi Tachikawa; *Essays in Buddhist Theology*, 2012, p.130
[74] ibid., p.129
[75] ibid., p.129
[76] ibid., p.130

"*For Nāgārjuna, language was something "profane", which had to be refuted at least once. Because of this belief, he proved, in pursuit of the truth, that various forms of propositions were bound to fail and that they could not be established afterall in the ultimate circumstances. The core of practicing Dependent Origination lay in reaching the entire annihilation of 'the profane' at the final stage". In order to reach that state, the process of cessation of each link, the series of which configured the sequence of causality, was repeated. Likewise, in propounding Dependent-Origination, Nagārjuna contemplated the eventual annihilation of the world of language, and taught that the resurrection of the world should be awaited.*"[77]

According to the *Tachikawa*: the Dependent-Origination in *Nāgārjuna's* "*Middle Stanzas*" is used with three meanings-

1) The phenomenal world is as expressed by words and language;
2) Emptiness as the true reality which transcends language; and
3) Language is reborn after being located (and thereby, the world referred to by it is too reborn)

And further, *Tachikawa* finds *Nāgārjuna* determining both- Emptiness and Dependent-Origination process, having "same structure". In its narrow sense Emptiness corresponds to the second meaning of Dependent-Origination –"*True reality is beyond language*". The third point refers to the aspects of 'workings of emptiness' upon others. And it is worth mentioning here that *Amitābh* is "personification" of this 'working of Emptiness'.[78]

1.3.3. Mind from Buddhist Perspective

This study takes up the views of Prof. *Siva Sai*, Prof. *Padma De Silva*, *Manly P. Hall* and *Edwina Pio*, along with some other authors that are active in the teaching of this field of knowledge. Other critical view points of scholars are also taken up in the entire thesis

[77] Musashi Tachikawa; *Essays in Buddhist Theology*, 2012, p. 134
[78] ibid., p. 17

whenever they are deemed necessary to invoke some critical insights and unavoidable remarks. Dr. Ch. Venkata Siva Sai's understanding of the Buddhist psychology transcribes from the texts like *Abhidhamma Pitaka* and an explanation text to Abhidhamma *Pitaka* called *A manuel of Abhidhammatha Sangaha* (available now as English translations).[79]

In the following discussion, the term *Ćitta* signifies 'the knower function' or presents a sense of 'the science of mind' itself. Moreover, the understanding of Mind presented with the discussion on *ćitta* is significantly different from the how Mind is understood when it is elaborated as soul or spirit in discussions of some school of Indian philosophy, mainly Vedanta. This discussion and analysis is taken up in the next segment of this chapter. In the Pali and Sanskrit texts of Buddhist scriptures *Ćitta* is referred to whenever appears a mention of term like *mano/manas/hataya, bandara, manyatana, manindriya, vinnana etc*.[80] *Ćitta* once translated is understood variably as - mind, thought, consciousness, or a state of consciousness. AS per Siva Sai (2014) – "*Mind by nature is pure of being nothing and becomes complicated when enjoins with sensations, desires, and mulachitta to synthesize itself into conditions.*" This as a result causes unrest of the mind. Even though mind is *anatta* that is "*it has no physical appearance and no form*"[81] yet it can be classified[82] on the basis of:

a. Existence sphere,
b. Moral and immoral roots,
c. By good bad or neutral attitudes and
d. As *Vedanas* (feelings- satisfied, unsatisfied and neutral) and so on.

As per *Buddhism*, there are two realities – *sammuti-sacca and paramattha-Saccha*. (i) *Sammuti-sacca* indicates at the apparent or ordinary conventional truth, while (ii) *paramattha-Saccha* stands for the ultimate or abstract truth. (Narada Thera, 2013). *Buddhism* infers everything in the world as manifestation of the mind and thereby investigates and analyzes the human behavioral problems at its most fundamental level – as originating in the

[79] Venkata Siva Sai; *Buddhism: A Practical Psychology*, 2014, p.199
[80] Venkata Siva Sai; *Buddhism: A Practical Psychology*, 2014, p.202
[81] notice here the similarity with the description of Emptiness state of Samadhi, described as VOID
[82] Venkata Siva Sai; *Buddhism: A Practical Psychology*, 2014, p.203

mind. All of Buddha's teaching available in *sūtras* deals with the mind, the *Yogacāra-School* or the "Mind-only school" texts, for an example explains the psychological understandings of the Buddhist teachings. They view mind as consisting of eight consciousnesses; and all phenomenon in the mental-universe as imprints on the mind conveyed through these eight consciousnesses.

Furthermore, Mind is found to be an interactive complexity of factors which are functionalities of six sensory organs of the human body. These factors along with consciousness which constantly grasps the self, and the supra-unconsciousness (*alaya*),[83] are referred in Buddhist texts as 'the Master of the mind', as it collects and stores all *Karmic* seeds[84] of the mind (of all sentient beings) in the ongoing *karmic* cycle of birth and death. Moreover, *Buddhism* understands very well the psychological nature of human beings and has developed some very effective methods for treatment. As revealed in The *Avatamasaka Sūtra*,

> *"Our perception of the three realms arises from the mind, so do the twelve links of dependent origination: a birth and death emanate from the mind, they are extinguished when the mind is put to rest"*.[85]

As per Buddha, "*Mind can defy or purify one. Mind is bitterest enemy and greatest friend of oneself*". He explains in *Dhammapada*-

> *"What harm may do a foe or a hunter to a hunted same an ill directed mind can do still greater harm. What good neither mother or father nor any relative can do – a well directed mind can do. It can elevate one. Mind is the forerunner of deeds, mind is chief and everything is mind made. If therefore,*

[83] The *Alaya* consciousness is like a big storehouse full of past memories of love, hatred, goodwill and animosity which we may no longer recall in life. It perpetually influences our actions and behaviors in this life and in Buddhism are referred to as *Ignorance*.

[84] In the teachings of the Mind-only (Yogacara) school it is said that we go through the cycle of birth and death because of the ignorance about the karmic influence of this karmic seed (potential action/ psychological motive). It says, "Seeds give rise to actions, then actions turn into seeds." So when the unwholesome seed from the past mature we commit non-virtous acts and further form unwholesome seed for the future, in the Alaya consciousness.

[85] Venkata Siva Sai; *Buddhism: A Practical Psychology*, 2014, p.xi.

one speaks or acts with a wicked mind, pain pursues one. On the contrary if one speaks or acts with pure mind, happiness follows him."[86]

In *Buddhism*, the psychological motives of all humans are explained in following cycle: "Ignorance" forms incorrect views about things in the world that results in false (conditioned mental) judgments and negative feelings; when these feelings (which also correspond with positive or negative intentions) that lie dormant in the unconscious level of human mind, and gets provoked by people or situations from outside, it results into occurrence of negative deeds; and hence, formations of future karmic negative seeds (of ignorance) should be avoided by responding using *Wisdom* i.e. instead of impulsive reaction following the habitual pattern, which Freud has called as repetitive compulsion.

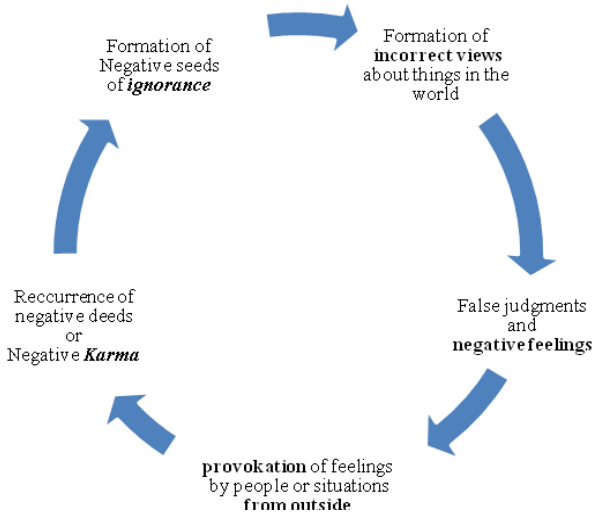


Figure 2 - Cyclic Structure of Dependent Origination

Indeed these repetitive compulsions and urges should be replaced by creating or doing some virtuous conduct of compassion; and such an intervention should be undertaken on the mental level is explained in *Buddhism* as a process of "converting consciousness into wisdom"; Buddhism expounds that what emanates from our 'True Mind' is Wisdom, and

[86] ibid., p.viii Foreward

acquiring which is indeed the Therapy of the mind. [87] For any human being, their attempt to resolve any internal conflicts within their minds; transcending *Dukkha* through release from the bindings to limitedness, sufferings and helplessness, is therapeutic.

In Buddhist literature, a negative emotion or state is defined as- "*a state which causes disturbances within one's mind*" (Dalai Lama, 1995). With the practice of compassion, using meditation as its means, and through recognition of emotions as a '*neutral process'* and not as either *positive* or *negative* - a 'wholesome action' is achieved. Such realization separates the sense of 'self' and detaches it from midst of emotional occurrences. In addition to compassion, another Buddhist concept called Loving-Kindness helps in achieving mental states of unselfishness by cultivating unconditional kindness towards all beings (Hofmann et al., 2011). Loving-Kindness is intended at enhancing the unconditional emotional states of kindness and compassion, generally understood as positivity. One of the aspects of Compassion is having a "sense of equanimity" and can be experienced as "shared consciousness" (Dalai Lama, 1999). Equanimity refers to calmness of mind achieved by reducing the feelings of partiality, perceived differentiation between sentient beings.

1.3.3.1. The Theory of Mind: *Rūpa Sangaha Vibhaga*

According to *Abhidhamma* the 'mind' is an amalgamation of 'consciousness' (*ćitta*) and 'mental factors' (*ćetasika*) - where they arise together and dissolve together - '*More than a trillion minds arise and dissolve one after another consecutively every second*'. *Samyutta Nikāya*, *Ćitta-sutta* says:

> *ćittena niyati loko*
> *ćittena parikassati*
> *ćittassa ekadhammassa sabbevavamanva guiti*
>
> The mind leads the world
> The mind attracts everything to follow it.
> Everything always has to follow the wish of one thing which is the mind.

[87] Venkata Siva Sai, *Buddhism: A Practical Psychology*, 2014

Ćitta (in the sense of *consciousness*) *is the awareness of the sense'.* Consciousness is influenced by 'mental factors'. There are 52 mental factors, of which-

a) 13 are neutral,
b) 14 are immoral or unwholesome, and
c) 25 are wholesome and beautiful.

The neural mental factors consist of contact, feeling, perception, volition, concentration, wish, effort. This is the process for neural mental factors to function aligned with '*pattichasamuttapada'* (Dependent Co-arising):

i. 'Contact' (*phassa*) (between mind and sense object),
ii. 'Feeling' (*vedana*) (from enjoying the sense objects),
iii. 'Perception' (*sañña*) that takes note of the particulars of the sense object),
iv. 'Volition' (*ćetana*) (that acts on and prompts its concomitants to perform an action),
v. 'Concentration' (*ekāgrata*) (that unites its concomitants and fixes the mind on a sense object),
vi. Wish/ desire (*chānda*) (to do something),
vii. Effort/ energy (*viriya*) etc.

The Buddhist theory of mind is an '*analytical synthesis of matter in relation to mind*' (Siva Sai, 2014). '*The only realities that really exist in the (mental) universe are just three kinds- consciousness, mental factors, and matter including energy*'[88] (Tin Mon, 2007). In order to understand the function of mind, the integral function of 'mindbody' *(nāma-rūpa)* is to be understood.[89] Consciousness and mental factors are collectively called '*nāma*' (or mental entities); whereas, matter and energy are collectively called '*rūpa*' (or material entities).[90] According to Buddhist theory, the term *nāma* is a collective term for five elements of mental factors -

1) *vedana* (feeling),
2) sañña (perception),

[88] Tin Mon; *Kamma is the real creator,* 2007, p.111
[89] Venkata Siva Sai; 2014, p.203
[90] Tin Mon; *Kamma is the real creator,* 2007, p.111-112

3) *ćetana* (volition),

4) *phassa* (sense impression)

5) *manasikara* (attention)[91]

Whereas the term *rūpa* specifically in human organism is expanded in the sense of "matter" (matter and energy)[92] comprised of four groups of biochemical elements, collectively known as "*māhābhūta-rūpa*", these are - (1) earth, (2) water, (3) wind, (4) fire. *Rūpa* is dependent upon the secondary material-phenomenon, *upāda rūpa*.[93] By theory:

a) *rūpa* (or matter) show change by hostile conditions such as heat and cold;

b) *Rūpa* has size and weight.

In other words, *rūpa* has physical elements (as atoms have form) i.e. it is composed of atomic/ indivisible *rūpa kalapa(s)*, while *Ćitta* has no form. This is the main difference between *rūpa* and *ćitta* (Siva Sai, 2014). As per Buddhist philosophy, *Ćitta* is made up of

i. five *sensitive elements*,
ii. four *stimulating elements*,
iii. two *sex elements*,
iv. *mind-base elements*,
v. *life elements*, and
vi. *nutrient elements*

And when the mind-matter synthesizes itself into *nāma-rūpa* as per the laws and workings of *karma*, it produces "*Karmaja-Rūpa-Kalpas*" - the new existence-atoms based upon the past actions *(Karma); whereas,* the origination of *rūpa* (form/atoms) out of the present thoughts is termed - "*Ćittaja-Rūpa-Kalpas*". The mind-body (*nāma-rūpa*) mechanism maintains life-functions according to the law of *Tri-lakkhana*, especially its *Anatta Doctrine*. Our life continuum stream is regulated through the mobilization of changes coming across as *anicca-lakkhana* and *dukkha-lakkhana*, both of which are happening every minute of our life. It is this mind-body activity which brings us the illusion of self.

[91] Venkata Siva Sai; 2014, p.185

[92] Tin Mon; *Kamma is the real creator,* 2007, p.111

[93] Venkata Siva Sai; 2014, p.185

Buddhist philosophy consider Six *Dwāra* i.e., doorways (or receptors) through which the stimulus (or object) enters into the "stream of consciousness" and initiate a series of thought. In other words, *Ćitta* arises as stream of consciousness by *nāma-rūpa* or the internal functioning of mind-body mechanism. Moreover in Buddhist philosophy, the mind is not confined till the brain but rather the organ-brain is a *rūpa* or the physical-function part of the *nāmarūpa* composite, and it is the *Ćitta* which is the authority of *nāma-rūpa* mechanism.

1.3.3.1.1. **Non-existence of permanence of mind or consciousness**

As per *Buddhism*, the mental universal reality exists in the form of *nāma* or mental entities and *rūpa* or material entities only.

1. *nāma* or mental entities - Consciousness and mental factors are collectively called '*nāma*, and
2. *rūpa* or material entities - matter and energy are collectively called '*rūpa*'.

In other words, the only realities that really exist in the (mental) universe are just three kinds-

a. consciousness,
b. mental factors, and
c. matter including energy

Moreover, both mental-entities and material-entities are impermanent (*anicca*); they arise and dissolve very rapidly and incessantly. Consequently, all living beings and inanimate things are impermanent too. Impermanence brings *dukkha* (unsatifactoriness) while the realization of impermanence of self in *jhāna* mediation is a healing truth. The truth about no-self is *anatta* i.e. no living being has a permanent self characteristics. These three – *dukkha*, *anatta*, and *anicca* are *tri-lakkhana* - the three common characteristics of all living beings and describes "the real nature of sense objects" including all living beings and the universe (collective of their mental-universe). However due to *moha* (ignorance of mind) this psychological reality is not perceived. The universe consists of formless and shapeless ultimate realities which are arising and dissolving and interacting in various ways to produce psychological phenomenon.[94]

[94] Tin Mon; *Kamma is the Real Creator,* 2007, p.112

The psychological dimension of *Buddhism* is based upon the Buddhist concept of mind. Buddha has denied the existence of any permanent entity, whether it is described as a mind or consciousness. And when the term mind is used in the context of *Buddhism* it is really talking about psychophysical complex called *nāma-rūpa*. Where *nāma* is used to refer the four non material-aggregates (*khanda*) that is:

1) *vedana* (feeling),
2) *saññā* (sense impressions and concepts),
3) *saṇkhara* (volitional/ conative activity),
4) *viññāna* (consciousness).

And the term *rūpa* refers to the four great elements-

1) extension,
2) cohesion,
3) heat,
4) The material shapes derived from above three- extension; cohesion and heat.

It is these two - the *mental* and *physical* constituent - that form one complex called "Mind" (self), in which they both benefit from a mutual dependency on each other. This law of interdependence, in general (*patthana-pada*); and Dependent Origination (*paticcasamuccapada*) in particular, presents a "dynamic format" to the mind-complex, as well as provide a "dynamic nature" or condition to the mental phenomena.[95]

Amongst the different processes of the mind functioning: (a) *vedana* provides a base for looking at affective / emotional processes, and (b) *Saññ*a/*vitakka* allows a hint for cognitive processes, (c) *saṇkhara* gives us an entry into conative processes or the will. And although these distinctions are not absolute, they provide useful perspective on different facets of the mind as well as some basics for understanding the role of key terms that often appear in Buddhist psychology.

[95] Padmasiri de Silva, *An Introduction to Buddhist Psychology and Counselling*, 2014, p.17-18

According to the doctrine of *anatta* (non-self) there is no "avoiding substance" - neither within nor outside the *psycho-physical* complex. And hence, the "nature of mind" in a dynamic-continuum is described in *Buddhism*; denoted by the term *vinnana-sota* or the stream of consciousness, as containing three subliminal level of functioning below the threshold level of consciousness (*vinnana*). These levels are: [96]

1) *vitikkāma-bhumi* - the level of impulsive actions
2) *pariyutthāna-bhumi* - the level of thought processes
3) *anusaya-bhūmi* - the level of dormant passions.

In relation to the wheel (cycle) of dependent origination, *vinnana* (which is comprised of conscious and residual 'mental-events' of the individual) operates as an unbroken stream of consciousness guided by the rebirth producing *kamma*. Also, it should be noted here that the terms like *vinnana* and *saṇkhara* have different contextual usages and they had been looked upon by *Siva Sai* in terms of their role in Buddhist psychology:

A. *Saṇkhara* when rendered as one of the four mental aggregates is taken to mean volition/will, but when understood as a link in the wheel of *Dependent Origination* it means for both-
   i. Karmic formations, and
   ii. As acts of volition.

   Moreover, both *saṇkhara* and *vinnana* may be either conscious or unconscious.[97]

B. It should be noted here that *saññā* and *vinnana* represent "conative activity", while *vedanā* stand for the "root of the affective/emotional dimension", whereas *saṇkhara* represents "the volitional/conative dimension".
C. Another use of the term *saṇkhara* is in the sense of conveying the idea of 'something being conditioned' (like, all phenomenal existence / *sabbe saṇkhara anicca* (all formations are impermanent).[98]

[96] ibid., p.18
[97] Padmasiri de Silva, *An Introduction to Buddhist Psychology and Counselling*, 2014, p.19
[98] ibid., p.19

There are three psychological facets to the concept of *saṇkhara*: (1) deliberation, (2) volition and (3) dynamic.[99] The term '*ćetana'*, in Buddhist scholastics, is often used synonymously with *saṇkhara* (in the sense of 'volition') while the concept of *abhisaṇkhara* (from *Anguttara Nikāya*) takes the notion of *saṇkhara* in the "dynamic-sense" for its role in the formations of *karma* (in the wheel of dependent-origination).

Likewise, *Saññ*a usually refers to "activity of perception" and in other contexts denotes "conceptual activity", however it also seems that both these components- perception-activity and conceptual-activity are ways of "perceptual activity". The Buddhist textual references to six kinds of perceptual-activity details:

i. Visual consciousness arising from the eye and material shapes;
ii. Auditory consciousness from the ear and sounds;
iii. Olfactory consciousness from the nose and smells;
iv. Gustatory consciousness from the tongue and tastes;
v. Body consciousness through body and touching; and
vi. Mental consciousness derived from the mind and mental States.

Similarly, *viññana* is employed in number of contexts too; and in the context of Buddhist psychology it could be argued to mean "cognitive consciousness" (Silva, 2014).[100] The process of visual perception as per "*The Middle Length*" (*Majjhima-nikāya*) is a creation of three factors:

1) Internal factor- An unimpaired sense-organ,
2) External factor- visible forms, and
3) Process of attention (which connects the above two factors).

The process of *Vinnana* - in the sense of cognition - is not limited to the eye (*cakku*) alone but is also equally true in the case of the ear (*sotā*), nose (*ghana*), tongue (*jivhā*), body

[99] ibid., p.37

[100] Padmasiri de Silva, *An Introduction to Buddhist Psychology and Counselling Pathways of Mindfulness-Based Therapies*, 2014, p. 18

(*kāyā*) and mind (*mana*).[101] It is noteworthy here that a function of mind is also referred to as a sense-door (*mano-dwāra*) in earlier Buddhist texts. For cognition to function, the channels for coming in contact with the external world are the human senses. The importance of the *sense-doors* is very much emphasized in the Buddhist meditative practice which should be performed in natural environment, which is clean and well ventilated; such recommendations are made to minimize disturbances (from sensory stimuli) during deeper stages of mindfulness of breath. The primary object of meditation is:

a. *kāyā* (the body),
b. *vedanā* (feelings and sensations),
c. *ćitta* (states of consciousness), and
d. *dhamma* (mental-objects).

In *Buddhism*, cognitive skills are developed via. the practice of meditation; during meditation, a useful procedure which is suggested if an external sensory-object encroach strongly on the awareness causing a distraction from the primary object (of meditation), is that of - labeling, noting and knowing - and then make a mental effort to gradually bring back the attention towards the primary object of focus. Buy labeling/naming or "noting" it gets easier to return back to the "primary objective"- meditation. Naming is called *vitaka* and knowing is called *vichāra*. This process should be extended to any mental defilement that occurs on usual course of life. In other words, meditation brings a great deal of refinement to sensory experiences and helps the practitioner in looking at the sensory word with better clarity of mind and with a deeper penetrative insight. During meditation, vigilance regarding the operation of the sense faculties is very important.[102] Silva (2014) expands: "*In meditation practice we do not throw away our anger, greed, addictions and anxiety but convert them into fertile soil from which emerge therapeutic and meditational insights. We do not try to destroy them, but embrace them and see their points of entry, staying for a while and passing away.*"[103] Buddha too had indicated that '*our perception of objects is embedded in our*

[101] Padmasiri de Silva, *An Introduction to Buddhist Psychology and Counselling Pathways of Mindfulness-Based Therapies*, 2014, p. 24
[102] Padmasiri de Silva, *An Introduction to Buddhist Psychology and Counselling*, 2014, p.23 -24
[103] ibid., p.47

psychological makeup and conceptual apparatus'. Buddha acknowledges the reality of sensory processes at *conventional level*, that is, he does not deny the existence of the physical perceptible yet the perceptible-world is illusory in the sense that that "*our sensory knowledge is embedded in our categories, conceptual tools and the imagination*" (Silva, 2014) which is subjective to change in given parameters therefore, he reminds us to become aware of the *sensory-doors* - as they are the avenues through which - desires and passions are kindled (and to which we get attached) to influence our choices and decisions.

1.3.3.1.2. **Human - the so-called "being" and *bhava-sota* -the "stream of becoming"**

The mind, rather than a static entity is explained by Buddha in terms of a dynamic process- as a "stream of consciousness". In general, "consciousness is the influx - conditioned by a causal pattern in a dynamic continuum"; which is also addressed as a "stream of becoming" (*bhāva-Sota*). This Buddhist understanding of consciousness as always evolving; maintains its dynamism due to "cravings" (*tanhā*). *Buddhism* maintains that "the residuum of the psychological dispositions of an individual nourishes the continuation of the phenomenal existence in general and of the individual, in particular", also this residuum (of cravings) has a dynamic nature too.

The term *samvattanika-viññāna* (re-linking consciousness) refers to "*the survival factor that links one life and another*". This overall stream of consciousness has a conscious and unconscious component, from which the portion of re-linking consciousness (*samvattanika-vinnana*) is referred to as 'dynamic unconscious' by *Silva* because an individual is not aware of it (Silva, 2014). *Samvattanika- viññāna* is comprised of *saṇkhara* (dispositions), which subsequently, determines the character of the next birth (of an individual). Experts consider that a part of *samvattanika- viññāna* is present in this world (*idhalokepatitthitam*) and rest in the world beyond (*para-loke patitthitam*). It should be highlighted here that, Buddhist scholars emphasize that the knowledge of (and not about) stream of consciousness is within the reach of only those people "who have developed meditation to a very high degree"; this direct knowledge is superior to any inferences based on reasoning. Furthermore, later *Mahāyāna Buddhism* expounds the concept of *alāya-vigñana* (store-house consciousness) while, in *Abhidhamma* literature it is the concept of "stream of existence" (*bhavaṇga-sota*) which is expounded.

1.3.3.1.2.1. *Ćitta* and *Saṇkhara* with respect to "the so-called being"

Abhidhamma explains *paramattha* putting great significance on its workings over the so-called human-being. *Parama* is explained as:

a) aviparita (immutable),
b) nibbattita (abstract),
c) attha means thing (it is not used in the sense of meaning)

Paramattha therefore means - "immutable" or abstract things, "*abstract-reality may be suggested as the closest equivalent*". However, term *immutable* here doesn't mean that *paramatthas* are equivalent of eternal (Silva, 2014). There are four such *paramatthas* or abstract realities representing everything - whether mundane or supra-mundane; the so-called 'beings' are mundane while *nibbana* is supra-mundane. The four *paramatthas* are - *Ćitta, Ćetasika, Rūpa, Nibbāna*

1.3.3.1.2.2. The '*mundane'* so-called "being"

In early Buddhism, a so-called "being" is understood as "a collection of *nāma* and *rūpa*". This position explains a so-called being as per the functioning's of the Mind. According to *Abhidhamma*:

a. "*nāma*" denotes both consciousness and mental-states.
b. "*rūpa*" connotes both "fundamental units of matter" and "material change" (There are 28 species of matter)

However, when a 'so-called being' it is referred through *five aggregates* (*pańca-khanda*) that is to describe it in the sense of *vinnana* or a 'stream of being' otherwise known as consciousness. *Viññana* is a vessel for *Saṇkhara* (Skt: *Sanskār*). *Saṇkhara* or "mental-state" (or mental property) is a collective of fifty mental factors (*Ćetasika*); two more *Ćetasika - vedana* (feeling) and *sañña* (perception) makeup a total of fifty two *Ćetasika*. And as mentioned earlier, the receptacle of this mantle property (called *saṇkhara*) is '*vinnana'* (consciousness). *Ćetasika-s* (mental factor-s) co-exists with *ćitta* or co-arises with *ćitta*. Likewise, they pass away at the same time when *ćitta* falls away.[104] They also have to depend

[104] Htoo Naing; *Patthana Dhamma,* 2005

upon the same "base" (*vatthu*) as *ćitta*, and they also have to take same "object" that *ćitta* takes.

The so-called being is generally understood as a composite of five groups or five-aggregates (*pańća-khanda*) – (1) *Rūpa* (matter), (2) *Vedana* (feeling), (3) *Saññā* (perception), (4) *Sankara* (mental States) and (5) *Vinnana*;[105] or in other words as a "stream of being" – becoming.

1.3.3.1.2.3. Mundane and Supra-mundane: *lokiya* and *lokuttara*

In *Abhidhamma*, (a) consciousness, (b) mental States (with the exception of eight types of supra-mundane consciousness and their adjuncts) and (c) matter are considered as *lokiya* (mundane), while, *nibbana* is said to be *lokuttara* (supra-mundane).

Abhidhamma considers '*Lokuttara-nibbana*' as the only "absolute reality"; and this conclusion is the *'summum-bonum'* of *Buddhism*. The other three states of existence (i.e. consciousness, mental States, and matter) are called realities in the sense that "these are things that exist" (and are called *vijjamana-dhamma*), further, these are (a) irreducible, (b) immutable and (c) abstract-thing, and they deal with both that is within and around us, and that is why they are considered as *lokiya*- or "of this realm" i.e. mundane; while *nibbana* is absolute-reality and '*lokuttara'* - beyond mundane and supramundane. *Htoo Naing* (2005) writes,

> "*Whatever happen, wherever and whenever, there happen these paramattha dhamma. But nibbana is not a sankhata dhamma or conditioned dhamma and it does not arise or does not fall away and it does not happen. So in this world, on this earth, in these 31 realms or 31 planes of existence what is happening are all happenings of rūpa dhamma and nāma dhamma and nothing more than that.*"

[105] Narada Thera; *A manual of Abhidhamma Being*, 2013, p.7

1.3.3.2 Ćitta - *the first paramattha*

As per *Htoo Naing* (2005), *paramāttha-dhamma* means - "most excellent intrinsic essence" or "ultimate realities". There are four *paramāttha dhamma*:

i. *Ćitta- nāma dhamma* (*sankhata dhamma* i.e. conditioned *dhamma*)
ii. *Ćetasika – nāma dhamma* (-do-)
iii. *Rūpa – rūpa dhamma* (-do-)
iv. *Nibbāna- asankhata dhamma* (not a conditioned *dhamma*)

Nāma-dhamma and *rūpa-dhamma* are *saṇkhara-dhamma*; therefore, *ćitta-paramāttha*, *Ćetasika-paramāttha* and *rūpa-paramāttha* are impermanent and suffering. Buddha's position on the nature of *saṇkhara* and *dhamma* is explicated clearly in the following expression:

sabbe saṇkhara anićća – all conditioned *dhamma* are "impermanent"
sabbe saṇkhara dukkhati – all conditioned *dhamma* are "suffering"
sabbe dhamma anattati – all *dhamma-s* (i.e. *Ćitta*, *Ćetasika*, *Rūpa* and *Nibbana*) are impermanent

In other words, "*any dhamma cannot be controlled by any outside power or influence; they run their own course by interacting with each other*" (Htoo Naing, 2005). However, *dhamma* of *nāma* and *rūpa* operate on two conditions:

II) *patiććasamuppāda-dhamma* suggest that- 'this' *dhamma* causes the arising of 'that dhamma' and *vice-versa*. But this description does not reflect on the relation between cause and effect.

III) *patthāna-dhamma* refer to "conditional relationship" among *dhamma* and on how they are related and is actually happening in our daily life. In summary, there are 24 conditions (paccaya) and many more sub-conditions detailed in the last of 7 *Abhidhamma* texts.[106]

[106] Htoo Naing; 2005, wisdomlib.org

The first *paramattha* (or abstract reality) is *Ćitta.*[107] *Ćitta* is that which is aware of an object but it doesn't think of an object (it is *Ćiteti* which is equivalent to *vijanati*). From the standpoint of *Abhidhamma,* it is *ćitta* which facilitates the awareness of an object (since there is no agent like a soul) and terms like *ćitta, ćeta, ćittuppada, nāma, mana, viññāna* are used synonymously. Moreover *Abhidhamma* makes no distinction between mind and consciousness;[108] when the so-called 'human being' is perceived from the position of its constituent parts, *nāma-rūpa*; it is described in the sense of mind, whereas when it is understood in terms of *five aggregates* (*pańća-khanda*); the human being is explained as per the workings of *vinnana* (consciousness).[109] Mostly it is the term *ćitta* that is employed customarily while referring to different "classes of consciousness".[110] In ordinary sense of mind (in isolated cases) both terms *ćitta* and *mana* are frequently used.[111] The four classes of consciousness according to the plane in which it is experienced are:

1) *Kāmavaćāra*
2) *Rūpavaćāra*
3) *Arūpavaćāra*
4) *Lokottara*

Consciousness with respect to its nature is classified into four classes:

1) *Akushala-ćitta* (immoral)- it includes,
    i. lobha (attachment), Patiga / doṣa (ill will/aversion),
    ii. *moha* (ignorance)- is unwholesome factor since it produces undesirable karmic/mental-effects (*anittha-vipāka*)
2) *Kushala-ćitta* (moral)- it is opposite to above category
    i. *alobha* (nonattachment/generosity),
    ii. *adoṣa* (goodwill), *amoha* (wisdom)

The above both categories constitutes *kamma,* and there inevitable result is the next category i.e.*Vipāka-ćitta* (resultant *ćitta*)

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[107] the term is derived from '*ćiti'* meaning to think

[108] Narada Thera; *A Manual of Abhidhamma Being*, 2013, p.8

[109] ibid.

[110] consciousness is classified according to the plane in which it is experienced

[111] Narada Thera, *A Manual of Abhidhamma Being*, 2013, p.8

3) *Vipāka-ćitta-* (or resultant *ćitta*) is that consciousness which arises inevitably as resultants of the *kuśala-ćitta* and *akuśala-ćitta*. Moreover, both *vipāka* and *kamma* are (purely) mental.
4) '*kriyā*' as consciousness is either "karmically ineffective"; "inoperative" or "functional". The term *kriyā* literally means action but as a class of consciousness it is understood in the sense of "ineffective action". Good deeds of the Buddha's and the *Arhats* do not accumulate *kamma* because they have gone beyond both good and evil, thereby their actions are are called *kriyā* and not *kamma*. In other words:
    a) *Kamma*, is casually effective,
    b) *Kriyā* is casually ineffective.

Collectively *vipāka* and *kriyā* are called *abyakta* (indeterminate) in *Abhidhamma* – "*that which does not manifest itself in the way of an effect*"; therefore, *vipāka* is an *abyakta*, because it is an "effect" in itself, and the *kriyā* is *abyakta* as it "does not produce" an effect.[112]

1.3.3.2.1 **Thought Process**

The life duration of *Ćitta* occurs as *"khana ćitta"* - units of the 'stream of thoughts' or "mental unit" (thought unit). These *ćitta units* combine to form the "mind-tracks" -*"ćitta vithi".* In a thought process, "Mind" runs as a form of consciousness and operates through many streams of these mind-tracks or *"ćitta-vithi"*. Variation of the thought process which are measured by the degree of clarity of the mental-objects or otherwise, correspond with 'vibrations of *ćitta-vithi'* - '*more are the vibrations, more lucid would be the consciousnesses*.[113]

One thought process is comprised of seventeen 'thought moments'.[114] One conscious moment from the life span of a consciousness occurs broadly in three steps-

a) the short moment of the arising of the consciousness (rebirth consciousness),

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[112] Narada Thera, *A Manual of Abhidhamma Being*, 2013, p.18

[113] Venkata Siva Sai; 2014, p.205

[114] Seventeen *ćittakkhana* (thought moments) are accepted as the duration of 'material phenomenon', in Buddhist philosophy.

b) the short moment of the existing of the consciousness, and

c) the short moment of the dissolution (death consciousness)

The consciousness arises one after another continuously without break, thus forming a long chain of mental-stream (*ćitta-vitthi*). *Ćitta-vithi* is the 'cognitive processes of consciousness; C B Verma writes, "*It is an honest attempt to describe the data of consciousness because therein we do not find any reference to an existential or eidetic presupposition*".[115] The cognitive process is two-fold - sensorial and passive mental state (*bhavaṇga* or "the sleeping stage of mind") in which the mind is subject to vibration-*bhavanga-ćalana* and disruption – *bhavanga-upaccheda.* As per Verma, '*ćitta-vithi occurs in one's life time only'.*[116]

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Figure 3 - Thought Process leading to formation of *kamma*

The mind i.e. the combination of consciousness and mental-factors dissolves soon after it arises. However, before it dissolves, consciousness and mental factors transmit their properties to the next arising mind. The data is conveyed from one mind to the next so they

[115] C B Verma; *Buddhist Phenomenology - A Theravada Perspective*, 1993, p.92

[116] Bhikkuni Tin Lien, *Concept of Dhamma in Dhammapada*, 1996, p.92

remain in a mental stream. '*It is similar to storing data in a mental stream'*;[117] and when a person is in a state of sleep his mind is in a state of *bhavaṇga* or vacant, which gets interrupted when objects (of cognition) enter the mind. When that happens

This whole process of one thought (conscious moment) occurs in an infinitesimal part of time and completes with "registering consciousness" (*tadalambana*) lasting for two thought moments (last two out of seventeen thought moments).[118]If viewed rightly (*yonisomansikara*) the *javana* becomes moral.[119]

1.3.3.2.2 **Thought moment**

A thought moment (*ćitta-kkhana*) as a unit of measure for the duration of 'state of consciousness' which is "a billionth part of the Wink of an eye" occurs in three stages:

i. *uppada* (arising),
ii. *thiti* (the fully developed stage of relative permanence), and
iii. *bhanga* (the dissolution)

1.3.3.2.3 ***Ćetasika* as mental-factors**

In each and every thought-unit are found mental-factors - *Ćetasika,* it is the "mental state of mental factor" that is associated with consciousness:

a) *Ćetasika* perishes together with consciousness,
b) *Ćetasika* has an identical object with *Ćitta*, and
c) *Ćetasika* has a common base with mind.

Further, the mental-state of mental factors (i.e. *ćetasika*) are classified[120] in five groups of factors-

1) General factor-group,
2) Particular factor-group,
3) Immoral factor-group,

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[117] ibid., p.109

[118] Narada Thera, *A Manual of Abhidhamma Being,* 2013, p.27-28

[119] *javana* state usually lasts for seven thought moment; and in case of *arahant, javana* is neither "moral" nor "immoral" but merely –"functional" (*kriyā*).

[120] Venkata Siva Sai; *Buddhism: A Practical Psychology,* 2014, p.206

4) Wisdom *(paññā)*factor-group,
5) Wholesome factor-group

Since, *Ćitta* is the authority of *nāma-rūpa* mechanism therefore, a Buddhist scholastics instead of focusing on the essence of "matter", inquires into the essence of the "sense-perceptions" and "experiences", which as per them "creates there presentation" or - the idea of matter. In Buddhist theology, 'material' is only a special case of psychic-experience and therefore they perceive matter "amongst the group of the elements of consciousness". In fact, the Buddhist theory of mind is an '*analytical synthesis of matter in relation to mind*' (Siva Sai, 2014).

The old scholastics articulates the external world as per the 'theory of *Kamma'* and finds that human perception constitutes its "personality", thus *Buddhism* escapes the dilemma of dualism between mind and matter and reviews them as combined units. For them, the sensuous (*Rūpa*) and the mental "thought correlatives" cannot be dissolved into each other, even if they have the same source.[121] Moreover, both material and immaterial "elements" are enumerated in Buddhism through 11 qualities (or principles) of *rūpa* (sensuous). *Rosenberg* points out that various *Dharma* (known as Dhamma in *Pali*) categories are in fact correlatives that complement each other, i.e. *dhamma* categories are together forming the consciousness and its content:

> *"The rūpa -dharma is not to be separated from the other Dharma categories, the consciousness, the emotions etc. But they arise and disappear, momentarily, as the others, and enter as independent correlatives into the forms of impermanent combinations from which the stream of consciousness is composed"* [122]

[121] Anagarika B Govinda, *The Psychological attitude of early Buddha Philosophy*, 2012, p.183
[122] Anagarika B Govinda; *The Psychological attitude of early Buddha Philosophy*, 2012, p.184

1.3.3.3 Many aspects of Dhamma

In Dhammapada the term *dhamma* appeared in 48 *verses* with respect to mind, as means, state, way, practice and law. These various usages are classifies into nine concepts by *Tin Lien*[123]:

(1) *Dhamma* in the sense of *Ćetasika* (mental states) in verse 5 and in various teachings (or *Buddhavaćaana*) and *dhamma* as Volitional action (*Kamma*) or *ćetana*. According to *Attasalini* and *Vibhavini Tika*, "*Ćetana* is that which coordinates the mental states (associated with itself) on the object of consciousness".[124]

(2) *Dhamma* as law (*niyama*) is called *kamma Niyama* (The order of act and result). These are following: (a) *utu-niyama* (physical inorganic act); (b) *bija-niyama* (physical organic act); (c) *dhamma-niyama* (order of the norm); (d) *ćitta-niyam* (order of the mind or psychic-law).

(3) *Dhamma* as *Buddhavaćana*

(4) *Dhamma* as righteous or just way/ state/ practice or nature

(5) *Dhamma* as phenomena (Note: Tien (1996) defines *patticaasamuppada* as "Cause of formation Realms)

(6) *Dhamma* as *Samatha* and *Vipassana*.

(7) *Dhamma* as nine Transcendental: 4 *magga* + 4 *phala* + *Nirvāna*

(8) *Dhamma* as the TRUTH

(9) *Dhamma* as *Ćetasika* (psychic-factors) and *ćitta-niyama* (psychic-law)

1.3.3.3.1. Dhamma as *Ćetasika* (psychic-factors) and *ćitta-niyama* (psychic-law)

Here dhamma is understood as both *Ćetasika* (as psychic factors of consciousness) and *ćitta-niyama* (or psychic-law). (a) The word *sarisika* denotes *dhamma* of the body, and (b) the term *manisika* of *dhammas* of the mind, likewise (c) the word *Ćetasika* represent the *dhamma* of the consciousness. *Ćetasika* arise with the mind and not independent of it. Also they don't run the mind but mind runs through them, and mind

[123] Bhikkuni Tin Lien, *Concept of Dhamma in Dhammapada*, 1996

[124] ibid., p. 29

remains the forerunner. It can be said that *Ćetasika* originate from *bhavaṇga*[125] - the stream of accumulated consciousness of past existences.

Bhavaṇga carries accumulation of past karmic-resultants into present thus forming a stream yet it should be well understood that this stream follows the law of *anicca* and no two units of this stream are same. In other words the *bhavaṇga-sota* (*bhavaṇga stream*) is a dynamic flow. And since it carries accumulated consciousness from the past into present Bhikkhuni Tien calls it "*the subconscious activity of the mind in one life*" which to a greater degree determines the life-process in the present state of existence (Tin Lien, p.31) The rise of *ćitta* and *Ćetasika* is followed by *kamma* (or action). Bhikkhuni Tien writes, "*Bhavaṇga is the undercurrent of our mind which is constantly exerting its influence upon our personality*".[126]

As per Buddhaghosa, the term dhamma refers to *vedana, saññ*a and *saṇkhara* which together are called *Ćetasika* (psychic-factors); *saṇkhara* accounts for the 50 *ćetasika* while *vedana, saññ*a amounts to the remaining two mental factors.[127] **The 52 *Ćetasika*** is also grouped into three categories by Tin lien:[128]

1. *annasamana ćetasika* (13 in number) they represent both *moral* and *immoral* types of consciousness. 7 are *sabbaćitta sadhārana* (these seven are present with all 89 or 121 types of consciousness), then three more are *vedanā* (feeling), *saññ*a (perception), *ćetana* (volition), remaining four are *phassa* (contact), *ekāgrata* (one-pointedness), *jivitindriya* (life force), *manasikara* (attention)
2. *akuśala ćetasika* (14 in number) are immoral psychic factors and are available with all 12 types of *immoral* consciousness. These are:
    i. *moha* (ignorance)
    ii. *ahirikam (absence of individual shame)*
    iii. *anottapam* (absence of social shame)
    iv. *uddhaccam* (distraction of mind)
    v. *lobha* (greed)
    vi. *ditthi* (false view)

[125] *Bhavanga* literally means part of existence (essence of existence) "*bhavassa angam iti bhavangam*"
[126] Bhikkuni T N Tin Lien, *Concept of Dhamma in Dhammapada*, 1996, p.55
[127] ibid., p.32-33
[128] ibid., 1996, p.27-31

vii. *mana* (conceit)
viii. *dośa* (ill will)
ix. *issa* (jealousy)
x. *macchariyam* (miserness)
xi. *kukkuccam* (brooding over)
xii. *thinam* (laziness of consciousness)
xiii. *middham* (laziness of psychic factors)
xiv. *vicikiccha* (doubt)

3. *sobhana ćetasika* (25 in number) and are classified in four groups:

I. *Shobhana sadhārana* are available with all *sobhana* types of consciousness. These are 19 in number:

i. *saddha* (faith)
ii. *sati* (mindfulness)
iii. *hiri* (individual shame)
iv. *ottapam* (social shame)
v. *alobho* (sacrifice)
vi. *adoṣa* (friendliness)
vii. *tatramajjhatta* (balance)
viii. *kāyāpassaddhi* (serenity in psychic factors)
ix. *ćitta-passaddhi* (serenity in consciousness)
x. *kāyā-lahuta* and *ćitta kahuta* (lightness of psychic factors and of consciousness)
xi. *kāyā-kammannata* and *ćitta-kammannata* (adaptability in psychic factors and in consciousness)
xii. *kāyā pagunnata* and *ćitta pagunnata* (healthiness in psychic factors and in consciousness)
xiii. *kāyā ujjukata* and *ćitta ujjukata* (straight forwardness of psychic factors and of consciousness)
xiv. *kāyā muduta* and *ćitta muduta* (mildness in psychic factors and in consciousness)

II. *viratiyo* psychic-factors make abstinence from immoral consciousness possible. These are:

i. *samma vaća* (Right Speech)
ii. *samma kammanta* (Right Action)
iii. *samma-ajiva* (Right Livelihood)

III. *appamanna* meaning boundless or 'without limitation' represents psychic factors:

i. *karuna* (Compassion)

ii. *mudita* (Universal-Joy)

IV. *paññindriya* is the psychic faculty of knowing wisdom (*pañña*). It is because of *paññindriya* that a "knowing" of different *dhamma* is possible.

1.3.3.3.2. ***Dhamma* in the sense of law or *Niyama* -"natural moral order"**

The term *Dhamma* in the sense of law or *Niyama* -"natural moral order" appears as *dhamma-niyama* and *ćitta-niyama* apart from *utu*, *bija* and *kamma niyama*.

1.3.3.3.2.1. ***Kamma-Niyama***

Kamma-niyama is the order of act and results; it is mentioned in Dhammapada verses 5, 24, and 144. While the verses 256 and 257 take up the meaning off *dhamma* denoting all five-*niyamas*.[129] In *Buddhism* the law of *kamma* comes along the sense of responsibility since *kamma* can be altered by purification of the mind. Bhikkhuni Tien writes:

> "*The Law of kamma is very useful for men and society. Because it makes one be fear of wrong acts, encouraging one's good deeds, heightening the sense of self-responsibility, educating people to believe in themselves, in their own capability – capability of enlightenment, freedom from all defilements, they won't have the expecting help-attitude, relying passively or begging. No expect for help because there is no one else but ourselves.*"[130]

Kamma is an action accompanied with volition (*ćetana*) – intentional, conscious, deliberate, willful action – through body, speech and mind (Bhikkhuni Tien, 1996). Every volitional action except by *arhat* personalities are *kamma*.[131] *Kamma-s* are formed due to *avijja* (about *anatta* and *anicca*) a person craves (*tanha*) which condition *upadana* (clinging or grasping) and volitional action is performed. On the question of a particular location of *kamma* within the *bhavaṇga-sota*, *Bhikkhuni* quotes Narada Thera (1990) - "*Just as wind or fire is not stored in any particular place, even so kamma is not stored anywhere within or without this body*"; in the words of *Ven. Nagasena*:

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[129] Bhikkuni T N Tin Lien, *Concept of Dhamma in Dhammapada*, 1996, p.40

[130] ibid., p.48-49

[131] ibid., p.34

"*kamma is not said to be stored somewhere in this fleeting consciousness or in any other part of the body. But dependent on mind and matter it rests manifesting itself at opportunate moment, just as mangoes are not said to be stored somewhere in the mango tree, but dependent on the mango tree they lie springing up in due season.*"[132]

In the sense of volitional action, there are four classifications for *kamma*:[133]

I. When classified according to the function a *kamma* perform, four types of *kamma* are noted:
   1) *janak-kamma* (reproductive)
   2) *upatthambaka-kamma* (supportive *kamma*)
   3) *upapilaka-kamma* (counteractive *kamma*)
   4) *upaghatakakamma* (destructive *kamma*)

II. *Kamma* can be classified in term of the strength of their effect:
   1) *garuka-kamma* (serious or weighty *kamma*) or *antariya-kamma* (unpreventable *kamma*)
   2) *asana-kamma* (a death proximate *kamma*) or the *kamma* performed immediately before the dying moment.
   3) *acinna-kamma* (habitual *kamma*)
   4) *katatta-kamma* (cumulative *kamma*)

II. *kamma* are classified also as per the time they take for their effect. These are called:
   1) *ditthi-dhamma-vedaniya kamma* (immediately effective *kamma*)
   2) *upapajja-vedaniya kamma* (subsequently effective *kamma*)
   3) *aparapariyavedaniya kamma* (indefinitely effective *kamma*)
   4) *ahosi-kamma* (ineffective *kamma*)

III. The *kamma's* classified with reference to the place/location or mental-realms where they produce their effect:
   1) immoral-*kamma* producing effect on *kāmavaćāra* (world of desire)

[132] Bhikkuni T N Tin Lien, *Concept of Dhamma in Dhammapada*, 1996, p.39
[133] ibid., p.34-37

2) moral-*kamma* giving effect on the better world of *kāmavaćāra*
3) moral *kamma* giving effect on "the world of form" or *rūpavaćāra*
4) moral *kamma* giving effect on "world of the formless" or *arūpavaćāra*

1.3.3.3.2.2. ***Dhamma-niyama***

Dhamma-niyama in the sense of "order of the norm" occurs (to a being) with "an advent of *Bodhisattva* in his last birth" (Narada Thera, 1990) However, if we take the Dhamma in the sense of teaching of Buddha (*Buddhavaćana*) about how the norm is in truth verses how it is happening in the ordinary life of suffering beings, the *Vinaya-niyama* (moral codes) for practitioners too stand for *dhamma-niyama* as a method (which should be practiced, so here *dhamma* stands for practice) for cultivating a mental principle for accumulation of moral value based life course. *Buddhavaćana* or *Tipitika* literature can be summarized into *śila*, *samādhi*, and *paññā*.[134] *Dhamma-niyama* thus also resound cultivation of *ćitta-niyama*.

1.3.3.3.2.3. ***Ćitta-niyama or psychic-law***

ćitta-niyama that is - the psychic-law or the order, by which the mind should be trained to respond and act. A human-being receive the information:

a. About the outside world through the *pańćadvāra* (five sense faculties). *pańćadvāra* construced cognition that is addressed as *pańćadvāra-vithi*
b. About the inner-world through *manodvāra*. *Manodvāra* constructed course of cognition is termed *manodvāravitthi*.

When phenomenon is understood through *Abhidhamma* - all conditioned and unconditioned things are classified through four *dhamma*:

(i) *ćitta*,
(ii) *ćetasika*,
(iii) *rūpa*
(iv) *nibbana*

[134] Bhikkuni T N Tin Lien, *Concept of Dhamma in Dhammapada*, 1996, p.58

As per the law of *anatta - a human-being is composed of five-aggregates, distributed between nāma and rūpa* (name and form). *Nāma* is composite of (a) feeling aggregates, (b) perception aggregates, (c) volitional aggregates, and (d) consciousness aggregates; whereas *rūpa* has only "form aggregates".[135]

The term 'phenomena' may be interpreted as 'an object**',** 'a fact', or 'an occurrence'. In Theravada the term 'object' is defined as *alambana* – "An object is that where the sates of consciousness and its constituents 'depend on' when interpreted in the sense of *alambana*" Further in the sense of *ramana* it refers to that which is entertained by those mental states.[136] *Alambana* are of two types[137]–

(I) External objects: *ruap-alambana* (visible object), *sadda-alambana* (audible object), *gandha-alambana* (odorous object), *rasa-alambana* (flavor object), *photabba alambana* (tangible object).

(II) Internal object or ideational concepts (*dhamma-alambana*). These are of six kinds:

i. *ćitta*- consciousness, 81 or 121 types
ii. *Ćetasika* or 52 types of psychic-factors
iii. *sukhuma-rūpa* or subtle material qualities
iv. *pasada* or sensitive parts of the organ
v. *pannattivasena* or terms and concepts
vi. *Nibbāna*

1.3.3.3.2.3.1. **Dependent Origination in the sense of *dvādaśa-nidāna***

Dependent Origination is a fundamental concept in *Buddhism*, which has been taught in various ways throughout *Buddhist* history. Tachikawa (2012) argues that "*the history of Buddhist philosophy is nothing but the history of interpretations of Dependent-Origination*".

The most influential interpretation of Dependent-Origination, since ancient times, can be found in the "Law of the Twelve Links of Dependent-Origination." According to this doctrine, the way in which human beings exist in the domain of time can be elucidated from

[135] Bhikkuni T N Tin Lien, *Concept of Dhamma in Dhammapada*, 1996, p.32
[136] C B Verma, *Buddhist Phenomenology - A Theravada* Perspective, 1993, p.90
[137] Bhikkuni T N Tin Lien, *Concept of Dhamma in Dhammapada*, 1996, p.52

twelve different links of 'cause and effect'.[138] In this theory, "spiritual ignorance" is defined as the first cause or condition, followed by the subsequent stages. The process ends with the extinction of individual life (old age and death). These 12 links are as follows (Tin Lien, 1996)[139]:

i. *Avidyā*
ii. *Samskāra*
iii. *Vijñāna*
iv. *Nāma-Rūpa*
v. *Sadāyatana*
vi. *Sparsha*
vii. *Vedanā*
viii. *Triṣnā*
ix. *Upadana*
x. *Bhāva*
xi. *Jāti*
xii. *Jarā-maran*

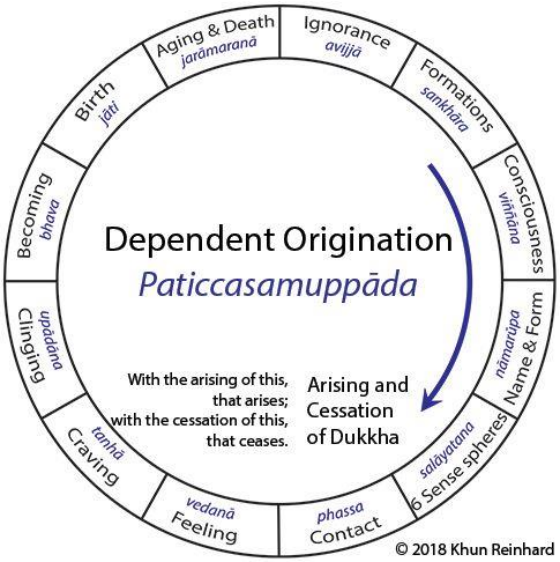


Figure 4 - Wheel of Dependent Co-arising/Origination[140]

These processes of dependently originated phenomena are expressed in various descriptions, the twelve links of *nidānas*[141] is one such explanation. The traditional

[138] Musashi Tachikawa, *Essays in Buddhist Theology*, 2012, p.109
[139] ibid., p.109-110
[140] https://www.khunreinhard.com/khunreinhard-buddhismen.html
[141] (Pāli: *dvādasanidānāni*) (Sanskrit: *dvādaśanidānāni*)

interpretation underlines "*the process of a sentient beings rebirth in saṃsāra, and the resultant dukkḥa (suffering, pain, unsatisfactoriness*)"; in other words, this whole process is the formation of the world[142] or world-view and thereby a turnaround of this "causal chain" is explained as leading to the 'cessation of rebirth' (and thus, the cessation of suffering), *Tachikawa* explains:

> "…*human beings have cognitive functions. We are motivated by desires, the physical and emotional impulses. We are faced with the world, which manifests the consequences of our action. We live our life in this world. More precisely put, the world is nothing but the way in which we are existent in the world. The way in which our cognizance is developed, in which we are motivated by desire and impulses, and in which we adhere to this world are nothing but what we actually are. After all, the world itself represents what we are*."[143]

The dependent origination is multilayered. It describes the way in which our beings, that is to say, "the world of delusions, arise". And also shows the way of ridding the delusion.[144]Since the olden days, there have been two different approaches in explaining the sequence of causality.[145]

1. *Anulom* represents the "*Dependent Origination expressing the formation of world of delusions*". And reveals how human beings are confined into a "world of delusions".

2. *Patiloman* is "*Dependent Origination talking about the extinction of the world of delusions*". It demonstrate how when link-1is extinct, link-2 vanishes and eventually link-12 too and thereby, shifting into a mental-state of *nirvāna* in which human beings are free from all delusions.

[142] Musashi Tachikawa, *Essays in Buddhist Theology*, 2012, p.110
[143] ibid., p.111
[144] ibid., p.113
[145] ibid., p.113

It should be noted, however, that the law of Dependent Origination is sometimes interpreted in a different manner, which is probably closer to the original concept of Dependent Origination as developed in ancient times. That interpretation consists of notions of the "*way of transmigration*" (which corresponds to *anuloman*) and the "*way of cessation*" (corresponding with *patiloman*). The essential difference between the two ideas lies in the way in which the links are presented.[146]

The literal meaning of Dependent Origination, in Sanskrit: *pratityasamuttpāda*, is - "*another being arises* (*samutpāda*) *dependent on* (*pratitya*) *something*". As per *Tachikawa*, the *Buddha's* Law of Dependent Origination takes into account the doctrine of orthodox *Brahmanism* of the ancient days.[147]

> "*What is important is that according to this view, the world and enlightenment can be explained in terms of internal factors and attributes of the world. We do not have to propound any ultimate reality of the universe such as Brāhman in the Philosophy of Brahmanism. We need note envision a "great one", a divine being of the sphere of form or the formless sphere transcending the world. This is, in fact, the primary beauty of the tenet of Dependent Origination*"[148]

In this perspective, when we talk about being "dependent" on something (*pratitya*), this something should exist - within the confines of the world. One of the Buddha's fundamental grounds for this Doctrine is that there is no ultimate being in the universe from which living organisms were born, by which they are made to live and to which they are bound to go back in the end, since the links of Twelve Casualties do not identify anything like the ultimate source of the Universe (mental-universe). *Tachikawa* emphasizes here that *pratityasumutpada* is not in the least identical to either the *Buddha-nature* (Sanskrit: *Buddha-dhātu*) or the potential of enlightenment (Skt: *Tathāgatagarbha*); furthermore, as far as we understand, he adds, in terms of the wording expressing The Twelve Links, there is a no reference to "enlightenment" (Sanskrit: *Bodhi*), "emancipation" (Sanskrit: *Mokshavimukti*) or

[146] Musashi Tachikawa, *Essays in Buddhist Theology*, 2012, p.113
[147] ibid., p.114
[148] ibid.

"*Nirvāna*" (Pali: *Nibbana*).[149] Buddha's method of understanding the world does not depend on dialectical methodology, which is often used to prove the existence of an Ultimate doctrine or God. Buddhas does not appear to verify or reject the existence of either an Ultimate Doctrine or anything as Ultimate principle, *iśwara* that is later elaborated and expounded in later *Samkhya-Yoga*, and *Vedanta* systems, or monotheistic GOD ascribed with the role to transcend the human body and Soul, creating and ruling them. On the contrary, "*the Buddha explored the base of the "world" in the entirety of all its components. He asserted that the spheres of the human body and the soul were self fulfilling*".[150]

However, things changed mentions *Tachikawa*, "as the time went by", at least as far as Buddhists were concerned the fundamental issue for those who adhered to the faith of *Abhidharma* was to set forth "the world structure" in terms of – (1) Aggregate of types of elements, and (2) The way in which they were connected.

Ironically enough, some inconsistency was brought about in their effort to elucidate the world-structure, believing that any structure could be resolved in two elements[151]- *nāma* and *rūpa*. This is where *Nāgārjuna* criticized *Abhidharma Buddhism*, challenging the conventional interpretation of Dependent Origination. *Tachikawa* elaborates:

> "*Nagarjuna was opposed to the traditional perception among the followers of Abhidharma Buddhism that the world could be resolved into a finite number of elements or categories, and that the world structure could be set forth based on the categorization. He did not believe that, whatever language might be, it would be able to identify and represent the structure of self-being* (Sanskrit: *svabhāva*) *with inherent nature. As a matter of fact, it was the denial of the existence of such self beings that Nagarjuna vigorously sought. He believed that the world was the basic structure on which language was institutionalized*".[152]

[149] ibid.
[150] Musashi Tachikawa, *Essays in Buddhist Theology*, 2012, P 127
[151] ibid.
[152] ibid., p. 128

1.4. Contemplating Buddhist Therapeutics

In 1950s when psychology, Anthropology and Linguistics were redefining themselves and Computer Science, Neuroscience as a discipline was coming into existence, Cognitive Science too emerged strongly. With an advent of such new developments it became evident that solution to some of the discipline specific problems was possibly available in research areas traditionally allocated to other disciplines. In the philosophy of mind, the basic concepts are (1) motivation and subliminal activity, (2) emotions, (3) intentions and (4) volition and, in general, the four-fold dimensions of the mind are therefore identified as:[153]

II) cognitive,
III) affective,
IV) volitional / conative
V) attention

Silva (2014) recounts *Elvin Yalom* saying, "*the client and therapist our fellow Travelers*" Silva explains that this compatibility between therapist and client occurs as they both begin to understand and relate the difficult encounter in life, such as going through shattering conflicts, anger and anxiety, and moreover how through therapeutic engagement not just the client but a therapist too, gradually experiences calmness, contentment and insight into the nature of one's own predicament.[154] Silva recalls how Buddha advised his son *Rahula* '*to look at the mind in the way that one looks at a mirror*' - as a pathway for "self knowledge",[155] this *Silva* notes as the central principle of healing.

Silva states that "*the experientially based technology of meditation has generated the use of mindfulness as a therapeutic tool*", this is evident in the growing interest and a wave of researches on the impact of meditation on mental and physical well-being. Another crucial factor for such curiosity is the groundbreaking discovery of the concept of 'neuroplasticity' by *Richard Davidson* which in turn is a result of consciousness study in the Buddhist

[153] Padmasiri de Silva; *An Introduction to Buddhist Psychology and Counselling*, 2014, Preface, p.xi
[154] ibid., Preface, p.x
[155] ibid., Preface, p.ix

meditative tradition from neuroscience's perspective. Neuroplasticity is the ability of the brain to keep developing throughout life. Presented data on this quality of brain suggests that "*meditation practice could produce beneficial plasticity in - the brain, brain's affective centers, inhibiting destructive emotions while fostering positive ones*". More recently *Daniel J Siegel* scientifically asserts through his work "The Mindful brain" that "*mindful awareness enhances our physical, mental and social well-being*". It is to be remembered here that our awareness of the ongoing experiences creates a kind of attunement within ourselves and with others at the same time, that can harness the specific social and emotional circuits of the brain and these findings by *Richard Davidson* and the likes has helped transform lives by deepening our connection with each other and at the same time such development in contemplative neuroscience happened as great contribution and confidence in extending mindfulness techniques in combination with western therapies like cognitive-behaviour therapy, psychodynamic, humanistic and Gestalt-therapyy. (Silva, 2014)

Utilization of *Buddhist psychology* can give an arrangement to the theoretical traditions along with the practical application of mindfulness practice, as well as bring Buddhist insights to specific problem areas such as – (a) stress management, (b) anger management, (c) grief counseling, (d) depression and (e) addictions etc.[156] In fact, Eastern contemplative Science can cause noteworthy contribution to the popular and mainstream science of mind by exploration of epistemological questions in quantum physics from its position. Silva states that the contribution of "Mind and Life institute" (1991) in this regard has been tremendous as they have helped into '*restoring the brain within the context of the body'* and then studied its impact on the immune, autonomic and endocrine systems. Likewise, *Candace Pert's* thesis provides another perspective on the location of mind in the body when it views the body itself as a 'second brain', and identifies the links between body, brain and mind with *emotions*. And since 1987, with such developments and dialogues between *Buddhism* and *cognitive sciences*, new stream of knowledge called 'Buddhist psychology' emerged prominently[157] and facilitated an integration of *mindfulness* based techniques into 'stress-reduction therapy', cognitive-behaviour therapy, psychodynamic

[156] Padmasiri de Silva; *An Introduction to Buddhist Psychology and Counselling*, 2014, p.5

[157] Within the same course of twelve months, the Naropa University has developed an entire degree program in Buddhist psychology.

therapies, and Humanistic and Gestalt therapies. Likewise another course of development observes Buddhist psychology from the place of cultivating emotional balance (CEB) as well as CEB based education program.

'Mindfulness based techniques' are integrated by *Padmasiri de Silva* (2014) into developing a *mindfulness*-based EFT (Emotion-focused therapy).[158] It is in response to these development and discoveries in psychology, therapy and in neurology that today's practitioners of Buddhist philosophy perceive it both as - a practical part of *ethics* and practice of meditation, which are two of its mutually enriching dimensions (Silva, 2014). Furthermore, new researches in Science, specifically in neuroscience, have increased the relevance and credibility of Buddhist psychology and therapy in the modern times and at the same time provide a rational to those attracted to Buddhist faith from various backgrounds, along with giving new confidence to the already seriously practicing monks and laymen.[159]

1.4.1. *Nāmarūpa* illness

Buddhism exclaims that any being that is ill can rectify the cause of suffering through understanding the following Universal Laws of *Dhamma*:

a. *Anicca* (impermanence),
b. *Anubha* (unwholesomeness),
c. *Dukkha* (painfulness) and
d. *Anatta* (lacking in Ego)

The conditioned cognition (false views) generates confusion inside the mind and creates distortional thinking (*mannana*) which causes a formation of distorted perception of the external world (and a distorted worldview). The dissatisfaction with the nature of reality causes defilements such as –

[158] Padmasiri de Silva, *An Introduction to Buddhist Psychology and Counselling*, 2014, p.6
[159] ibid.

(a) Lust,

(b) Jealousy,

(c) Hatred,

(d) False views,

(e) Anxieties, and

(f) Sorrow

Furthermore, as Mind has the potential to create both mental and physical illness, collectively known as "*Nāmarūpa illness*"; to eliminate the suffering (thus caused), Buddhist philosophy aims at the final goal of the cultivation of Mind Culture called '*Chitta-bhāvanā*' through the practice of the principles of *paramattha-dhamma,* which are *Ćitta, Ćetasika, Rūpa and Nibbana.* This is achieved by living a life of "non-self desireless action" and moral conduct for a peaceful and happy mind (purified mind).

1.4.2. Cultivation of Mind Culture: *Chitta-bhāvanā*

Chitta-bhāvanā is development of "moral habits" (*śila*) comprising of (1) Right Speech, (2) Right Action and (3) Right Livelihood. Few of the methods for harnessing *śila* are:

(a) *Samādhi practice,*

(b) *Samma sati,*

(c) *Satipathana, and*

(d) *Vipassana.*

Ćitta bhāvanā gives rise to Wisdom (Pali: *Paññ*a, Skt: *Prajna,* Hindi: *Pragya)* i.e. benevolent thinking - right aspirations and right ideals, which helps in attaining non-hatred and non-harming. Hence, *Ćitta bhāvanā* is source of mental healthcare[160] and therefore, cultivation of *ćitta bhāvanā* is therapeutic.

[160] Venkata Siva Sai, *Buddhism: A Practical Psychology*, 2014, p.207/08/09

1.4.2.1. The concept of Skillful Means: *upāya-kauśalya*

Skillful means (*upāya-kauśalya*), a key principle of *Mahāyāna*, refers to an enlightened person's ability to adapt their message as specific to their addressees. The early origins of the concept *upāya-kauśalya* can be traced in ancient Japanese and *Theravada* thought. This idea first emerged in Buddhist texts (such as the *Lotus Sūtra*) written hundreds of years after *Shakya Muni Buddha*. *Michael Pye's* explanation of "*Skilful Means*" came out as an outcome of his significant and expansive study on the *Mahāyāna* concept of *upāya*. *Pye* observed that *Buddha's* strategies or interventions were 'skilful means' – "*morally wholesome tricks devised for the purpose of enabling nirvāna or enlightenment*" (Michael Pye, 2003). A famous parable of a burning house recounted in the *Lotus Sūtra* suggest the core ideology of adapting skillful means for expanding teachings available in Buddhist literature. The parable says:

> "*A fire breaks out in a many-roomed house. The father escapes, but his children are still inside, distracted by games and other pleasures. The father must lure the children out using what would attract each—one kind of gift for the youngest, another kind for another child, and yet another for the third. Once they escape the burning house each child receives an even better reward: liberation*".

The story expounds that sometimes a teacher would have to guide his specific students differently, by adapting his lessons in accordance with their unique needs and disposition, and although the final goal is same for everyone, which is "awakening" to the Truth (of Dhamma). Such a space for adaptability in Buddhism explains the existence of different schools of *Buddhism*; moreover, the concept of 'Skillful means' explains the reason and purpose of such teachings that come across as unconventional at first or those methods that seem to contradict established doctrine when not seen in appropriate contexts.[161]

John Schroeder examines the concept of *Skillfull Means* in relation to the important *Mahāyāna* philosopher *Nāgārjuna*, and argues that "*the doctrine of Emptiness*" *is best understood as a critical reflection on the nature of Buddhist praxis*." Since *upāya* is a central

[161] https://tricycle.org/beginners/buddhism/skillful-means/

doctrine in the early *Mahāyāna* texts, and moreover as *Nāgārjuna* is a central philosopher of this tradition, *Schroeder* examines how much the concept of *upāya* had influenced *Nāgārjuna's* thought. *Schroeder* reminds that, though to most Western scholars, *Nāgārjuna* taught metaphysics assuming that to him liberation depended on understanding Buddhism in terms of metaphysics, however this viewpoint is severely challenged, he states "*If we read Nāgārjuna as primarily concerned with upāya*"; he continues, from this position *Nāgārjuna* does not appear concerned with "*what it means for causality, the self, or consciousness to be 'empty' in a very general sense, but how 'emptiness' relates to the soteriological practices of Buddhism*". *Schroeder* claims that *upāya* rejects the idea that 'metaphysics precedes praxis' or that "liberation requires theoretical speculation", taking its cue from the Buddha's refusal to speculate on non-soteriological problems, he states - "*It is therefore profoundly philosophical and represents a critical, self-reflective movement in the Buddhist tradition*" and that from this approach it becomes clear that *Buddhism* should not be understood apart from its practice (John Schroeder, 2000).[162]

1.4.3. Developing Insight: Equanimity, Empathy and Compassion

Silva (2014) explicates how *Buddhism* contains insights on self knowledge, awareness on the workings of anger, fear, anxiety, loneliness and depression, he underlines that Buddhism teaches methods for cultivating equanimity, acquire empathy, compassion and the remarkable ability to understand the conflicts and tensions, and practices that help in removal of sadness and grief (Silva, 2014). To get the Buddhist teachings right, key *Pali* terms should be understood first in proper light, for instance, the term *dukkha* usually rendered for suffering, is also understood as- sorrow, lamentation, and grief; furthermore, in modern sense especially with reference to psychological counseling it is also taken to mean 'stress'.[163] The term *dukkha* connotes to complex understandings which may not be captured by a single equivalent English word.[164] It can be pondered here whether this term *dukkha*

[162] John Schroeder, "*Philosophy East & West*", 00318221, Oct 2000, Vol. 50, Issue 4
[163] Padmasiri de Silva; 2014, Preface, p.xii
[164] ibid., p.15

could be rendered in the sense of 'limited experience of reality'. Similarly, Buddhist understanding of 'good and bad' is again distinct from their western usage. Likewise, meaning of terms like *kamma* has at least two dimensions: (1) *kamma* being related to the notion of re-birth and (2) 'intentional action' focused on the 'present'. Moreover, since these concepts have relevance for understanding the moral psychology of *Buddhism*;[165] therefore, it becomes important that these terms are thoroughly explored in their complexity and contextual renderings.

1.4.3.1. *Tanhā*: the concept of craving

The *Pali* word for craving "*tanhā*" metaphorically implies the notion of thirst (of something) that could be provisionally quenched by a transitory satisfaction.[166] Buddhism classifies three forms of *tanhā*:

1) The drive for egoistic pursuits (*bhava-tanha*): Buddha explicates that since our behaviour is habit dominated therefore *bhava-tanha* and *vibhāva-tanhā*[167] rather being contrasting is in fact like two sides of the same coin.[168] This truth can be perceived by the fact that in case of certain motives, though we are not necessarily aware of them, yet we do plan and make choices on many occasions based on such motives.
2) The drive for sensuous and sexual gratification (*kāma-tanhā*): Sensuous gratification or gratification of the senses goes beyond sexual gratification. Sensuous gratification includes the need for divergence as well as keeping in touch with the unending source of sensory stimuli. Any divergence which excites the senses is a hindrance (to the goal of *nivārana*). The divergences during the practice of meditation are called *kāma-cchanda*. Other diversion in spiritual practice, are
   (i) *vyapada* - boredom with meditation, anger at the meditation not working well

[165] Padmasiri de Silva, 2014, Preface xii
[166] ibid., p.41
[167] *Vibhāva-tanha* is connected with the drive for 'basic survival', thus fulfillment of needs like thirst, hunger and sleep etc., however, these could take more complex forms as self-assertion, power, fame and likewise an endless need for acquisition.
[168] Padmasiri de Silva, 2014, p.45

(ii) *uddhacca-kukkucca* - unrest, agitation and worry

(iii) *thina-middha* - slothfulness

(iv) *vicikiccha* - doubt[169]

3) The avoidance desire (*vibhāva-tanha*) like hatred could find an aggressive outcome, like, in the form of tendency to destroy what is found unpleasant (this includes suicidal tendency) etc.

A very important factor in human motivation is the role of unconscious desires. *Freud* had explicated that memories that are shaped in unpleasant circumstances are more likely to be forgotten or repressed. He states that recollections of certain chromatic events get repressed unconsciously which is the reason why we are not aware of the real motives that prompt certain action by an individual which makes it particularly difficult to locate a specific motive for any explicit action. Studies of human well being deals with this problem by focusing on four levels of human behaviour, these are:[170]

(1) Conative level,
(2) Cognitive level,
(3) Affective level, and
(4) Attentive level.

However *Padmasiri de Silva* (2014) grabs a different perspective on the unconscious, which he unlike Freud rather calls 'subliminal' and not unconscious. Consequently, *Silva* finds the emotions/passions (belonging to dormant sleep state) as located closer to the conscious level instead of how they are otherwise understood – as buried on deeper level. He has based his argument upon recent studies such as by neurologist *Joseph Ledoux* on the emotion of fear. *Silva* states that the emotions may initially emerge as 'thought processes' (*pariyutthana*) from the dominant level (called the *anusaya* level) therefore he assumes that

[169] ibid., p.33

[170] Padmasiri de Silva, 2014, p.33-34

Mindfulness-practice should be restraining emotions on *anusaya* level itself, otherwise, in the absence of Mindfulness awareness, dominant emotions do promote impulsive actions (*vitikkama*). *Siva* further elaborates that while "*Buddhism* accepts the traumatic unconscious as depicted by Freud", the more significant layer of activity that lies close to our everyday consciousness (threshold consciousness) – is the subliminal; and it is this level which is of dominant concern in *Buddhism*.[171] *Mark Epstein* also speaks of an "alternative view of unconscious" presented in *Buddhism*.[172] *Silva* exclaims:

> *"There are thoughts which lie between the conscious and the unconscious, and instead of looking for buried conflicts, we should focus on the 'autopilot' within us, the incessant movement-to-movement flow of thought."*

Recent cognitive therapy has a focus on the 'auto-pilot' of thinking, and emotion-focused therapy looks at the initial excitement of feelings, where one can 'apply the brakes'.[173]

1.4.3.2. *Anusaya*– excitement of dormant subliminal tendencies

Anusaya is described as the excitement of dormant subliminal tendencies. There are seven *anusayas*– (i) sensuous craving (*kāma-rāga*), (ii) anger (*patiga*), (iii) conceit (*mana*), (iv) erroneous opinion (*ditthi*), (v) skepticism (*vicikiccha*), (vi) craving for existence (*bhava-rāga*), and (vii) ignorance (*avijja*). Some of the psychological terms have been described by Buddha as imageries or metaphors. Like for example, *asava* symbolize '*something that has been simmering in the mind for a long time*', as a term *asava* literally stands for "*the intoxicating extract of a flower*" and also for '*the discharge from the wound*', so such usages indicates the shifting standpoint adopted as befitting for hinting at the nature of such influxes which fills the mind from time to time as both natural and symptomatic. Hence, a way of mastering these influxes, described in the *Sabasava-sutta*, recommends developing the mind by keeping out corroding passions through the practice of – (a) insight,

[171] Padmasiri de Silva, 2014, p.59
[172] ibid., p.35
[173] ibid., p.40

(b) restraint of the senses, (c) avoidance, (d) wise use of life's necessities, and (e) eliminating unclear thoughts. *Silva* observes the parallel of *asava* in *Freudian* terminology with - 'id', which he recalls as been described by Freud as "*the cauldron of seething excitations*".

1.4.4. Buddhist Ethics and Moral Psychology

The emerging link between Buddhist dimension of Ethics and Moral Psychology lies at the interface of *Buddhism* and the Cognitive Sciences. Silva restates *Antonio Damasio's* observation[174] that "both morality and rationality are dependent on - proper functioning of 'emotional circuits' in the prefrontal cortex". *Silva* states that this observation is very much in line with *Daniel J Seigel's* observation[175] on "'active role' of the middle prefrontal cortex in *morality*"; *Silva* expands saying: "*This same region is active as we imagine ethical dilemmas and as we initiate moral action*", elaborating further he writes - "*We come to our sense of ourselves and of others, and a sense of right action and mortality, through the integrative circuitry in our neural core*".[176]

Silva highlights that the increasing influence of philosophical-Naturalism and Cognitive Science, which started in 1960's and new developments particularly in Epistemology and Philosophy of Mind, encouraged interdisciplinary study on 'Morality in Philosophy', whereas, in case of Psychology, he states that "*the demise of Behaviorism enabled empirical investigation on an increasing variety of topics including those that had been previously confined into 'Early Philosophical Ethics'*". Such attitudinal shift favored collaborative researches for solving problems that were earlier been treated within the boundaries of their confined individual fields. Such approach increased exponentially, and most notably after early 1990. *Silva* underlines that it is noteworthy to remember that the articulation related to what is later called "Moral-psychology" has always been in existence on latent level within number of research fields, and this argument has already been made by *M. Doris et al.*, and therefore "what has later emerged (as moral-psychology) is not a new

[174] from his book *Descartes' Error*

[175] in his book *The Mindful Brain- "Of related 'neural note"*

[176] Padmasiri de Silva, 2014, p.7

field" but in fact '*an already situated discipline coming out of its disciplinary boundaries'* (Silva, 2014).[177]

Although the interface between *Buddhism* and cognitive science had emerged as late as the last three decades of the twentieth century but as far as 1940 the Cambridge psychologist *Robert H Thouless* had commented on the relevance and importance of Buddhist psychology:

> *"Across the gulf of twenty five centuries we seem to hear in the voice of the Buddha the expression of an essentially modern mind".*

And this could be quite easily noticed as Silva (2014) recalls that '*the discourse of the Buddha is very rich in its use of psychological terminology and psychological analysis which although remained neglected until the writings of CAF Rhys David emerged*'. *Silva* adds that in the development on the discourse of Buddhist-psychology, *Rune Johanson* had played a significant role particularly his book - "*The 'Psychology* of *Nirvana*". It should be acknowledged here, that to understand Buddhist-psychology basic understanding of the Buddha's doctrines is a prerequisite. Buddha theological dimension covers areas as wide as - (1) the ethics, (2) the theory of knowledge, and (3) the theory of reality, along with (4) the concept of the mind, which as per *Silva* (2014) "*is inherent in his pioneering discourse*".[178]

The stream 'Social Ethics' of *Buddhism* got developed upon the discourse of Buddha as well as on reflections of (mostly) the early Buddhist scholars in emphasizing the importance of harmony in the family and Society. Silva states: "*The doctrine of the Buddha clearly accommodates the interlacing of the ethical and psychological aspects of behaviour where the development of virtue is not a mere blind adherence to rules but development of certain type of skill (Kushala) for cultivation of good habits and continuous self analysis*".[179] *Silva* (2014) extracts those psychological qualities from the discourse of Buddha which are also socially valuable. These are as following-

(a) Self control (*dana*),

[177] ibid.
[178] Padmasiri de Silva, 2014, p.9
[179] ibid., p.12

(b) Mental calmness (*sama*), and

(c) Practice of restraint (*niyama*).

It should be noted here that Buddhist Ethics are not limited to the analysis of ethical concepts and theories, but its bases lies in understanding those psychological-factors that either obstruct or promote a Virtuous living. In other words, Buddhist-Ethics relies on understanding the human nature, and it promotes moral-action grounded in such psychological activities that would result into motivating the positive emotions. Unskilful mental qualities that obstruct are called *akuśhala* roots in Buddhist psychology, whereas *kuśhala* roots (or skilful qualities) are those that promote a healthy living.

Table 1 - Psychological roots of motivation

S. No	*akuśala* roots motivate	*kuśala* roots results into
1.	Greed	Generosity
2.	Hatred	Love
3.	Delusion	Wisdom

Likewise, Buddhist Moral Discipline (or *vinaya*) too recommends such conducts[180] only which promote:[181]

1) The non-arising of unskilful qualities that have not yet arisen;
2) Abandoning unskilful qualities that are already arisen, and
3) Exerting an effort for cultivating skillful qualities not yet arisen, and
4) The harnessing skillful qualities that are already arisen.

[180] This development in moral character is emphasized as the 'right pattern' for a conducive way of life

[181] Padmasiri de Silva, 2014, p.11

In *Buddhist* philosophy *Silva* notes a critique of many current philosophical line of thought such as - *Rationalism, Skepticism, Materialism, Hedonism, Theism, different version of Determinism and Inter-determinism*; he argues that since a mention of 62 theories is available in *Brahma-jala-sutta*, "a rich philosophical culture of contending theories" can be assumed as a part of Buddhist critique.[182] Citing *K.N.Jayatilleke* (1963), *Silva* writes,

> '*In the ancient India there were three main types of thinkers dealing with the nature of knowledge. One of which is traditional, that depended on the authority of the scriptures like the Vedas; other were rationalist that is whose guide was reason and rational speculation; and yet another were contemplative's, who upheld extrasensory perception and intuitive knowledge.*'

Based on the above statement, *Silva* states that Buddha had admitted of belonging himself to the third group – of contemplative's but with some reservations. *Buddha* remained vigilant of blindly believing 'mistaken beliefs' about meditative experiences; moreover, despite not associating his line of thought with the other two schools- the oral traditions (Traditionalist) and logical reasoning (Rationalist) - he never rejected them. In fact, *Silva* points out that, Buddha had done an analysis of different philosophies[183], to underline their weaknesses and strengths, in fact, *Silva* notes that '*the Brahma-jala-sutta (the network of theories) stands out as a pre-eminent source for this analysis'*.[184] *Brahma-jala-sutta* presents a breakdown of the central Metaphysical theories.[185] Central to the Buddhist metaphysics[186] (analysis of reality) are the basic realities:[187]

(a) *anićća* (impermanence);

(b) *dukkḥa* (suffering / stress);

(c) *anatta* (non-self)

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[182] ibid., p.10

[183] The critical evaluation of such theories belongs to two branches of philosophy referred to as *epistemology* and *metaphysics.*

[184] Padmasiri de Silva, 2014, p.12

[185] ibid., p.13

[186] Better termed as 'theory of reality'

[187] Padmasiri de Silva, 2014, p.14

The *Kalaha-vivāda-sutta* in *Sutta-nipāta* presents a very mature perspective on the excesses of philosophical debates in Buddha's times. While placing himself on practical positions in the context of social disputes, Buddha propounded that, "*one can find the origin of discord within one self*".[188] Likewise, the *Sigalovada Sutta* guides family ethics; critiques restrictions on occupational choice for factors pertaining to social positions, and advices on economic activity in household affairs.[189]

Traditional ethics and their contemporary development do not integrate some facet of psychology into ethics, and thereby "*Traditional moral theories have been criticized for being very utopian in their outlook*" (Silva, 2014). However, *Buddhism* adopts an integral and holistic approach through:[190]

A. the articulating the "nature" of phenomena, its componential units and principles;
B. Critiquing philosophical theories on the subject of 'ethics and psychology';
C. In general, critiquing the theory of Knowledge.

Moreover, *Buddhism* looks at the interconnected whole of all of the phenomena (of reality) in entirety as a "Universe".

Morality in *Buddhism* is acquired by following a three-fold path of cultivating:

I. *śila* (morality),
II. *Samādhi* (concentration/meditation), and
III. *paññā* (wisdom).

In other words, Buddhist path towards Liberation integrates Ethics as an essential component[191]. Likewise, illness is attributed in Buddhist psychology to *nāmarūpa* based ailment; and for curing *nāmarūpa* illness *Buddhism* expounds instead of empiricism an approach based on 'experientialism' reflected in its expounding such as the 'practice of

[188] ibid., p.12
[189] Padmasiri de Silva, 2014, p.11-12
[190] Padmasiri de Silva, 2014, p.20
[191] '*Psychology and Ethics interact very clearly in the theory of motivation'* (Silva 2014)

Mindfulness' which is a rearticulating of core Buddhist principles into a practical workable methodology adapted to needs of current times. Silva here reminds that:

> "*Development in research has given a way for a new psychology of 'experientialism' (that though uses empirical methods where necessary,) bringing forth new connections between morality and psychology in Buddhism*".[192]

1.4.4.1. Cultivation of *Paññа*

Paññа can be understood as a superior form of 'wisdom' which emerges as a stage of 'spiritual perfection' on the Buddhist path. It develops on the basis of a 'certain systematic training' of the mind. The stage of *Paññа* follows practice of *śila* and *Samādhi*. For cultivating *paññа* (wisdom consciousness), it is necessary to be aware of the empirical facts in Buddhism (about reality or 'nature of things') and their multifarious relationships. In Buddhism:

a. *Paññа* correspond to a form of cognition which makes decisions in sync with 'nature of things'
b. *Paññа* differs from *vinnana* (consciousness) in terms of passivity since *vinnana* occurs (passively) as "sense experience", whereas *paññа* is cultivated with effort only.

Silva finds *paññа* to be qualitatively a different form of knowledge, especially distinct from how knowledge types are held in western traditions such as empiricism and rationalism He calls *paññа* a form of 'emancipating knowledge', since it operates, he argues, on a higher level of discernment of the 'facts' inherent within 'empirical-perceptual level of knowing'. This higher discernment is achieved in *paññа* stage of cognition due to identification with the depth and intensity of inner vision or *insight*.[193]

[192] Padmasiri de Silva, 2014, p.21
[193] Padmasiri de Silva, 2014, p.28

1.4.4.2. Cultivating a Dhamma-Mind: The Theory of Motivation

There are different criteria to analyze human behaviour as good and bad and the criteria depends on the context, on the degree of violation of percept and which codes of conduct are broken away, and the intensity and nature of impact (or the consequences of a wrong action) which it cause to oneself and upon the society. Therefore, the most important criterion for evaluating behaviour as good or bad is the bases and quality of intention (*ćetana*) behind certain actions and the roots of motivation for behaving in certain manner. The roots are either skillful or unskilled, in other one act from the position of awareness or ignorance. *Buddhism* identifies the morally harmful behaviour in acting from motivated with negative roots as consequence of the tree poisons of ignorance- greed, hatred and delusion; whereas healthy mannerism is found rooted in the morally uplifting behaviour – generosity, compassion and wisdom.[194] The link between morality and psychology is now getting explored in the studies of neurology. *Damasio's research* which is *related to* the genesis of emotions indicates that "*morals have a neurological function*" and collects empirical evidence that shows that how 'affect' impacts decision making. *Siegel* through his studies affirms that "*the middle prefrontal cortex engage during morality related cognition*.[195]

Silva (2014) notes, that the psychology of motivation is embedded in the Buddhist tendency to uncover the roots of human unrest; while unraveling a positive path to happiness.[196] The term motivation relates with all three aspects of behaviour: (1) mental/emotional states that motivate behaviour, (2) behaviour which motivate a certain state of being, and (3) the worldly consequences of behaviour. All these three phases occur in cyclic stages. Some of these consequences (of behaviour) are of positive nature, while others contain a negative undertone. And when the motivating states have a clear psychological nature, the goals are rather relatively fixed, like for example, the need for sleep and food. In cases of psychologically complex sources of motivation the consequences have variation. Silva, 2014 expounds that Buddha articulated on the question of human motivation and its

[194] Read more on the roots in Padmasiri de Silva, 2014, p.21
[195] Padmasiri de Silva, 2014, p.22
[196] ibid., p.32

nature, to strengthen his goal of elevating human suffering (*dukkha*). In *Buddhism*, the basic mechanism of negative motivation has three "unwholesome roots" - *lobha, doṣa*, and *moha* that result in producing negative outcomes (negative *kamma*) while the counter opposite positive outcomes, on individual level happiness, and on the interpersonal level – harmony, sprouts from the three "wholesome roots"- *alobha*, *adosa*, and *amoha* respectively.[197] Obviously, the unwholesome-roots could also be viewed initially as 'positive' when employed in the pursue of desires and its fulfillment but since no desires bring permanent satisfaction, it eventually leads to *dukkha* amidst the *karmic* cycle of endless appearance of craving and desires in diverse forms, emerging over and time again. Buddhism unveils how any living-being obtain temporary satisfaction of their cravings, thirsts and hunger but then further drift for renewed forms of satisfaction, endlessly until they gets on the *aṣtangika-mārga* of *Dhamma*, and become motivated for cultivating a *Dhamma-mind.*

1.5. Guiding principles of Buddhist Psychotherapy

In early *Buddhism*, Buddha by saying – *ćittena niyati loko, ćittena parikassati* (which meant 'the world is lead by the mind, the world is activated by the mind) assigned the role of 'subjective' mind "as an agent in shaping the world (*loka*)".[198] Buddha in many of his *sutta* describes the concept of the world itself as "sum total of one's experience of the world"; Buddha stated: "*not only that by which one is conscious of the world constitutes what is called a world in the Noble one's discipline, but also that by which one has conceit of the world.*' It is in this light that we should understand another statement of Buddha: "*In this fathom long body I declare the world.*" Under this Buddhist 'worldview' the idea of emancipation (*Nibbana*) should be understood. *Nibbana,* in *Pali sutta* has been described as:

[197] ibid., p.32-33

[198] Venkata Siva Sai, *Buddhism: A Practical Psychology*, 2014, p.191

(a) *lokuttara* (awareness transcending into a state of consciousness beyond the phenomenal world), and

(b) *loka nirodha* (cessation of the ways phenomenal world is cognized).

Nibbana thus indicates a state of consciousness in which the truth of phenomenal world becomes apparent (*loka vidu*) and the nature of things are cognized in its accurate state – "as it is" (*yathā bhūtānā*). It should be noted here that, considering the early Buddhist notion of the 'world' meant with '*loka'* varies from its later interpretation (mainly *Yogaćara's* idealistic, metaphysical worldview) and likewise, the early Buddhism's call for 'cessation of the world' would neither mean the 'annihilation' of the 'world' in the ontological sense, nor does it amount to absence of the 'being' itself, but rather "cessation of the world" amounts to the "cessation of our egocentric 'perceptual experience' of reality"[199]– our worldview.

To underscore guiding principles for a framework for Buddhist psychotherapy, it becomes a requisite to align with all of primary Buddhist finding viz. The Four-fold Noble Truth, The doctrine of *paṭiććasamuppāda*, *anićća*, and *anatta* to support the healing functionality of Buddhist teachings. *Cheng* emphasize that, "*The painful fact is that the 'subjectivity' of the suffering subject is the only subject who is experiencing suffering and the feeling of suffering.*" Moreover, as part of healing process, release of suffering, repressed emotions and unspoken trauma is a lifelong engagement and theories about counseling could ease this process with insights, and "Buddhist doctrine do avail such counsel".[200] *Cheng* remarks:

> "*Many academic professional, for example, Conze, Wu concur with the pragmatic functionality of Buddhism. Some perceive that Buddhism is a spiritual therapy. Some focus on self-awareness with the aid of cognitive and behavioural techniques. Some treat it as life education and preventive work. To summarize, it agrees that Buddhist thought is care-centered aiming at*

[199] Venkata Siva Sai, *Buddhism: A Practical Psychology*, 2014., p. 193

[200] Fung Kei Cheng, 2011, p.153-154

liberating from suffering. Suffering-transformation and awakening are the most significant goals of Buddhism. They are also goals of counseling."[201]

1.5.1. The Four-fold Noble Truth

The Buddhist theory of The Four-fold Noble Truth links up important teachings in the doctrine of *anatta, anicca* and *paṭiccasamuppāda*,[202] and therefore it could also be viewed as "a process model in terms of therapeutic functions" (Cheng, 2011). The Buddhist theory of The Four-fold Noble Truth is one of the central Buddhist-teaching, it elaborates:

1) understanding the existence and nature of *dukkha* (suffering),
2) "*samudaya*" – identifying the cause of existence of suffering,
3) "*nirodha*"- cessation of the cause of suffering using the understanding of its existence and nature
4) "*mārga*" stands for the method of cessation of the cause of suffering

The Four-truth are explained variously and each viewpoint is in accordance with different schools and sects which have their regional, geo-political, cultural as well as theoretical priorities; accordingly, there is an elaboration to its applicability and expansion with reference to new developments in evolving phases of *Buddhism* and through its many teachers that explain this theory on different bases which is conducive to exploring curative components of *Buddhism*. He elaborates these variations occur as there exist an interrelationship between nature and cause of suffering which has numerous variables, and likewise ways of extinguishing suffering and process of eradication, as well as existence of a start distinction between the "experience world" and the "ideal word".[203] *Cheng* mentions Mindfulness as an example of the tendency in Buddhism in changing the approach of dealing with suffering with the needs of the time. Mindfulness which is "a prevalent technique used

[201] ibid., p.188
[202] ibid., p.189
[203] Fung Kei Cheng, 2011, p.151

in counseling in recent decades" is an elaboration and rearticulating of one of the Eight-fold Noble Paths (*aryāṣṭāngika-mārga*).[204]

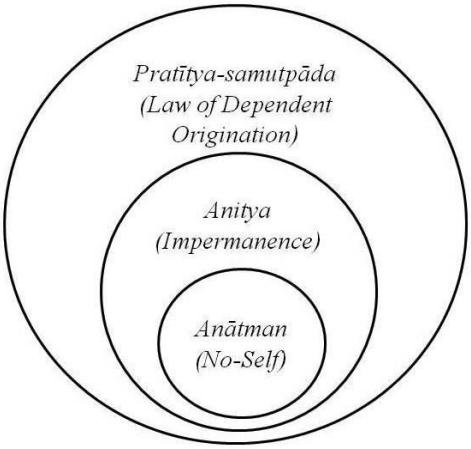


Figure 5: The link between the chief Buddhist doctrines: anatta anicca, paṭiccasamuppāda. (Courtesy: Cheng, 2011)

Cheng propounds that, a multi-facet understanding of these interactions and interrelationships lead to understanding the operational dynamics amidst the Four-fold Noble Truth. *Cheng* adds that "understanding there causal relationship will inspire ideas for counseling application."[205] He further adds that "*Buddhist teachings assert that people are capable of alleviating distress themselves and turn towards a meaningful life*".

1.5.2. *Paṭiććasamuppāda*

The doctrine of *Dependent Origination*[206]comes across the early Buddhist Theravada school's texts as a core concept. As a universal law of Dhamma it represents the "principle of causality" (*idappaććayatā*). *Saṃyuttanikāya* while explaining *Nidāna* (remedy from *dukkha*/suffering) says- "*When this exists, that comes to be. With the arising (uppada) of this,*

[204] ibid., p.189
[205] Fung Kei Cheng, 2011, p.190
[206] Skt: *Pratītyasamutpād;* Pāli: *paṭiccasamuppāda*

that arises. When this does not exist, that does not come to be. With the cessation (nirodha) of this, that ceases" (*Samyutta Nikāya* 12.61). The doctrine of *Dependent Origination* in general states that "all *dhamma* (universal phenomena) arise in dependence upon other *dhamma*[207]". This doctrine of *Dependent Origination* which describes the interdependence of universal phenomena is also explained as the doctrine of *Dependent-Co-arising* and has been variously interpreted on many levels, to outline a few, a list is given below:

1. The *Theravada* tradition: explain "the arising of sufferings" based upon this doctrine itself. It expounds that, "all composite existence is without substantiality". Further, The Law of *Dependent Co-arising* thus becomes basis for the negation of a "permanent self".

2. In the *Mahāyāna*: This truth of "conditional arising" gets interpreted in validating the "unreality of world (existence)" by reason of its "relativity".

a. *Madhyamika* School: equates *paṭiccasamuppāda* with *śunyatā* (Emptiness) on the basis of relativity of "Conditional arising" phenomenal appearances (outer world) possesses "empirical validity" only and are other "ultimately unreal".

b. *Yogaćāra* School: expounds that only through a true understanding of this doctrine an erroneous understanding existence can be understood – "*Do not consider which does not exist for existent and what does exist for nonexistent*".

c. The *Prajñāpāramita-Sūtra*: emphasizes that *paṭiccasamuppāda* does not refer to a temporal succession but rather to "the essential interdependence of all things".

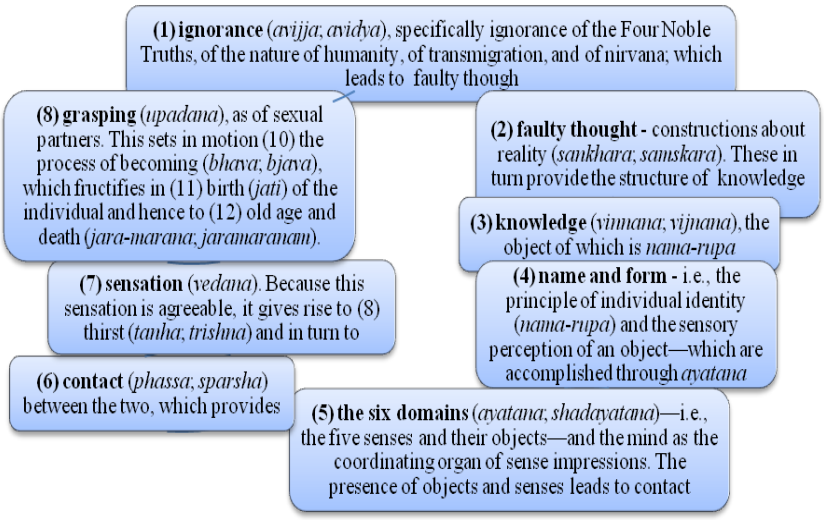
In addition to above description, there are two theories centered on the theme of interconnectedness and interdependence of universal-phenomena explained under the heading of "The Wheel of Dependent-Origination", it explains how *Dukkha* arises and function amidst the *karmic*-cycle, and how to put an end to it. The Wheel of Dependent-Origination is understood in two ways:[208]

[207] Skt: *dharma*

[208] Khun Reinhard, https://khunreinhard.com/khunreinhard-buddhismen.html

1. The Three-Lives-Theory: recruits into explaining via. Past, present and future life of a human being. In other words, this approach of interpretation emphasize on the phenomena of rebirth.
2. The Here-and-Now-Theory: approaches the doctrine of Dependent Origination as more concerned with the improving the present life itself. This theory thus describes the concept of birth and death to highlight the impermanence of 'self' itself, it emphasizes that the changing notions of self are occurring countless times within a day itself, and consequently – everyday. Thereby, "Wheel of Law" reminds selflessness and falsity of ego.

Figure 6 - Key components in the Law of Causality



In general, in the doctrine of The Wheel of Dependent-Origination, the "Existence" is proclaimed as an "interrelated flux of phenomenal occurrences and events". These phenomenal happenings whether material or psychical, do not hold any tangible, enduring and autonomous existence of their own. Moreover, it occurs in a series - where one factor causes the occurrence of another within a chain of inter-relationships. This series consists of the following components:

This cycle of Dependent Origination, was later illustrated in Tibetan painting depicted on the outer rim of the "wheel of becoming" –*bhāvaćakra* (Pali: *bhavaćakka*).[209]

1.5.3. *Anićća*

In *Buddhism*, *tilakkhaṇa* (Sanskrit: *trilakṣaṇa*) describes the three interlocking characteristics found in all phenomenal existence and its beings. *Tilakkhaṇa* are:

1) *aniććā* (impermanence),
2) *anattā* (non-self), and
3) *dukkḥa* – (suffering)

Buddha expounds:

sabbe saṅkhārā aniććā — "all *saṅkhāras* (conditioned things) are impermanent"
sabbe saṅkhārā dukkḥa — "all *saṅkhāra-s* are unsatisfactory"
sabbe dhamma anatta — "all *dharma-s* (conditioned or unconditioned things) are not self"

Anićća means that all things (*saṅkhāra*) are in a constant state of flux and thereby are "impermanent". And Human life embodies this flux in the aging process and the cycle of repeated birth and death (*Saṃsāra*); in fact this universal principle of *anicca* is applicable on those beings too (and their mental state) who are reborn (or self-transformed through Buddhist practices) into - *deva* (higher) and *naraka* (hellish) - realms of mental-experience. *Buddhism* thus states that "all physical and mental events come into being and dissolve - nothing lasts, and everything decays". In other words, all physical and mental events are not metaphysically "real" as they first come into being and then dissolve, this occurs because all physical and mental events are actually mere formations (*saṅkhāra*).

Anićća stands in contrast the reality that is "*nićća*" or a mental-state that does not change, decay or die such as - *nirvāna*. The teaching about *Nibbāna* (Liberation) should be embraced first by knowing that what Buddha expounds is a "complete cessation of our ideas and concepts as delusions" and that these delusions about phenomenal existence and which

[209] https://www.britannica.com/topic/paticca-samuppada

consequently bring unsatisfactoriness (*dukkḥa*). Therefore, adapting into this state of *nibbana* by crossing *brahamvihāra*(s) (or four *jhāna/*meditation realms) is a method of self-transcendence and is a healing exercise and which requires an inter-relational understanding of The Four-fold Truth with respect to *anicca, anatta* and *patticcasamuttapada*. *Thích Nhất Hạnh* emphasizes that *nirvāna* is "The Heart of Buddhas Teaching" and one of the "Three Dharma Seals" along with *anicca* and *anatta*. The description of heavenly and hellish realms as mental-states is elaborated in Buddhist cosmology and illustrated through *maṇdala* as both aid and depictions of such mental-events and as well as through thang-ka paintings including many "personifications" of these occurrences (discussed in Chapter 4 and Chapter 5).

1.5.4. *Anatta*

Understanding of *anićća* helps in understanding the doctrine of *anatta,* which subscribes to the view that "things have no essence"; *anatta* is also expounded by various scholars as – lack of a permanent-self, or absence of an unchanging soul (knower). It is also used to argue against the conception of unchanging mental categories or spirits however, *Gombrich* (2008) argues that the conception of *nićća* in *Buddhism* or of a mental-state that does not change, decay or die correspond with *anatta* (or non-self), whereas, the *nitya* in Hinduism correspond to the idea of *ātmā* (commonly understood as – the soul or collective-self). When the *ātmā* is understood as a collective-mind or "the spirit of humanity" – an Archetype Self, each individual of this collective turns out only a fragment (*anśa*) of the collective- essence (or spirit). This fragment is described in *Buddhism* as the so-called "being", which it states is a *bhavaṇga-sota* or a "stream of becoming" which remains in a state of flux, thereby holding no permanent essence, and hence is capable for a change in worldview and mental formations (*saṇkhara*). Moreover, it consequently is ennobled with responding variably on contact with phenomenal reality. To this Buddhist realization, *Anatta* doctrine further affirms and expounds that there is no permanent essence found in any observed phenomenon too. In other words both observer and the observed is in a state of flux

(and changing) which facilitates "non-attachment" with anything and everything which too are impermanent (and changing) and thereby devalued of possession (or are worthless).

Buddhist texts uses the *Atta* or *Attan* to refer to "self", and employs other terms such as *Atuman, Tuma, Puggala, Jiva, Satta, Paña* and *Nāma-rūpa* to denote various facets of the idea of "self"; to describe the fleeting nature of self as a fundamental principle it gives the term *anatta*, and this understanding gives the context for their formulation of the *Anatta* doctrine. According to *Steven Collins* (1990), in the canonical Buddhist texts, the inquiry of *anatta* in the sense of "denial of self" is "*insisted on only in certain theoretical contexts*", whereas, he notes that terms such *atta, purisa, puggala* are employed more freely amidst various contexts. He observes that in later Buddhist literature appears an elaboration of the *anatta* doctrine, as well as use of term '*puggala'* in the sense of "permanent subject" (or soul). Both *Wynne* and *Gombrich* support his viewpoint arguing that Buddha's statements on *anatta* were originally made in the sense of "not-self" - amounting to suggest that that any fixed "knower" is not found in their analysis; but later it was understood to suggest the sense of "no-self" to mean "there is no self" and further into meaning absence of "soul", spirits and ghosts in a section of recent scholarship. As per *Wynne*, early Buddhist texts such as the *Anatta-lakkḥaṇa Sutta* do not deny the presence of self, because the five aggregates that it describes does not speak of self "knower" as "not self" or is not giving a descriptions of a human being but in fact it presents a reflection on human experience (known/knowledge).[210] *Khun Reinhard* writes, "(*When) the Buddha said that the self is not a reality. He did not say that there is nothing at all however, but all there is, is just an ever changing process of nature, consisting of an ever changing body and an ever changing mind. He labeled this process the Five Aggregates, (and) no abiding self to be found in it*"[211] and that "*the mind constructs the concept of a permanent 'self' out of countless momentary 'selves' arising with sense-contact*."According to *Collins*, the *Sutta-s* brings the Buddhist doctrine to light in three forms or ways:

[210] Alexander Wynne; *Early Evidence for the 'no self' doctrine*?, 2009, p.59–63, 76–77

[211] https://khunreinhard.com/khunreinhard-buddhismen.html

1) When the equation - "no-self, no-identity" is applied in the investigation by early Buddhist scholars to all phenomena (as well as any and all objects), they concluded that "*all things are not-self*" (*sabbe dhamma anatta*).
2) When treating conceit for example, in assertions such as "this is mine, this I am, this is myself" (*etam mamam eso 'ham asmi, eso me atta ti*) the *Sutta-s* apply the doctrine to show that the self which proclaimed thus has passed or renewed.
3) Theravada texts appears to present the doctrine of *anatta* more as a "noumenal reference", for locating the Wrong view from Right view exemplified in the references to "self" and "not-self", respectively.

Collins argues that it is this third case of "nominative usage" which addresses "self" - as an identity; moreover, the noumenal-Self remains does not address the self in the sense of "soul", whereas, he adds, "*the first two usages, incorporate the idea of soul*"[212] when implied on the collective of "self". *Harvey* notes, that *nikāya-s* present the use of *atta* (mine) in two contexts:

I. *Nikāya-s* directly denies that anything called a self or soul - which is a permanent essence of a human being.

   This theme in *Brahmanical* (Ancient Hindu) traditions elaborated within the premises of the term *ātmā*, is also misunderstood when it is taken to mean as the essence of a person, when in fact it addresses the aspects of the "collective" of human beings or the its "spirit", for example the dharma aspect is discussed through the term *dharma-ātma*.

II. *Nikāya-s* questions the existence of one-self (self-awareness) as it is, in afterlife. *Samyutta Nikāya* (Sutta IV.286), addresses the materialistic concept from pre-Buddhist times of "no afterlife", and complete annihilation at death

[212] Steven Collins, *Selfless Persons: Imagery and Thought in Theravada Buddhism*, 1990, p.3-5, 35-36, 109-116, 163, 193

to indicate a "denial of individual-soul", it remarks that inspite such proclaimation, few hook up with a "belief in an everlasting Self".[213]

Other schools of thoughts (that are classified as *iśwaravādi*) challenges this view on the account of posting the concept of *ātman* as a witness-consciousness (or Pure Unchanging-Self). This view is an elaboration of *Samkhya* philosophy of *Prakṛti - Puruṣa*. *Puruṣa* is archetype of various potential of man, whereas *iśwara* is addressed as the Ultimate potential of man, this gap creates the "delusional mind" (which occurs through *triguṇa doṣa*) and brings false perception and Ego-self (*ahamkāra*). *Prakṛti* is the potential-energy of iswara and the ultimate potential energy to be acquired (as oneness) for *puruṣ* (or the archetype aspects of the potential in man). Intrestingly, ego-self is admonished for cessation (by eliminating *triguṇa-dosa* by elemenation of *sattvic-guṇa*) by these schools as well viz. *Vedanta, Yoga,* and *Samkhya* and can be argued for the various possession states that the Tantra philosophy encounters or the personality-disorder in western medicine. It is this ego-self itself which Buddhists account for "a false notion of self about itself" and conurently, the emphasis on acquiring the physical states of non-possesion and mental states of non-attachment (where both these notions support each other) by the Buddhist school is also addressed as the way leading closer to the ultimate goal of *nirvāna* – or towards a mental-state of unparallel Joy through complete cessation of mental defilements, delusional concepts, distress and sorrow. *Bronkhorst* (2009) suggests that "*early Buddhist literature clearly indicate that the Buddhist path of liberation consists not in seeking Ātman-like self-knowledge, but in turning away from what might erroneously be regarded as the self*." Whereas *iswaravaadi* position maintains that "the knowledge of the True-self (*iswara*)" is the principal means to achieving liberation."[214]

[213] Peter Harvey, *The Selfless Mind: Personality, Consciousness and Nirvana in Early Buddhism*, 2013, p.39–40

[214] Johannes Bronkhorst, *Buddhist Teaching in India*, 2009, p.25

1.5.5. Emotions

In the philosophy of mind, the basic concepts are (1) Motivation and subliminal activity, (2) Emotions, (3) Intentions (will), and (4) Volition. In the following argument these functions of mind are critically analyzed from Buddhist perspective.

For several reasons, the study of emotions did not occur until the last three decades. Psychologist in their study of behaviour and consciousness preferred observing the stimulus response behaviour, perception, motivation and personality while emotions remained at the periphery of their concerns. As per *Silva* (2014) the most prominent factors for the earlier lack of enthusiasm for emotion studies are following:

i. In the area of academic research in psychology, emotions were relegated to the status of '*subjective phenomena incapable of verification*'.
ii. Emotions were considered as antithetical to our cognitive skills and issues of irrationality.

However recently this trend has changed, largely due to the recent researches and works done in '*Emotion* studies' by *AntonioDamasio* (1994); studies in neurology by *Joseph Ledoux* (1996), in biology by *Paul Ekman* (2003) who studied the facial expression of emotions; and in the arena of emotions, medicine and health by *Daniel Goleman* (1997), he gave the concepts of 'emotional intelligence' and 'emotional education' (Goleman, 1996). Silva mentions that *Candace Pert's* thesis in 1997 entitled - "*The body as a 'second brain' – linking brain, body and emotions"* as well relevant progressions in Philosophy by Robert Solomon (2004) related to the emrging interest of Emotional studies left unparalleled impact on the directives of Emotional studies. *Silva* (2014) adds, "*However, the ground-breaking neuroplasticity thesis by Richard Davidson about the impact of meditation practice upon the brain stands out as paradigmatic.* [215]

[215] Padmasiri de Silva, 2014, p.46

It is worth mentioning here that certain *emotions* are considered as having a 'negative' quality and some as 'positive'. And the reason for such distinction varies in philosophical and as per traditions. *Buddhism* though treats 'anger' as a negative trait when it explains morality, however it expounds looking at these qualities generally bracketed as either good or bad, from an impersonal view point in the deeper meditation practices. During meditaion an emergence of a negative-emotion is embraced by looking at their starting point of origin and utilising '*thus gained insights*" for spiritual growth.[216] Silva reminds that "*looking at specific emotions, such as anger and love, one finds that the feeling of passivity associated with them, is also a social construct binded through the lack of insight into one's own actions*". Speaking of the role of "insight" in the awareness of one's emotional tendency and Emotional Intelligence, Averill's observation becomes significant, he states that it is due to the usual emotional stimulation, that the cognitive structure which define the 'phenomenal self' (or in Buddhist parlance, the 'conventional self') is lost. *Averill*, further remarks that "*the passivity which we attribute to emotions is a kind of interpretation we put on behaviour*", he calls such interpretation – "self-attribution", and argues that such acts of self-attributions allow an individual to disavow (to some extent) the responsibility for his actions taken under emotional stimulus. He also forewarns of errors in considering samples taken from "a small class of biological reactions" to signify '*paradigm emotions*' since, he argues, "paradigm emotions contain rich complexity and has a grammar of its own". However, he does not deny the role of biological factors in emotions.[217] Silva elaborates:

> *"Emotions are linked to the electrical activity of the brain, the visceral glandular system the circulatory system and the respiratory system their expression is also manifest in the psychological dynamics of our motives, drives and the physiology of basic needs of the organism. It is also closely related to the ways in which we respond to and evaluate external situations such as danger, threat or loss, and thus linked to our thoughts and belief and, lastly, there is the social and cultural context".* [218]

[216] ibid., p.47
[217] Padmasiri de Silva, 2014, p.48
[218] ibid., p.50

There are two kinds of theorization of Emotions in Western studies:

i. The theory formulated around 'Physiological arousal' proclaims arousal as a necessary quality of basic emotions such as - anger, fear and sadness. In other words, it considers emotions as linked with physical body. It has yet to be proved that someone could get angry without the activation of the internal bodily processes.[219]
ii. Cognitive theories on emotions focuses on links between emotions and thought patterns; beliefs, appraisals,[220] and cognitive factors. It finds motivational components of desire necessary in normal (or paradigm) emotions.[221]

For *William James*, the "feeling" in emotion is an "effect of bodily changes" and not their cause. In other words, he considered that "a physiological arousal is an important factor for emotions, especially in basic emotions".[222] *Silva* (2014) notes that there is empirical evidence to show that in emotions such as - joy, calm and tranquillity - parasympathetic nervous system (PNS) is involved, something which is also found true during meditative experience as well as while listening to certain types of music.[223] The human nervous system comprises a central and a peripheral nervous system, the latter (PNS) is classified into two types based on its activity- somatic and autonomic nervous system (ANS). ANS (autonomic nervous system) is in turn further subdivided into sympathetic and para-sympathetic systems. ANS connects to visceral muscles, the heart, veins, arteries, lungs and endocrine glands. *William James* had insisted that "*the quality of emotional experience rested upon the sensory feedback of the actual effects of the autonomic Nervous system on the viscera*".[224] The sympathetic system, in general, deals with in emergency responses and basic instincts such as - 'flight' or 'fight' whereas; parasympathetic system moderates such arousal (of emotions) with secretion (such as tears). It also impacts our digestive and excretory functions.

[219] ibid.
[220] ibid., p.49
[221] ibid.
[222] Padmasiri de Silva, 2014, p.53
[223] ibid., P.52
[224] ibid., p.51

Silva (2014) states that when seen from Buddhist perspective cognitive and physiological theories of emotion present more of contrasting viewpoint rather than conflicting theories.[225] He further highlights that the reductionism of *Cartesian* dualism which attempts to reduce the 'mental into the physical' and vice versa, is approached differently in Buddhist psychology with "a more holistic perspective" on emotions". He adds, "*the crucial point in Buddhist psychology is the reciprocal relationship between the body and the mind*" as from Buddhist perspective, in addition to the description of five-aggregate which provides a 'structural perspective of the mind and body', a "*dynamic perspective of the interplay of sensations, feelings, desire, volitions and dispositions*" is also found in its discourse on *Dependent-Origination* which explains how separate psychological factors influence each other, viz., '*sensory contact* conditions *feeling, feeling* conditions *craving*, and *craving* conditions *clinging*'.[226]

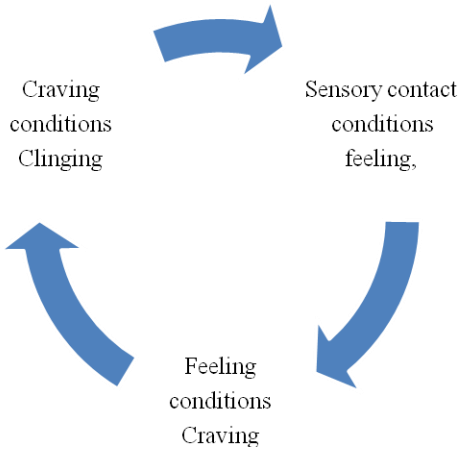


Figure 7 - Cyclic nature of interdependency of psychological factors

In other words, "the Buddhist concept of the mind is supplemented by an analysis of mental activity at a subliminal level" *Silva (*2014). He elaborates stating that- **'***Through Six Sense doors a stimuli reach the threshold-consciousness, this happens as five sense-doors*

[225] ibid., p.57

[226] ibid., p.58

allows the act of seeing, hearing smelling, tasting, touching; wheras the conceptual and ideational activity, including a memory, are stimulated through the Mind-door.'[227]

1.5.6. Will

Khun Reinhard argues that the possibility and relevance of a human free will has been contentiously debated, right from the beginning of western philosophy. He emphasizes, "*Today the literature regarding the free will problem and offered solutions are vast and conflicting.*" He further claims that, in early *Buddhism* the possibility of a free will has not been discussed. - "*Neither in the Nikāyas, the early Buddhist texts of Theravāda-Buddhism, nor in the scriptures of Mahāyāna Buddhism the free will problem is mentioned*". It was only when people from the West started to get interested in *Buddhism* that the possibility of a free will had become a topic.[228]

Buddhism affirms the then prevailing notion about presence of certain kind of order in the workings of mental-universe, and presents his observations when discussing issues related to or affected with some universal order. He had based his analysis upon reflecting on the underlying concepts of reality that operates on various dimensions of functioning:[229]

a. *utu-niyama* – operates in the realm of physical laws,
b. *bija-niyama* – can be seen as laws in the biological operations
c. *ćitta-niyama* – pertains to the psychological laws
d. *dhamma-niyama* – explicates on 'spirituality'

However, this analysis is not present in the *suttas*, but is inferred from the commentaries.[230] Buddha also emphasizes in *sutta-s* that:

"*No men's action may be conditioned (or constraint) by these 'underlying concepts of reality, since a person is not determined by any one of them as these 'patterns of casual laws' are neither deterministic nor indeterministic but are mere 'probable tendencies' and not an inevitable consequence*".

[227] Padmasiri de Silva, 2014, p.59
[228] https://khunreinhard.com/khunreinhard-buddhismen.html
[229] Padmasiri de Silva, 2014, p. 13-14
[230] ibid., p.14

In general, The Buddha had opposed all forms of "determinism" by which "present and the past (actions) would be unalterable", whereas Buddha upholds 'free will': "*As man has free-will (atta-kara) and personal endeavor (purisa-kara), so he is capable of changing both himself and his environment*".[231] Since a concept of free-will opens the possibility and describes the effects of self-actions and benefits of making an effort for change, it inspires formulating some framework through 'aware' human intervention and virtuous behaviour. It eventually impacted human decisions pertaining to the desciplines in:[232]

a) Psychology,
b) Therapy,
c) Morality, and
d) Spiritual commitments.

1.5.7. Volition *(ćetana)*

Another basic concept in the philosophy of mind is Volition (*ćetana*). *Ćetana* is what acompalishes an action. And consciousness depends on "volitional activity" – *saṇkhara*. It is the mental-factors (*Ćetasika*) that felicitate performance of any action good or bad. Mind functions as consciousness (*ćitta*) and mental factors (*ćetasika*). Although "consciousness" is the leader of the group, which is just the awareness of sense-objects only; while mental-factors (*Ćetasika*) felicitates the mind to perform moral or immoral actions. The *Ćetasika* (mental-factors) that are responsible for immoral actions (or bad *kamma*) are known as evil-roots (*klesas*). The three evil roots of mental defilement are:

1. *lobha*- greed
2. *moha*- ignorance
3. *dosa*- anger

Moha or the wrong-vision of the illusive world (ignorance, desire for material gains) gives rise to *ditthi* (wrong belief)- *sakkaya-ditthi* hat an be understood as personality belief.

[231] It is due to free-will that '*An individual may, to a certain extent, control the dynamic forces of the past and present (through Buddhist practices) and thereby achieves some participation in defining or creating the course of the future events*'.

[232] Padmasiri de Silva, 2014, p.13

This personality disorder couples with *kamma* (skt: *Karma*) which is 'volitional action' and produce adverse effects. Volition (*ćetana*) is what accompalishes an action. So *kamma* is 'intentional deed'. Or in other words, any action without volition or intention is not *kamma* (*karma*).

The root cause of all evil actions- *greed*, *anger*, and *ignorance* are the most dreadful defilements (*kleshas*) that tarnish, debase and smolder the mind. Therefore, they are to be suppressed by the opposite 'moral roots'-

1. *alobha* - (Greedlessness),
2. *adosha* - (Hatelessness), and
3. *amoha* - wisdom (*pañña or vijja*)

Tin Mon explains, "*Only when one understands correctly the principle of 'kamma and its effect', shall one posses the right understanding and right view. the right view is 'sammaditthi'. the right view leads to right though, the right speech, the right action, the right livelihood and good morality.*" '*The right view has no equal in conditioning blissful rebirth in blissful planes.*'[233] *Samma-ditthi* or the Right View is the opposite of wrong belief. The practice of Right-view causes:

i. latent moral-deeds to arise,
ii. multiplies the wholesome deeds already arisen

And thus it conditions the mental-state. Tin Mon elaborates, "*When we can develop the highest wisdom called the Fourfold path –wisdom by insight meditation, we can eracdicate all defilements from our minds and can enjoy the unique bliss of eternal peace and happiness (nibbana) right away.*"[234] Buddha expounds:

> "*ćetana-ham bhikkhave kammam vadami*
> *cetayittva kammam karoti kayena vaćaya manasa*"
>
> "*O monks, it is volition that*
> *I call kamma*

[233] Dr. Meh Tin Mon, *Kamma the real creator*, 2007, p.116
[234] ibid., p.121

prompted by volition one performs an action through body, speech or mind"

There are two types of *kammas* that are formed in every volitional action These are – *conascent-kamma* (*sahajaata*) and *asynchoronus-kamma* (*naanakkanika*):

1. *Conascent-kamma* or *sahajaata kammas*: Conascent means '*arising together*' i.e. "volition and consciousness arise together". The mind (consciousness and mental-factors) dissolve soon after they have arisen but they leave their properties in the mental-stream.

   These properties are conveyed from one mind to the next i.e they stay in the mental-stream.

2. The volitional-properties of these *kammā* that stays in the mental-stream are called '*asynchronus kammas*' (or *nānakkanika kammās*). *Asynchronus kammas* are like seeds left after a ripened fruit decompose.

In other words, these two kinds of *kammas* that are always formed in every volitional action bear their "appropriate results". However, the time they are born, and the time they bear the results are different

Kammā arises by means of *kamma-door* (*kamma dvāra*), these are three types:

a) *kāyā-dvāra* (body-door);
b) *vaćhi-dvāra* (mouth-door); and
c) *mano-dvāra* (mind-door) - It is consciousness by means of which mental-action occurs or '*all consciousness where mental action occurs*'.

And based upon the variable means for arisisng of *kammā*, there are three kinds of *kammās*:

a) *kāyā-kamma*,
b) *vāci-kamma*,
c) *mano-kamma*

Likewise, consciousness can be classified with respect to *kamma* that results it.

a) The first *kamma*-resultant conscioiusness is called "rebirth consciousness".
b) The series of subsequent resultant consciousness is called "life continuum stream" or "*bhavanga sota*".

c) The last resultant consciousness in an existence is known as "death consciousness."

Thereby a being dies as the productive *kamma* is exhausted. But another productive *kamma* might condition "arising a new existence" in a similar way.[235] Consequently, *Kamma*-born matter is produced at each step, starting from the arising moment (of rebirth consciousness). Consciousness-born matter at every arising moment of *bhavanga* consciousness, "*Hence, an existence is designated as a series of the arising and dissolution of mentality and materiality from the arising moment of the rebirth consciousness till the dissolution of the death consciousness*."[236] In other words, a so-called "being" exist as "stream of becoming" with arising and passing of mentality and materiality from one consciousness moment to the next in a continuum. These existences (or human existence) can be exhausted by avoiding a rebirth through dissolution into a mental-state called *nirvāna*. Thereby, *nirvāna* is understood as liberation from rebirth into afresh consciousness cycle of passing and arising. The experience of *nirvāna* is thus blissful Joy of- desirelessness viz. non-attachment, non-possession, and no conceptuality. Buddha expounds various states of mental-existences for a human-being, as:

1) *kāma-vaća*- Sense-sphere existence,
2) *rūpa-vaća*- Fine-material existence
    a. *Brahma-parisaja* realm,
    b. *Brahma-purohita* realm,
    c. *Mahā-brahma realm*/ Brahmas in *Asanna-satta* realm has only material body and no mentality, while in rest both mind and body. It is a realm of *Jhaana* bliss.
3) *arūpa-vaća* - Immaterial existence (*Arūpa-brahmas* reside in this realm only have mentality and no body): consists:
    a. *Akasananca-ayatana*-realm,
    b. *Vinnananca-ayatana*-realm,
    c. Akincann-ayatama-realm and

[235] Dr. Meh Tin Mon, *Kamma the real creator*, 2007, p.26-27
[236] ibid., p.27-28

d. *Nevasanna-nasann-ayatana* realm

The three first *jhāna* realms, three second *jhāna* realms, three third *jhāna* realms, and seven fourth *jhāna* realms make up sixteen fine material *brahma* realms. "These realms and their inhabitants are obviously created by the mind through its *kamma* properties"[237] Thus all the thirty-one planes of existence and their inhabitants are "*naturally created by the mind through its kamma property*". Thereby, the fate and fortune of each individual is also determined by his mind through his actions and his *kammas*.[238] *Tin Mon* elaborates "*when Buddha contemplated the true nature of all beings living in one hundred thousand crore universe and belonging to three passages of time (past, present, and future), he came to know full well that, no matter how numerous humans, deities, brahmas and woeful beings were in each universe, they could be reduced to twelve factors of Doctrine of dependent arising as the ultimate realities*".[239] These twelve factors are as following:

i. Ignorance and *kamma*-formations (past factor as cause);
ii. Consciousness,
iii. Mental factors and *kamma*-born matter,
iv. Sense bases,
v. Contact and feeling (present factor as effect),
vi. Craving,
vii. Clinging and *kamma*-formations (present factors as cause);
viii. Birth, ageing and Death (future factors as effect).

Moreover, explains *Tin Mon* - "*Kammas create men to be different from each other*" due to the creative power of sense-sphere *wholesome-kammas* and thus, "*human beings, sense sphere celestial beings, human luxuries and celestial luxuries come into existence*". In performing the meritorious-deeds, if one wishes for a human-existence, one will become a human being; if one wishes for a celestial existence, one shall become a celestial being'. Tin Mon further elaborates: "*Men also differ from one another in appearance, qualities, health, wealth, etc., due to the division by the different kammas thay have acquired as described in*

[237] Dr. Meh Tin Mon, *Kamma the real creator*, 2007, p.225
[238] ibid., p.227
[239] Dr. Meh Tin Mon, *Kamma the real creator*, 2007, p.247

cula kamma of vibhanga sutta by the Buddha." [240] Consequently, in *Abhidhamma*,[241] there are three types of human beings mentioned-

1. *ahetuka-puggala* (rootless persons),
2. *dvihetuka-puggala* (two rooted persons) and
3. *tihetuka-puggala* (three roothed persons)

Volition accompanies *karma* or (any) action whether it is bodily-action, verbal action or mental action. However in case of an *Arahant* this rule does not apply because with them "volition" (*ćetana*) is not motivated by *tanha* (cravings) which means that in their case, at the end of each "impulsive moment", any formation of *volition* whatsoever, completely disappear without leaving any trace; therby no volition could transform into *kamma* (action), and moreover since all "beings" are born of their *kamma* (according to the Buddha) without kamma no rebirth cycle formulates. In other words, for the *Arahant* reappearance of cravings are exhausted in the absence of actions based on respondings to their impulses. One by one each component of karmic-cycle disappaeras and after exhaustion of all re-birth cycles, the next *jāti* (birth/mental state) into any (mental) realms does not happen. In other words, it is the *kamma*-process which brings rebirth, that is to say - "becoming" is nothing but - "*kamma-bhāva*" and volition is freed from cravings, a transcendence of consciousness-state occurs, this realm of existence is joyous (heavenly) since it does not lead to *karmic-cycle* which correspond to suffering.

The process of becoming depends on clinging (*upādāna*) and clinging depends upon craving (*tanha*) and related feelings, and condition for formation of *feelings* depend on *contact* (*phassa*) of stimulus with senses. In short, six-sense faculties generate six types of consciousness through *contact* of six-sense-organs (*shad-ayatana*) with stimulus. In other words there are six types of *contacts* and six types of "*feelings*" (each having three kinds – pleasant, unpleasant, and neutral). *Phassa* (contact) depends upon six-bases (*ayatana*)[242] or

[240] ibid., p.219

[241] ibid.

[242] These six *ayantana* include five sense-bases plus one mind-base (which is either 89 or 101 kinds of consciousness/*ćitta*)

sense-organs, which themselves relies upon (six) "materiality and mentalities" – name and form (*nāma-rūpa*).[243]

1.5.7.1. Volition (*cetanā*) and "volitional formation" (*saṇkhāra*)

Consciousness depends upon volitional (*saṇkhara*) or intentional activities (*karma*) in the sense that they are the result of *saṇkhāra* i.e. which are *karma-vipāk* and give birth to new mentality and materiality in the beings till the defilements of ignorance or *avijja* are not eradicated. In other words, volitional activities (*saṇkhara*) depend upon *avijja* or ignorance. As per "*suttanta* method", "*avijja* is not knowing or not believing the Four-fold Noble Truth". Moreover, as per *Abhidhamma, avijja* is "not knowing the eight important objects", these are:
(i-iv) The Four Noble Truth, (v) as well as unknowing of the past, (vi) unknowing of the future, (vii) unknowing of the past and future, and (viii) unknowing or not believing the Law of Dependent Origination. In *Abhidhamma, saṅkhāra* correspond with 29 types of *kamma* belonging to following:

i. 8 types of *kamma* related with moral consciousness of the sense sphere,
ii. 5 types of *kamma* relate with *jhānas* of the form sphere,
iii. 12 types of *kamma* relate with immoral consciousness
iv. 4 types of kamma belonging to *jhānas* of the formless sphere.

In other words, *samkhara* are the *karma*-formations that become the bases of *samsāra* (phenomenal world), which means that *samkhara* are but mental-formations - whether moral or immoral. The volitional activities that pertain to the past are *saṇkhara* whereas those that belong to the present formations are *kamma-bhāvna*, as they result into formation of fresh future *kamma*. In other words, volitional activities which are rebirth-producing that is, *cetanā* which leads to *kamma*-formations are called *Saṅkhāra*. Accordingly *saṅkhāra* depending on the type of karmic-formation it gives is of three kinds, namely:

[243] https://buddhism.redzambala.com/buddhism/philosophy/law-of-dependent-origination.html

a) *Punnabhi-saṅkhāra* gives "wholesome" *kamma*-formations related with sense-sphere (which belogs in *rūpa-jhānas*) and thereby produce rebirth within the sensual planes only. In other words *punnabhi-saṅkhāra* produces rebirth-consciousness in form planes (*rūpa-jhānas*) but whether on the level of man, *deva*, or in the form planes of *brahma-s* realms depends on other factors too.

b) *Apunnabhi-saṅkhāra* leads to "unwholesome *kamma*-formations" resulting in rebirth in one of the four woeful planes. In other words, it leads to a mentality which experiences sufferings and pain (since it encounters related circumstances, events, people and conditions)

c) *Anenjabhi-saṅkhāra* results in "imperturbable *kamma*-formations" that leads to a mental-experience/consciousness/existance belonging in one of the four *arūpa-jhānas*. In other words a "being" (which is comples of name and form, and which is a stream of becoming) takes a rebirth in the formless-planes. This rebirth could be either as after-life or as a shift in mentality (influenced with intervention of formless relam experience) in here and now itself, during one life time. Although the description presnts such a possibility, explanation on these matters are usually presented with abstractions and better clarity of these topics, it is suggested, are realized when followed with sincere Buddhist practice of percepts, meditation and realted means.

These rebirths should be understood as mental stream contuum or in the sense of "stream of becoming" from the position of the approach of understanding Dependent origination" through the theory of "Here and Now" (discussed earlier). *Buddhism* scholars warn that it is "*Because of delusion thinking that sensual pleasures and jhānic ecstasy are real forms of happiness, people perform dāna, śīla and bhāvanā so that they can attain such happiness in this life or in future lives through rebirth as men, devas or brahmas. Thus people accumulate both moral and immoral kamma (saṅkhāra) as a result of ignorance*."[244] It should be remember that *jhāna-ralms* and its experiences (of happiness) are not the actual aim of

[244] https://buddhism.redzambala.com/buddhism/philosophy/law-of-dependent-origination.html

Buddhism, in fact these *jhāna* stages only provide an opportunity for reaching to the ultimate goal of Buddhism, which is *Nibbana*.

1.5.8. From Distress to *Buddha-nature*

Buddhist therapeutics thrives on eradication of *akushal-ćitta* (*nāma-rūpa* illness), and three root of poisons (*raga, moha, dosa*) for cultivation of *Buddha-nature* (*Buddhata*) which is cultivation of "The Body, Speech and Mind of Buddha". This can be easily comprehended by realizing the interconnected 12 Links of Dependent Origination in reverse (*pratiloma*) or in the order of negation viz.:

1. When *ignorance* is removed, "volitional activity" or *samkhara/kamma-bhāvna* does not take place.
2. In the absence of volitional-activity, mental-formations regarding rebirth consciousness do not occur
3. In the absence of *nāma-rūpa*, Six Sense Bases (*shad-ayatana*) does not act.
4. When *ayatana* are inactive, Contact (phass) with stimuli does not take place
5. No *phassa*, means no Feeling are fomed
6. In the absence of Feeling, no Craving (*tanha*) can take place
7. Without *tanha*, Clinging (*upadana*) does not form
8. And absence of *upadana*, equals to absence of "Becoming"
9. When there is no "stream of becoming", *jati* (birth) of any kind does not happen
10. And when *Jati* does not form, the cycle of *jara-maran* (Decay, Death) ends which means formation of *dukhha* (Suffering) ends as well.

Moreover, the truth of *pratiloma* should be realized in the sense of "Here and Now" that is to say, this practice has to be cultivated for the formation within each mind-stream (*ćitta*-vithi) of the thought process. Buddha had proclaimed, "What is it that brings about the cessation of death? The cessation of birth" This is how the *nidana* is explained in the

"Fourth" Noble Truth of Cessation of Suffering which is - the Noble Eight-fold path. The traditional sequence for Dependent Origination (*Paṭicca-Samuppāda*) is as following:

1. *Avijjā paccaya saṅkhāra*
2. *Saṅkhāra paccaya viññāṇa*
3. *Viññāṇa paccaya nāma-rūpam*
4. *Nāma-rūpa paccaya Saḷāyatana*
5. *Saḷāyatana paccaya Phasso*
6. *Phassa paccaya Vedanā*
7. *Vedanā paccaya Taṇhā*
8. *Taṇhā paccaya Upādāna*
9. *Upādāna paccaya Bhavo*
10. *Bhava paccaya Jāti*
11. *Jāti paccaya Jarā-maraṇa*

1.5.9. Right "Action" (*Kamma*) as a Healing Mental activity

Reflecting upon the Buddha's discovery of "interconnectedness" as having factors of interdependence, *Tin Mon* comments:

> "*When he contemplated the true nature of all beings living in one hundred thousand crore universe and belonging to three passages if time (past, present, and future), he came to know full well that, no matter how numerous humans, deities, brahmas and woeful beings were in each universe, they could be reduced to twelve factors of Doctrine of dependent arising as the ultimate realities: ignorance and kamma formations (past factor as cause); consciousness, mental factors and kamma born matter, sense bases, contact and feeling (present factor as effect), craving, clinging and kamma formations (present factors as cause); birth, ageing and death* (*future factors as effect*)".[245]

His formulation of Dependent-Origination doctrine was to help in ceasing suffering through controlling *kamma*-formation. He also explicated that nature of *kamma* depended on the quality of *samkhāra* (volition). Buddha had said:

[245] Dr. Meh Tin Mon, *Kamma the real creator*, 2007, p.247

"*ćetana-ham bhikkhave kammam vadami*
cetayittva kammam karoti kayena vaćaya manasa"

"O monks, it is volition that I call *kamma*
Prompted by volition one performs an action through body, speech or mind"

Kamma arises by means of *kamma door* (*kamma-dvāra*) of three types: body-door (*kāyādvāra*); speech-door (*vaćhidvāra*); and mind-door (or *manodvāra*). *Manodvāra* is that aspect of consciousness by means of which mental-action occurs, thereby, 'all consciousness where mental action occurs' is mind-door of consciousness. Depending upon the door or entrance of volition, *kammas* or volitional-action is likewise of three kinds as well, these are: *kāyākamma*, *vaćikamma*, and *manokamma*. In other words, Action (*kamma*) is performed in three ways- through Body, Speech and Mind. Moreover, mind which is a combination of *Ćitta* (consciousness) and *Ćetasika* (mental-factors) is the one who performs all three actions:

i. kāyākamma,
ii. vaćakamma, and
iii. manokamma.

Incidently, it is by the way of these three actions by which the "root cause" of all evil actions is carried out. They are therefore to be suppressed by cultivation of the opposite 'moral roots'- *alobha* (greedlessness), hatelessness (*adosha*), and wisdom (*amoha* or *paññа or vijja*). "*When we can develop the highest wisdom called the Fourfold path –wisdom by insight meditation, we can eracdicate all defilements from our minds and can enjoy the unique bliss of eternal peace and happiness (nibbana) right away.*"[246]

Two kinds of *kammas* are formed in every volitional action and both will bear their appropriate results:

(1) Conascent *kamma* (or *sahajaata kammas*): Conascent means 'arising together' i.e. volition and consciousness arise together. The mind (consciousness and mental factors) dissolve soon after they have arisen but they leave their

[246] ibid., p.121

properties in the mental stream. These properties are conveyed from one mind to the next i.e they stay in the mental stream (*ćitta-vitthi*).

(2) The volitional properties that stay in the mental stream are called '*asynchronus kammas'* (or *naanakkanika kammas*) which means that that the time they are born and the time they bear results are different. *Asynchronus kammas* are like seeds left after a ripened fruit decompose.

The first *kamma*-resultant conscioiusness is called "rebirth consciousness". The series of subsequent resultant consciousness is called "life continuum: or "bhavanga stream". The last resultant consciousness in an existence is known as "death consciousness." Thereby a being dies as the productive *kamma* is exhausted. But another productive might condition arising of a new existence in a similar way.[247] *Kamma* born matter is produced at each step, starting from the arising moment (of rebirth consciousness). Consciousness-born matter at every arising moment of *bhavanga* consciousness, "Hence, an existence is designated as a series of the arising and dissolution of mentality and materiality from the arising moment of the rebirth consciousness till the dissolution of the death consciousness."[248]

It is the *Kammas* which create men to be different from each other, It is due to the creative power of sense-sphere wholesome *kammas* that human beings, sense sphere celestial beings, human luxuries and celestial luxuries come into existence. "*In performing the meritorious deeds, if one wishes for a human existence, one will become a human being; if one wishes for a celestial existence, one shall become a celestial being*". Men also differ from one another in appearance, qualities, health, wealth, etc., due to the division by the different *kammas* thay have acquired as described in *ćula kamma* of *vibhanga* sutta by the Buddha.[249] As per *Abhidhamma* there are three types of human beings-

(1) rootless persons (ahetuka-puggala),

(2) two rooted persons (dvihetuka-puggala) and

[247] Dr. Meh Tin Mon, *Kamma the real creator*, 2007, p.26-27

[248] ibid., p.27-28

[249] Dr. Meh Tin Mon, *Kamma the real creator*, 2007, p.219

(3) three roothed persons (tihetuka-puggala).[250]

1.6. **A Holistic 'Indic' Mind-** Mental Energy and its Generative Power

This section primarily looks at various opinions that exist regarding the nature and functioning of mind in various schools of Indian philosophy, except for the Buddhist theory of mind, which has already been discussed in the previous section of this chapter. It specifically takes into account the *Vedantic* viewpoint and the philosophy of *Yoga* literature, which are studied with respect to its major points of debate with remaining streams of Indian philosophy. It also seeks to read the findings thus gathered in relation to western advancement on the science of brain and some of the latest discoveries with respect to the knowledge of Mind, body and brain. Further, this chapter woukd attempt tracing and highlight the major points of departure and conflict areas between various systems of sciences on the generative powers and potential of the mental/ spiritual energy of a human being. This study will help us in understanding the various themes and philosophies that are illustrated through religious arts mainly the thangka paintings and murals in various monasteries dedicated to the philosophy and teachings of *Buddhism* and to its very teachers from a span of many centuries.

The terms that make us understand mind in Indian thought are *nāma-rūpa* (mind-matter), *ćitta* (activity of mental-factors), *mana* (clear insight), *buddhi* (intellect), *koṣa* (mental-sheath), *ahamkara* (ego-self), and *purush-Prakṛti* etc. It would not be an exaggeration if one assumes that the Indian though considers the entire universe as the mind itself, however, this 'mental-universe' illustrated as a '*maṇdala diagrams'* when looked at as a psycho-diagrams seem to represent the functionings of the psychic-energy in wholeness. It is noteworthy here that the Yoga system of philosophy mentions spiritual centers within the

[250] ibid.

body, described at various locations and assigned specific properties both biological and metaphysical. Moreover, new advancements in the research on this topic in the west have developed their own discourse which provides great insights on how these spiritual centers could be utilised to achieve self-transformance and mental health.

While the Buddhist school looks at the mind-phenomenon of an individual called human being, the *samkhya* and *vedantic* school of thought, seek to elaborate upon the universal-self (the collective-individual or an arch-self) called the cosmic-man (*lok-Puruṣa*). And the relation between individual-mind and cosmic-mind can be seen as that of an experiencer-self and the experienced "collective" (or the cosmic-self) respectively, in which the observing-self is a mere fragment of the over-arching whole. From another point of view, that is the *vedantic* perspective – the individual (self) is a fragment (or *ātman*) of the *arch-mind* identified as *sat-chit-ānanda* or *Brāhman*. Allegorically speaking, the Sun if reflected in multiple water bodies are not counted as numerous Suns likewise, in the allegory of *maṇdala* diagram- its central point refers to individual 'self' in its cosmic manifestation (as wholeness) and the rest of the entire diagram within the circumference of the *maṇdala*-circle denotes a projection of the self-center (or central Sun) in its capacity of an illuminating agency, while the remaining elements of the *maṇdala* comprises a "psychic-structure", where all of its (structural) component reminds an aspect of the psyche. 'Self' is the central sun of our mental universe illuminating its subjects, as it shines on them.

It is important to understand the evolution of the idea of mind over the ages from Indian perspective before discussing the mental disturbances and medical remedies. It is important to understand how that what stands for therapy in a period heavily depends on requirements and available resources of its time. Thereby, what might look regressive in one context, might disclose another attempt for healing into a different scenario where little to no medical resources was available? Venkoba (1978) reminds that: "*Medical ideas keep pace with the philosophical milieu of the place and time and are moulded by the dominant theme of the period*". Psychological beliefs too are formed with respect to needs of its environment. What is refused as worthless magic of animistic religions should therefore be viewed as prehistoric attempts at psychological medicine and Venkoba (1978) affirms that "*psychotherapeutic effects were inherent in all forms of primitive treatment.*" To ancients all

over the world, notes Venkoba, causation of illness (dis-ease) is primarily comprises of two factors: (1) loss of vital substance (soul-loss) and (2) intrusion of foreign substance (spirit) and states that *Kaushika-sūtra* demarcates disease in two types based on the nature of their causations- (a) unwholesome diet and (b) moral (spiritual) transgression; he proclaims that *Ayurveda* deals with former and the content of *Atharvaveda*, suggest its references to fixing the latter type. *Atharvaveda* addresses illness with references to '*goblins and ghosts, magic and sorcery'*. One might argue here that *Ayurveda* too utilizes "potent" in herbs (medicine) as 'magic-spells' but their magic amulets are administered as consumable amulets, off course only if placebo effect is considered along. It is said in *Atharvaveda*, that "*Within water..are all remedies, and agni (fire) (is) wealful for all*".

In the following discussion mind is understood as consciousness, personality, self-identification and its various functions of intellect, discrimination, knowing and physical reactions are identified. For *Vedic* scholars there was a parallel between nature (or natural order- *rita*) and man. '*To them man was a miniature universe and universe a magnificent man*' and the psychological faculty of man is attributed (by *Vedic* scholarship) to a principle called '*manas'* seen as the '*light implanted into the heart.* Later on mind is looked at as presiding over sense-organs. And by the time of '*Sathpatha Brāhmana*', man is analytically looked at as a "psycho-physical organization" and human-behaviour/activity (meant by *karmani*) is classified into- bodily, vocal and mental.

During the *Upanishadic* phase, heart (heart-center) is attributed the seat of mind (*manomaya Puruṣa's* abode is the heart) or to be precise, '*heart is the fountain of mental-functioning'*. The specific understanding of mind in few of the prominent Upanishads are as following:

A. *Aitereya Upanishad* says "*The heart sprang; from the heart proceeded the mind and from the mind, moon*" Moon here most probably means the *ajna-ćakra* (third-eye) since *ida-pingala* (or two central psychic-channel-vortex) are also attributed the symbol of sun and the moon by *esoteric Buddhism*, and these two meet at *ajna-ćakra*. "*Aiteraya Aranyaka assigns to the mind the function of vijnana (understanding), medha (retention), Smṛti (memory), drsti (intuition), manisha (reflection), mati (opinion), sankalpa (will) and kāma (desire).*

B. *Svetasvatara Upanishad* attributes mind at the root of five sense organs.

C. *Chandogaya Upanishad* assigns to the mind the faculties of feeling, knowing, and willing.

D. In *Kadhopanishad*, mind is placed above the sense organs but below the *buddhi* (intellect). It says - "*Know that the self is like the lord of the chariot and the body is his chariot. Know that the intellect is the charioteer and the mind the reins*". It elsewhere indicate sense-organs with the 'horses', and the 'road' (or pathways) as the (formed with) objects of the senses (Sarma, 1975). From this simile it is deduced that the horses (senses) are guided by the charioteer (intellect/*buddhi*) using the reins (mind).

E. *Brahadaranayak Upanishad*, concludes self as the substrate of all existence, however latter school establishes mind as the supreme without which a self could not be postulated. Self or the *ātma* is realized by the mind, '*Ātman or individual being is the enjoyer of inner experience*'; the data/stimulus is brought through *indriyas (sense)* and processed by the *manas* (mind).

F. *Mandukya Upanishad* addresses the mind in the sense of consciousness experienced in four distinct ways- (i) waking (*vaishnavara*), (ii) dreaming (*taijasa*), (iii) dreamless state (*prajna)*, and (iv) *turiya*. The last stage is the pure consciousness and the ultimate destination of human mind where body and individual mind ceases to exist and the self detaches itself from (analytical) mind and only the observer (or *ātmā*) remains. In other words:
   a. in ordinary waking stage mind-body operates,
   b. in dream state mind remains while body sleeps,
   c. in *prajna* state mind-body sleeps but the I-ness (*ahamkār*) remains, and
   d. in *turiya* stage only the observer (*ātmā*) remains (and even the I-ness ceases)

It should be remembered here that at this stage the mind is not experiencing a strata of consciousness but is 'consciousness' itself and the science of knowing this state of mind as 'full consciousness' is called *ātma-vidyā* where mind (consciousness) is the tool to know 'itself', in other words the object of knowing and the 'objective' is the

same in which the mind through practice of 'deep mediation' keep learning better about its structure and functioning. And this quest of knowing better the very medium of knowing or understanding better the very tool of knowing is paradigm shift in Human history. Later school of thoughts learn and teach about the discipline of right thinking to surpass false view and thereby avoiding falling prey to mental confusion and wrong conclusions.

G. In *Taittrreya Upanishad,* another understanding into the structure of mind' occurs with the concept of *pańća-koṣa* (Five mental-sheaths). It stated that *koṣa's* function collectively while maintaining equilibrium. These five *koṣa's* are:

   i. physical body or gross body is called *annamaya-koṣa* and needs food (*anna*) for its nourishment;

   ii. *prānamaya-koṣa* is made with 'life breath' and provides animation to the 'grossbody';

   iii. *manomaya* (mental-sheath) is ascribed with the functions of perception, cognition and memory thus we may call it 'mind aspect';

   iv. *vijnana-koṣa* (intellect sheath) is associated with consciousness,

   v. *ānandamaya-koṣa* or the "bliss-body".

It explaims a human-being as composed of these five interdependent layers and ascribes to *ānanda-maya-koṣa* - atranquil state, something that a human-being does and should thrive for. Such a conception of attainment of "Bliss" occurs in *Bhrigu's* theory called *Bhaargavi-varuna-vidyā*'. He propounds that "the '*Brāhman'* is encased within each sheath" and states that these sheaths operate between subtle and gross levels of existence; in other words, they facilitate exchange between material and spiritual (non-material), perceptible and non-perceptible levels of existence. *Venkoba* (1978) commnents on how for Aurbindo '*ātma-tattva experiences a superamental life at vijnanmaya-koṣa via evolving into each sheath through a rebirth of 'vital-breath' and previous mind*' (Venkoba, 2002). Venkoba Rao himself identifies the *koṣas* with

'*personalities with several dimensions and layers*' and (*Upanishadic*) 'self' as '*a spiritual component of personality*'.

By *Sankhyan* school, '*personality'* is taken as a field in which three forces of *guṇas* (qualities) - physical, physiological and psychological (*tamas, rajas,* and *sattvic* respectively) maintain a balance, and any disproportionate growth of any one aspect (of *guṇa*) is considered as a disturbance. As per *Vaiseshikas*, "*Minds are several and infinitesimal and atom (anu) is the limit of their division*". According to *them,* mind is a composite substance (*dravya*) of four essential elements: light, water, air and earth. Characterized by *karma* (activity) and *guṇa* (quality), mind has universal (*samanya*) and particular (*vishesh*) properties. *Sankhyan* philosophy likewise considers life as *guṇajalo* (web of *guṇas*). It teaches pure observer self's (*ātmā's*) craving for becoming free of *ahamkār* (I-ness) or obtaining egolessness as the prime reason of individual existence and the cause of an I or individual to come into the existence (or the reason of creation) is the separation of *purush* (pure I) from *Prakṛti* due to an interplay or inter-action between *Prakṛti's* qualitative aspects of composition- *sattva, rajas* and *tamas*. With respect to understanding the evolution of the concept of mind in the philosophical development of indic thought, *Samkhya* system proposes the theory of 'creation of existence' (*shrishti*) coming into being (light or sight) (*drishti*) or coming into knowledge (*Jnana*). For an example, objects in a dark room come into existence when the light is turned on; likewise, the creation of existence becomes known to the mind. We have to first understand the outer-reality and an aspect of it becoming known to the inner truth, by revealing or let's say activating a reflection of the outside in 'inside'. Or to be more specific, the known (outside) was already (sleeping inside) and is reminded again. The 'inside faculty' is *purush* and the outer-existence is *prakṛti*, much like an empty pot holds the space from outside within its emptiness. It should be remembered here that this understanding or quest arises in the period when the mind as a knowing faculty was speculated and each school of thought is arising into a deeper detailed understanding of their base 'objectives of study' in the light of broadly accepted values, much like how it works in general. Specifically, as per *Samkhya, Prakṛti's* (or the outer reality's) *sattvaguṇa* is disturbed by *rajasguṇa* to form a derivative called '*mahat'* (cosmic mind), which degenerates into '*ahamkār'* (ego-form or individuated formation of ego). From *rajas,* sense-organs (*karma-indriyan*) and sense-objects (*jnana-indriyan*) evolve. And from *tamas* aspect are

produced physical categories of five-*sthool bhūtas* -earth, water, fire, air and ether and five-*tanmatras*. Thus, "*original prakṛti from homogenous undifferentiated state evolves into heterogenous defined and distinct categories*." Parallely, *Puruṣa* produces *manas* through interaction with '*ahamkār'*, however, *manas* has only *sattvaguṇa* and its true nature is equipose. Since *ahamkār* lies at the root of all psychosomatic problems, thereby, healing of one-self is probable through thriving for a state of *egolessness*, and achieving so, even for a smaller duration can be considered as a psychotherapeutic process.

Ashtavakara (550 BC) considered '*consciousness to be supreme reality*' since it is consciousness which manifest the perceptible world. The term 'Universal-Consciousnesses' represent the union of *Samkhyan* principles of *Puruṣa* and *Prakṛti*. Vedic '*Mahat*' or cosmic mind, as per Samkya, is derived from *prakṛti* (from its *rajas-guṇa* aspect) is further elaborated in the philosophy of Vedanta. *Manas* is individual *sattvic-mind* while *ahamkār* is the deformed *manas* or the sense of a self (I-ness). The self is postulated of five-*koṣa*s, which shares a common substrate called *ātma-brāhman*, and the 'archetype of *ātma-brāhman*' or 'universal conciousness' is *ishwara* (*parambrāhman*) whose active principle (*prakṛti*) is *maya*, and their creation is *samsāra* (the perceptible world of phenomena). Outer *Samsāra* or our outer material-world is a gross representation of subtle principle (*maya*) of *ishwara*, which is the higher consciousness (absolute state) of individuated self or *ātmā* (or of common human being). In other words, individual consciousness is a fragment of the universal 'self' or the *Brāhman*. And a Vednatic mind thus is devoted to the cosmic-*Puruṣa* seeking oneness with it over many *karmic*-cycles.

Yoga philosophy devices a meticulous restrain (*yama*) and discipline (*niyama*) to *Sāmkhyan* findings habituated into the personality. Through yogic practice (*abhyasa*) and *vairagya* (practice of detachment) an individual's ego-center (*ahamkār*) could be identified and his *manas* can get clarified of *vrittis* (defilements). *Patanjali's* code of discipline (*sūtra's*) compiles into a philosophy named *Yoga*. The term literally stands for 'union' or 'coming togetheter' (of principles to produces multifold results). The practice of yoga causes '*ćittavritti nirodha*' i.e. blocking or restraining of the mental defilements. Its method of *astanga yoga* comprises eight equally relevant stages. These eight practices are equated as limbs to the entire body of practice. Starting with self regulation through *yama* and

development of temperance with disciplining (or through following *niyama*), it requires posture-adaptations (*asana-siddhi*) highlighting yogic principle that '*steadying of body is a way to achieve steadiness of the mind*'. Similarly, control of breathing or *prānayama* prepares the practitioner or *yogin* for indulging with the psychological makeup of the personality through practice of withdrawal (*pratyahara*), fixed-attention (*dharna*), contemplation (*dhyāna*) and arising into state of tranquility (*Samādhi*) through practice of concentration upon balance between inner and outer conditions. Experience of *samādhi* is *summum bonum* of *yoga*. With *yoga* the philosophical findings of *Samkhya* (and later *Vedanta*) are modeled into a practice of disciplines to achieve psychosomatic health. Yoga is science of union between higher and lower, omnipotent states of consciousness. Particularly *raja-yoga* and *hatha-yoga* are scientifically proven useful in some of the incurable diseases. Iyengar (1978) saw *raja-yoga* as a technique to rule the mind. In Yoga-psychology, life-breath or *prāna* rebalance is the cure for disorders. The principle of homeostasis or balance is the core essence of yoga. The western discovery of brain-plasticity assures looking deeper into the promises that yoga based therapy suggests. The evolution of mind in yoga is threefold- sensory, intellectual and psychic. "*Yoga presents vivid and sound meditation procedures for the attainment of psychic consciousness or supreconscious mind through the awakeing of kuṇdalini*". *Kuṇdalini* awakening is procedure to acquaint oneself with the *psychic-centers* that lies dormant and attuning oneself with their 'consciousness-material' help achieve higher state of awareness about gross and subtle experiences of *ćitta* (mind). "*It seems if yoga is combined with psychotherapy the new approach which is called yogic psychotherapy has more capacity to make the goals of therapy accessible*".

1.6.1. Planes of existence for consciousness

There are thirty-one planes of existence and their inhabitants (with respective level of consciousness) are naturally created by the mind through its *kamma* property. The fate and

fortune of each individual is also determined by his mind through his actions and his *kammas*"[251]. The different kind of mental existences:

1) *Kāmavaćāra*- Sense-sphere existence

2) *Rūpavaćāra*- Fine-material existence:

(i) *Brahma-parisaja* realm, it has both mind and body

(ii) *Brahma-purohita* realm, it has both mind and body

(iii) *Mahā-brahma* realm or *brahmas* in *asanna-satta* realm has only material body and no mentality. It is a realm of *Jhaana* bliss.

3) *Arūpavaćāra*- Immaterial existence consisting:

(i) *Akaśanancāyatana* realm,

(ii) *Viññanancāyatana* realm,

(iii) *Akincannāyatama* realm and

(iv) *Nevasanna-nasannāyatana* realm: *arūpa-brahmas* reside in this realm only have mentality and no body.

4) *Lokuttara* realm

1.6.2. Human mentality: Four *Jhāna* Realms of Mind

The mind can be made to be exalted step by step through four *jhana* realm. *Jhana* is the state of meditative absorption in which the mind remains fixed on the meditation sign for hours in a concentrated (unshaken) and undefiled (peaceful) state of mind. The minds which are more exalted than sense-sphere minds are the fine-material spheres or *jhana* minds. By undertaking meditation on mindfulness of breathing or earth *kasina*, water *kasina*, etc., one can develop four levels of fine-material wholesome consciousness or *jhana* consciousness.

> "*When the mind is pure and concentrated, it radiates very bright and penetrative light in accordance with pacalayamaana sutta - The higher the*

[251] Dr. Meh Tin Mon, *Kamma the real creator*, 2007, p.227

concentration, the brighter the light. With the help of this bright, penetrative light, one can see with closed eyes all objects around oneself as well as objects that are far away. These objects are observed by the mind-eye associated with concentration. One can also penetratively see into the body to observe internal organs such as flesh, the bones, the lungs, the hear, the liver, etc. If one practices well, one can also penetratively and vividly see the ultimate realities, that is, consciousness (ćitta), mental factors (ćetasika) and ultimate materiality (rūpas). So one can practice insight meditation (vipassanā) properly."[252]

When one develops *jhāna* attainment (*jhāna samāpatti*), that is by remaining at the absorption state (for 1- 2 hours) *jhana* minds arise continuously and leaving behind wholesome *rūpavaćāra kammas* in the mental stream, and depending upon the degree of their accumulation leads one into (from first *jhana* stage into) *brahamaparisajja* heaven, *brahmapurohita* medium-heaven or the superior *mahābrahma* realm:[253]

(1) The first *jhana* is a combination of five *jhana* factors which are neutral mental factors that associate with both wholesome minds and unwholesome minds. Thes are *vitaka, vićāra, piti, sukkha, ekagrata*.

(2) From second *jhana* stage into (lower) *paritaabha* heaven, (medium) *appamaanaabhaa* heaven, or to the superior *aabhassaraa* heaven relams respectively.

(3) From third *jhana* into *parittasubhaa* (lower) heaven, when developed to a medium degree into *appamaansubha* heaven, or to (superior) *subhakinkā* heaven.

(4) Similarly, *rūpavaćakushala* fourth jhana when is developed gives birth in vehapphala heaven. '*After the fourth jhana if one develops disgust aginst perception, then one will be reborn in Asannasatta heaven. Asanasatta brahmas* have material body only without perception and other mental entities. However, non-returns with fourth *rūpavaćāra-jhana* will be reborn in five *suddhavasa*

[252] Dr. Meh Tin Mon, *Kamma the real creator*, 2007, p.223
[253] ibid., p.223-224

heavens, depending upon the predominant factor of the five faculties (indriyan)- viz.

(i) *saddha* (Faith),

(ii) *viriya* (Effort),

(iii)*sati* (Mindfulness),

(iv)*Samādhi* (Concentration), and

(v) *paññña* (Wisdom)

1.6.3. Mental Energy: *Manas*, *Buddhi*, *Ćitta* and *Ahankara*

It has already been discussed earlier that the *ćakras* are important components of the subtle-body. Each *ćakra* controls some subtle-organs of cognition and action. In turn, each subtle-sensory-organ (*jñānendriya*) controls the corresponding physical sensory-organ, and each subtle-motor-organ (*karmendriya*) controls the corresponding physical motor-organ. Also, some *ćakras* are considered as the source of one of the five *pranic* energies and thereby regulate the functions of some specific organs. Certain *ćakra* is the site where some mental-faculties like *Buddhi*, *Ahankara*, and *Manas* reside and thus the concerned *ćakra* functions in regulating the mental-activities. Some *ćakra* store *samskāra* and *vasnas* of the past and present lives; they are the centres of subconscious and unconscious.[254] What *Sigmund Freud* called the *Id* is located in the bottom most *psychic-centre*.[255] Each *ćakra* serves as a switch board. When switched on, the *psychic-centre* or *ćakra* can link up with *Mahat* - the universal *Buddhi* (Intellect) or the cosmic-memory stored in the collective unconscious.[256] A number of meditational practices are prescribed for awakening a psychic-centre. Practices such as postures (*asanas*), breath control (*prānāyāma*), *mudras*, *bandhas* and other *Hathyoga* techniques are definite aids to success in knowing the contents of *ćakra*.[257]

[254] N C Panda, 1996, p.261
[255] ibid., p.262
[256] ibid., p.275
[257] ibid., p.275

1.6.3.1. The Interrelation between Mind, Body, and Soul

It becomes necessary to understand first the similarities, common substance and relationship between what is commonly understood with mind, body and soul. In the functioning of consciousness both as a threshold consciousness of individual-self, and as transcendental experience of the collective-self assumes specific functions and its related aspectual role. The term body here signifies here minds operation with functions pertaining to not just physical body but as per Indian understanding this essential activity of mind overlaps with four more types of bodies as expilated under the theory of *pańća-koṣa* and described later in this section. The term mind is usually discussed in the mainstream with reference to individual subjects, wheras its somatic interfaces are locaed as universal through studies over several individuals. The Mind as such relates to the over-arching category to which mental factors, mental energy, psychic-functions and its various structural components are comprised. It is argued in this section that what is mistaken as soul in western conception perhaps relates with the principle of cosmic-self in Indian philosophy rather to what is otherwise misunderstood as that substratum of a human-being which survives after death and ghost houses and people. But can this term be taken as synonymous with "that" entity which speaks as the inner-voice of the self? If yest than in what ways? An explanation on the concept of soul is also discussed in a liitle while.

1.6.3.1.1. The Body: Gross, Subtle and Causal layers

The gross physical or biological body as it depend on food is called *annamaya*; *but this physicalbody makes ponly a layer or koṣa* in Indian understanding of interrelation between body and mind. They identify that breathing is another essential layer in the composition of human-being since the 'life breath' is indeed responsible for giving animation to the 'grossbody' (*annamaya-koṣa*); therefore, it is identified as *prānamaya-koṣa*. The thinking-layer which is other wise discussed under the description of mind is perceived as another layer of mind-body unit, it is called *manomaya* (mental-sheath). This layer impacts the human-body through its functions such as perception, cognition and memory. Consciousness is also taken as another layer called *vijnana-koṣa* (intellect sheath) and finally a layer which stays in bliss called *ānandamaya-koṣa* or "bliss-body" is considered as responsible for a state of happiness, joy and tranquility.

Apart from such a conception, to describe the theory of rebirth and reincarnation of a person, consciousness is understood as having three constituent bodies - *gross-body*, a *subtle-body*, and a *causal-body*. Even after death of the gross material body, both *subtle-body* along with the *casual-body* does not perish; it survives death; and combines again with a gross-body to reborn. Thus the cycle of birth and death goes on. Once an individual breaks the bondages (*Karmic cycle*) of *samsāra*, it gets into the path towars collectivity from individuality; eventually the 'self' identifies itself with the universal-Self or *consciousness*.

1.6.3.1.2. **The Mind: The power of the brain**

The brain is not the mind; it is the instrument of mind. The mind is part of the *Subtle-body* which survives death. All *Karmic*-impressions are recorded in the mind and accumulated from previous lives, influence this life. The *conscious* and the *unconscious* mind are not in the brain but in the *subtle-body* that survives death. Moreover, there exists a *cosmic-Mind*, known as the *Mahat* in the *Sankhya* system and *Virad* in *Vedanta*. Whatever is recorded in the individual-mind is also recorded in *Mahat*. An individual-mind can link up with the *cosmic*-Mind in the analogy of the linking up of many computers with a mega-computer.[258] Panda writes, "*Even the atom has a mind, the electron or neutron has a mind. Of course, these minds are different on the basis of evolutionary development and the structural complexion that serve as the instrument of the respective minds. In this sense, there is no entity innNature to exist and function without a mind*".

1.6.3.1.3. **The Spirit: Collective Mind or the Cosmic SELF**

Many authors on *Hindu* philosophy consider *Brāhman*, *Ishwara*, *Shiva* or *Śakti* as the *supermind* or the *cosmic*-mind. It is however, (argues the author) not true if one goes deep into the subject. (He explains) the *supermind* (*Virad* or *Mahat*) is the first created product of *Maya* (or *Prakṛti*) and it serves as the mental apparatus of *Ishwara*.[259] It is (*Virad* / *Mahat*) used by *Ishwara* (as *supermind*) though it belongs to *Maya* (and not to *Ishwara*). The reflection of *Brāhman*, (or the fundamental consciousness) in *Maya* is *Ishwara*. Thus, '*Maya serves as the limiting adjunct (upadhi) of Ishwara, who acquires attributes (guṇas) and becomes functional (kriyā) by virtue of the possession of the upadhi*'. In other words, "*Maya*

[258] N C Panda, 1996, p.329
[259] ibid., p.513

is the Śakti (Power) of Brāhman (fundamental consciousness), and its reflection in a Maya is Ishwara, therefore, Maya is limiting adjunct (upadhi) of Ishwara, who acquires guṇas and Kriyā due to Upadhi".[260]He further notes, "*The Brāhman, Ishwara, and Maya are co-eternal, although they are not three different entities, the fundamental reality being Brāhman alone*".[261]

1.6.3.2. Faculties of Individual-mind: A fragment of the Complete SELF

Individual-Mind though itself being a fragment of the cosmic/collective mind, functions as a composite whole of interactivity between its comprising (psychic) faculties called *ahamkāra* (ego-self), *buddhi* (intellect), and *manas* (cognition).

1.6.3.2.1. ***Ahamkāra***

The *ahamkāra* denotes I-sense or the sense of individuality, yoga locates it at the *ajna*, though it functions over the whole body- including both gross and subtle. And due to its supervising influence, each organ of the body - heart, lungs, stomach, liver, kidneys, brain et cetera functions in harmony and coordination. All the actions of *ahamkara* are self-integrating and self-protective but at the same time, it also induces self-centeredness in the individual. It is the *ahamkāra* which distinguishes the "I" from the "non-I". Therefore, it is erroneous to say that the self (*Ātman*) wills, argues Panda – "*instead it is the ahamkara of a person which wills*". All volitional-activities are done by the *ahamkara* through the cooperation of the *manas*.[262] Where *ahamkara* acts as a star at the centre and attracts all other things that behave as "planets and satellites in peripheral orbits".

1.6.3.2.2. ***Buddhi***

The *Buddhi* has control over the frontal lobe of the cerebral cortex. Freud's superego, as per *Panda* is analogous to the *buddhi* along with its frontal apparatus, where -

[260] ibid., p.512
[261] ibid., p.513
[262] N C Panda, 1996, p.272

the *buddhi* is psychic, while the frontal apparatus is somatic. The prefrontal part of the frontal lobe seems to be involved in – (a) reasoning, (b) planning, (c) decision making, (d) thinking and (e) moderating emotions and behaviour.[263] The long-term memory falls under the control of *Buddhi* while the *manas* maintain working of sensory-register and short term memory.[264] Only the information which is transferred from the short-term memory gets permanently encoded and stored in the long-term memory that stores- words, sentences, ideas, concepts, and life experiences.[265]

The short term memory are processed by the hippocampus and amygdala[266] (belonging to the limbic system) that somehow consolidate the memories and transfer them to the 'record room' located at the *swadhisthāna* and the *mūladhāra-ćakra* (the lower two *ćakra*s), and all of these, that is, two structures of the limbic system and the lowest two *ćakra*s is supervised and controlled by *buddhi*. And Panda exclaims that, "*it is this 'record room' which is the unconscious of Freud*", whereas, "*the lowest portion of the unconscious at the mūladhāra constitutes the archetypes of Jung*".[267] Though mainstream science has yet not been able to recognise the sites where memory is stored yet according to Yoga and Tantra, the long-term memory is stored in "The Subtle body", and not in the gross body (including the brain). And our will to remember is the 'switch on' for the retrieval of stored information. Furthermore, *Panda* propounds that the *samskāras* (habitual patterns) are stored in the *Vijnanmaya koṣa* located at *ajna* and *vishuddhi*. The *vasanas* are stored in the *svādhisthāna* and the *mūladhāra* while the other repressed memory is stored in *svādhisthāna*.[268]

1.6.3.2.3. ***Manas***

Manas is the "supreme ruler" of all components of the brain. ; it governs and presides over all the six *ćakra*s. It can withdraw the autonomy of autonomous nervous system and bring the sovereign organs of the body under its full control. The *Manas* can dictate the hypothalamus, and can influence the pituitary to do what it pleases. And the

[263] ibid., p.268
[264] ibid., p.269
[265] N C Panda, 1996, p.270
[266] amygdala is the instigator of impulsive activity (Joseph Ledoux, 1996)
[267] N C Panda, 1996, p.269
[268] ibid., p.270

endocrine system in the body is controlled by the *manas* too. Infact, the whole of the cerebral-cortex and the whole of the non-cortical brain are under its control provided the latter (non-cortical brain) is self-controlled. But *manas* does not receive the sense-data directly from objects. Neither does it directly order the motor-organs to function but "*It merely regulates the association areas of the cerebral cortex of the brain*" and thereby co-ordinates the functions of the different sensory and motor organs. In addition to the association areas, the primary sensory-areas and the principal motor-area of the brain are also integrated and coordinated by the *manas*.[269]

1.6.3.3. Psychic-impression: Role of sensual urges and memory on mind

In the *Vedantic* as well as *Yogic* explanation of the functioning of mind, a description of terms such as *Smṛti*, *Samskāra*, and *Vāsnā* seeks to present a viewpoint that although comes about as distinct from its Buddhist counterpart, however, rather than a contrasting description, it complements the principle factors of mental activity assigned to the mind in the earlier analysis on the workings of the mind. Once, the Vedantic, Yoga as well as Tantra psychology is approached from a position that marks the points of convergances between Buddhist and Non-Buddhist Indic systems of knowledge on the nature of mind, a comprehensive definition of mind starts to slowly unravel itself. In the later phase of Buddhism, other (non-Buddhist) schools came up with an analyses of mind based on its crucial role in memory retrieval (*smṛti*), mental-impressions (*samskāra*) and urges (*vāsnā*) that influence/guide future *karmic* actions and psychosomatic activities. Apart from evaluating the role of memory and urges upon the formation of mental-impressions that influence future action of the mind and body, they also estimate the role of intellect (buddhi) for interventions in this psychic-process. Buddhi aids in the decipline of mind if it

[269] N C Panda, 1996, p.271

is trained for such ends. Vedantins also describe the process of internalization (antahkarana) in their prscription for the exercise of self-control and psychic discipline. Moreover, these developments reflects in later Buddhist theories too, especially in *Vajrayāna* phase but these borrowings appear in a subtle way and that too after a rigorous churning under a critical Buddhist analysis and applied methodology.

1.6.3.3.1. **Vedantic and Yogic insight on *Smṛti, Samskāra,* and *Vāsnā***

The recollection or retrieval of stored up information, experiences, and feelings is known as *Smṛti*. And *samskāra* are the "impressions" imprinted in the *ćitta* or over *buddhi* (which is a component of Mind). All forms of *samskāra* are stored in *Ćitta* in latent form. They are three types, viz.

1. *samskāra* caused by cognition thus called *jnana-mula-samskāra*
2. *samskāra* caused by the five types of hindrances thus called *kleshas-mula-samskāra*
3. *samskāra* caused by the meritorious and unmeritorious actions or *dharma-adharma-mula-samskāra*

The *vasnas* are those cognitive, affective, or conative *samskāra* that are stored up in the *Ćitta* to assume the form of active tendencies (when the time comes for their fruition/*vipāka*) that is, the *vasanas* are those *Samskāra* that have a "determining value" on either (a) the present or (b) the future life.[270] Moreover, it should be noted that all *vasanas* are *samskāra* however, all *samskāras* are not *vasanas*'. *Vasanas* can be generated by both *kleśha* and *karma.* The five *kleśha* (hindrances) which disturb mental equilibrium are –

1. *avidyā*– undifferentiated consciousness or ignorance
2. *asmita*– ego sense
3. *raga*– attachment
4. *dvesha*– enmity or hatred
5. *abhinivesha*– clinging to life or fear of death.

[270] N C Panda, 1996, p.556

All these five afflictions (*kleśha*) can generate latent deposits (*ashayāh*) in the *ćitta* (mind-stuff). Also, merits (*punya*) and demerits (*papa*) of actions can also generator latent deposits. The store of *vasanas* (*vasanāṣhaya*), as per *Vedanta* and *Yoga* is the unconscious-mind. *Vasanas* as, latent deposits, that lie in the ground of the mind-staff (or a position of the mind/*chittabhumi*) to incite and stimulate a person's mind and create strong urges for the thirst (*tanha* are *trishna*):

a) Sensual gratification through senses- craving,
b) Tendencies for passion, infatuation,
c) Clinging to life,
d) Acquisition of power and material affluences.

The cumulative *vasanas* of a person become the antecedent causes of his/her thought and behavior. *Vasanas* are accumulated in deep layers of mind through many lives and mind persists to exist till the *vasanas* in the mind are not completely erased.[271] The *vasanas* plays important role in shaping the personality of an individual. The *vasanas* that lie deep in the *ćitta* (in the *buddhi* section) and that have accumulated through many lives do not rest in the *ćittabhumi* (position of the mind) permanently, and each one of these latent-deposits comes over to the surface of the mind to leave its impression in the form of *samskāra*, and by this process, all *vasanas* become determinants of the mental trait and personality.[272] Thus, according to the *Vedanta* and *Yoga*, the latent deposits of the *ćitta* (particularly, *buddhi*) constitutes the unconscious mind of a person.[273] Moreover, these schools of thought expounds a high positive correlation between[274] -

a. The latent deposits (*ashayas*) of *vasanas* in the mental apparatus of the *subtle-body*;
b. The latent deposits of *vasanas* in deciding the *karma* of a person.

[271] N C Panda, 1996, p.557
[272] ibid., p.561
[273] ibid.
[274] ibid., p.560

1.6.3.3.2. **Nature of *Buddhi***

The *buddhi* aur *ćitta* is constituted of *Sattva, Rajas* and *Tamas*. Depending upon the qualitative and quantitative nature of *vasanas* latently deposit in the *ćitta* (mental Apparatus of the *subtle-body*), one of the three *guṇas* or qualities (*sattva, rajas, tamas*) become dominant and and affects the *psycho-physical* being and the personality.[275] The brain serves as the instrument of mind; Panda (1996) states that whatever the science says on the brain physiology and about storing up of information in the brain and their retrieval process can be easily accommodated alongside the *Vedanta* and *Yoga* system as these are complementary discourses that reveals various dimensions on the nature and functioning of the mind. As per the Indic position on the question on mind-brain relationship, the mental recordings are done simultaneously in both the brain and the mind however differently it occurs, and while brain recordings are destroyed at the death (of the *gross-body*), the mind recordings survives after death.[276]

1.6.3.4. Self realization for experiencing the freedom of "Soul"

As per Yoga-Vedanta, the *karma* of an individual-being (called by them as *jiva*) determines the present life and the lives to come. The 'self' can free itself from these bondages of *karma* through self-realisation (*svanubhuti*) of the bondages and to liberate itself would require to identified itself with the component that is common-sustratum of all beings called *Brāhman*, whereas all the concepts, ideas and identities etc. are simply constructs that cover this common core of all entities, and identification with *Brāhman* prevents the further accumulation of the *kriyāmana* (*karma* which is being), or or *agami karamana* (*karma* that would otherwise deposit), as well as exhausts the stored up (*sanchita*) *karma*. All of this becomes possible as the nescience (*avidyā*) is forshaken and knowledge (*vidyā*) is dawned or the consciousness experiences a transferance to the pure state of consciousness, which for

[275] ibid.

[276] N C Panda, 1996, p.567

Vedantin is a *Brāhman*-consciousness. This can be achieved through immediate realisation (*aparokshanubhuti*).[277] Panda (1996) elaborates:

> "*If we hold that every cell has mind, we perhaps gets confused over the use of the word 'mind'. We agree that brain is not equivalent to mind. At the same time, we plead that consciousness or intelligence is not the same as mind. Every individual being, whether human or animal, has one and only one mind which itself is insentient subtle matter*".[278]

1.6.3.4.1. *Ćitta, Antahkarana* and *Subtle-body*

The faculty of knowing is called is called internal-instrument (*antahkarana*) in *Vedantic* and *Ćitta* in *Yogic* terminology, respectively. Its principal components are *buddhi*, *ahamkara*, and *manas*. With, some other constituent parts, the whole thing is known as the *subtle-body* (*sukshma śarira*) which survives death. It serves as the apparent limiting adjunct (*upadhi*) of the empirical self (ātman), the whole complex being (*upadhi*+*ātma*) is known as the *Jiva*. A *Jiva* is reincarnated again and again until its *samskars* and *vasanas* which are imprinted in the *buddhi* are not completely erased from the *karmasaya* in the *subtle-body*. Without any *karma* deposit in the *subtle-body*, the cause of reincarnation disappears, and, with the attainment of this condition, the 'self' gets liberated (*jivan-mukta*) at this state, the Liberation (from *samsaric* cycles) is called *Moksha* in the *Vedanta* and *Kevalya* (isolation) in Yoga. It is a process of reunion and re-identification; re-union in the case of Yoga and re-identification in the case of *Vedanta*. Creation of individual-self (individual point of view) needs separation of "self" (and the self of sense) from *Prakṛti* (the totality of potential matter); and dissolution of I'ness is re-union with the "totality of self" which thereby is re-identification with undivided state of existence, where existence and existing; and experiencing and experience, becomes one – as state of non-duality which vedantins calls *advaita*. Panda elaborates on these two methods of self-realization given each by Yoga and Vedant philosophy, he says - "Mathematically speaking, the former is addition and the latter

[277] ibid., p.566
[278] ibid., p.587

subtraction, or although apparently opposite, the two processes are not different in essence".[279]

In *Vedanta, ćitta* (of yoga) is explained with the description of *antahkarana* (internalization) which is a sum total of a *buddhi* (intellect), *ahamkāra* (I'ness) and *manas* (personal mind)[280]. In each individual *ahamkāra* is the dictating agent; and it functions in a team with the *buddhi* and *manas*. Moreover all these three components of the internal instrument (*anthakarna*) - *buddhi*, *ahamkāra* and *manas* have three qualities (*guṇas*), viz., *Sattva*, *Rajas*, and *Tamas*, and all are insentient. But *anthakarna* (internal instrument of internalization) reflects contents of the self (*ātman*) therefore it acquires "sentience". In other words, "*ātman* presides, and *ahamkara* functions". Every organism has one functional agent only, and that agent is the "I"[281] (whose I-ness is *ahamkara*). Panda (1996) elaborates here stating that pluralism within the body operates under the presidentship of the 'self' (*ātman*) and the executive agency of the I-ness (*ahamkara*), he writes- "*It is the ahamkara that wills, it itself is insentient, and it cannot will unless it gets the light of consciousness from the self (ātman)*".[282] The inner instrument called *antahkarana* is the principal component of the *subtle-body*, for which *Patanjali* (in his *Yoga-sūtra*) uses the term *ćitta*. The unliberated-self (or the self in *jiva-hood/human-being*) has the power to will. The free-will is apparently embodied in the *subtle-body* (*sukshma śarira*) and serves as the apparent "limiting-adjunct" (*upadhi*) of the 'self' and the association of the two is known as *jiva*. We refer to this 'self' as the "empirical one"[283]or *Puruṣa*.

Advaita-Vedanta conceives of Reality at two levels – (1) Absolute (*paramarthika*) and (2) empirical (*vyavaharika*). *Brāhman* (or fundamental consciousness/*satcit*) is Absolute. "*It is non – material, non – dual, non – relational, formless, attributeless, non functional existence (satya), which is not dependent on anything else, but on which all empirical existence depends*".[284] *Brāhman* is neuter in gender. Its power (*śakti*) is feminine tendency/nature. This *Śakti* is otherwise known as *Maya* or *Prakṛti*. It provides (or acts as)

[279] N C Panda, 1996, p.587
[280] expression of personal mind is mood or *manas-bhāva*
[281] N C Panda, 1996, p.588
[282] ibid., p.567
[283] ibid.
[284] ibid., p.590

upadhi, that is the "limiting-adjunct" or '*the reflection of Brāhman*' in *her* power, and this 'reflected *consciousness'* of *Brāhman* in *Maya*, is called *Ishwara*, which is assigned a masculine nature/tendency. So from the state of attributeless- "absolute" comes the feminine and masculine principles - *Maya* (*Prakṛti*) and *Ishwara*, respectively; and from them is interwoven the "empirical world" which is phenomenal only, whose efficient cause is *Ishwara* and the substantial (material) cause is *Maya*.[285] The empirical Universe, however, is the product of *avidyā* or *ajnana* (nescience), and it is '*by projecting, concealing, and deluding in power of Maya,(that) the phenomenal world emerges, (although, it is) rooted firmly in Brāhman*'.[286]

1.6.3.4.2. **Creation: An act of thinking-Self; by, for and of the mind**

The *Samkhya* refelects upon the "process of creation" (of each individual self, which comprises the *samsāra*; and its functionings being a fragment/ though an evolving section or an evolute of the totality of all self-units). *Samkhya* says that *mahat* (collective Buddhi) is the first evolute out of *mula-prakṛti* (Primeval nature, the origin). The *Samkhya* is atheistic and gives an atheistic interpretation. According to it, *Pradhana* (insentient Nature) evolves without the guidance and control of Omniscient Lord. Also, the atheistic interpretation of science too avoids a Divine Being as the controller and coordinator of the world phenomena.[287]

Vedas understood *mahat* in the sense of *virad* (*virat*) - the first manifestation coming out of the unmanifest. *Virad* or *mahat* is the *Cosmic*-mind (or the '*Supermind*' which is utilized by the *ishwara* to rule the universe.) The individual minds can be linked up with this Cosmic Mind, and through this, *individual*-mind can link up with each other. A *Yogi* does this through meditation, when he attains *Samādhi*. There are special methods in *Yoga*, by practising which supernormal power such as telepathy, clairvoyance, precognition, etc. can be acquired. The parapsychologists try to explain this through various hypotheses and it

[285] ibid.
[286] ibid., p.591
[287] N C Panda, 1996, p.527

seems that some kind of *cosmic*-link could be considered to understand such para-normal activities.[288]

In *Shaiva* philosophy, reality is bipolar – *Shiva* and *Śakti*, both are conscious. In Shakta or *Tantric* philosophy, *Devi* (Divine Mother), the centre of the entire universe, is conscious. And, all living and non-living entities in the universe gain consciousness and intellect because of the presence of the pervading *Śakti* who is *ćitti* or *consciousness*.[289] In spite of some subtle differences in the different Indian schools of philosophy, there is convergence of opinion on *Maya*, *Prakṛti*, or *Śakti* as denoting the source (Mother) of the universe. A *Shakta* treaty like the *Shridurga-saptashati* – designates *Śakti* as the *Maya* of *Vishnu* (sustainer principle that pervades everywhere). In other words, it finds *Śakti* (Power) as "reflected consciousness" (*Maya*) of *Vishnu* instead of *Brāhman* (the fundamental *consciousness*).[290]

Vedanta considers *Maya* as insentient, but it turns sentient through the expression of *Brāhman* in it.[291] The *Vedanta* holds that everything of the universe – all *matter* and energy is insentient. It further holds that *Maya*, the power of *Brāhman* (fundamental *consciousness*), which is the "material cause" of the universe is also insentient (as stated above).[292] *Brāhman* is the fundamental *consciousness* which is attributeless and actionless. But, *Ishwara*, the reflected consciousness in *Maya*, has attributes and is active.[293] He (*Ishwara*) is the *Cosmic* Intelligence who has full control on *Maya* through which 'He' performs all actions.

1.6.3.4.2.1. Linking *buddhi* with *mahat*

In the analogy of the linking of a computer with a megacomputer, the *Buddhi* of an individual can bbe understtod as linked with the collective *buddhi* called *mahat*, and this link is said to be activated by yogic methods. *Mahat* can be understood as a cosmic-megacomputer whose counterpart in each individual is the *Buddhi* (like a computer in each individual subtle-body). The sense of "I" (*ahamkara/I'ness*) is produced from *Budhi*, which

[288] ibid., p.592
[289] ibid., p.513
[290] ibid.
[291] N C Panda, 1996, p.513
[292] ibid., p.525
[293] ibid., p.526

in turn produces *Manas* (mental-apparatus). All the subtle and gross elements are sequentially produced from *ahamkara*. The data that are recorded in the *buddhi* (or *anthakarna*) of an individual are simultaneously recorded in the *mahat*. To understand the relationship of buddhi with *mahat*, *Panda* (1996) uses this analogy where the *buddhis* of all persons are like multiple computers interconnected in a network, and are further linked up to a cosmic-Megacomputer – that is, *mahat*. Panda states, that *mahat* is the "Collective Unconscious", it is the Cosmic-memory. However, although all *buddhis* are linked up with *mahat*, the data stored in *mahat* is not automatically available to the *buddhis*, and in order the available this data to an individual *buddhi*, the *Kuṇdalini* system is to accessed and appropriate *Ćakra* is to be awakened and its asscociated content is accessed.[294]

1.6.3.4.2.2 *Iswara*- the cosmic itelligence

Explaining the position of *ishwara* with *mahat* Panda (1996) states that, the maker and *programmer* of the '*Cosmic* Computer' is *ishwara* "Himself".[295] *Ishwara* desire to have a universe, it is the '*cosmic intelligence'* and has full control on *Maya*, the *Śakti* (or Power) of *Brāhman* (fundamental *consciousness*) through which 'He' (Ishwar) performs all actions. In other words, *cosmic* intelligence (*Ishwara*) which is the 'desire' to manifest from the *unmanifest*, gets full control over the reflected *consciousness* (*Maya*)[296], and create a *Mahat* (Collective Mind – a mega computer) through which *Ishwara* assumes many forms according to whatever form 'He' enters into[297] - "*He is omnipresent and all-pervading. His presence inside an entity induces action in accordance with the cosmic laws*."[298] However, *iswara* (cosmic intelligence) is not the doer (which is actually *Maya*) but 'He' presides over the actions of the doers (*iswara* is *prashasaka*), it is the presiding deity (*adhyaksha*) and *antaryami* (inner controller)".[299]This way, *mahat*, which itself is insentient, becomes the apparatus of a sentience, by the 'divine desire' (*ishwara* - the cosmic intelligence),[300] In other

[294] ibid., p.289
[295] Panda, N C; 1996, p.526
[296] which is the power (*Śakti*) of the fundamental *consciousness* (Brahman)
[297] Panda, N C, 1996, p.527
[298] ibid., p.527
[299] ibid., p.527
[300] ibid., p.527

words, '*Prakṛti* (origin) evolves through the presiding supervision of *Ishwara* (cosmic intelligence)'.

"*Shankara*, the celebrated exponent of the *Advaita Vedanta*, holds that orderliness of universe is not possible without a ruler-cum-coordinator. And so he adduces inferential evidences for the existence of *Ishwara*."[301] In a hypothetical case of the total absence of *Maya* (*Śakti*), *Ishwara* cannot possess attributes and cannot perform actions. And in this way, *Maya* is not an independent entity, it is the power of *Brāhman* (like, light or heat is to Sun), the non-dual fundamental *consciousness* (or *Brāhman*) is that is All, the substratuml. In other words, "*cosmic*-intelligence requires 'power' of fundamental *consciousness* to function." [302]

1.6.3.4.2.3. Collective unconscious and superconscious

Carl Gustav Jung's concept of the *collective unconscious*, declares it as that "common substratum" shared by all individual minds. *Jung* writes:

> "*In addition to our immediate consciousness, which is of thoroughly personal nature and which we believed to be the only empirical psyche (even if it talk on the personal unconscious as an appendix) there exists a second psychic system of collective, Universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give a definite form to certain psychic contents*" [303]

Panda (1996) argues that *Jung's collective unconscious* is the same as the *Vedic Virad* or the *Samkhya and Yoga's mahat*[304] - *krtartham pratinastamapyanastam tadanyasadhāranatvat* (Patanjali Yoga Darshan, II.22) This *mahat* or *supermind* is also

[301] ibid., p.527
[302] ibid., p.526
[303] The Archetype and Collective Unconscious, p. 43
[304] Panda, N C, 1996, p. 593

called 'Superconscious-Self' by *Panda*, at other incidences[305]- "*Through the superconscious self does the mind get extrasensory knowledge*"; "*the self is superconscious, but not the mind*"[306]

Freud says, that '*it is the unconscious mind that creates*'- "*Whether it is scientific discovery, a creative literature, fine art, sculpture, architecture, or music composition, the creative urge comes from the unconscious, as conceived by Freud.*"[307] Panda however does not agree with *Freud* to the suggestion that the *unconscious* is the source of creativity. It is rather (he argues) the *superconscious* that gives the clue to create or solve.[308] *Panda* argues,

> "*My conscious mind is not aware of such events that happen in my system, so this is unconscious. But some superconscious agent in me presides over my system, and through that presiding function, my system gains intelligence to what is exactly necessary*".

He further claims, "*Freud did not touch this aspect of psychology, and he did not recognise this superconscious*". The *superconscious* is the *cosmic*-intelligence, the fundamental *consciousness*. (and superconscious-self is mahat, which is the collective-buddhi, that is too an apparatus for superconscious activity) There is no trace of insentience (or ignorance) in the *ātman* which is not different from the Fundamental *consciousness* or *Brāhman*. Therefore, *Panda* argues, '*it becomes self-contradictory to use the term 'unconscious' for both the ātman or ātmā*.[309] Panda clarifies, "*ātmā (Parmātma) or ātman (jivātmā or bhūtātma) cannot be said to be non-functional and attributeless (unlike Brāhman). (As) both Ishwara (ātmā) and jivātmā (ātman) appear to possess attributes and to become functional by virtue of their association with limiting adjunct (upadhi); but upadhi cannot work without the reflection of the light (of consciousness) of the ātman or the ātmā*".[310] Therefore, *Panda* (1996) exclaims that, "*all the systems of a body – circulatory, respiratory, digestive, urinary, reproductive, and other – work in harmony with a common*

[305] ibid., p.534
[306] ibid., p.555
[307] ibid., p.551
[308] ibid., p.552
[309] Panda, N C, 1996, p. 550-551
[310] ibid., p.551

goal of self-protection and self-preservation due to the presiding influence of the superconscious self',[311]which is *mahat* (the mega computer) Freudian psychology rejects this aspect of self and does not accept anything like the superconscious[312]- "*The one Divine being hidden in all beings, all – pervading, the inner surface of all beings, the presiding deity of all deeds, who dwellsin all beings, the witness, the knower, theonly one (non – dual) devoid of attributes*"

However, it is noteworthy that, '*The self is superconscious, but not the mind*',[313] remember her that *mahat* (or collective-buddhi) is a component of Mind (*ćitta*) and concisousness (*citi*). The mind though has both a *conscious* component and an *unconscious* one. Through *superconscious-self* (*mahat*) mind gets extrasensory knowledge.[314] The *Vedanta* considers the mind as material (subtle and not gross) and insentient. *Panda* argues that, as it is insentient it cannot be source of creativity. The source of creativity is the source of knowledge, which is the *superconsciousness*[315] *or cosmic-intelligence (iswara/Brāhmana)*.

"*Mind is mental apparatus of ātman (jivātmā and bhūtātmā) and Jiva is made up of mind and empirical self*".[316] The Bhagavad Gita says:

> "*the self can elevate itself,*
> *and the self can debase itself.*
> *It is the self that is it's friend or foe*" (B.G. VI.5)

The Gita also asserts that '*the self is a not an agent of any action*'. (B.G., V.14, XIII.29) In actuality, the *ahamkara* works in association with the *buddhi* and *manas*, with light of *consciousness* reflected in it[317]. Willing or volition is an activity of the *ahamkara* which works in association with *buddhi* and *manas*. And 'willing' is manipulated by the *Yogic* technique of *samyama* (*dhyāna*, *dhārana*, *samādhi*, done together). The *Advaita*

[311] ibid.
[312] ibid.
[313] ibid.
[314] ibid., p.554
[315] ibid.
[316] Panda, N C; 1996, p.569
[317] ibid.

Vedanta asserts that there is only one Self (i.e., *Brāhman*) and that '*separate empirical self are different for the empirical world only, they being identical at the absolute* (*paramarthika*) *level*'[318]. Moreover, the soul is not the same as the *Jiva* or the self (*ātman*). The collective-empirical self is *ātmā* (that is plural of "individual empirical self"- *ātman*) and can be called as - "The Spirit"; however, both soul and spirit are terms of the Western religion and philosophical systems[319]. The *Advaita Vedanta* holds that *Brāhman*, *Ishvara*, and the *ātma*, in the individual person are identical, with the exception that *Brāhman* is devoid of limiting-adjuncts (*Brahma nirūpadhikam*), and the later two are associated, as it were, with limiting-adjuncts (*Sopadhika*)[320]. *Ishwara* is associated with Maya (*Mayopahita ishvarah*) and the *jivātmā (or ātman)* with the body or *śarira* (*Shariropahitah ātmā*). The body is of three kinds:

(1) gross body (*sthula śarira*),
(2) *subtle-body* (*sukshma śarira*), and
(3) *casual-body* (*karana śarira*).

The perceptible body of organs and tissues is the *gross-body*. It does not survive death and is transformed into the five *māhābhūtas* viz., *ksiti, apah, marut, tejah, and akasa (vyoma)* and it is the *subtle-body* that transmigrates. In this *subtle--body* are imprinted some impressions (*samskāras*) which form the potential blueprint of the individual person's *karma*. In the absence of these *samskāras*, there would be no further rebirth.

1.6.3.4.2.4. The Causal body - *karana śarira*

Karana-śarira is the blissful-sheath (*ānandamaya koṣa*) which is empirical and self-seated in the *karmashaya* (abode of the *karmic-impressions*). "*The ground of this Karmashya is a product of Maya; and Karma is imprinted in this ground*". This blissfull-sheath causes the formation of the other four sheaths inside the Mother's Womb. (It is called the casual body since both, subtle and gross body is caused by it). The seeming association of

[318] Panda, N C; *Mind and Supermind*, 1996, p.590
[319] ibid., p.88
[320] ibid., p.89

the-self and the *karmashaya* gives rise to an "empirical entity" which is known as the *Jiva*.[321] The *Jiva* is bound to its *upadhi* and is tenaciously attached to the world of objects and sensual gratification, whereas, the pure *ātmā* is a non-agent, non-enjoyer and is attributeless, however, the *Jiva* ignorantly feel that it is the doer (*karta*) of actions and the enjoyer (*bhokta*) of pleasure and pain.[322] It is the association off the self with *upadhi* of the *antahkarana* like the mind and the intellect and the super imposition of the *avidyā* (nescience) for which the doership and experiencership of the *jiva* are possible.[323] So long as the *Ātmā* is in the *jiva* state, it is bound to be in transmigratory state. The association of *jivātmā* and *antahkarana* persist as long as the former continues to be a transmigratory entity. The contact of two persists in the cosmic cycle of creations (Reincarnations) until the liberation is sought.[324]

The fate of *jiva* is a guided by its own *karma*. The doctrine of *karma* (*karmavada*) is a strict law of cause and effect. There is an *abode of karma* (*karmashaya*) in the subtle body. The impressions, tendencies, dispositions or *samskāras* that are imprinted in the *karmashaya* are *karmas*. The impressions are mental dispositions engendered by the actions of the individual. The *Karmic* impressions are potent and dynamic and some of them are dominant to be manifested later in dynamic way[325].

When the non-dual *Ātmā* is falsely associated With the Subtle body of an individual, the combination is called *Jiva– "As, magnetism is induced in the iron filling by a piece of magnet, so also is activity induced in the body."*. The *jivātmā* presides over the Subtle body (and the later functions as the limiting adjunct (*upadhi*) of the former.) Through the allegory of magnet and magnetism, Panda (1996) explains that the primary or fundamental consciousness (*Brāhman*) is like an all-pervasive magnet. And all the created entities of the universe are constantly in motion in the electromagnetic field of the all-pervasive magnet. "*There is no place outside this field. The word 'outside' and 'inside' cannot be used here.*

[321] The *Jiva* is not Brahman or pure consciousness but has the reflection of Brahman like reflectiont of the Sun on water, whether clear water of the spring or the dirty water of the pond, and so on. (Panda, *Mind and Supermind*, 1996, p. 90)

[322] Panda, N C; *Mind and Supermind*, 1996, p.90

[323] ibid., p.96-97

[324] ibid., p.92

[325] Panda, N C; *Mind and Supermind*, 1996, p.94

And thus, consciousness is induced in every entity, without exception."[326] With the dawn of enlightenment, with the immediate experience (*aparokshanubhuti*) of the identity of the lower-self and *Brāhman* by full knowledge (*samajnanena*), the darkness of ignorance is dispelled and thereby Pure Light is re-established. This is the Liberation (Moksha), the completely free state of unconditioned consciousness.[327]

1.6.3.4.2.5. Universal Memory: The Akashic Records

We are tempted to conclude from the hypothesis of *Wassermann's* M-field, *Sheldrake's* Morphogenetic field, and *Watson's* "Sama" (collective mind) that there is a Universal Mind. The Universal Memory is otherwise known as *Akashic Record* and is accessible to the *Yogin* in his *Samādhi* state. It is accessible to some mediums (channels) and clairvoyants when they are either in trance or in a state of heightened sensitivity. This memory bank of the Universe, the *Akashic Record* is something akin to *Jung's* notion of the "*Collective Unconscious*". *Carl Gustav Jung* hypothesized "a deep, inherited *Collective Unconscious* with its universal ideas or images, the *Archetypes*". All the individual minds are part of one "collective mind" or "group mind". This collective mind contains all information about all things – "things that have happened in the past and will happen in the future in the whole Universe". It is common to all. The information about a particular time and space can be transferred from the collective unconscious to any individual mind. There is an alternative view regarding the transfer of information from the Universal Mind to an individual mind"

> "*Ordinarily, an individual mind has access only to its own story of memories stored through all incarnations the individual has undergone. Only after a higher level of consciousness has been attained, does an individual mind gain direct access to all other parts of the Universal Mind in addition to its own mind which is also part of the former*".[328] "*Whatever exists in the universe is a constituent part of nature; whatever laws operate in nature are natural laws;*

[326] ibid., p.66
[327] ibid., p.92
[328] Panda, N C; 1996, p.305-306

this is irrespective of our awareness of the existing entities and the laws operating on them".[329]

If we consider existence and events that we know and that we can explain by our existing knowledge as normal, any truth beyond this 'normal' is 'supernormal'. The para-psychologist use the 'para-normal' for such a purpose. Scientists and psychologist have not yet recognised supernormal phenomena and hence they explain them away. *Parapsychologists* do accept the phenomena as facts, but they belabour hard to find out appropriate explanations. But if some concepts of the *vedanta*, supplemented with those of the *Yoga*, *Tantra*, and the *Sankhya* are accepted, it might provide satisfactory explanations of Supernormal phenomena. Like, *consciousness* is primary and the fundamental 'reality'. Matter (including energy) is an *epiphenomenon* of that 'reality'. The fundamental *consciousness* is a homogenous unbroken whole. It exists spacelessly and timelessly. The fundamental consciousness pervades all the material entities, living and non – living; when it is indwelling in a non-living entity it is called *bhūtātmā* and or else *jivātmā* within living entity.

[329] ibid., p.327

Chapter 2

Art Therapy:
The Philosophical foundation for Healing through Creativity

2. **Art Therapy:** The Philosophical Foundation for Healing through Creativity

Art Therapy is another progression in the area of mental health. It works at the level of the subconscious and tries to subtly direct one's own ability to resolve various issues or just see things in a new light. Art Therapy can play a big role in helping people communicate and express themselves by sharpening the individual ability to think, perceive and act aided with creative expression and the practice of art. During the seventy-five years of Art Therapy, it had produced several functional techniques. Art has been utilized to promote healing and soothing from time immemorial, but it is only in in 1942 that for the first time, *Adrian Hill* from UK classified the benefits of art under the category of "Art Therapy"[330]. Art therapists in America have associated art therapy with a number of modalities like: (a) education, (b) medicine, (c) psychotherapy, (d) social science etc. During 1940's to 1950's two parallel healing aspects to creative therapeutics developed:

(1) 'Art as therapy'

(2) 'Art in therapy'

'Art in therapy' was recognizably and amplified into a new impression by UK hospitals; and around the same time, a psychologist in America '*Naumburg*' started exploring 'art as therapy' by articulating the potential of artistic expression in 'unconscious' release. Today most art therapists work with *psychodynamic* perspective, including *psychoanalytic* object relations, and Jungian approaches[331]. In Art Therapy, 'therapy' is the primary goal, therefore an art therapist must know 'who' and 'what' they are treating, the procedure for which generally includes - assessment and treatment[332]. *Malchiodi* (2003) states that- 'Art *making heals and augments life, by bringing out the thoughts and feelings; while art helps one to bypass the communication barrier.*'[333] And although 'therapy' is the prime goal of any healing modality, yet "Art" in Art Therapy and "Counseling" in

[330] Susan, 2001, p.25; Jones-Smith, Elsie, 2014, p.346

[331] Malchiodi, Cathy A; 2005, p.22

[332] Rubin, J.A, 2010, p.27

[333] Malchiodi, Cathy A; 2003, p.1

psychotherapy respectively becomes the primary communication mode in the treatment.[334] *Nupur Sandhu et al.* reminds that Art Therapy, whether it involves - a Stage Play, a Movie or a Musical theatre performance, is nevertheless "*a wonderful way to help audience release their emotions and get a deeper understanding of their own mental-stuff*". Art's healing potential is inferred from the helps that it offers in recalling, revealing or uncovering one's 'self', help accept and thereby release unaddressed or ruled out thoughts, actions and repressed emotions.[335] 'Art as therapy' is a modality through which attempts to analyze and heal a subject occurs by allowing an understanding with (often hidden) feelings and (chaos of) thoughts. As a modality – "*Art-therapy is intended to guide and assist overall well-being and investigation of emotional states of its subject*". At the same time, this creative healing methodology demonstrates the 'power of art' for reorienting an otherwise disordered human mind; which may otherwise remain hidden beneath verbal barrier.[336] Some scholars view this '*bringing out of emotions'* through creative-expression as a kind of '*catharsis*'. Any step taken to come out of the old habit patterns through either active self-indulgences; or participatory and/or performative activities, like either through passive engagement (more like an observer) or rather, even better if it involves '*mindfulness* practice', could still be a sort of 'catharsis' in the sense of '*spiritual discharging of stuck-up unexpressed emotions, resurfacing of deep held memories and self-revealing of unchecked thoughts*'.

'Suppression' and 'Repression' of Emotions (or Forgetfulness) is a form of defense mechanisms, that people adopt with a stimulus to disarm themselves (and their emotions) of their affective-power. While during 'suppression phase' the subject is in the conscious awareness of the present situation and in control of his/her actions, and to some extent this response does prove helpful, however, these suppressed emotions often later develop into distorted beliefs without any conscious awareness (or memories) of their origin and causes of rekindling of those forgotten beliefs and feelings. In such a case of 'repression', the subject unconsciously forgets and become unfamiliar to the traumatic memories of the past and thus the subject blocks out those harsh memories, unpleasant thoughts, uncomfortable feelings and impulses etc. Thereby 'repressed emotions' start interfering in the present life decisions without any conscious awareness; and eventually starts manifesting into troubling situations,

[334] L K, Akila; Nandagopal, Choodamani; 2015, p.1-2
[335] Sandhu, Nupur; Sandhu, Kashish; 2018, p.78
[336] L K, Akila; Nandagopal, Choodamani; 2015, p.2

or behavioural pattern; and further as physical symptoms, and life style choices of an individual.

According to Freud, 'unconscious' mind is a reservoir of those feelings, thoughts, and memories which have surpassed our conscious awareness yet they continue to influence our behavior and experience, '*even though we are unaware of these underlying influences*'. *Barry* (2002) expands on the impact of such activity of mind in Freudian description, *Barry* states: "*All of Freud's work depends upon the notion of the unconscious, which is the part of the mind beyond consciousness which nevertheless has a strong influence upon the actions*" and *catharsis* is one of the ways by which our subconscious reveals this stuck-up energy of repressed memories/emotions. *Catharsis* is a Greek word that refers to 'cleansing' or purification.[337] *Aristotle* (384 BCE) in *Poetics* hinges upon *catharsis* as "*purging of the spirit of morbid and base ideas or emotions by witnessing the playing out of such emotions or ideas on stage*", release through catharsis gives balance to one's emotions and enhances the understanding of his distorted beliefs. "*Through drama, the audience experience emotional release and cleansing during and after watching a tragedy and hence it must show a corrective and healing effect*". He also gave importance to the cathartic influence of music on people. In medical sense this term implies a "physical release" or discharging; *Hippocrates* had associated catharsis with healing for its role as a "purification agent" affecting the course of disease (both physical and mental). *Scheff* (2001) reminds that even menstruation, diarrhea, and vomiting can be regarded as cathartic processes; and further expounds that both literature and theater provide a safe distance to observe 'own experiences' – "*When personal distress is reawakened in a socially appropriate environment, such as theater, emotional experiences are not too overwhelming, because people are under the impression that they cry about the play character, but not about themselves*". Perhaps the ceremonies of mourning, funeral rites are 'curing rituals' too, since they often include (if not always) cathartic activities like *crying, weeping, drumming, and ecstatic dance*. In fact Both Freud and Breuer had supported the importance of cultural rituals (about death or separation) amd throughout the history such rituals have been performed to deal with stress situations collectively.[338] The

[337] Sandhu, Nupur; Sandhu, Kashish; 2018, p.76
[338] ibid., p.77-78

existing scientific evidence about catharsis resulting in a positive therapeutic change is still a debate, and most of the contemporary schools underestimate the importance of catharsis.

Currently the *cognitive-behavioral* approaches of therapy dominate the field of healing; this approach considers the 'affect regulation' as the primary goal, and hence sidelining emotional release to the periphery but *Malchiodi* (2003) emphathetically underlines that "*All approaches to art therapy have a powerful capacity to tap elements of experiences, thoughts, and emotions that verbal therapy alone cannot. This ability to capture through visual image the internal world of feeling, sensations, perceptions, and cognitions makes art therapy, whether from a psychoanalytic, humanistic, developmental, or other approach, a unique, creative, and effective way to work with clients of all ages, and groups"*.[339] Americans and Europeans have worked on the benefits of art, extensively proving the enormous power that art holds in healing the mind and body. Few of the fields that benefit from art therapy are: schools, colleges, universities, hospitals, clinics, art studios and workshops. There exist two distinct kinds of art therapies:

(1) 'Art as therapy' which believes that self-indulgence in art making for the purpose of pleasure is therapeutic by itself,

(2) 'Art psychotherapy', believes in psychotherapeutic understandings, and relation between - therapist and the client, apparent for healing (Edwards, David, 2004, 2).

There have been number of studies which conclude that even free art sessions provided without any assessment, intervention, or treatment are therapeutic and that - '*Art is physiologically and psychologically beneficial*'. Though such realization does not summaries that 'Art as therapy' is a substitute for either 'Art in therapy' or 'Art in psychotherapy', but rather it highlights the experience of satisfaction and self-appreciation latent within practice of Art making as well as in art viewing (art appreciation). However, 'Art as therapy' is not the primary cure for highly troubled or psychiatric patients but is simply catalytic activity which enhances the recovery speed in common subjects/ individuals, moreover, it is even more interesting that '*benefits assigned to art-therapy are found present even without any*

[339] L K, Akila; Nandagopal, Choodamani; 2015, p.4

involvement with psychotherapy'[340] However, today's modern medicine does not full acknowledge how in those cases where diseases seem to take control over the lifecourse - "*art therapy encourages and uplifts the patient above his illness*"[341] and help them fight the adverse conditions with an unparalleled valour.

2.1. **Music Therapy:** Healing Through Sound

Art Therapy as a 'medium' (or modality) has been found useful in managing various behavioral and emotional patterns with no extra or over the top efforts from the side of the client/subject; and this is where it holds an edge over other therapies apart from from its feasibility and reliability. Moreover, in comparison to other therapeutic combinations - 'Art Therapy' in combination with 'Music Therapy' is been found to create better healing conditions for various health issues.

Art making under supervision of an art-therapist caters to a process where a journey of self exploration happens, this process involves self analysis for a better understanding of one's actions and habits. In this process, an individual gets an opportunity to heal - mentally, physically and emotionally, thereby receiving an overall wellbeing. It is noted that when art activity is performed without stress or added efforts, it allows free expression of feelings (or thoughts); avail a chance to channelizing thought-pattern into an art-rendering. And since '*expressivity, channelization of emotions and management of thoughts, enhances the level of resilience*', and moreover, since "Resilience" which is the ability of an individual to cope from a difficult situation or an event; art making ends up bringing self-esteem and overall wellbeing.

While Painting Therapy (discussed in detail in the next section of this chapeter) is all about free-hand creativity adapted for the purpose of 'healing', by allowing one to draw and

[340] Kaplan, Frances; 2000, p.100
[341] L K, Akila; et al; 2015, p.2-3

paint pictures without any mandatory reliance to either artistic efficiency or conscious effort; '*Music Therapy*' caters to relaxing the 'state of mind' and thereby increase the level of concentration and focus of an individual; moreover, these two therapies facilitates the expressivity of emotions which otherwise may left unshared (often hesitantly) and which eventually would lead to internal conflicts; thereby their resolution is necessity in a healing process. Theoretically a therapeutic approach which undertake theses two creative healing modalities – Drawing/Painting and Music – together for an overall 'internal healing', appears to be a more promising endeavour for achieving emotional stability.

Music has been used for therapeutic goals for centuries, though it is only recently that it has been scientifically articulated for its potential in fixing mental health issues. Music therapy is explained by *Bruscia* as a - "*systematic process of intervention wherein the therapist helps the client to promote health, using music experiences and relationships that develop through them*."[342] Our brain is found to be dynamic since it has the capacity to keep changing or adapting itself based upon the needs of its environment this ability of the brain is assigned to its property called "neural plasticity".[343] And scientists observed that listening to music helps in (a) regeneration of neural pathways and (b) repair of cerebral nerves; moreover, (c) hormones such as dopamine and endorphins are released by listening to certain kinds of music. Interestingly, it is noted that Beta endorphins and cortical levels connected to stress reduce significantly by music.[344] It is also noted that the emotional responses generated by music activates (i) the Limbic and (ii) Para Limbic Systems – both of which are considered by scientists with the feelings of reward/motivation. In other words, by merely listening to music one gets a sense of gratification and experiences a better handeling of emotional processing.[345]

The Psychoanalytic theory believes Music can reach the unconscious side of the brain and since, humans have a lesser tendency to voluntarily block any unconscious influences, therefore, scientist discovered that musicians could utilize the 'ego defense mechanism' of "sublimation" process for influencing the unconscious impulses (of Id) to bring out

[342] Ramji, Anusha; 2015, p.130
[343] ibid. p.131
[344] ibid. p.132
[345] ibid. p.131

suppressed feelings or evoke catharsis in less harmful manner.[346]The two Music therapy techniques which contribute in improving the mood levels by reducing the feelings of depression, anxiety, stress and pain etc. are[347]:

(1) *Interactive music therapy* techniques - involves singing, instrumental improvisation etc.

(2) *Receptive music therapy* techniques –involve listening to imaginary music as well as recorded music etc.

Music therapy is either active or receptive. Most studies on the active method found that music improves memory and functioning; music therapy in general is noted to significantly improve communication skills. The Psychoanalytic active form relies on "creation of music" based on psychoanalytic theories, it works by replicating feelings with musical scores with the purpose to release emotions. It is because of "brain plasticity" – that actively engaging with creation of music results in improvement of executive functioning of brain. Since this 'active' approach is more practical, experiential and doesn't involve 'speaking', that it is considered much more beneficial especially for subjects having difficulties with communication. Music psychotherapy is hence more applicable than mainstream psychotherapy since it allows for experiences of emotions which then fecilitates attempts for enacting or resurfacing suppressed desires through practice ofmusic.

Emotional expression for some occurs more easily through painting; for others non-verbal expression through Dance movement is more natural, while for some it is a combination of any of these modes of expression. This brings up the question of how much familiarity with the methods of such alternative art-psychotherapy modality is a necessity for the patient. Also, the role of the psychologist is crucial for a rigorous case study, to be able to read the 'abstract expressions' produced in the light of the other supportive case-readings that are employed. Consequently, a Music therapist has to be highly trained in psychoanalysis and music-studies to be able to recognize various personality traits and emotional issues.

[346] Ramji, Anusha; 2015, p.132

[347] Mukherjee, Spriha; 2016, p.65

Based on how the client creates the music and of which type, a well trained and efficient Art therapist can articulate the course of healing module.

Research says that musical-notes carry 'vibrations' capable of affecting the thought pattern, causing an overall thought level enhancement, resulting in mental peace and sense of tranquility. *Jhonston, Davis and Jacqueline* (1996) found that music therapy can act as a '*noninvasive holistic approach'* for bridging the gap between oncology patients (cancer patients) and Intensive care units. Moreover, since Intensive care units are stressful and frightening, music therapy intervention in such environments (in accordance with the requirement) could turn them more comfortable for the patients, since music helps in adjusting to a given condition.[348]

Following is a list of few prominent views to what comprises the peripheries of music therapy and range to its application:

I. *Stuart McLean, Leslie Bunt* (2007) found that "Music therapy as a part of complementary and *alternative medicine* acts as a supportive unit in cancer care and treatment"; use of Music in general, is noted to make distinctive contribution in creative therapies. Analyses show that *in the process of individuation the key themes in and as a part of the therapy* are:
    a. Importance of Identity
    b. Role of Creativity

II. *Cheryl and Godley* (1987) found that Music therapy is of immense help in process of rehabilitation, he states - since "*music, relaxation and imagery strengthens the right hemisphere of the brain and thus influences the immune system of the body, enhances positive attitude towards health and directs a healing process within the body.*"

III. *Stanczyk* (2011**)** found that cancer disrupts - physical, emotional and social well-being whereas, Music therapy if implied as a complementary therapy (medicine

[348]Mukherjee, Spriha; 2016, p.63

program) supports healing recovery from range of emotions (such as - anger, depression, guilt, embarrassment, shame etc).

IV. *Moss* (1988) found that Sedative Music Intervention is effective in reducing Sympathetic Nervous System (SNS) activity. It is also found beneficial for reducing "situational anxiety" or "state anxiety" commonly associated with the surgery. It has been found that "*Music produced by instruments like harp, lyre or flute can be used for healing the sick and enhancing a healthy life*".[349]

V. *Hilliard* (2001) observed that "*Music therapy aids in reducing 'grief symptoms' among grieving children*", he further notes that presence of music improved their mood and behavior. In his experiments, '*all the subjects were made to participate in a battery of psychometrics which measures mood, behavior and grief symptoms for both pre tests and post tests*'.[350]

VI. *Covington and Holly* (2001) found Music-therapy intervention helpful for "individuals suffering from psychiatric disorders". They affirm that it strengthened their coping skills such as - communication, self expression and socialization. They states that "*any struggle with poor communication skills, coping skills, self-expression and socialization leads to dysfunctional cognitive, emotional and social behavior; and therapeutic music sessions turned out to be a non-invasive strengthening of these skills and moreover, affect the behavior change*".[351]

VII. *Hadley* (2006) found that "*Music Therapy holds great potential as an agent for consciousness raiser, life changer and confidence builder among women who have been survivors of domestic violence*". *Hadley* thus suggested that "*Music Therapy can be used to empower women and help them find a voice for the*

[349] Mukherjee, Spriha; 2016, p.66
[350] ibid.; p.67
[351] ibid; p.68

process of internal or Emotional healing". *Hadley* states that Music therapy helps women work better on their self growth, enhancement and well-being.[352]

Music Therapy varies cross culturally; in India it implied for faith healing where chanting is employed as a form of vocal practice although this aspect of faith healing in Music-therapy is not yet considered at a broader scope such as - Neurologic Music Therapy, or Psychoanalytic Music Therapy which are in use in some western counteries.[353] Apart from lacking in this factor of clinical research, India as an emerging economy lacks resources as well as support needed to enhance such aspects to music-therapy by clinically prove its effectiveness on large scale. However, the idea of engagement with the therapeutic aspect of music and healing potential of an aesthetic engagement is not new to Indians; in fact, much of the psychoanalytic developments post Jung and his depth-psychology looks at the eastern sciences with much reverence and recent developments like Transpersonal psychology does hold a promising future for the science of alternative healing as discussed in Chapter 1.

As mentioned earlier, Music-therapy can either be active (interactive) or receptive. In India, the receptive approach is more readily used. Receptive approach requires listening engagement with specifically composed music to reduce anxiety through progressive relaxation as well as autonomous training. Receptive approach relies on *rāga* based researches to specify music for specific requirements of the client.[354] Since music has a universal appeal, Active Music Therapy can also be employed in Indian context (Indian approach to music)[355] by adopting methods that focus on bringing a person back to normalcy; musical practice requires active self-engagement and thereby acquiring a descipline of music results into "*a sense of self efficacy and a need to apply oneself*".[356]

[352] ibid.; p.69
[353] Ramji, Anusha; 2015, p.130
[354] ibid. p.132
[355] In Indian approach to music, self transformation through meditative trance experiences is highly valued. This aspect of Indian music approach is discussed later in the discussion.
[356] Ramji, Anusha; 2015, p.134

2.1.1 Philosophical Background for Music Therapy in Indian Context

The ancient Indians have relied on music for its curative properties; for example, Vedic chantings are sung in praises of "elemental forces of nature". It was done so with the conviction that suchprocedure could cure (various) disharmonies of an individual aong with its environment. The Indian vocal music comprised of *Rāga* system have its origin in the older (Rig Vedic) period; the Vedic hymns meant for the purpose of performing *Yajnas* are mostly compiled in *Yajurveda*, while other singing hymns comprise the compendium called *Samveda*. Vedic scholars emphasize that in ancient days, hymns and chanting were considered to possess the capacity for healing and in fact, such a belief was held intentionally by the chanters since they intended an overall enhancement of their surroundings.

In fact since both Vedas and Upanishads are are concerned with spiritual purposes and had served the purpose of upliftment, they become early sources on ancient Indian knowledge on healing as well. These scriptures paved the way for the evolution of (a) *samagana*, (b) the tunes and (c) tones of music. The tones used in *samagana* are - five, six and seven – which harmonize into - tunes, speech and rhythm; and consequently from *samagana* itself evolves the seven *notes* of Indian music - *saragama*, which in turn forms the basis of Indian *Rāga* system. Few Indian scholars believe that Indian music post Vedic period, evolved into *Gandharva* and *Mārga* genre which later gave *desi* and other regional variants. The *Rāga* system which is popular today in India contains seventy-two *mela-karta* (parent *Rāga*) schemes. These formulations or schemems were devised by *Venkatamakhi* in various combinations and permutations of *swaras* under *janya* and *mela-karta* classification (of south Indian music). In North Indian Music these schemes exist as ten basic *melas*.[357]

Indian Music Therapy is based on the usage of *rāgas* and *rasa*:

1) *Rāgas* are arrangements of notes to elicit *rasa-s.* Based on how scheme of *Rāgas* flows and changes it induces various physiological and emotional changes measured aesthetically by identifying with *rasa* experience.
2) *Rasa* relates to psychological responses (emotions) to particular *rāgas* (set of melodies).

[357] Mukherjee, Spriha; 2016, p.70

Bhārata (3rd cent. AD) used the term *rāga* in the sense of *ethos*, *anger*, *rasa*, and *pleasure and not explicitly as some form of melody, while Kashyapa took rāga in the sense of* '*varna'* or movement of *svara.* And *matanga (7th century) took* both '*ranjaka'* and '*svara'* into consideration. *Abhinavagupta* mention use of *rāgas* in *dhruvas* to impart *rasa*. *For example*:

(a) Malavi and Gujari were used to calm the agitated mind.

(b) '*Prasadiki Dhruva'* is related to a specific mental stage and is employed to bring back a distracted mind to the aesthetic ambience.

In a study carried out by *Shāntala Hegde*, it was noted that "*rāga*s *with more major notes have a positive valence on the emotional state of person, while rāgas with more minor notes had a more negative valence*".[358] In other words, it is the *Svara* (or tonal structure) of the *rāga* that imparts a particular state of feeling or mood (*bhava*) and consequently their respective *rasa-nishpati* (experience or change of mood) occur. The *emotions* are evoked by music through "melodic movements" (called *varna*) which determines the *nature*, *ethos* or the *mood* of a *rāga*;[359] *Rāga* are also defined as a *psycho-material* object (by Swami *Prajananānanda*) or "an 'objective expression' of a subjective feeling of mind". It should also be noted here that the capacity of a *rāga* to induce a certain "image of form" or mood (expressed in mannerism and behaviour) is grasped only by a *sahridya* (listener *en-resonance*). Therefore for creating a desired effect it is essential that -

(i) Notes are arranged or aligned in a proper sequencing

(ii) Moreover, since a change of instrument impacts how a music piece delievers, therefore instruments must be selected appropriately too.

Some researchers are looking into an old Indian belief about the seventy-two *Rāgas* corresponding to the seventy-two nodal-points[360] (on the subtle-body). Similarly, few studies are undergoing seven *swaras* with seven *chakras*. These researches argue that *swaras* which formulate various *Rāga*, arguably leave their deep rooted *psychosomatic* effects by interacting with the seven primary *ćakras*. In Indian music theory, when *swaras* are sung in an ascending order or "*aarohanam*" and "*avarohanam*" in descending order impacts the

[358] Ramji, Anusha; 2015, p.131

[359] Mahajan, Anupam; Rāgas in Indian Classical Music, 1989**,** p.10

[360] these nodal-points also correlate with *sujok* or Aquapressure points

emotional experience, and for devising a framework for a workable Indian-Music-therapy, such an association of *rāgas*, *swara* to *ćakra* attunement is to be carefully articulated. As per Integrated-Yoga[361], yogic-alignment operates under the superstructure of Individual-mind and individual-self (*ātman*) – both of which ascribe to the network called - the ātmā which is a collective of all individual mid and selves. When the nuber of transformed individual self/mind of the larger collective increases, the collective-self oriente to its more functional and healthy side, and such a paln of action becomes the framework for devising a healing modality which is suitable to both personal as well as impersonal/social upliftment and transformation; and the role of music from such possibility of self-transcendence appear to open a paradigm shift in human consciousness with respect to social harmony.

2.1.1.1. *Musical cosmology* – a *tantra* (network) of *nāda, rāga, rasa, and ātman*

Sanyal notes that numerous authors has observed the connection between cosmology and sound in Indian thought, these are *Khan* (1986), *Nautiyal* (1981), *Scott* (1986), *Slawek* (1998), *Dabral* (1989), *Simms* (1992/1993), *Mabbett* (1993/1994), *Cook* (1997) and *Beck* (1993 and 2000). *Ritwik Sanyal* (1987) writes, "*The medium of music is nāda and form of music is rāga, content of music is rasa and maker of music ātman, making of music is avadana and ground of making music is uplabdhi, and the music is ānanda this the basic premises on which the philosophy of music stands.*"

Regarding the symbolic association (by Matanga) of specific musical sounds with deities, primordial elements (*mahābhūtas*) and elemental forces, Lewis Rockwell (1992) comments:

> "*Matanga's description of the generation of musical sound, with its many symbolic associations with the gods, elemental substances, and the structure of the universe, has become one of the most powerful cultural models for the idea of musical sound. Few later authors have deviated from this line of thinking, which reinforces so many of the traditional continuities of Indian*

[361] Integrated-Yoga of Aurbindo brings the lessond for achieving transcendence of consciousness from Yoga system, tantra philosophy as well as Vedantic scholastics.

thought. As a consequence, the theory of sound as emerging vital substance became established as one of the pillars of Indian musical teachings"[362]

The cosmogonic myth claims initiation and composition of universe as vibrations caused by beating of Shiva's *damru*. Beck comments on *Tantric* belief on sound and cosmology: "*The process of human sound production is, thus, a replica of the cosmic process of creation. Accordingly, the realization of the all-pervading cosmic sound is one of the cardinal points of shakta-tantra theology, since humankind is intimately related to universe at large*." (Beck 1993)[363] Interestingly, *"...the old Indian science known by the name of shabda-vidyā, 'science of sound'…was one of the five traditional studies in the curriculum for learned Brāhman priests*." (Mabett 1993/1994: 16) Scott remarks, "*Indeed, it is believed that by repetition of mantras and their japa or rhythmic concentration on them, that the entire physical, mental and psychic nature of the individual can be transformed. The principle is that the 'seminal sound…has the power to resolve tensions and complexes, to animate the individual with salutary power.* "' (Scott 1986: 6)[364]

2.1.1.2. Music and Musical terms in 12 major Upanishads

Dr. Nalapat bases his arguments on *Vidyāranya* from *Sringery* (12th guru in *Shankar* tradition). He traces twelve Upanishads and their respective Veda tradition that employs terms related to music, these are:

Table 2 Upanishads belonging to respective Vedic tradition

S.No.	***Upanishad***	***Veda***
1.	*Madhumati* i.e. *Taittariyam* and *Katthopaishad*	belonging to *Krishnayajurveda*
2.	*Aethareyopanishad*	belonging to *Rigveda*

[362] Alter, Andrew; Dancing with Devtas: Drums, Power and Possession in the Music of Garhwal, North India, 2016, p.17
[363] ibid. p. 18
[364] ibid

3.	*Agneyam*: *Shvetashvetara Upanishad* and *Narayanopanishad*	belonging to *Krishnayajurvedam*
4.	*Krishnavairajam*: *Mundakaopanishad* with *Mundakya karika*	belonging to *Atharvavedam*
5.	*Suvarnam-Veda*: *Kenopanishad* and *Chandogya Upanishad*	belonging to *Samaveda*
6.	*Sudha-Sindhu*: *Ishavaasya* and *Brihadaranayaka Upanishad*	belonging to *Shuklayajur-Veda*

2.1.1.3. Nāda: The matrix of sound

Indian classical texts treat *nāda* as both - sound (*shabda*) and speech (*vak*). *Sanyal* has treated *nāda* as "sound-matrix" while *rāga* as "melody-matrix" on the argument that –

> "*Time as an element of music is firstly an element of nāda - the material cause of music, and secondly, is a chromometrical element of the formal and final cause of music. It is homologus with sound (shabda) and speech (vak) in generating music. It is constructive principle which every musicologist must take into account for analyzing music."*

He further argues for these observations on basis of interpolating the time into the *sound-matrix*. And further explains the reason for calling *nāda* as *sound-matrix* on the ground that "*sound is the leading member in the set of three and that for each trio a compound with 'matrix' as the second word has been suggested (on aesthetic consideration)*". The set of three for *nāda* thus is (1) *shabda*, (2) *vāk*, and (3) *kala* likewise for *rāga* the trio is (1) *swara* (tone), (2) *tala* (beat), and (3) *pada* (verse).[365]

[365] Sanyal, Ritwik; 1987, p.77

Reflecting upon the place of "time" in music, *Sanyal* writes -'*In music, time is vessel through which tones flow. Without time we have no music just as without space we have no visual art.*'[366] He further adds:

> "*Aesthetically viewed, the physical concept of time subsists in the musical time concept…and in order to set up a musical time concept, one need not refute the physical time concept. What needs to be refuted is only the assertion that physical time concept exhausts objective time. Physics and music stand to each other as realms of minimum and maximum activity of time*."[367]

Moreover, he comments, '*Music is not solely temporal; it has also a spatial aspect (since) any sound involves space.'* And such a space-time conception has been drawn upon in concepts such as *nāda -syoli*, *nāma-rūpa*; and *drsya-sravya*.[368]

Nāda is the basic element of musical structure. As per Indian philosophy it is the primary cause of the phenomenal world. Sound is considered as the manifestation of *nāda* (*nāda brahmā*) in the *shāstra-s*. As per *Sārngdeva*:

> "*nāda manifests the letters of the alphabet. The letters of the alphabet form words, and word make a sentence which is the basis of communication. Communication (and thus) sound controls human behaviour*" (Sangeet Ratnakar, Vol 1, Sh 2, p. 22).

Also, *nāda* has been considered as a divine force and explained by equating with the '*trinity'* (of deities *brahma-vishnu-maheshwara*):

> *chaitanyam sarvbhutānam vivratam jagadātmanaa* |
> *nāda brahmam tadānandamdwitiyamupasmahe* ||1||
> *nadopasna deva brahmavishnumaheshwarah*|
> *bhavantupasita nunam yasmadete tadatmakaah* ||2||
> (Sangit Ratnakar, Vol. I, pp. 62)

[366] ibid. p.79
[367] ibid
[368] ibid

Further, *Sangit Ratnakar, Shloka* 6 (SR p 64) mentions *nāda* as composed of 'na' meaning vital force (*prāna*) and 'da' meaning '*dakar'* (representing fire) and exclaims that it is there (*prāna* and *dakar*) interaction which produces '*nāda* '.[369] Both *Matanga* and *Sārngdeva* speak of five verities of *nāda*. However, *Sārngdeva* further expounds that these five *nāda* are stationed at five places in the human body. These are:

(1) Very subtle in the naval,
(2) Subtle (*mandra*) in the heart center,
(3) Loud (*madhya*) in the throat,
(4) Not so loud (*tara*) in the cerebrum; and
(5) Artificial in the mouth

Suvarna Nalapat observes that the term *anāhata-nāda* from Indian sciences on music is elaborated in the *Yoga/Tantra* system into - *parā, pashyanti, madhyama* stages before the sound reaches the audible stage of– *vaikhari.* Nalapat explains that such distinction for the discription of *nāda* in different schools of thoughts exists due to distinct knowledge extracting approaches engaged for extracting different aspects of a single concept by distinct branches of knowledge or various schools of Indian thought. He elaborates that this quality of "something" (sound in this case) having two existences like *bhakta* and *bhagwan* in *Bhaktisampradaya* and *jiva-paramatama* in *Vedanta* keeps reappearing in Indian schools of philosophy over and over again, as discoveries of different aspects of Ultimate Reality or Truth.[370] Commenting upon the position of *nāda* in experiencing the non-duaity of true nature of experiental truth, Sanyal states:

> "*Nāda as the mystical concept of sound sublates the empirical or scientific concept of it. 'Nāda refers to experience resulting from acted realization. In this experience reality is one as the sole subject, in whose undifferentiated consciousness and bliss, the subject-object dichotomy disappears or dissolves*."[371]

[369] Mahajan, Anupam; Rāgas in Indian Classical Music, 1989, p.24

[370] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.4

[371] Sanyal, Ritwik; 1987, p.217

Nalapat underlines that to analyze the contents of the concepts such as *shabda-brahmā* or *nāda-brahmā* shouldn't be undertaken by splitting the term into its composite units as done by some scholars. The term *anāhata-nāda* which connotes a single concept, when falsely viewed as combining the meanings attributed separately to *anāhata* and *nāda* would be misleading and would bring wrong view. From this position Nalapat emphasizes, that over other viewpoints, *Kalinatha's* understanding of *nāda* as being identical with *parā-vāk* should be preferred instead. *Parā-vāk* designates for the energy of *brahmā*, which is inextricably bound up with *nāda* and therefore, and therefore, as per this clarification, the concept of *nāda-brahmā* should state that the propitiation of *nāda* would lead to the attainment of *Brāhman* (Individual best). In other words, the devotion to *nāda* in the form of pursuit of perfection as musician would lead one to *moksha* or Liberation the ultimate goal of life. It is noteworthy here that the attainment of *moksha* here is meant as a re-birth in the *Brahma-realm*.[372]

The lexical definition of *nāda* in *yoga philosophy* is the "nasal sound" represented by a semicircle which is thus used as an abbrevation in mystical words[373] whereas the lexical definition of *sabda* is taken either as the sound of:

i. The object of 'sense of hearing' and property of *akasa* (ether);
ii. "Sound" in general;
iii. The sound of a musical instrument (including the human voice),
iv. "*Significante*" etc.

Sound is said to be sevenfold, in *MahāBhārata* (xii 6858); eightfold, in *Dharmashastra*; tenfold in *MahāBhārata* (xiv 1418); Sound is discussed in *Mimamsa* as – (a) Eternal speech, (b) Language, (c) The Right word, (d) The correct expression, (e) A sacred syllable.[374] Ritwik Sanyal adds:

> "*As a philosophically developed concept, nāda (or the sound matrix) is a composite of sound time and speech, which can be regarded as aspects of an*

[372] ibid. p.217
[373] ibid. p.75.
[374] ibid

organ or rhythmic unity. If nāda is the total metaphysical concept of the sound-matrix, shabda or sound is the cosmological, kāla or time is the chronological aspect, and vāk or speech is the biological aspect of the same system. (Therefore) while treating shabda (physiological/ linguistic/semiotic), we need not distinguish it from nāda, which is the whole."[375]

Clarifyinng the *noumena* and phenomena of "Sound", Ritwik Sanyal (1987) explicates that while *shabda* (word) is a metaphysical (*noumenal*) category of Sound whereas *nāda* aspect of Sound is both *transcendent* (beyond human experience or *noumenal*) as well as *immanent* (or that which falls within human experience i.e. *phenomenal*). He explains these two aspects of *sound* as the *manifest* (*shabda*) and *unmanifest* (*nāda*) sound-matrix, and argues that (as per Indian Scienec of Music) they both (appear to) make a continuous sphere of boundless or indefinite dimension. This boundless-dimension of sound contains metaphysical, transcendent and immanent properties/capacities. He further expounds that it is within this boundless-sphere, where exists an "immanent sound-matrix" that holds the sector of *struck* (*ahata*) and *unstruck* sound *(anāhata nāda).* In other words, the "immanent-sphere" is found subsequentely immersed in the "transcendent sound-matrix". That is to say that as per Indian Music theory, the nature of *immanent-sound* is bound within the boundless-dimension of Sound or in the words of Sanyal, immanent sphere" is immersed within: [376]

(a) The "*the silence of the supersonic and subsonic*" (of absolute kind) and as well as,
(b) Timelessness of the *supertemporal* or *subtemporal* (of absolute kind) (as opposed to the "eternity" which music suggests); and
(c) Speechlessness of the *supervocal or subvocal* or of "absolutely mute kind", as opposed to that "muteness" which music weaves with speech.

As per *Sanyal*, *Immanent-sound* can be grouped into two types on the basis of:

(1) Its quality of development from root of the navel to the cerebrum; and

[375] Sanyal, Ritwik; 1987, p.75-76
[376] ibid. p.76

(2) Its quality of development from cavity of the mouth through the heart and the throat.

And further mentions that *ahata* or *struck-sound* is classified by *Sangita Damodara* into three groups:

(1) Animate sound - produced by living beings,

(2) Inanimate sound - produced by lifeless objects, and

(3) Mixed sound - produced by human and non-human agencies

Moreover, both *Matanga* and *Sarngadeva* have valued the *immanent-sound* differently. A list of their description is given below:

Table 3 - Immanent-sound as per Matanga and Sarngdeva

S. No.	**Locus of *immanent-sound* in human-body**	**The value of *immanent-sound* as per *Matanga***	**The value of *immanent-sound* as per *Sarngadeva***
1.	Navel (*nabhi*)	Subtle	Very subtle (*atisukshm*)
2.	Heart (*hrt*)	Very subtle	Subtle (*sukshm*)
3.	Throat (*kantha*)	Manifest (*avivyakta*)	Grave (*pusht*)
4.	Palate (*murdha*)	Unmanifest (*avyakta*)	Shrill (*apushta*)
5.	Mouth (*asya*)	Artificial	Artificial (*krtrm*)

As per Indian-musicology the manifestation of *nāda* is accounted upon the desire for self-expression; which is the cause of speech too, and thereby, of singing (i.e. music) as well,

and consequently of dance[377], which is a form of non-verbal. Why there is a desire for these is a mystical question, Sanyal comments:

> "*The word nāda has been used in Indian musicology in the mystical, religious and cosmological senses as well as on the empirical or scientific senses*."[378]

2.1.1.3.1. **Relationship between *Nāda, Shruti, Svara* etc.**

Nāda is differentiated into 22 grades called '*shruti'* or '*that range of sound which is audible*'.[379] The relation between *svara* and *shruti* is the same as that between a 'snake' and a 'coiled shake' (Sangit Parijat, Sh. 38, p. 18) From *shruti, svara* arise, and likewise from *svara, rāgas* arise. *Sārngdeva* explains (Sangit Ratnakar, Vol I, Sh. 24, p. 92): "*svara is defined as the sound which is revealed immediately after the shruti; creamy, smooth and resonating and which by itself gives pleasure to the listener*". In *Matanga's* view the relation between *shruti-svara* can be seen in five ways:

1) *tadatmaya* (identity);
2) *vivartatva* (reflection);
3) *karyatva* (causation);
4) *parimanitva* (transformation) – '*as milk transforms into curd so does shruti (transforms)into svara*';
5) *abhivyanjakta* (manifestation)- '*like a lamp, by its light, manifests objects already existent in the dark, thus are svaras (manifested) by shruti*'.

Mahajan (1989) supported last two views over others, whereas Kalinath had reproduced all these views at length.[380]

2.1.1.3.2. ***Svara* (tone) and *shruti* (microtone)**

From the microtones (*shruti*) emerges the seven tones (*swara*). Tone is analyzed in Indian texts in terms of 'microtones'- attack (*aghata*) and resonance (*anuranana,*

[377] Sanyal, Ritwik; 1987, p.77
[378] Sanyal, Ritwik; 1987, p.77
[379] Mahajan, Anupam; Rāgas in Indian Classical Music, 1989**,** p.25
[380] ibid. p.30

anusvana). The term '*anuranana'* is mentioned for the first time by *Abhinavagupta* while commenting on *swara*:

> *vayam tu shrutisthanabhighataprabhavashabdaprabhavito*
> *anurananatma snigdhamadhurah shabda eve svara iti vaksyamah*
>
> meaning: "*The sound that is produced by the influence of the sound arising as a result of striking (a vibrating string) at a microtonal position (shrutisthana) and is thus essentially resonating, sweet and creamy.*" i.e. on any interval point (*sthana*) the attacking part (*abhighata*) of the sound is the *Shruti* and the resonant part the *svara*.

Matanga has taken the meaning of *rāga* as derived from the root *–rajr* to shine, to appear, whereas *Sarngadeva* takes the root *ranj* meaning to delight. However, both are romantic derivations and have no grammatical precision.[381] This difference reflects the variation in their basic approach to musical analyses. And further defines their body of work. The relationship between *microtone* and *tones* has been explained by *Kallinaatha* on the testimony of *Matanga* as relationship between universal and particular. In other words, the appearance and reality expresses in *tones* are infact projected by the microtones themselves, much like mirror reflections; or as sharing the relationship of "cause and effect" for example, an earthen pot is made from clay which is the chemical cause and the earthen pot is its effect. Or in another example through analogy, as how milk transforms into ghee, the microtones are transformed into tones. This relationship can also be understood by the illustration of - light and object illuminated by it, simmilarly *tones* become manifested by *microtones*.[382]

2.1.1.3.3. ***Svara's*** **and their associated Colors, Deities, Sentiments and Animals**

There are seven *svaras* (the total number is eleven with *shuddha* and *vikrit* forms) and scholars have attributed colors, deities and sentiments to each of the seven svaras.[383]

Table 4 – Symbolism attributed to *svara*

S. No	Svara	Colour (SR, Vol 2, Sh 54, 55, p. 93)	Devata (SR, Vol 2, Sh 57- 59, p. 93)	Sentiment (SR,Vol 2, Sh 60, p. 93)	Animal or bird symbol (vehicle) (SR, Vol 2, Sh 46, 47, p. 91)

[381] Sanyal, Ritwik; 1987, p.84

[382] ibid.

[383] Mahajan, Anupam; Rāgas in Indian Classical Music, 1989, p.31-32

.					
1.	*Shadja*	Red	*Vahini*	Heroism, wonder, wrath	Peacock
2.	*Rishabh*	Pale yellow	*Brahma*	-do-	Ox
3.	*Gandharva*	Golden yellow	*Saraswati*	Pathos	Goat
4.	*Madhyama*	Sparkling	*Shiva*	Mirth, love	Crane
5.	*Pańćama*	Black	*Vishnu*	-do-	Black bird
6.	*Dhaivata*	Plain yellow	*Ganesha*	Abhorrence, terror	Frog
7.	*Nishada*	Variegated	*Surya*	Pathos	Elephant

2.1.1.3.4. **Sound as Speech (*vāk*)**

Premlata Sharma states that the body of music is constituted of - Sound, Tonality and Syllabus, she observes that when *NatyaShastra* stated that "*Sound is made of air or is of the nature of air*"[384] – it spoke of these three collectively perhaps since air is the best known medium for carryng the sound. She further distinguishes between production and perception of Sound, elaborating that while the production of sound, its travel and even perception of Sound is a physical phenomenon; however perception also involves psychological aspects. She comments that specifically in the case of sound produced by human body, '*air becomes both the medium of sound production as well as a medium to carry the sound*'.[385] She notes that post *NatyaShastra*, *Brihaddesi* had expanded on the relation between sound, tone and syllable in terms of describing them through the expression of *agni* present in the human body or "the kinetic energy present in the human body". He describes *agni* as that element

[384] "*Vayvatmakobhavecchabdah*" (Natyasastra, XXXIV, 28a)

[385] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda,* 1997, p.92

which propels the air (*vāyu*), and *prithvi* element as the bases on which the action of *agni* (fire) becomes possible, whereas the space for all this movement is explained as being availed by both *vayū* and *akāśa* as.[386]

Brihaddesi also states in *Paniniya-Shiksha* and *SangeetRatnakar* that "it is the *Puruṣa*, instead of *ātman* which is the substratum of the desire to 'speak'."[387]*Patanjali* in his *Mahābhashya* speaks of the fourfold division of speech (*vāk*): *para*, *pashyanti*, *madhyama* and *vaikhari*.[388] It states that the will power (or self-consciousness of the performer/speaker) operates in its subtle (*sukshma*) form called *vāk*, on three levels – (1) *pashyanti*, (2) *madhyama* and (3) *vaikhari*; wheras, the ultimate or *un-manifest* form of these three is called *parā* (or ultimate state)[389] at this state, the *vāk*[390] is free from any *upadhi* (attribute or qualification); moreover, as per *Abhinavagupta*[391], *parā* is the embodiment of *parāchit*, the *Shiva*.[392] In terms of sound references from musical instruments including human-body and its vocal capacity:

1. *Pashyanti* is rendering of melody with voice
2. *Madhyamā is a rendering on drums*
3. *Vaikhari* is speaking.

In other words, *vāk* is the "linguistic aspect" of the metaphysical category of sound. *Vāk* is transcendent as well as immanent and in the context of music is a composite of - sound, time and speech (Ritwik Sanyal, 1987); consequently *vāk* is a necessary element of vocal music. The term *vak* is derived from the root '*vāc'* meaning, "to speak". It also denotes '*sound of inanimate objects*' becoming thus partially synonymous with '*nāda '*. In fact, in vocal music *sound* and *speech* are - inherently related to each other (*samavaya sambandhi*).

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[386] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda,* 1997, p.92

[387] ibid., p.99

[388] Sanyal, Ritwik; 1987, p.82.

[389] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda,* 1997, p.95

[390] the subtle form of "will to speak"

[391] *Tantraloka,* III 237c-2486

[392] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda,* 1997, p.94

In "musical semantics", *sound* has two functions to perform: (1) tonal and (2) syllabic, but it is the tones which are important in conveying meaning in music. As per *Sanyal*, '*The syllabic contents in music may or may not be meaningful'.* And thus he concludes, '*vāk* (*or speech*) *becomes the core of any analysis of music in so far as the fundamental principles of language and problem of meaning are concerened.'*

Nalapat reminds that when we utter a word or sing a song, the *praana* (*prāna-vāyu* that ascends -*aarohan*) and *apaana* (*prāna* that goes out- *avarohana*) are controlled (partially blocked) to create *vyaana*. The function of *vyaana* is creation of word/language/ song.[393] *Vāk* or speech is created by the *agni* (energy) of the interaction between *aarohan-avarohan* and *vyaana*. She recalls the saying that *Rishabha* (*Vrishabha*) is the "voice of the bull" loved by cows, she correlates that *rishabha* also is called *vinardhini*, the *udgita* of pyre *agni*/*vak*.[394] In mythology, *Rishabha* as *nandi* is the vehicle of Shiva.[395] *Nandi* is also the *mridanga* player (*pakkamela*) for the dance of *Shiva* and *Parvati*.[396] *Parvati* is another name for *śakti* in its personified form in *pauranic* texts. Nalapat also notes that a relation of 'archetype-center and archetype-Self' like of *ishwar* (archetype) and *purush* (man) as '*devanaryan* and *naranaryan'* is present in the relationship of '*rishabha* and *rishi'* too. She reminds that the twelfth *anuvaka* of *Nāryanaopnishad* evokes the great *deva-rishabha* to enter into us (the human being). *Rishab* is attributed with characteristics like 4 *sringa* (horns), 3 *pada*, 2 *shirsha*, 7 *pani* (hands) and 3 *bandha*; *Nalapat* reads this symbolism thus:

> "*The rishi has 4 horns representing fours states* of the word (*parā*, *pashyanti*, *madhyama*, and *vaikhari*), the 4 *ritviks* in a sacrifice are *adhyuryu*, *hotha*, *brāhman*, and *udgata*; and the four sided shape (square/rectangle) are the four hands or the golden square of beauty- the sign for *prithvi*. The 3 *pada* are the three *avasthas* (*jagrit*, *svapna*, and *sushupti*) the 3 fires - *garhapatya* (this includes *turiya*), *ahavaniya* (and this include *pańćagni*) and *anuaharya*. This triangle of three *padas* or three *agni* is the '*trimurti'* three in one symbolism."

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[393] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.28

[394] ibid., p.31

[395] as per the legends, *Nandi* over heard knowledge of *āgama*, music and *Kamashastra* at it was taught to *Parvati* by *Shiva*

[396] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.31

2.1.1.3.5. *Ćakra* activation through singing

It appears that the allegoric codification of information in the the Indian method of encrypting the abstract truth perceived and extracted from various knowledge systems or methods of articulation fecilitates intersubjectivity and deeper understanding of correlated principles beneficial in self-introspection and personality development. Those afformentioned anecdotes concerning with *Riṣabh* either as a Bull or as a sage (*riṣi*) and various narratives pertaining to them appear to consistently persist for attainment of *moksha* i.e. rebirth into a heavenly-abode or into a "liberated mental state" through attainment of yogic-samādhi. There are many references present in the texts that allegorically alludes to *ćakra* activation through *prāna* related disciplined training, offcourse, even by vocal training on *svara* and *rāga*, for an example, The twelfth *anuvaka* of *Naryanaopnishad* asks *rishaba* to tell the *havya* (vedic method) done by *svaha* (*agni's* wife or feminine principle of fire) so as to get bliss in everything learnt and performed - '*By uttering the name of that secret ghee (nectar that keeps the flame of yagya alive) so as to receive amritva (immortality/eternity) and one's tongue (jhiva) becomes the nabhi (navel center) of amritva of the devas*'. It is to be remebered here that this *yagya* (*yajna*) occurs within the body or over the subtle-body (*suksma sarira*). Likewise, *Anuvaka* 4 of *Taittiriya-Upanishad - medha-shri-kāma-japa-homam* calls *rishabha* a '*chhanda'* (nectar) and *vishwarūp* (or the multiverse-archetype). Further, *Medha* is intellect, *shri* is riches. *Kāma* stands for both desire and as kārmic-method to achieve the desired, *japa* is devotional method (as per Tantric understanding) to achieve the desired. This hymn is a 'supplication to have a healthy body and sweet tongue, and ears that listen to sweet music/words (indicated by the expression "let my *shrutam* be protected").[397]

A *Rishi* is someone who visualizes or derives/devises *mantra*/ *shruti* or *vak* for the first time from his own perception (of truth or *darshana*) and has *rishabha* (as one of his ancestor in *deva-parampara*). Seven *rishis* denotes seven worldviews, seven forms of energy

[397] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.32-34

(*agni*), seven forms of *svara* (tones) and seven forms of visible light as colors in rainbow; which are again seven aspects in the evolution of *vidyā*.[398] In the tales of Indian mythology probably concerning with Indian prehistory, *Rishabha* was a sage (a king who renounces into ascetic) who had nine sons (*navayogi*-s), one of which is *Bhārata* (the name for our country India). *Bhagvatam* by *Vyasa* (*Bādarāyana*) mentions one of the nine sons or offshoots as *Bhagwad-dharma* which is about renouncing the world (liberating from *samsaric* chains) to seek *vidyā* (spiritual truth/ knowledge) or 'milk of the mother'[399] –this Great Mother in Indian musicology is *Śrī-ćakra*,[400] and thereby, a protector of *dharma*.[401] Mother symbolizes fertility and nourishment through herself. In *Vediantic* view the mother is called *Saraswati*, and is perceived as the daughter of (born of) *Brahma* (Absolute Truth).

2.1.1.3.6. ***Tāla*** **(Beat)**

Though *tala* is an essential aspect to *Gandharava* system, yet *Sanyal* argues for it as "outside of melody" since *tala* is not an inherent part of the "tonal aspect"- '*tala* or beat is devoid of the tonal aspect (*shabdavarjita*). He adds that, "It is of the nature of time only" and in the words of *Bharat*: *kaalastansya pramaanam hi*.[402] While the time element of "tone" is called *rhythm*, the time element of "beat" is "not adherant to the song and is independent of it". This is the main difference between beat and rhythm.

As per *Sanyal*, Bharat defines *tala* in terms of time unit as (a) unsounded beats, (b) sounded beats, and (c) tempo.[403] *Tala* in the sense of "beat" was introduced for the first time in *Gandharava*; where it is an essential part of their music. Still, in relation to melody it remains external and not inherent to *rāga* (tones). Howevere, it is an inherent part of *gita* or melodic *tupe* since all external manifestation of *gita* takes place in time and '*tala takes the same amount of time as the gita does*', observes *Sanyal*.

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[398] ibid., p.36
[399] ibid., 2008, p.33
[400] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.35
[401] ibid., p 40
[402] Sanyal, Ritwik; 1987, p.85
[403] ibid.

2.1.1.4. *Dhvani* and *Varṇa*: The petals in *Śrī-yantra* symbol

Nalapat exclaims that 43 triangles of *Śrīćakra Yantra* representing balance of masculin/feminine energy spatially arranged in a state of harmony of love, beauty and bliss. In music/language Nalapat expounds that:

> "*the 50 varnas and dhvani are the 50 dala (petals) of shriyantra or the 50 nadis on each side of anāhata ćakra; indicating upāsanā of shrividyā through yoga, which is known as 'nāda layoga' to achieve satvik balance of elements*" this Ayurveda propounds too. *Nāda layoga* subscribes also to the early *tantric- mantric* tradition of Ancient India.[404]

2.1.1.4.1. *Dhvani*: The expressive power of music

As per Indian musicology, *Nāda* (the physical sound) first transformes into *rāga*, and then into *rasa*; this occurs when *Shabda* (which is the element of *nāda*) gets transformed into tone (*svara*) by some interference (called *aghaata*) at the position of microtone (*shruti*); the thus produced tone (*svara*) may not be aesthetic but undergoes a transformation with the aid of "resonance" (*dhvani*) which turns it into more prominent, more creamier and sweeter sound than both – the attack (*aghaata*) and the primordial-voice (or sound).[405] *Dhvani* (resonance) and the other two qualities - creamy (*snighda*) and sweet (*madhura*) add "suggestiveness" to the *tone*. Likewise, *Chanda* (rhythm), is used in music (in general sense) to denote "time associated with a unit of sound". In case of poetry, *chhanda* is associated with - syllables of poetry, in other words, "*rhythm* (*in case of poetry*) *occurs where poetry becomes an element of music*".[406]

Lexically the Sanskrit word *dhvani* can mean the following: (i) sound, (ii) echo, (iii) noise, (iv) tone, (v) thunder, (vi) the sound of a drum, (vii) empty sound without reality, (viii) a word, (ix) allusion, (x) hint, (xi) implied meaning, (xii) particular style etc.[407] *Dhvani*, in general, is used to mean 'physical sound' that we hear. In special sense it stands for implied

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[404] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.63
[405] Sanyal, Ritwik; 1987, p.92
[406] ibid., p.93
[407] ibid., p.90-91

meaning or suggested meaning. '*In music, dhvani can said to be aesthetically meaningful sound*.' (Sanyal, 1987) However, since music exploits *sound* without depending on words and their association of meaning; "*what is suggestion (vyanjana) for poetry becomes anuranana (resonance) for music*". *Sanyal* explains that it is the "resonance" in music which is suggestive and is meaningful in conveying musical feeling. Likewise, *gamaka-s* and *sthaaya-s* contribute to the musical meaningfulness.

The *Dhvani* theory as propounded in *Dhvanyaloka* proposes the following about the expressive power of music:[408]

I. Music can express beauty (*rasa*) without the intervention of a comprehensive meaning of the words. The words, even if they exist, are not essential for the aesthetic experience.

II. Suggestion (*dhvani*) can be expressive of or can suggest the "state of being" by being verbal (*vaćaka*), i.e., by expressing primary meaning of words and also by remaining nonverbal (*avaćaka*) or without association with primary meaning. Music exploits non verbal (*avaćaka*) sounds.

III. Suggestion (*dhvani*) can take three forms of non-musical meaningfulness[409]:
    a. Suggesting an incident (*vastudhvani*),
    b. Suggestion by a figure of speech (*alamkaradhvani*), and
    c. Suggestion by beauty (*rasdhvani*).

    Music does not bring about the first two but does the third- since the impact of sound is said to be immediate while hearing of words and getting affected by its emotive content despite having a sequence is negligible.

IV. *Dhvanyaloka* has introduced and established stray and unconnected units of poetry (*muktaka*) on par with drama or epic so far as the aesthetic experience is concerned. In *muktaka* the whole paraphernalia of aesthetic stereotype (*rasa*) is condensed into a miniature. The idea is mostly left to the imagination of the connoisseur (*rasika*) or sensitive listener (*sahridya*).

[408] ibid., p.95
[409] Sanyal, Ritwik; p.94

Explicating upon the presence of *guṇas* and *doshas* in music, that is the difference between good and bad music as per Indian aesthetics; Sanyal writes: "*In Indian textual tradition, we come across a very well-percieved assortment and well-concieved enumerartion of musico-aesthetic properties. The texts present a logically dichotomous division of these into the good and the bad, the right and the wrong. The good and right properties are called guṇa-s; the bad and wrong ones, dosa-s*."[410] *Sanyal* considers that whenever Abinavagupta relates *aghaata* and *anuranana* he is in fact suggesting that qualitative difference in music can be achieved through manipulating the "attack-resonance relation" or *aghaata-anuranana* relationship.[411] *Sanyal* elaborates on attack-resonance relation thus:

1) Less attack more resonance is good music;
2) Equal attack and resonance ratio *produces* indifferent sounding music,
3) Whereas more *aghaata* produces less *anuranana*, which is bad music.

2.1.1.4.2. ***Varṇa* as a pronounced letter: *svara* and *vyanjana***

Study of Indian languages and pronunciation of words, chanting of *mantras* and singing of songs requires *shiksha* (special instructions) from a Guru. '*This shiksha starts with "varna na dsvara" and their correct intonation, pronunciation and the measurement of time needed to pronounce each, and the power for that pronunciation*'. Varna is not a written letter (akshara) or script (lipi) but a pronounced letter.[412] *Varna* includes both *svara* and *vyanjana* (vowels and consonants). Pronounced with one unit (*matra*) *varna* is *laghu* (or *hrasava*), and with more than one unit it become *dirgha* (or *guru*).

The *Sphota* theory states that *nāda -bindu* moving in *purna* field of primordial space-time produces *varna* that condenses into a multiverse. *varna* and *dhvani* are revealed to us as energy waves of two types, in other words, both *varna* and *dhvani* are actually the same phenomena in two dimensions- visual and audible where *varna* is associated with the symbolic letter form of "spoken sound" as well as of color description. Moreover, *varna* in its absolute existance is un-detectable, unseen and unheard but due to its such preexistent

[410] ibid., p.141
[411] Sanyal, Ritwik; pp 91
[412] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.12

presence we get to recall it from the memory, when particulars of it are heard or seen. This rememberance is called *pratibhigya*[413] in Shaiva philosophy. Nalapat writes,

> "*When we discuss the varna, dhvani, and svara of shankara, the tantric, aesthetic, scientific and astronomical views of Indian seers, and the Mantra Shastra, we naturally find the comparison between these disciplines and the interrelation of the ancient and the modern thoughts which differ only in the language used.*"

Narayanopanishad tells of seven *swara* in *shloka* 3, and also the *risi* is asking for *sāma* (music of Goddess *Saraswati*) since it is *devi-medhā* (divine intellect) from celestial dancers (*apsaras*) who possese *medha* (intellect) and singers (*gandharva-s*) since they possesses divine-mind (*mana*). *Mundakam* (shloka 8) mentions seven *swaras* as seven *prānas*; and in *shloka* 9, the *rasa* derived from theses seven *swaras* is mentioned.[414] In *Gita, Kṛṣṇa* calls himself *Sāma* (*Sāmaveda*) among the Vedas. *Samaveda* is concerned with old musical tradition of India; thereby *Upanishad* derived from *Samaveda*, contains references to musical terms.

2.1.1.4.3. ***Dhvani* and *Varṇa***

Nalapat makes some observations related to *sound* in Indic thought illustrated in deity iconography, writing about Sarawati image depictions, she observes: the *Vinā* (*kachapi vinā*) of Goddess Saraswati is made of 28 strings each denoting a star *maṇdala* dimension (of *Śrī-yantra*); *nāda brahmā* concept seeks oneness of *brahmā-prakṛti, Shiva-śakti*. She explicates: "*It is the agni (in form) that turns visible as light and form, and is audible as nāda or nāma*." *Nalapat* exclaims that the Universe (mental-universe) in the state of dissolution (*prapanća*) exists in the form of electromagnetic waves. The term *dhvani* in such case, stands for sound in "*subtle form of electromagnetic waves*", she expounds that *dhvani* too carries *varṇa*. Perhaps both *dhvani* and *varna* are but two aspects of the same phenomena. Intrestingly, *Nalapat* equates *Dhvani* with the phenomena of expansion in consciousness, she writes:

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[413] ibid., p 15

[414] Nalapat, Suvarna; 2008, p.14

> "*Dhvani is the sign of expanding consciousness of the cosmos and of the individualized artist. The heart space of the artist, like the chidaakaa of Brahma, beats regularly, rhythmically and periodically as a vibrating maṇdala of śakti (power) the mother*".[415]

Nalapat explains from the position of Devi tradition that seeks to personify aspects of *śakti* for the purpose of veneration and imbibing. She explains that when the air enters the space in singers throat it vibrates the folds in larynx (voice-box) and produces sound varying on where it touches- throat, palate, nose, crown of head, tongue, teeth, lips etc. Futher the combination of letters, inner and outer force also affects the voice/*svara*/ *shruti* etc. *Nalapat* comments, '*Svara is life (uyir) and vyanjana is the body (mey) of devi of language and music'.* [416] The term *vyanjan* here can be understood to mean the - body or materialization of cosmic-power of *devi-śakti* while *ujir* is immaterial or etheric aspect of energy, in other words both *svara* and *vyanjana* classification of written letters of Sanskrit/hindi language are two forms of same *śakti* birthing from the *para* or greater form of energy itself. Further the saying that 'The *svara* gives life to music/language/devi' suffices that the power (of Devi) is enliven or activated, in other words the the energy is put in use. And that use is therapeutic since it is self-transcending. A singer invoking *svara* is giving life to *Devi* (within) itself; this alludes, according to *Shankara* with *Gāyatrisaman* and *Vamśāntam* in *Kenopanishad*.[417]

As per *John Woodroffe*, the awakening of energy within us occurs through the exercise of "reasoning" whereas for *Nalapata* and few others, energy gets awaken '*due to blissful and joyful experiences*' like listening to the music.[418] *Nalapata* mentions *David Tame* quote – "*all forms of energy are composed of waves or* vibrations" to explicate that differenct themes of music translates into 'certain frequency of vibration' measured in Wavelength of sound. To *Nalapat* this suggests that for '*each (theme) merging into the other at a certain wavelength*' amounts to the popular belief that '*when one gets down to it, they are each one and same thing*'. Quoteing *Leslie Blunt* (1994) *Nalapat* writes:

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[415] ibid., p.17

[416] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.18

[417] ibid.

[418] ibid.

"*All vibrations are aligned with the harmony of the electromagnetic spectrum. The mathematics that describes the radiation of energy throughout the vast spectrum of vibration of the universe is the Golden spiral*."[419]

The physicist *Hemann von Helmholtz* on tracing the correspondence between the visible spectrum and the musical scale states that, "*Light energy is only a higher state of the tone energy* (*sound*)". He explicates that "*just as audible tone organizes itself naturally into the seven notes of the diatonic scale, so too does the visible solar spectrum form the seven colors of the rainbow* (*time*).[420] To this elucidation, *Nalapat* remarks:

"*The Golden spiral is a key to looking beyond the physical to the unified field that is the substratum underlying manifestation*."[421]

2.1.1.5. *Pañcabhūta* as "*five patterns of vibrations*" in *Sangita Śāstra*

Sangit-Shastra observes the essential unity between the 'inner' world and 'outer' reality through the the concept of Ultimate substance that permeates both of them, and which leads to the ultimate realization of Truth by unraveling those *psychic processes* that help comprehend 'inner' and 'outer' phenomena. Music being directly related to aural-perception, something that is an attribute of *ākāśa* and is primarily related to it, atleast conceptually, the relationship between 'substance' of music and element of *ākāśa* is complete in itself. But in production, communication, and enjoyment of musical sound, the other four elements, specifically *earth*, *fire* and *air*, too have their definite roles to play – "*Water* is related to Gestalt of music". In Indian theory on Music, qualities of a musical-voice are allotted with figurative names that suggest their affinity with five elements[422].

[419] ibid., p.19
[420] ibid., p.20
[421] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.20
[422] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda*, 1997, p.97

Both *Paniniya-Shiksha* and *Sangeeta-Ratnakara*[423] assign the 'will to speak' to *ātman*,[424] as per them, the desire to speak or produce a sound arises in the *ātman* - "*Ātman, having gathered or put together the content or artha (of sound) with buddhi (intellect) activates the mind with the will to speak*"[425]. And from the position of elemental activity in the desire to speak – "the 'action' of the *bhūtas* are activated by the *ātman* or *Puruṣa*". According to *Ayurveda Puruṣa* is the collection of twenty-four factors:[426]

(i) *buddhi* or the "six fold perception" (whch is associated with the five-sense organs and mind),
(ii) the ten *indriyas* (viz., five sensory and five motor organs),
(iii) mind,
(iv) the six objects of perception,
(v) *ātman* - which is the ultimate repository of the above twenty-three elements.

While as per *Paninya-Shiksha* and *Sangeet-Ratnakar*, the first step in speaking is the will of the *Ātman,* but *Brihaddesi* assign this role to the combination of 'fire' and 'air', but it does not mention the "activating agent" behind these elemental forces though *Puruṣa* is mentioned as that agent which propels the air upwards out of *Kohala* (some undeciphered activity).[427]

Mention of *māhābhūtas* in *Sangita-Shastra* as the figurative representation of the delineation of the "impact of sound" is very striking and remarkable. When the *bhūtas* are talked of as being three instead of five (and *akaśa* is accepted as being implicit), then[428]:

(a) *manas* gets identified with *anna* (or *prithvi),*
(b) *prāna* (air) with water, and
(c) *vāk* with *tejas* (or *agni)*

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[423] The text called *Paniniya-Shiksha* deals with language whereas *Sangeeta-Ratnakara* speaks about music. Whereas the subtle difference between language and music is mentioned by *Abhinavgupta* in *Tantraloka.*

[424] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda,* 1997, p.93

[425] *PaninyaShiksha,* 6-9

[426] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda,* 1997, p.99

[427] ibid.

[428] ibid., p. 96

2.1.1.5.1. *Cymatics* – music becoming visualized

Defining "Indian-musicology", Nalapat expounds that *Indian-musicology* understands *pañćabhūta* as "five patterns of vibrations". This viewpoint is an extension of considering all forms of energy as different frequency of wavelengths, appearing as different visual pattern in *cymatics*[429]. Artist Björk during the tour of her album *Biophillia* had made live projections of cymatic-patterns (formed through bass frequencies). Artist *Manāda li Mendrilla* created a sculptural dress based on *yantra* diagram and cymatics, depicting and named after goddess *Kāmadhenu*. Likewise musician *Nigel Stanford* in 2014 created one instrumental piece (along with its music video) by the name of 'Cymatics' to demonstrate the visual patterns of *cymatics*. Contemporary German photographer and philosopher *Alexander Lauterwasser*, in his book "Water Sound Images" features imagery of light reflected off the surface of water which is set into motion by sound frequencies. He generated such imageries of "reflected light" by employing (finely crafted) crystal oscillators which could create resonance in steel plates (covered with fine sand), and likewise vibrate water (contained in petridishes) that at the same time act as the reflectors for light falling onto them, and thereby disperse into the atmosphere leaving a visual treat for the eyes. *Lauterwasser's* book also presents visual analogous of natural patterns such as geometric patterns found in plants and flowers, various shapes of jelly fish, diverse patterns on the shell of a tortoise, unique distribution of spots on the body of a leopard.

2.1.1.5.2. The Mind in *Sangita Śāstra*

The Mind when viewed as composed of primordial-elements (*māhābhūtas-s*) as per Ayuerveda is believed to propel the elemental force '*agni*' which is the kinetic energy of body, and body depends on food consumption for its sustenance. Therefore, Mind is also said to be *annamaya* when it is equated with its dependency on *anna*, which is an *Upanishadic* word for 'food'. Food which is understood primarily as the object of oral assimilation by the body, however in terms of psychic-factor "food" alludes to "all the objects of sense-perception" since they first are 'consumed' followed by assimilation by the

[429] The term was coined by hans Jenny (1904-1972). Cymatics is a subset of modal viberational phenomena.

Mind. Moreover, in its primary meaning, *anna* is directly equated with *prithvi element* but as secondary meanings it gets equated with all the five elements.[430]

As per *Sangita Shastra*, Mind in association of *prithvi* element impinges image-making in music or any other art; mind is also a propelling agent to activate the kinetic energy in the body which aids in sound production whetheher through the human-voice or through an external music instrument. The earth-element (*prithvi*) functions through the mind, it also acts as the bases for all psychological or physical activity. The mind (*manas*) alongside *vāk* and *prāna* is an agent/instrument (*karana*) of *ātman* (individual-self); and in case of music, all these three agents- *manas, vāk* and *prāna*, are directly active.

Vāk is only implicitly involved in case of visual arts, but in music, all three- *manas* (mind), *prāna*[431] and *vāk*[432] are all explicitly involved. In any Voacl music creation, *manas* embodiy the beginning, *prāna* comes in the middle and continuous, and *vāk* is the product that is arranged in structures of *svara, tāla* and *pada*.[433]

Looking at an audio-spectrum Nalapat locates its patterns as different "mind-energy fields". That is to say that "the five primordial elements are five-vibrational states of mind-energy fields". Nalapat elaborates upon such of her conception:

> "*Each type of energy has a vibratory speed and wavelength which determines its function and affinity to other similar units of energy functioning in the body, or outside in the cosmos. They are the fundamental resonances that are the inner viberational basis of all phenomena.*"

In *Tantric darśan, prakṛti* when identified as per its motion is differentiated into five forms:

(1) *vāyu* (air) which has a transverse motion acts as the source of locomotion in space.
(2) *Tejas* (Fire) having an upward motion brings expansion;

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[430] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda,* 1997, p.95

[431] *prāna* here includes vital air as well as all physical and psychological activity

[432] *vāk* articulate and inarticulate sound or syllabic and tonal sound

[433] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda,* 1997, p.95-96

(3) *apas* (water) with its downward motion avails contraction;

(4) *prithvi* (earth) causes both cohesion as well as obstruction of motion, which makes it possess a nature opposite to *akasa*

(5) *akasa* (ether) (which is also called *Vyomkeśa*) is of the nature of non-obstructive motion.

In *Śaivite* school of thought, *Vyomkeśa* is another name given to Śiva, *Vyomkesha* means – *the one who has vyom (air) as its kesha (hair)*; this description alludes to "crown of Śiva" or simply, *Śiva*-consciousness. And when *samsāra* is equated with *vyomkeśa* the rationale has to be deciphered from the deconstructing this allegory. When the world i.e. *samsāra* is addresed as "*Shiva's* hair, perhaps it suggests the expression: "network of akashic-threads". Prof. *Suvarna Nalapat* expounds *Vyomkeśa* to mean – "*non-obstructing motion (radiating lines of force) in all directions, (thus) sustaining the space in which other forces (could) operate*".[434] This understanding is concluded from her position of deciphering energy of life (*śakti* of *shiva*) within the the expression of *vyom-kesha* as wavelengths (or frequency of vibration) which thereof resonate the perennial understanding of Akashic-threads in the network of Akashic-records with the "Crown of Shiva". Likewise, the mythological figure of *Chitragupta* as the keeper of samsaric-records is another expression (analogy/description) for etheric-space personified into the archetyp-deity- *Puruṣa* for *samaric* reservoir of individual *karmā*.

2.1.1.5.3. ***Vyomkeśa*: Akashic threads**

In yoga/ tantric systems a system of *nadi* is mentioned as creating a subtle-body. These thousands of *nadis* culminate into chief energy channels of *ida-pingla* (as per yoga system) which are symbolized with moon and sun symbols. They converge into a column of pure-energy (between pelvic area to the head) at the the cenral axis of the spiralled *ida-pingla*. There are in turn seven conjunction points located upon this central axis called *sushumna*. These conjunctions are termed enrgy-knots and each of these vortex are called called *ćakra*. The crown *ćakra* is the palace where both Sun and Moon or *yin-yang* energy is perceived as illumated or unified. This merging of male and female principles of existence - *shiva-śakti* or *yin-yang* is illustrated as *ardha-nariswara*; this term denotes the name for

[434] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.22

supreme-prinicple, and literally suggest that primordial energy (*prakṛti*) is understood here from the position of the "concept of *iswara*" in the sense of an archetype of feminine aspect which is sharing half of its authority with the male aspect – Shiva. *Shunyata* which is envisaged through the coalescence of the male and female principals (*prajnopaya-vinishcaya-siddhi*) of the *Vajrayāna-Tantrayāna Buddhism* is in this case represented as "embodiment" of the ideology of the Ultimate Reality. This ideology is highlighted through a number of images of which the most notable one is that of the the *yuganaddha* or the so-called *yab-yum* form visualizing the complementaries of the primordial parents – the concept somewhat akin to that of the *Ardhanarishvara* form of the *Brahmanical* iconography however, not only the *yuganaddha* and the *Ardhanarishvara* form differs fundamentally, in the iconography too, the conceptual similarity between the two is rather superficial since, unlike the later, comments Bhattacharya, "*the former (yab-yum) has a sexo-yogic connotation bearing virtually anerotic context*". In fact, the *Ardhanarishvara* form contemplates "*the inseparability of the male and female principles*" - it is a singular form neutralizing the apparent dualism.[435]

2.1.1.5.4. **Allocating vibrating-elements onto the *ćakrasystem***

Moroeover, as per Yoga and Tantra, there are five fields of *prāna* currents which are fundamental in the makeup of the physical body. *Nalapat* equates these these five-*prānas* with five primordial elements, Nalapat exclaims that:

(1) She states that "the resonance of the *earth-ćakra*" that is, the *prāna* dominated with earth-element allude to "bodily structures and related processes (that sustain boundaries)".

(2) The *prāna* associated with water-element (which she calls - vibration of the *water-ćakra*) sustains the life medium and managing the proceses related to cleansing and renewal of the body tissues.

(3) The radiant force of Fire (or *prāna* in fire-element) is to be inferred in the organs of assimilation as well as in the motive force of the muscles.

(4) The *prāna* of air-element resonates in the nervous-system and the functions of circulation and respiration.

[435] Bhattacharya, D C; '*The role of Ardhanarishvara image and Buddhist art*', 1993, p.48

To articulate the depth to which Indian musicology understood sounds, tones and scales, *Nalapat* underlines the term '*pranav'* out of many names of *Surya*[436]in Sanskrit, and emphasizes reevaluating *pranav* in the sense of primordial '*svara*' or sacred sound vibration (*anāhata nāda*). Restating Sanskrit lexiom - '*all creation steps-down from the pranava*', she writes '*pranava is the unified field of the song of the cosmos into the cycles of evolution*'.[437] She further alludes to the *ćakra* system (present in our body) as a microcosm of the solar-system (SUN system) stating that in ancient wisdom, '*everything in creation can be deduced as a microcosm of the cosmic breath of sacred sound vibration*' and that the medium of creation of the phenomenal world is 'the word of God' (*pranavam*) emphasizing that it is because of such reasons that *Chandogya khanda* 3 (*Adi-daivata*) *śloka* 2 asks for meditating on *Surya* (AUM) or primordial-source (of creation) for establishing within oneself firm conviction towards a holistic approach, the *śloka* states:

samana u evayum
ca sou ca usnou yamushnovsou svara iti mama cakshata
svara iti pratyasvara iti
…udgitam upasyate

Nalapat comprehends this *śloka* from the position of meditation on source of all sounds to mean that "*prāna* of singer and *Surya* are *samaan* (equal) in *guṇa* and *nāma* (quality) and both moves (as indicated from *svara iti*- verb) by 'waves of light and sound'." Both *prāna* and *pranava* are 'heat and energy'. *Chandogya Upanishad, Śloka* 6 *Khanda* 6 says- 'in the form of *Surya* is the white light called **sa** (*savarna*) and the *parakrishnanila* (blue or *avarana*- colorless) called *amaa*. Together they form a couple (in *maithuna*) which is *Sāma*.' Another understanding of this cryptics is that *Surya* when depicted in its *maṇdala* form has the golden *Puruṣa* at core and anyone meditating on it turns (themselves) into '*pranava'*.

Suvarna Nalapat had enlisted the mentions of *Yoga* and *Ayuyrveda* principles in *Upanishads*. She writes: *Taittariyam*, (Chapter 2, 5th *valli*) mentions *nādi* in our body for the first time. The *nadi* system is discussed in astronomy, *rāga* system, *yoga* system and off course *Ayurveda*. *Nalapat* reads *Śloka* 3, 15, 16 as meaning:

[436] usually understood as Sun in English
[437] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.24

"*prāna arises (aarohana) through the lower centers or plexuses upto ajna and sahasrara. Apana goes down (avarohana) in the opposite direction. In between them is the vamana (small one) sun as the prānahamsa/ suvarnahamsa called svara, which helps us speak, sing, do our duties and remain healthy. This is the explanation for yoga philosophy or nāda yoga of music*".

Prashnopanishad (*prashna* 3, *shloka* 6) also mentions '101 *nādis*' and each have 72000 subdivisions. Nalapat here recalls 72 *rāgas* in *melakarta* system and argues that since *prāna* (as *vyāna*) flows through 100 *nādis* spreading throughout the human-body system, while the remaining one *nadi* goes upwards and thereby is suggestive of that (often misunderstood) inner-route to *svaraloka* (to the inner *surya* or *pranav* - the origin of *svara*) which many mythologies around the world refers in different allegories. She further expands on her claims by reminding ancient Indian theology that states that "the *tejas* within us reaches up to the *ojas*". Heart center (*anāhata ćakra*) is the seat of compassion (and *amratava*) from which all the *nadis* spread out[438]. *Shvetashvara-Upanishad* (Ch 1, Shloka 4,5,6 and 7) states- '*the rishi who followed dhyānayoga saw shrićakra of tripura sundari with one nemi (axle) three vrita (circle) with 16 limits and 50 spokes, 20 smaller spokes, six ashtakas (fortyeight), one pasha (knot of vishvarūpa-universal form), three different paths, 2 desires (samsāra and nirvāna) or vidyā-avidyā*.' *Nalapat* comments that "*The (sri)ćakra is the the yoni of all jiva (it is there) where they (all jiva) originate, move, live and merge*." In the allegory of *hamsa* which swims in concentric circle, in a river, she writes actually ascribe to *Jiva* (and also *prāna*) which revolves in samsaric cycles spellbound under the false notion of themselves being different from 'the holistic Self', and the moment this *brahma* (illusion/ misconception) is broken '*brahma*' becomes revealed. *Nalapat* further observes the appearance of 'Ha' in the middle of *bhrama* as a '*prāna-hansa*' (or *mahā-prāna*) which uncovers the inner-strength lying latent via transforming *samsāra* into *nirvāna*. Explaining the aforementioned *shloka*, Nalapat comments, "*We (the rishis) know it as the five waters (pańća-nāda), five great twists of the yoni* (**shifts in the states of vibrating ćakra*), *five waves of the prāna, five intellects, five parva (bathing ghats)*" all of these can be seen as samsāra components viz., 5 senses, 5 elements, 5 breaths, 5 intellects; "*and 50 different forms*" allude

[438] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.61-62

to 50 *varnas* such as - flowing river, an ocean with waves, fast moving, ever changing yet not changing; the nourishing mother (life on earth) and nourishing mother of arts and sciences etc.

2.1.2. Theoretic framework of Indian Music Therapy

Nalapat's model of receptive music based therapeutics is called *rāgachikitsa* (or tone based music therapy) while the active therapeutic method is called *nādalaya-yoga* which is yoga-practice primarily based on vocal singing and secondarily on playing musical instruments at which stance it also becomes receptive method of music therapy. Both these healing descriptions – *rāgachikitsa* and *nādalaya-yoga* are based upon Indian *musico-philosophy* and adulate to yogic *ćakra system*, as well as to both the systems of yogic-practices, Tantric and Vedantic cryptics. This theoretical position is clear from Nalapat's quote referring to production of sound and its circulation within the human-psychophysiology:

> "*As the sensory and motor prānas, they establish an energetic physiology. From the energy that fill the space of the 'etheric body' with etheric energy waves. The pathways of these etheric energy waves create a 'wireless' circuitry that interconnects every point of this subtle form with every other point in this energetic system. In awakening this biological/cosmic energy system, music plays a great role which is utilized in Indian rāgachikitsa*"[439]

Nalapata explicates *Shankara's* position on these matters saying, '*the surya is the adi-daivata, and soul of singer/poet is the adhyātma*.' In other words, the relation between singer and sing-ed (song) lies between *svara* and *surya* *Shloka* six states that '*singer of saama music reaches a world (beyond) with pure energy of his/her own 'consciousness*''.

[439] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.27

Khanda 22 speaks of such a singer's quality stating that, '*the samaa singer is the one who has known all (sarvajna)*'[440]. In the words of *Nalapat*,

> "*The singer who knows that saama is the same as suvarna/svara becomes one with suvarna (devi śakti), his svara becomes suvarna (golden), he experiences saama as suvarna, and he gets suvarna (gold) too. Since svara is suvarna, and suvarna is devi/saama (as sivaśakti), the one who sings saama as above is doing svarūpa upaasana/samopaasana and it is atmopaasana/Brahmopaasan. This advaita of musical intelligence gives one the sarvajnata and the tanmayibhava with nāda brahma.*"[441]

2.1.2.1. *Rāga-Rasa* theory

G S Tembe[442], supports the notion that "notes (tones) has a latent potential for aesthetic effect" and insists that '*notes alone contribute to the creation of rasa*'; although '*these qualities*[443]*of the svaras, ultimately depend on their tonal* contexts'. He further exclaims that "*the sentiment of a rasa is self-existent, irrespective of the musician or the audience*". He also says that for the purpose of music, only four *rasa-s* are necessary, these are- *karuna*, *shānta*, *shringara*, and *vira*; though he does not give any rationale for his claim. Further, he subscribes to '*the traditional view of vadi svara being the determinant factor in producing rasa*' claiming that "*when shuddha madhyam is made to dominate a melody*[444]*, it leads to a serene and sublime atmosphere, but when pańćama assumes the dominant position, an invigorating and erotic effect is experienced*.[445]

Suvarna Rao recalls *Chetan Karnani*[446], reports '*a disparity between the traditionally prescribed rasa of a rāga and that which is actually experienced by the listeners*'. *S N*

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[440] ibid., p.29
[441] ibid., p.31
[442] '*rāga* and *rasa*', p.20-26, Aspects of Indian music, Publications Division, 1957
[443] according to *G S Tembe* (1957), *svara* quality equates to "emotional attributes" of notes
[444] *eg. rāgas such as Malkauns, Lalita, Bageshri, Kedara etc.*
[445] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.24- 25
[446] Karnani, Chetan; "Listening to Indian Music", Arnold Associates, 1999

Ratanjankar, a well known musician and musicologist of this century, in his article[447] maintains that "*individual notes may be pleasing but cannot be associated with any specific emotion*".[448] *Pandit V N Bhatkhande* comments on '*inadequacy of vadi svara in determining the rasa of rāgas*' and had questioned the *Bhārata*'s theory of relating *rasas* to individual notes and calls for an 'objective assessment' of his views too, he notes that:

(a) *sandhi- prakāśa rāga* having *karuna* and *shānta rasa*;
(b) *rāgas* employing *shuddha rishabha*, *dhaivata* and *gandhara* with '*shringar rasa'*; and
(c) *rāgas* employing *komala Dhaivada* and *Nishada* with '*vira rasa'*.

Swami *Prajnanananda*[449] looks at musical tones as 'energized particles' which are living and full of energy and thereby capable of constituting a living and dynamic form. *Raghav Menon* (in The Sound of Indian Music) suggests that association of *rāga* to *rasa* could be 'intentional' due to the audience's presumption.[450]

Pandit Onkarnath Thakur had explored emotive contents of the *rāga* based on *shruti*-theory. Himself a performer, he explores the precise *shruti* to its appropriate emotions, in his works *Pranavabharati*[451] and *Sangitanjali*[452], the relation between five *shruti-jatis* to five states of mind is described below (based upon '*Vaishnava Rsa-Shastra*' by *Shri Roop Goswami*).

Table 5 - Mentel states associated with *shruti-jatis*

S. No.	*shruti-jatis*	states of mind
1.	*madhya*	*shānta rasa*
2.	*Mridu*	*dasya*, *sakhya*, *vatasya*

[447] Ratanjankar, S N; *Individual Notes and Specific Rasas*, 1957, p. 48-52
[448] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.25
[449] Prajnanananda, Swami; *Music of South Asian peoples: A Historical study of Music of India*, Ramakrishna Vedanta Math, 1979
[450] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.27
[451] Thakur, Pt. Omkarnath; *Pranavabharati*, Pilgrims publishing, 2014
[452] Thakur, Pt. Omkarnath; *Sangitanjali*, Pilgrims publishing, 2012

3.	*Ayala*	*vira, adbhuta*
4.	*Dipta*	*karuna, raudra, bibhasta*
5.	*Karuna*	*Bhyanaka*

In addition to *shruti* he had commented on other factors that influence *rasa* like[453]:

(i) *svar-antara* (interval),

(ii) *svara-kaku* (tonal modulation),

(iii)*svara-sangati* (melodic phrases),

(iv)*saptaka-bheda* (different registers),

(v) *tāa* (rhythm), and *laya* (tempo).

On tone-interval and mood he observes that:[454]

a. *tivra madhyam* and *komala madhyama* (like in *Hindola*) brings *tivrata*,
b. whereas *tivra madhyam* with *shuddha Madhyam* brings *mridutva* (like in *rāga shri*);
c. *komala rishabha* with *pańćam* evokes *bhayanaka* and *bibhasta rasa*,
d. moreover *rāga*s having high octaves (like *shankara*, *adana*, *hindola* etc.) elevates *vira rasa*;
e. *rāgas* that employ *shadja-madhyama samvad* (in interal of fourth) brings out serious mood and *shānta rasa* (e.g. *kedara*, *bhinna-shadja*, *malkauns* etc.);
f. *rāgas* without definite mode of movement (of octaves etc) like (*khamaj*, *jhinjhoti*, *pahadi*, *mand*, etc.) gives *shringara rasa*; and
g. *rāgas* employing *komala dhaivata* along with *shuddha madhyam* portrays *karuna rasa* (like in *jogia*, *gauri*, etc)

It is to be rememberd that he has used the term *prakṛti* to suggest 'emotive content' of *rasa*. His terminologies are different from *Bhārata* and other old masters. His attributes of '*prakṛti'* may or may not differ from them as well. In his lecture he had remarked that "*svara*

[453] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.27-28
[454] ibid.

are self sufficient for the expression of rasa even in the absence of corresponding sahitya (meant here as 'textual support')". His views are totally based on contemporary music (or contemporary usage of *rāgas*).[455] The ten essentials of a *rāga* that were adopted by *Bhārata* and *Matanga*, and later 13 by *Sārngdeva* did not remain so by 13th to 14th century. And by the 19th and 20th century with the drastic changes in North Indian classical Music confided to the theoretical side of music only.[456]

Ācārya KCDD Brihaspati restates *Bhārata's* theory of *amsha-svara* (principle note) being the determinant of *rasa;* he consider (a) *svara* (notes), (b) *laya* (tempo) and (c) *vani* (speech) as essential components of *rasa-paripaka* (*rasa* process in music) and had specified *rasa* of a particular *mela* (parent scale) on the basis of its *jati* and *murchhana*. He associates[457]-

a. *amsha-svara* (principle note) with *stayi-bhāva* (basic emotion),
b. *samvadi-svaras* (consonant notes) of the *amshas* with *uddipana-vibhāva* (causes of emotions),
c. *anuvadi-svaras* (associated notes) with *anubhavas* (effects) and
d. *sanchari-svaras* (specific combination of *svaras*) with *sanchari-bhāva* (contributory emotions).

This understanding is on the lines of *Bhārata* that "if the position of *vadi-svara* is altered the emotion produced alters too", since the conventional theory of *rasa* in music dwells on relating *rasa* with *shruti*, *shruti-jati*, *svaras* and *jatis* – and upholds *Bhārata's* principle of *amsha* (*vadi*) *svara* to be the "deciding factor" in *rasa-rāga* interaction.[458]

For *M.R. Gautam*[459], speaks in reference to *Bhairava rāga* (though perceived as *dhyāna rāga*); about the desired aesthetic effect of *rasa* being articulated through:

a. *svara* (notes),
b. rhythm, and

[455] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.29
[456] Mahajan, Anupam; *Rāgas in Indian Classical Music*, 1989**,** p.8
[457] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.29
[458] ibid., p.23
[459] Gautam, M R; *The Musical Heritage of India*, 2002

c. *kaku-bheda* - the different articulated colorings of tone (leading to the timbre dynamics)

He also believes that *hāsya*, *raudra* and *bibhasta* could not be articulated through music, and had proposed strategies to realize three *rasas- shānta*, *vira* and *adbhuta* (all three associated with *raudra rasa* by other scholars too) through-[460]

i. Note progression,
ii. Embellishments like *gamaks*,
iii. Accentuated tempo and
iv. Compositional text.

He also observes that *shānta*, *karuna* and *shringara*- to be musically similar yet distinct - when expressed in words.

Musicologist *Premlata Sharma* suggests that traditional parameters on *rasa* in music could not to be applied to current times where music has separated from drama. Yet she emphasize that "*certain concepts from the 'dhvani school of poetry' can be adopted to help establish a rationale for the relationship between musical elements and the particular rasa.*"[461] To categories the abstract effect in musical presentations she insists on noticing the:

a. *madhurya guṇa*,
b. *ojas guṇa*, and
c. *prasāda guṇa*.

For *Dr. Ashok Ranade*, music has only two moods:

1. The mood of elevation
2. The mood of dejection.

However, he asserts that "*A conclusive statement about the intrinsic relationship between music and mood is possible only up to a certain point. Beyond that, individual association may lead to sub-grouping and defy a general statement.*"[462]

[460] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.30
[461] ibid., p.34
[462] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.34

Linguist and philosopher *Ashoka Kelkar* emphasizes- '*a modern restatement of rasa in music*'; disowning any simple correspondence between musical phrases and moods he proposes instead a 'psychological inquiry' into main aspects of music making like –

a. Role of individual notes,
b. Sequence of individual notes,
c. The whole musical piece,
d. *Tāla* of musical piece,
e. The relationship between "dominant mood" and "passing feelings" in a piece,
f. The role of audience.

Moreover, for evaluating a *rasa* process he expounds an exploration into the significance of traditional association ascribed between various musical elements and specific moods,.

Psychologist *Shyamala Vanarase*[463] demands a reframing of conceptual framework by considering '*context, stimulus, organism and response*' to understand aesthetic behaviour of music.[464]

Tracing a theoretical framework of "musical meaning" *Andrew Alter* (in 'Dancing with Devtas') considers music to be powerful since though the sound being invisible, it still communicates little 'lexical meaning'. Quoting *Seeger*, he expresses his views on "musical meaning" as differing from "speech meaning" and he further's *Feld's* approach to analyzing process of "musical communication". Remarking upon *Feld* and *Keil*, he writes that "*They advocate instead a processual analysis which equally stresse musical response as much as musical production*" since communication is a process that becomes meaningful through dynamic interaction Alter adds, "*Music must be socially situated in order to communicate*" and advocates to not associate musical meaning directly to sound elements. He writes,

> "*I advocate an analysis that is processual in the sense that Keil and Feld define it and that is contextual in the way that Nkeita suggests. A processual approach acknowledges the continuous movement of music within a process including performer and audience, while contextualization offers the*

[463] Vanarase, S; '*Conceptual Framework for Analysis of Aesthetic behaviour',* 1980
[464] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.34

> *opportunity to examine specific responses to music by musicians and participants in order to gain a partial understanding of the meaning being communicated*".[465]

Commenting on the power of music he remarks "*musical power is intimately connected to musical meaning*", he further perceives the "power in music" to be teleological and/or symbolic, he writes, "*When it is teleological, it is directed to influence, create, or control action and phenomena in the environment of performance. When it is symbolic, it carries or holds a reference to powerful things, as mutually agreed by a group or society.*" To comprehend music's teleological and symbolic powers he proposes a framework that 'focuses on four spheres of interaction between music and the contexts of performance' namely-

1. Belief systems (including religious, ideological and medical) as it encodes certain sounds with meaning which are decoded by faith,
2. Physics (the physical aspect is comprehended through scientific enquiry),
3. Artistic expression (expressive power of music) and
4. Socio-political hierarchy (musical sounds/events express relationship of power within society/ and music is used for expressing dominance and for exercising control in social hierarchies).

Moreover, all these four points are not mutually exclusive as he explains:

> "*For instance, an audible event has a physically identifiable vibration, or series of vibrations, which may be quantifiable. At the same time, a belief system may encode those musical elements with power. Moreover, this may or may not be viewed as 'expressive' power and, in turn, may not be within a context that enhances the political power of a group or individual.*"

He exclaims that '*in spite of the empirical potential of this conceptual sphere, the total power of music is not quantifiable*';

[465] Alter, Andrew; *Dancing with Devtas: Drums, Power and Possession in the Music of Garhwal, North India,* 2016, p.12

"*There is little doubt that the communication of meaning through musical sound is largely culturally specific. Sounds become understood and accepted as meaningful symbols when shared experiences of a cultural group allows for the creation of commonly understood sound expression and interpretations. The expressive power of music lies in its ability to intensify the meanining of sound symbols. Thus, expressive power is often interpreted using aesthetic criteria that are culturally specific*".[466]

The most common response to music's power is dancing. This mood-music preposition is later analyzed in this Chapter. Prof. B C Deva emphasizes that 'music does not express a particular emotion' but rathet creates "parallel states of mind."[467]

2.1.2.2. *Rasa* as Aesthetic Experience of the Mind

As per *Bhārata* '*rasa is aesthetic object of dramatic representation*'. The quintessential quality of *rasa* is *essence*. *Priyadarshi Patnaik* (2004) suggests that *dramaturgy* back then was a separate school from poetry. *P. V Kane* considers *Bhārata* using poetry and *Natya* synonymously, as both used- meter and dramatic verse; also were used *figures* and other literary devices (Kane, 355)[468], although *Bhārata* had dealt with *alamkara-s* of poetry in a separate chapter. Much later (7th Century) *Bhama* in *Kavya-alamkāra* considers *alamkāra* or poetic embellishment as the soul of poetry or in other words *alamkāra* are used to make the definite sense of poetry more charming, and *rasa* such context is reduced to *rasāvat*.

In eighth century *guṇa-riti* theory became prominent through *Dandin's Kāvyadarshan* propounding *mārga-theory*- emphasizing on *diction* or style (this is what later on, *vāman* had called as *riti*) *Dandin* gave some relevance to *rasa* component as 'a mark of excellence' in *diction*. To expound *guṇas* of poetry *Dandin* classified poetry into –

(a) *svabhavokti* (plain and direct description) and

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[466] Alter, Andrew; Dancing with Devtas: Drums, Power and Possession in the Music of Garhwal, North India, 2016, p.219

[467] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.34

[468] Patnaik, Priyadarshi; *Rasa in Aesthetics- An Application of Rasa Theory to Modern Western Literature*, 2004, p.8

(b) *vakrokti* (indirect or figurative language).

Later *Vāman* defines ordinary speech from poetic speech through use of *riti*. His poetic *guṇa* were either (a) *sabda-guṇa* (skillfull use of words) or (b) *arthaguṇa* (skillful use of style). *Raudrata* was the first to apply *rasa* on poetry. *Bhatta-Lollata* (eighth century), *Sri Sankula* (ninth century), *Bhatta-Nāyaka* (tenth century), and *Abhinavagupta* present to us four interpretations of *Bhārat's* suggestions on *rasa-theory*. In ninth century, *Anandvardhana* in *Dhvanyaloka* considered *dhvani* (to mean- suggestion) to be the soul of poetry claiming that, '*several expressed parts of the poem reveal an unexpressed deeper sense*'. He also came up with the term '*rasadhvani'* meaning '*the right combination of suggestions to emote an aesthetic mood*'. *Abhinavagupta* wrote commentaries on both *Natyashastra* by *Bhārata Muni*, and *Dhvanyaloka* by *Anandvardhana- Abhinavabharati* and *Locana* respectively. These works recognizes poetry's capacity to harness '*aesthetic states of emotions*'.[469] Later on, with regards to poetry, *Kuntak* expounded *vakrokti* (indirection) and *Abhinavagupta's* student *–Kshemendra* propounded *auchitya-theory* (theory of 'propriety') as the chief essence (or soul) of poetry.

In earlier times, the word *rasa* was used in different connotations such as milk (Rigveda, V.44.13; VII.72.13), juice of soma plant (Rigveda, IX.63.13; 65.15), Juice of plants and herbs (Atharveda III.31.10), sap of grain (Br. Up., I.3.19) etc. *Rasa* assumed an abstract connotation of 'essential element' or 'essence" during Upanishadic phase (specifically in Taittiriya Up., II.7) where it meant to denote - *'The 'ulltimate reality' as basis for the highest state of bliss- ānanda'.* Further, *"As noted by many scholars, the concept of rasa in the parlance of art cannot be positively defined because is supposed to be intuitively realized rather than sensibly experienced."*[470] *Taittiyam Brahma-ānandavalli* explains '*the ecstacy of brahma experience of a vedantin*'. This experience resounds nothing but '*rasa'* which as per this Upanishadic text is articulated as "bliss" of different individuals holding distinct intellect and aesthetic sense, its *Anuvakam* 7 says[471]:

yad vai tad sukritam

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[469] Patnaik, Priyadarshi; Rasa in Aesthetics- An Application of Rasa Theory to Modern Western Literature, 2004, p.4-6

[470] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.2

[471] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.44

raso vai sah: rasam hyevaayam
labdaanandi bhavati

Suvarna Nalapat reflects on this saying in the following words:

> "*Rasa is the aesthetic taste we get while singing (or hearing) gayatri (*mother of shruti), according to the Sāma chanters. To sing one has to get the blessing of the shruti (mother gayatri). To listen and enjoy it also one has to get her blessing. Hence, both singer and listener enjoy the essence of shruti and partake in the offering to Goddess. To do a research on the origin of this perfect blissful state of ānanda, is to do self-analysis and to know 'one's self' and give the result of that self-knowledge for the entire world to enjoy and grow from its essence*".[472]

This understanding gives us a philosphcal basis for self-improvement through vocal music practice. Nalapat further adds, "*this contribution (element of self introspection) to the science and art of life and culture is what we mean by education*" (In India). Explicating further on this dimension of art practice of an "educate mind" she writes:

> "*Just as a bee enjoying the rasa of the world of flowers, the sage/rishi enjoys the bliss of the experience of jnāna and collects it in his gurukul (beehive) for the disciples to taste and grow and give to the next generation. The bee protects the genus and species of the flower by enjoying the honey of it, just like that a real guru by learning a science or art, protects that art/science by his/her contributions to it which are original discoveries*."[473]

2.1.2.2.1. **The Soulful Content of Indian Music: The teleological matrix of *rasa***

Rasa shares the analogy with the sense of Taste, and its presence is considere all pervading and thereby, it is equated with the element- water.[474] It all pervading presence is articulated from *Premlata Sharma's* statement that "Rasa is the ultimate determining factor

[472] ibid., p.48
[473] ibid.
[474] Sharma, Premlata; *Māhābhūtas in Sangita-Shastra -with special reference to yoga and Ayurveda,*1997, p.95

of propriety (aucitya) in all creative activity and aesthetic delight or enjoyment". In Sanskrit expression *rasa* is generally used as synonymous with 'aesthetic experience' or delight. Explicitly *rasa* is defined by *Abhinavagupta* as - 'relish' or "act of relishing" that is to say that, "*an immediate awareness of delight is rasa*" – *asvaadanasanjneyasvasanvedyasukhasamvit*. For *Bhārata rasa* is 'the object of taste (of perception)'. This derivation is reflected in his use of the expression *asvaadana* (to taste or tasted) with respect to *rasa*.[475] In general, *rasa* is understood by him in the sense of taste, relish, flavor i.e., the aesthetic object is *asvada*; in the sense of savoring or act of relishing i.e. as an aesthetic act it is *asvadana*. The act of relishing or taste perception is a subjective act where *rasa* is the object of this action. Sanyal remarks that *rasa* in the sense of delight, is basically an "awareness of happiness" (*ananāda, sukhasamvit*) or "aesthetic experience"; and in the sense of sentiment - a permanent state of mind, and by "being *sthayibhāva*" it become an "aesthetic stereotype" or an aesthetic object (beauty). *Ritwik Sanyal* looks into the "content of music" as a "teleological matrix" of *rasa* itself, he writes - "*in the context of music it (rasa) becomes the feeling matrix comprising - resonance, rhythm, and meaning*".

Bhārata gives a general theory of beauty in *Natyashastra* known as "the theory of *rasa*". Though it is given in the context of drama yet since drama includes and supersedes music, recitation, dance and other allied arts, his *rasa-theory* becomes relevant for perceiving Indian *musico-aesthetics* too. Sanyal exclaims that "Indian *musico-aesthetics* expounds the concept of beauty in the sense of aesthetic stereotype (*rasa*) and in the sense of suggestions (*dhvani*)".[476]

In Sanskrit poetics, beauty (*rasa*) has been conceived as suggestions or *aesthetic significance* i.e. *dhvani*. In poetic it achieves that *aesthetic significance* through-

(1) *anuranana* (resonance),

(2) *chanda*, and

(3) *vyanjana*.

This trio can be called as constituents of *dhvani*. Likewise, *Sanyal* formulates the content or constituents of music into:

[475] Sanyal, Ritwik; 1987, p.87

[476] ibid., p.88-89

(1) *rasa* (the beauty matrix),

(2) *bhāva* (the feeling matrix) and

(3) *dhvani* (the meaning matrix); exclaiming that, "*right use of these produces the right melody-matrix capable of transforming its listeners*". He adds:

"*No work of art is complete without suggestion (dhvani). Suggestion makes the art work implicit and symbolic while nature is explicit and symbolized. One of the reason why everybody is not an appreciator (rasika) is that everyone may not be able to decode the suggestion or symbolism in a work of art. Dhvani or meanigfullness is essential.*"[477]

Sanyal does make some profound observations and gives excellent remarks on Indian aesthetics in general and music in particular. He extends his arguement stating:

"*It can be said that Dhvani School of poetry helped the establishment of the musical form as an independent art form cutting the umbilical cord that tied it with drama.*"[478]

2.1.2.2.2. ***Rasa* from the position of *Indic-musico-aesthetics***

Suvarna Nalapat defines *rasa* from the position of *Indic-musico-aesthetics* and expounds that the *rasa* is already present in a latent form which is recalled when an aesthetic object come in contact to the inner-self. This position is actually intrinsic to Indic school of thought and deeply relates to the concept of *Vāk* as it is expounded by *Trika-Shaivism*. She writes:

"*The rasa is within the antarātma (inner self) of all elements and jiva. It is this rasa - universal and divine, that is experienced and externalized by singer/poet, and internalized and experienced by listeners/rasik. The experience of sadbhāva by both singer/listener according to vedantins and to aestheticians is aesthetic bliss.*"[479]

[477] Sanyal, Ritwik; 1987, p.89

[478] ibid., p.95

[479] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.51

2.1.2.2.2.1. Iconography of *Śrī-devi*: Personifying the inner-beauty – the True-Self

To support her thesis on *rasa's* association with the inner-self, *Nalapat* makes extensive references to symbolism of the iconography of *Śrī-devi* – the patron deity of music and beauty. *Nalapat* observes that the 64 *kalās* are expressed through the body parts of *Tripura-Sundari*; refererring to the available description of Devi as "subtle body components", she emphasies that they possess significant attribution to music-elements that need sincere decrypting. As per Nalapat, the head of the *devi* iconography in 'music' alludes to consciousness after self-transcendence since, the common agreement of Indian aestheticians that *"...rasānnubhāva is experienced through emotion of the artist and the rasika (enjoyer)*"; alongside the notion that anyone who had experienced "that bliss" is a "transformed individual" by becoming someone who has realized "the Self" aluudes to this notion of "self-trancendence". Moreover, The Realized Self is described in Indian-aesthetics as having 16 *kalā* divided further into 64 arts. In other words, anyone who realizes 'the Self' becomes aware with the 64 arts and its principles. Nalapat explains this by relating to allegory of human body as the temple of *brahma* –

> "*The projection of the 16 parts, beginning with vital force and ending with a name, becomes the 64 arts beginning with music and ending with the erotic plays of sexual passions related to the nest (nidam) or house, but the one living in the rasa/brahma experience loose interest in such earthly passions related to body and its desires, and retains the love for singing the names of GOD expressing the ecstacy of his and artistic emotions (bhāva) which the vedantin call the sadbhāva. He also creates the absence* (*abhāva*) *of worldly emotions (abhāva of desires) and is equivalent to brahma* (The Supreme-self)."[480]

Reflecting on the question of 16 and 64 divisions of art and allocating its bases to *Prashna-upanishad*, Nalapat states that all these parts and divisions and classification of arts into sciences, *vedas*, etc. occur at the level of the *jivātma* - someone who wants knowledge, and not at the level of *paramātma* – which is all knowing. This *param* or absolute is *nāda-brahma* in music where the creation (*sarga* in music) and dissolution (laya/pralaya) are

[480] ibid., p.50 -51

indeed, *nishkāla*, that is without kāla (divisions of time and space). She explains, *"The waves in that ocean of nāda brahma are rhythmically recurring, periodically, and it is this vibration of the sakāla (with kāla) or śakti in shivva which makes us feel that there is creation/dissolution/multiplicities etc and, therefore, the kalā and kalāsargam is only at the level of śakti, the mother Goddess.*"[481]

All of this creation-dissolution, division and classification are happening in three stages of human consciousness – *jagrit*, *svapna*, and *sushupti*.[482] In the final stage of consciousness the *turiya* realm (or at heaven) – (i) *prakāśa* (visible)*;* (ii) *nāda* (heard); and (iii) *vimarsha* (comprehension) merge together into a '*pranava*'- the primordial Sun (AUM). Nalapat presents the first three stages (of consciousness) based upon *agamic* understanding, thus: Shiva (*nishkāla*) goes through first *spanda* (vibration) viz., *śakti* (*sakāla*) into the sound-seed 'HA' to produce *vimarsha* experience (immediate *kriyā* is outcome), *Smṛti* (memory) is generated along with *anusandhāna* (mental coordination of experience) '*which depends upon psychic disposition*' (of memory?). From this *bindu* or 'MA' as recurring Universe is formed. This MA is represented as recurring decimals in Sanskrit). Drawing parallels between various Indic streams of thought, Nalapat writes:

> "*The coexistence of advaita, nishkāla, motionless, artless, creationless Shiva in a mithuna with śakti (in order to) to create dvaita, sakala, moving, artful, creation with bhāva and rasa is a favourite theme in Indian philosophy.*"

Advaita (*Vaishnava*), *Shaiva*, and *Shākta* branches of Indian philosophy deals with *shrishti* (creation in the mind) and *dristi* (perception thus formed in the mind) of a person-seer (*drishtā-srishtā*). Nalapat comments, '*pratibha* awakened in an individual self is always due to the divine mother (*devi*)."[483]

2.1.2.2.3. **Rasa and Aesthetic Propensity (*vāsana*)**

The *rasa* is evoked from the *bhāva* (emotional state) [or emotional impression]* in a sensitive person's mind (*sahridaya*). For the capacity of *bhāva*-impression

[481] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.52
[482] ibid., p.53
[483] ibid., p.52

(or *rasa* evoavtion) to work, the aesthetic propensity (*vāsana*) is essential, *vāsana* is repository of previous impressions (*sanskāra*) which are present whether from this birth or from previous births that gets triggered by *bhāva* to cause *rasa-nishpatti*. Nalapat expounds, "*Therefore, the ability to be a singer and/or a good listener, and partaking in rasa experience is a divine gift carried over due to previous births and its relations.*"[484] The obstacles in realization of *rasa* experience comes from the dual feeling of the daily life – from selfish objectives and false personal opinions; whereas, music is an impersonal and universal material and it is this quality of music which gives it healing potential. It is suggested in Musico-aesthetics that in order get over obstacles of higher realizations pertaining to music and life, an artist has to cultivate wisdom cultivated in *Samādhi* state, and obtained through practice (*upāsanā*) of music. The thus achieved rare type of cognition state is very similar to yogic experience as it is a sublime state of transcendental bliss:

> '*In healing music the impersonal, tranquil sate of physical, mental, intellectual; and spiritual health is the goal. And it is this rasa which is ideal from music therapy*'.

The emotion of '*impersonal love*', often expressed as loving concern and compassion for the entire creation - accompanies tranquility and peace, and perhaps was therefore preferred over other expressions by the ancient Indian musicians and aestheticians alike, probably also as such engagements contains the power to "Heal"; on the contrary, the strains and stresses of life-course (*samsāra*) brings in - mental agitations, disciplinary disturbances, and subsequently causes (psycho-somatic) disease.

For the invading mental defilements, music could act as gate control mechanism apart from the neuro-chemical secretions that it triggers for coping with stress situations. In music, depicting the sentiment of love, Indian musicians (and later on *rāgamala* painters) reverberates through their compositions divine separation and yearning for a divine re-union with their divine consort (or the higher self) often, romantically pursued as the divine partner or the missing counter aspect, perhaps, the unacknowledged or suppressed sides to one's own personality. In other words, the unappreciated aspect of one's cosmic or archaic self is

[484] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.227

celebrated, yearned for, and is loved out of the '*realization of a lacking compassion*' (i.e. Wisdom). In this romantic-journey of longing for unifying with the true love, oftentimes the 'heroic' side to one's weakening or tired will-power is rekindeled by invoking "heroic sentiments" viz. - '*perseverance, presence of mind, diplomacy, discipline, strength, reputation for truth and righteousness.*' (Nalapat, 2008)[485] *Dr. Nalapat* redefines music therapy from Indian point of view by explication on the elements of healing in Indian vocal music tradition as early proponents of tonal-therapy called *Ragachikitsa*. She elaborates:

> "*In Indian concept, rāga-chikitsa is the use of rāga (ra stands for the gati or gamaka-sanchara. rāga is uniting hearts with love and harmony through music) for removing rāga-dvesha from hearts of individuals and making them healthy, perfect human beings with professional excellence in all spheres of life.*"

In other words, Indian music therapy is not just another method of curing diseases in a hospital situation alone but rather, firstly a preventive measure to all illnesses of individuals and society. It seeks inner-balance -

(a) By improving and perfecting individual personality and
(b) By keeping our physical, mental, intellectual, and spiritual health in excellence.

Indian music can work wonders in society and the world, around since it touches the very heart of the individuals and fills them with compassion (not passion) and leads to peaceful human coexistence between seemingly diverse lifestyles and traditions. Nalapat comments: "*Music is panacea from all illness of the world, and converts passions to compassion and anesthetic inefficiency to aesthetic professional excellence. It creates a unified community of world citizens making the age old dream* '*loka samasta sukhino bhavantu*' *a reality.*"[486]

[485] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.238
[486] Nalapat, Suvarna; *Music therapy in Management, Education & Administration*, 2008, p.178-179

Referring to *E .H. Boxill*[487], *Nalapat* extracts the following long term goals of music therapy: [488]

(1) Improvement in self-image and body awareness;
(2) Increase in communication skills,
(3) Increase in the ability to purposefully use energy,
(4) Significant reduction in maladaptive behaviors (stereotypic, compulsive, self-abusive, assaultive, disruptive, preservative, and impulsive).
(5) Increase in interaction with peers and others,
(6) Increase in independent self-direction,
(7) Stimulative to creativity and imagination,
(8) Enhanced emotional expression and adjustment,
(9) Better attending behaviour,
(10) Improvement in fine and gross motor skills, and
(11) Improve auditory perception.

2.1.2.2.4. ***Psycho-physical* activity of *bhāva-rasa-anubhava***

Rao reminds that since *Bhārata's rasa-theory* was formulated exclusively in the context of drama, which already employs the element of music and consequently the concept of *rasa* was later adopted to components of music creation, such as - *svara* (notes), *jātis* (modal patterns) and *dhruvas* (songs); accordingly, many *lakshana-grantha*[489] too upheld the associations of *rasa* and music in the form of *rāga-rasa*. This perception stayed and theoretical formualation relating *rāga* with *rasa* continued to flourish even when music theory deveopled independently of drama.[490] *Rao* states that '*the different connotations of rasa belongs to three different levels of experience*'-

(1) On physical level *rasa* denotes 'juice';
(2) At psychological level *rasa* is perceived as 'taste';

[487] Boxhill, E h; *Music Therpy for the developmentaly disabeled*, 1984
[488] Nalapat, Suvarna; *Music therapy in management, Education & Administration*, 2008, p.178
[489] authoritative treatise on the grammatical aspects on music
[490] Rao, Suvarnalata; *Acoustic Perspective on Rāga-Rasa Theory*, 2000, p.xiv

(3) On metaphysical dimension, *rasa* equates to the 'transcendence' aroused by the artistic expression.[491]

Patnaik states that *rasa* can roughly be translated as '*aesthetic relish,* (*pleasure or rapture*) *on the part of the reader which is derived from (in response to) a work of art*'[492]; and as per *Bhārata*, *bhāva* gives an expressible-form to the aesthetic-rupture (or *rasa*) is, while the play of *rasa* and *bhāva* leaves some experience (*anubhava*). Moreover, while the expression of rasa (*Bhāva*) are suggested indirectly only, like through bodily expression, behaviour etc, but are perceived by the audience in the form of either *vibhāva* or *anubhāva.* The relation between *vibhāva* and *anubhava* is that of cause and effect- the effect of *vibhāvas* are *bhāvas*. In other words, the causes (stimulus or antecedents) to emotions are *vibhāvas*, As per *Patnaik*, *bhāvas* lie latent in a man in '*psycho-physical states*' of three kinds, thereby *bhāvas* are of three types:

(1) *Sthāyi-bhāvas* - *Sthayi* meaning stable denotes that dominant (or consistent) emotion which persists throughout the work. Therefore *Sthāyi-bhāvas* are identified by location the dominant emotional tone of a musical/drama piece. It is that emotion which sets the mood of the work for example as sad, terrifying or romantic etc.

(2) *Vyabhicāri-bhāva* (or *Sanchari-bhāva*) - *Sanchari* denotes the fleeting or transitory states of emotion, in other words, these are the short lived mental states' that are experienced as panic, fear trembling, stuttering etc.

(3) *Sāttvika-bhāvas* - *Sattvic* are similar to *Sanchari* but are harder to enact (dramatically).

2.1.2.3. *Rāgas* and the changes in Mental Experience

Rāga can be analyzed in two sense- Structural and Functional and both of these understanding merges in the meaning for the English term 'melody.

[491] ibid., p.2

[492] Patnaik, Priyadarshi; *Rasa in Aesthetics- An Application of Rasa Theory to Modern Western Literature*, 2004, p.7

(1) In the structural sense, *rāga* means a melodic pattern of tones (*svarasannivesa*) or a musical mode ("order of sound" or a formula, for example, *rāga bhairava*)

(2) In the functional sense, *rāga* is understood as:

a. From the position of the music-maker turning a musical-sound into *rāga* alludes to "*the act of coloring or dyeing*" of a musical-piece.

b. From the position of the hearer (listener of music) *rāga* alludes to interest, joy and delight in a musical note - '*ranjayai iti rāgah*'. In musico-aesthetics the primary sense in which *rāga* are understood is its quality of *"delight"*and it permits (or call for) a wider application in music creation.

However, *Matanga* appear to use the term '*rāga'* in a "technical sense" for the first time in the history Indian musicology. This technical usage is reflected in the following verse:

svaravarnavisistena dhvanibhedena va punah
rajyate yena saccitamsa rāgah sammatah satam atha va:
yo (a) sau dhvanivisesastu svaravarnavibhusitah
ranjake janaćittanama sa rāga kathito budhaih[493]

Meaning: '*That particular sound (formation) which is*
embelished by musical tones and
the movement of tonal patterns and is thereby
delightful to the people's minds, is called rāga by the wise.'
(Ritwik Sanyal, 1987)[494]

Sanyal observes that within the circle of musicologist the "structural aspects" are used whereas the functional aspects '*which emanates from the structural naturally*' does not get well conveyed when we use the set of three –*swara, tala, pada*, otherwise denoted by the term '*gandharva'*; since, it uses the practical understanding of the 'names of the set' as 'names to species of songs' while ignoring the 'aesthetic issues'. *Sanyal* gives an example

[493] Sanyal, Ritwik; 1987, p.82
[494] ibid., p.82

saying, the term '*ranjakatva'* can be elaborated with the use of the term '*rāga'* however, he claims that *Bhārata* in his literature, had used the term '*rāga'* in compound forms only like *jatirāga, gramrāga*; while *Matanga's* usage takes the '*rāga'* originating from the root '*ranj'* or 'to colour' and as per *Sanyal* - "*He (Matamga) brings out the aim of this derivation grammatically as well by referring to usage*."[495] *Sanyal* thereby concludes that what we understand today of '*rāga'* had been evolving since the time of *Bhārata* but took a definite form by the time of *Matanga*. And from these different understanding about the basic characteristics of music, *Sanyal* adds: "*One may argue that what was not recorded by Bhārata was seen as a 'particular form of traditional techniques' by Matanga*."

Expounding on the birth of *rāga*, *Suvarna Rao* states that during the time when *Bhārata*'s thought on aesthetics was in dominance, a revolutionary musical thought of *rāga* was introduced by Matanga "*from the nucleus of Jati that emerged from grāma (the parent scale)*". The concept then developed with respect to structure and exposition etc. and by the time of *Sharngdeva*, assumed a concrete shape. During later periods, although immense modifications occurred, the core of the *rāga*-concept seems to remain unchanged. Each *rāga* was linked with many extra-musical elements such a specific colour, deity, time and season for their singing, *dhyāna*, *rasa* etc. *Suvarna Rao* states that since *Rāga* are a tonal body of abstract nature, therefore these extra-generic references might have been got attached to personify them in a concrete form:[496]

> "*In the absence of visual (histrionics) and/or textual element (as in the case of instrumental music, the traditional paraphernalia of cause-effect (vibhāva-anubhava) associated with the rasa theory, can be applied only to the tonal structure. This limitation has been already recognized by the contemporary musicologists*."[497]

Anupam Mahajan recalls that though *Bhāratamuni*[498] in his *Natyashastra* (3 Centuary A.D.) has defined the term '*rāga'* in many ways '*but none of them stand for what melody*

[495] ibid., p.82-83
[496] Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p.11
[497] ibid., p.xiv
[498] Bharata Muni is considered the earliest authority on Indian music

means today'.[499] Rather he employs the term *rāga* in the sense of - *ethos*, *anger*, *rasa*, and *pleasure*. *Mahajan* remarks, that '*although in his (Bhārata) different meanings, he (Bhārata) has not set forth any technical definition of the term (rāga), it is (therefore) possible that he (Bhārata) used the word 'rāga' to convey some basic form of melody*'.[500] However, the first definition of *rāga* can be attributed to *Kaṣyapa*, who though took only an aspect of *rāga* into consideration, that is - '*varna'* (or movement of *svara*); whereas later *Matanga* (in his '*Brihaddeshi*'7th cent. AD) rendered *rāga* in the sense of both '*ranjaka'* and '*svara'*, thereby exploring the possibilities of employing '*rāga'* in much greater detail.[501] *Abhnavagupta* quoted some *śloka's* from *Kashyapa's* work to indicate that '*some rāgas were used in Dhruvas for (the purpose of) imparting particular rasa;* Mahajan recalls that *Prasidiki Dhruva*' '*is remembered to be able to bring back distracted audience and at the same time enhanceing into the basic rasa*. '*Prasadiki Dhruva'* is related to a specific mental stage; here *rāga* is used as:[502]

> *rasa- ya cha rasantarmupagatamaaksepavashaat kritam pradadayati |*
> *rāga prasadajananin vidyāat prasaadikim taam tu ||*
> (Natyashāstra, Ch 28, Sh. 68)

Likewise, *Mahajan* notes that in earlier days some *rāga* were created to relax the mind, for example, in *Natyashastra*, *Malavi* and *Gujari* are mentioned for calming an agitated mind - "*malvi gurjari chaath chinta prasmayoh kramaat*" (*Natyashastra*, Vol IV, p. 73).[503] *Mahajan* states that in the context of music, "emotions" refer to the distinct atmosphere or the tonal structure of the *rāga* which imparts a particular state of feeling. In other words, "Emotions determine our Mood". He adds, "*When we improvise svara-s of a certain rāga for a period of time, it creates a certain mood*."[504] But this capacity of a *rāga* to induce a certain image of form and mood is grasped only by a *sahridya*, that is, a sensitive and observant mind; and such a mind (the emotional function of mind is centered on *heart-ćakra* as per Ayurveda, and as discussed in Chapter 1) along with *pratibha* (artistic ability) is

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[499] Mahajan, Anupam; Rāgas in Indian Classical Music, 1989**,** p.2
[500] ibid.**,** p.3
[501] Mahajan, Anupam; *Rāgas in Indian Classical Music*, 1989**,** p.4-5
[502] ibid.**,** p.3
[503] ibid.**,** p.6
[504] ibid.**,** p.9

deemed capable, by Indian aestheticians, to convey the intended mood through devising of proper tones and other embellishment as a certain *rāga*, *Mahajan* elaborates:

> "*Every rāga is believed to represent a particular mood or atmosphere which in turn evokes distinct feelings or an existential state of mind…each musical scale has its own psychological effect independently; though in combination with other notes this effect may be totally different. Hence the proper sequencing, alignment, distribution and presentation of the notes are essential for creating a desired effect*".

Also, a particular piece of music does not produce same psychological effect when played on sitar than on flute.[505] In the words of *Mahajan*: "*The same note or set of notes may acquire different shades in different phrases of the same musical piece and in each of its usages it may induce a different reaction in the audience. This is unique characteristic of the rāga system and has a very important place in the history of music (and) it is an established fact that no other system of music incorporates this feature*" (Anupam Mahajan, 1989).[506] It should be noted here that the *emotions* are evoked by music through melodic movements (called *varnas*) and it is the *varnas* which determines the *nature*, *ethos* or the Mood of a *rāga*;[507] an example of different moods evoked by the same tonal configuration within the same *rāga* is '*thumri* style' of *rāga-Bhairavi* which expresses both submissive and romantic moods within the same nusica-piece through variation in the application of *rāga*.[508]

Swami Prajananānanda defines *rāga* as a *psycho-material* object because he finds *rāga* to be 'objective expression' of a subjective feeling of mind, he explains –

> "*The mental feelings or sentiments are materials like sahitya, chhanda, tala, laya etc., which are ingredients of a rāga. A rāga is first designed ideally in mind and then is projected outside in material sound form. So in the process*

[505] Mahajan, Anupam; *Rāgas in Indian Classical Music*, 1989**,** p.10-11
[506] ibid., P.11
[507] ibid.**,** p.10
[508] ibid.**,** p. 12

of both construction and manifestation of rāga, mind and matter are active."[509]

Sounds are dynamic in nature however it is not spatial. The other mediums of art are more inert on this account. Yet *rāga* has an ideational side to it beyond its technical side. Since *rāgas* influence state of feeling they do influence poems and visual art forms- *dhyāna-mantra-s* and *rāga-māla* pictures are a testimony to this although a product of artistic-imagination inspired from *rāga-s*. These visual-attempts relegate *rāga-s* with different phases and aspects of human life. Moreover, since the *rāga-s* themselve have changed (either evolved or devolved) with time thereby *rāga-mālā* paintings could not be claimed to represent accurately the *rāga* they address or evoke; yet these pictures are efficient by itself in inducing *rasa* (*rasa nisha-patti*) and their associated *bhāva.*

2.1.2.3.1. ***Rāgachikitsā*** **(Tone based therapy) and** ***Nādalaya-yoga***

Nalapat emphasize that although recently in the west, - *the visions, scenes, dreams, Jungian archetypes etc.in the context of music - and their healing properties have been much discussed*'[510], yet music/rāga can not be prescribed like a medicine/drug. She elaborates on her position on using Music as therapy, she writes – "*Music therapy is all about interrelationships, communication and narrative medicine involving compassion and love*"[511] and further states that the science of *rāga* for healing purposes do have its philosophical origins in ancient yoga technique like vocal-singing which relies upon both – the self-healing capacity and further, upon the sounds that stay beyond the human audible spectrum as - "vibrations" as well as in their absolute state of "silence". The ancient practice concerning with healing-sound of silence is called *nādayoga.* The term "*nāda*" ascribes to the sourec of universal resonanace or 'sound-vibration'; which translates in Indian philosophy to a universal force present everywhere in different manifestations. In other words, the entire

[509] ibid**,** p. 6; quotes - Mukhopadhyaya, K.L; *'Historical development of Indian Music*, Calcutta, 1973, p.16

[510] Nalapat, Suvarna; *Preface*, "Ragachikitsa-Music Therapy", 2008, p.xv

[511] ibid., p.xi

universe is believed to be made up of sound-vibrations, broadly classified into two forms (1) *ahata* (struck sound) and (2) *anāhata* (unstruck sound).

Nāda is composed of divine universal energies and the locus for this 'divine energy' in the human body is located at "*Anāhata Ćakra*". Both *nāda* and *anāhata* are symbolized with "AUM" which is another depiction of the primeval sound and treated as "The Creator of the (mental) Universe". As per *Tantra-yoga* (Internal Yoga) all seven *ćakras* are considered as vital to our health; when an individual feels sick or diseased, it is accompanied with the hampering of the *ćakras* with "negative" feelings. Therefore, *Tantra* explicates awakening/clearing the *ćakras* with the aid of *Kuṇdalini*. *Kuṇdalini śakti* resides in a coiled form at the tip of the backbone at *muladhaar-ćakra* (root-*ćakra*), and starts rising upwards with an increase in the vibration of *muladhaar-ćakra*, once awakened it continues to rise upwards through the *shushumna-nadi* (aligned with spinal cord) towards the *sahasrara ćakra* (crown *ćakra*), where *Śiva-consciousness* lies latent (and waiting to be kindeled) It is for this purpose that in Indian rāga systems, each musical-note is sung in an ascending order (*arohanam*) so as to avail a smooth passage for the (*Kuṇdalini*) *śakti* to travel (to reunite with *Śiva*).

After singing in asceding order or *arohanam*, *svaras* are in descending order (*avarohan*) with the intention to reinforce the *shiva-śakti* at the *mūladhāra-ćakra*. Once the combined *shiva-śakti* flows through the front side of the *ćakras* during *avarohan*, it increases the flow of *prānic*-energy at each *ćakra*. Since *muladhar-ćakra* is considered most important *ćakra* as it eases the worldly-survival once awakened through unobstructed *prānic*-flow. *Muladhar-ćakra* is related to basic instincts as well as flight or fight tendency requisite to human-condition and its functioning on higher-viberation allows for a better response to *samsāric* engagements. Indian musicology propounds that singing of the *svara-mala* (sequence of *svara-s*) makes individual gain energy from the *cosmos* as well as from mother earth which gets reflected as a much focused/Mindfull living.[512]

As per *Nalapat*, the ancient wisdom describes elements as the 'vibratory archetypes' of cosmic intelligence that underlies creation: "*The elements are aspects of the Divine Logos*

[512] Lingerman, Hal A, *The Healing Energies of Music*, 1988, p.33

and are the root archetypes out of which Cosmic Intelligence manifests creation".[513] Moreover, the combination of the elemental patterns of Vibration manifest as Mind-Body and therefore, the Indian classical music and *rāgachikitsa* principles are based on the *cosmic* and biological-fields of energy and its balance through the practice of *nāda yoga* (also called *layayoga*).[514] In Indian music, the ecstasy of a musical experience (which may be called an inspiration in simpler language) is equivalent to yogic experience of *brahma* (supreme truth) that one gets in the state of deep meditation (*Samādhi*); and therefore, Mediational transcendence achieved through music is termed by *Nalapat* as *nādalaya-yoga* - a type of immersing in ecstasy of GOD through the yoga of music/or sound.[515] *Nalapat* argues that just like a meaning for a "word" decribes its essence; the Upanishads had articulate the Ultimate (*param*) or supreme/chief elemental force to be the *rasa* (essence) of universe itself - "*GOD is both the rasa (the experience of supreme bliss or ananāda) and the one who experiences that rasa - the rasika*". *Nalapat* presumes that *Jayadeva* in his *Gita-Govinda* had called *Kṛṣṇa* a *krishna-bhogin* and to increase *rasa* in his poetics had ascribed such meaning to *Kṛṣṇa* as *black serpent* and *great enjoyer*. *Nalapat* then extends her suggestions to aspiring artists, emphasizing that "*the artist embodies the emotions of life recollected in a state of tranquility. Thus art communicates not the emotions but emotions of an emotion*"; she further recounts, '*there is peace and delight in the process which is universalized (impersonal), individual (personal) experience*'; recalling the worldy experiences/occurences of pain and pleasure to the *pathological* consequences of stress and anxiety from *samsaric* struggles for obtaining personal gains and selfish achievements, she explicates that it is too much of such strain which creates a stet of dis-ease. And once it is realized that cause of disease lies somewhere in one's own wrongfull actions performed on the basis of false objectives, one may choose to revert back to the health state and can achieve so by one's own effort in right direction. She therefore recommends that artistic choices and aesthetic descisions should be such that do not awaken either - personalized excitement or depression, as these are the actual causes of the diseased state. But art, should rather end up reaching towards the peace of mind, tranquility, and enjoyment, even if not immediately but certainly in a long run because, *Nalapat* expands, "*life-itself should be seeked by perceiving or visualizing the life as*

[513] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.22
[514] ibid., p.23
[515] ibid., p.233

a divine-blessing full of chances to rectify the mistakes and ill-responses".[516] A positive outlook at life, aesthetic goals that bring self-improvement as well as a mindset for transcendence through human effort opens theoretical possibility for a person in dis-ease, to move beyond the dualities of life into the domain of healing and recovery. On the basis of such principles of therapy, *Nalapat* argues that music or any art form should first consider the impersonal, divine and blissful *rasa* as more important then any other purpose for performing (any) arts, and affirms that once arts is understood from its inherent capacity to self-introspect, attempting rectification of errors and repeated efforts towards a desired goal while giving expression to non-verbal or abstract expressions, release of repressed emotions and clearing of mental clutters – it avails an efficient opportunity for healing. A music that aims for impersonal, tranquil state of physical, mental, intellectual and spiritual health can be argued for as "Healing music".[517]

In Indian aesthetics and philosophy, factors of Enlightenement such as (a) Spiritual delight[518] and (b) spiritual bliss[519], (c) artistic delight[520], (d) aesthetical musical bliss[521] or (e) artistic vision[522], are relatively equivalent and comparable, to factors encountered during "self-transcending".[523] The artistic imagination (or *pratibha*) of a musician is a kind of vision (*drishti* or perception or *darshana*) too; a vision which perceives the present world in a different way and attempt to transform or distort the reality it with their artistsic interventions.[524] *Bhārat-Muni* in *Nātyashāstra* gives a beautiful description of how "artistic-imagination" evolves from the state of *vriti* through the "dance and wars" of *Vishnu*. The concept of *vriti* is explained through stories of Vishnu, where *vritis* are suggested in personified forms of *bharati*, *satvati*, *kaisiki*, and *arabhaty*. *Bhārata* had notes the mention of *bharati* in *Rigveda*, *satvati* in *Yajurveda*, *kaisiki* in *Sāmveda*, and *arabhaty* in *Atharveda*.

[516] Nalapat, *Ragachikitsa-Music Therapy*, 2008, p.234
[517] ibid., p.238
[518] experience of *brahma*
[519] *jagratsushupti* or awakened dreamless deep sleep
[520] experience of *rasa*
[521] *jagrat svapna*/awakened, dreamy sleep
[522] in *Keats* words "a waking dream"
[523] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.234
[524] ibid.

Dr. Nalapat notes that while *Bharati* is adopted into *prose* the remaining other three[525] are not used in Indian classical music perhaps due to their non-association with emotions of romance and compassion. As per *Bhārata*, these *vritis* were created by *Vishnu* in male form, except for *kaisiki* which was created by feminine-form of *Vishnu* – a woman named *Mohini*. *Nalapat* observes that *Śringara rasa* which is revered as the supreme *rasa* is predominantly seen in story of *kaisiki* only. *Śringara* is explicitely celeberated in Indian aesthetics and likewise, praised in aesthetical theories.[526]

Elaborating on *nādalaya-yoga Nalapat* states - *The vedantic, vedic traditions and yogic/ayurvedic traditions become unified in this process of nādalayayoga.*"[527] Ascribing her ability to decode the secret suggestions of ancient texts to the blessing of her Guru Yessudas, Dr. Nalapat writes,

> "*One has to awaken the Shiva-śakti or the duel principle of laya or shruti (which is essentially one) and balance them not as a straight table as you see in books, but as a coiled cobra/serpent or better to say, two serpents in an eternal embrace.*"

Detailing the process of such awakening she suggests that one has to start from *mula*, the beginning, and then ascend to the *sirsha,* and then descend and ascend in alternate way making a full circle with each of the four rāgas like (1) *kanakāngi,* (2) *rasikpriya,* (3) *salaga,* (4) *ćalanatta,* etc. making a figure of eight, though shown as *chatura* (or a square with a *karna* (diagonal) from *calanātta*). She elaborates further, the "*ascend is to ratnāngi*" and the scheme is - *ratnāngi, kosalam, jalaarnavam, shulini.* This process continues for 18 times to complete all one *melakarta-rāga,* and by then "*the entire cosmic and biofield of the singer is awakened"* She further explicates,

> *"Eighteen up and down coiled movements of the coiled kuṇdalini (9 X 2) gives us navaśakti (nava* stands for meanign here as both *new* and *nine) and this*

[525] Those are called *Satvati, Kaisiki,* and *Arabhaty. Nalapat notes that the rasas found in 'Satvati' story are vira, adbhuta and roudra (no shringara or karuna). And story of Arabhaty, since it describes a war, presents rasa like krodha, vega and characters of kapata, vanchanna, dambha, anrita, etc.*

[526] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.218

[527] ibid., p.166

brahmavibhuti or rasānubhava is a yogic feat, an awakening of divine energy giving physical, mental, intellectual and spiritual health."[528]

Nalapat relates *nādalaya-yogic* experience of *samādhi* as akin to *rasānubhava*. She states that, *rasa* is a *chamatkar* (transcendental emotional experience of bliss) or pleasure and hence, according to Indian aesthetics, is *aloukika* (not of this world) though it is experienced by the people of this earth (*loukika*). She writes:

"*The rāga has a form, a form of a divine beauty (rāgadevata) associated with a ritu (season) and the scheme of the musical notes and the lyrics, and the music gives the expression of an experience related to it. The musical notes as such have no independent existence unless they convey the embodied form, personified to evoke a rasa. This rāgadevatā-dhyāna is exactly like the devatā dhyāna of the tantric or of the dhyāna of prakṛti by the poets.*"

In this way, the *rasa-theory* parallels to the theory of *shankara.* That is to say that in this world, no elements (including musical elements) exist in pure form *(like pure satva, pure rajas, pure tamas)* but as a mixture of the *tri-guṇa.* Since, such existensial condition with elements is accepted by all arts and science of India, including Ayurveda.[529] Nalapat argues for *rasa factor* to be akin to *satvic* in character (quality/*guṇa*) since the ultimate aim in spirituality (*vedantic* method) is the attainment of *brahmānanda* (predominantly *saatvic* or *satvodreka*).

Nalapat further ascribes to the principle of Indian aesthetics and comparatively analyzing them alomside principles in yoga-psychology, hinting at their similarities present as the core principles though overlayed beneath the layers of "aspectual complexities"; expounding *advaita* (non-duality) methodology as the means to experience the singularity between '*personal and impersona, jivātmā and parmātmā, and the bhakta and bhagwan*'. Through meditation on *Śrī-ćakra* (or on its form and property) arises the "ultimate essence" or *rasa* within the sādhak (practitioner), Nalapat comments - '*Śrīćakra is the beautiful mathematical sign language and its word language is Śrī-sukta'*. In *Śrī-sukta*, the Devi is

[528] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.166

[529] Nalapat, Suvarna; *Without A Stumble- A Book on Spirituality of Music*, 2003, p.226

meditated as a woman with golden color, a sun, moon and energy of *agni*, as a formless energy state rendered into *Śrīćakra*. In other words, the process of realization singularity (non-duality) is the meditation on *devata/devi* or *rāgadevtā*.[530] Nalapat exclaims that by giving *rāgas,* a *rūpa* or visual form, they thereby become available for envisioning and internalization as a *darshana* of *saundarya* (philosophy of beauty/ Indian aesthetics). As personifications their iconography and proportions are well defined and depicted with Indian ideals of beauty like *lavanya* (charming personality) and *madhurya* (animated sweet personality)[531] Elaborating on the role of sound and *mantra* in music and their usage in yoga for awakening the *Kuṇdalini* power in the human body Nalapat writes:

> "*The body of the singer has shadanga (6 parts) and in each are ćakras starting from muladhra to ajna. All the ćakras exist simultaneously in the seventh ćakra and 'the power or śakti in these sites are awkened by music if sung in the proper way*".[532]

Likewise, while corelating cosmologies and cosmological symbolisms Nalapat comments that the proportions of the cosmic *rasi-ćakra* (Indian Zodiac chart) and of the solar system with its living and non-living things are *aesthetically in proportion bound by the golden rule (suvarna-niyama)* of *fibonachi,* which is seen in- (a) zodiac (astronomy), as well as (b) in the *upāsaka* body (practioner or *upasak/sadhak*, here, it is singer) and moreover (c) on the scales of *melakarta rāga,* which acts as the bases for all Indian musical variations/traditions and at the same time for, *nādalayayoga.* From these observations, Nalapat deduces that ancient *devi-upasakas,* devoted to her through music, knew how to heal using music"[533], and it can be thus argued here that their workable musical meditational methodology and its philosophical underpinnings has paved its way into other meditational methods, and arguably such process of exchange is inexaustive and a continous occurrence in the formation of Indic culture.

[530] Nalapat, Suvarna; *Without A Stumble- A Book on Spirituality of Music*, 2003, p.228
[531] ibid., p.227
[532] ibid., p.229
[533] Nalapat, Suvarna; *Without A Stumble- A Book on Spirituality of Music*, 2003, p.228

2.1.2.3.2. *Rāga*s and their effect on Healing

Below is given a list of rāga and their psycho-somatic effects on human subject compiled by Spriha Mukherjee.[534] It should be noted that the list is not exhaustive and also that most of these claims are yet to be confirmed by scientific community at large, however, though challengable for their universal applicability these observations are found true to particular conditions and specific individuals.

Table 6 – *Rāga-s* and their psycho-somatic effects

S.No.	***Rāga***	***Psycho-somatic* Effect**
1.	***Kafi Rāga***	In some caes is found to invoke a deep mood which is soothing
2.	***Rāga Pooriya Dhansari*** (*Hamsanandi-Kamvardini*)	In particular cases give a stable state of mind. It is also found suitable to prevent acidity
3.	***Rāga Bageshri***	Sometimes evokes a feeling of calmness, depth, stability or darkness when applied on patients of Diabetes and Hypertension
4.	***Rāga Mishra Mand***	Evokes a sweet and composed, pleasant feeling of calmness
5.	***Rāga Darbari*** (*Darbari Kanāda*)	Appears to be helpful in some subjects for recovering from tension
6.	***Rāga Abhir-Bhairav*** (*Ćakravakam*)	It presents a possibility for bringing down blood plessure
7.	***Rāga Bhupali*** and ***Todi***	Is been applied to patients suffering from high blood pressure. Shows curative signs
8.	***Rāga Malkauns*** and ***Rāga Asawari*** (natabhairavi)	Is been applied to patients suffering from low blood pressure. Shows curative signs
9.	***Rāga Bihag***, ***Bahar*** (*Kanāda*), ***Kafi*** and ***Khamaj***	Appears to be helpful in recovering from insomnia and other sleep

[534] Mukherjee, Spriha; *Application of Music as an Element in Art Therapy,* 2016, p.71

		disorders, in case of certain patients.
10.	***Rāga Tilak-Kamod*** (*Nalinakanti*), ***Hansdhwani, Kalāvati,*** ***Durga*** (*Suddha Saveri*)	brings pleasant feeling on the nerves
11.	*Rāga* Malhar	Is been investigating on asthma and sunstroke cases
12.	***Rāga Bhairavi***	Appears to bring relief in certain cases from - severe cold, phlegm, sinus, toothache, T.B and cancer
13.	***Rāga Todi, Jayawanti*** and ***Poorvi***	Shows signs of relief from cold and headache in certain cases
14.	***Rāga Hindol*** and ***Marwa***	Is been investigated for purification of blood
15.	***Rāga Kharahara Priya***	Shows improvement in certain cases of distress, worries, tension, as well as in neurosis, nervous irritability, Heart diseases. It results in strengthening of mind in certain subjects
16.	***Rāga Shivaranjani***	Appears to improve memory
17.	***Rāga Hindolam*** **and** ***Vasantha***	Shows curable properties for health problems such as gastritis, blood pressure, *vatta* disbalance. It shows signs of blood purification.
18.	***Rāga Saranga***	Reduces *pitta* imbalance in some cases
19.	***Rāga Punnagavarali, Sahana***	Helps some patients in anger management
20.	***Rāga Natabhairavi***	In certain cases can cure headache as well as minimize psychological disorder
21.	***Rāga Dhwijavanthi***	In certain cases relief disorders of mind and paralysis
22.	***Rāga Kapi***	Appears helpful to overcome depression, anxiety and absent mindedness

23.	***Rāga Ganamurte***	For some patients is helpful in diabetes
24.	***Rāga Ranjani***	In certain cases hlps in recovering from Kidney related disorder
25.	***Rāga Rathipathipriya***	Appears to give sexual vigor in certain subjects
26.	***Rāga Shanmukhpriya***	In some cases inspire courage
27.	***Rāga Hameerkalyani***	Helps in Relaxation, reduces tension, lowers the blood pressure
28.	***Rāga Sindhubhairvi***	Brings a happy state of mind and health consciousness
29.	***Rāga Brindavana Saranga***	Raises energy level in some subjects
30.	***Rāga Mohana***	Cures migraine headache
31.	***Rāga Ānanda Bhairvi***	Cures stomach pain, Kidney problem and controls blood pressure
32.	***Rāga Charukesi Kalyani, Sankarabharanam*** and ***Chandrakauns***	Is beein investigated in cases related to heart ailments.
33.	***Rāga Amrutavarshini***	Appears to reduce heart related conditions
34.	***Rāga Madhyamavati***	Helpful for reducing pain in legs and hands, shows positive resuts for patients of paralysis and giddiness
35.	***Rāga Reethigowla***	Appears to help decide life related goals and direction

2.1.3. **Art-practice as Meditation:** Transcending the subject-object duality

> "*As in Dhyāna Yoga, so in artistic creation, the mind moves from a restless state to absorption and repose*". (*Vijaya Sunramani*, 2003)

Nalapat emphasizes that a recurring feature of Indian theology is development of two aspects of one concept like *bhakta* is understood from the position of *bhakta* and *bhagwān* in *Bhaktisampradaya* and *jiva* and *paramatama* in *Vedanta* as aspectual particulars of Ultimate Truth, likewise in *Deva-paramparā, Narāyana* and *Sadā-Shiva* are considered as two dimensions of one truth, in other words the *advaita* (non-dualism) of *Vishnu* and *Shiva* schools is achieved in *Deva-paramparā*.[535] Looking holistically, each of the spiritual systems of *Shaiva, Shākta* and *Vaisnava* traditions worship *vidyā* as *Śakti*, however a consolidation over their approaches to the conception of *Śakti*, that is, nature of emphasies and aspectual elaboration of Devi, into a holistic non-dual Absolute is much argued upon. This is refelected in the tendency to not consider the work *Soundarya-lahiri* of *Shankara's* by not acknowledging the Indic tradition of *vidyā-upāsanā* as a prominent feature of Brahamanical stream of Indic-thought. Nalapat writes, therefore, "*the later attempts of scholars to see Soundarya-Lahari as someone else's creation just shows their ignorance about the traditions of vidyā-upāsanā of our motherland (and of our ethnomusicology as well)*".[536] To make his arguement clear *Nalapat* recalls that in the *Shaivaite* tradition a simile describing *Shiva* instructing *Śakti* on *āgamas*, and *Shiva's* vehicle *Nandi* overhearing it and from him *Kumara* (*Vishnu-prsāda*) receiving the *agamic* knowledge reflects upon the presence of *Śakti* as a projection of knowledge achieved through Shiva-consciousness itself. Morever, even within the Brahamanical system of spiritual re-union, the traditions of Kerala, involves distinct features to Devi worship, in both method and purpose, from that of Kashmir, Nepal, or Bengal traditions although these three in themselves are very similar to each other. In all South-Indian traditions of knowledge including *Soundarya-lahari* of *Shankara* and *Kuṇdalinipattu* of *Sree-Narayan* Guru, much importance is ascribed to *Kuṇdalini-yoga*. The worship of *Tripura-Sundari* and *Sarada* as mother and consort -the female principle as *Śakti*, is part and parcel of both traditions.

[535] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.4
[536] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.9

In Indian aesthetics, the concept of "transcending" the subject-object distinction bridges the gap between - philosophy, literature and fine arts. And just like philosophy and literature, art too is but "criticisms of life", as well as, an integral part of any culture.[537] While in philosophy "transcenedence" has its roots in the ancient Indian's *eschatological* and *soteriological* pre-occupations. In art this transcendence begins, observes *Vijaya Subramani* - with the quest for earthly and tangible delight. The traditional aestheticians emphasize that transcendence is meant to bring one to the heights of "mystical experience" and eventually to the state of Liberation, although, the oft-quoted verse in *Yajnavalkya-Smṛti*, affirms that "artists attain *moksha* (liberation) with greater ease": *vina-vadana-tattvaj ahshruti-jati-visaradaha, Talaj ashchaaprayasena moksha-mārga m cha gacchati*.[538] However, it should be emphasized here that though *Yajnavalkya* believes that - *artistic practice leads to moksha with ease*, and art is thereby, another path that suffices the ultimate aim common to all Indian philosophies that is of Liberation (*moksha*) from *samasara*- the cycles of worldy rebirth, it becomes here necessary to understand what is meant by *moksha*. Moksha is not the final destination but rather a thorough passage towards the ultimate bliss. moksha is the liberation from sansaric cycle yet remaining connected to karmic-chains while transcending from one mental or etheric re-birth into next as stages of Brahma-realms (heavens of monotheistic systems) descriptively explained within Buddhist wisdom schools. They suggest, alongwith the Jaina schools that spiritual path shouln't be abandoned until a total liberation from these *jhāna* realms of Brahmavihara (meditational stages) exhaust into the Ultimate resting destination for the stream of consciousness (or of the stream of becoming- human being) which is termed Nibbāna (in *Buddhism*) and Sat-Chit (in Vedānta thought) a through discussion on these is attempted on varius occasions in this thesis.

Intrestingly, *rasa*-experience, though is indeed *trans-mundane* in character, as well as non-identical with the Ultimate Experience of Reality yet *rasa-anubhava* is certainly equivalent to the early stages of liberation-journey in a unique way which is '*beyond logical analysis of identity and contrast*' and as Vijaya Subramani explains, "*The rasa experience, like all other trans-rational supra-mundane experiences, brings us to the end of binary*

[537] Subramani, Vijaya; *Transcending the subjective-objective duality in Indian philosophy and Aesthetics*, "Saundarya, the perception and practice of beauty in India", 2003, p.27

[538] ibid.

rational categories of - affirmation and negation."[539] One may thus argue here that *rasa-experience* brings flashes of that ultimate stage of unparaalled bliss of Nibbana, or re-union with the long lost lover- our counter aspect waiting at the temple of the Higher-Self. The experience of enlightenment in *Yogachara-Buddhism* is called *vijnaptimātratā* identified as '*abiding in non-dual knowledge*' and achieved through transcending the subjective-objective duality by the method of yoga (which mandatorily involves meditation/dhyāna) that results into effacing of *grāhak* (cogniser) - *grāhaya* (cognized) duality and therby, re-turn the *sadhak* (yogi practioner) by letting him 'freedom from to the attachment to illusory dualistic appearance'. *Vāsubandhu* had called this state of *Samādhi*- "*grahaya-grahak-shunayata*". However, *Sāmkhyan* system says that the empirical mind (*buddhi*) after transcending objective reality merges to rest with the true nature of the '*meta-empiric self*' called *Puruṣa*, and the resulted state (of such re-union/yoga) is called *Kaivalya* (Only that) in Yoga system. The Ultimate Reality beyond subject-object transcendence, in *advaita-vedanta* is *Brāhman*- all pervasive, non-dual existence-consciousness-bliss (*satchittānanda*). In Advaita the triad of "knower-known-knowing" or *triputi* is to be first transcended in order to attain that *Brāhman*.

In Indian aesthetics, observes *Vijaya Subramani*, the *rasa-anubhava* (rasa experience) too relies on the annihilation of subject-object experience.[540] *Subramani* explains, "*Although this experience in Yogachara is Vijnaptimatrata, in Samkhya it is Puruṣa , in Advaita it is Brāhman, and in Aesthetics it is Rasa, yet we find that there is a pleasant syncretism in the way they describe and prescribe the process of realizing the supra-mundane Reality.*"[541] The purpose of transcending subject-object duality is '*to facilitate a greater absorption of the mind'* and as *Subramani* rightly points out that, 'since all these systems that advocate transcendence also propagate the doctrine of *moksha'* should that suffice that the ultimate aim of Indian arts is to lead one towards '*moksha'*, however, it is realized. In fact,

[539] Subramani, Vijaya; *Transcending the subjective-objective duality in Indian philosophy and Aesthetics*, "Saundarya, the perception and practice of beauty in India", 2003, p.28

[540] Subramani, Vijaya; *Transcending the subjective-objective duality in Indian philosophy and Aesthetics*, "Saundarya, the perception and practice of beauty in India", 2003, p.26

[541] ibid.

Abhinavagupta, in his *Kavyaprakāśa*, explicitly affirms that '*aesthetic experience is neither similar nor dissimilar to the two kinds of samādhi*'.[542]

The common factor in both mystical and aesthetic experience is the phenomena of transcending the duality, thence, resulting into experience of "delight" in some form. *Subramani* makes very interesting parallels between various Indian systems of thoughts seeking 'delight of easement' by turning the object of observation (or mental contemplation) as unreal or illusory and intangible, which in return facilitates detachment, and relevant distancing for greater perception. *Subramani* elaborates,

> "*A sahridaya (connoisseur) approaches art with the initial awareness that what the world of art projects is non-existent, unreal and only imaginary. This initial awareness sheds itself at the culmination of aesthetic experience when the sahridaya identifies with the artistic creation, as though it were real. This initial distancing from the artwork seems to be the necessary pre-condition of producing pure aesthetic delight; otherwise, many of the rasa would never be able to transmit aesthetic joy.*[543]

In fact, in the *Buddhist* and *Vedantic* system the domain of true knowledge resides in realizing the 'unreality' or intangibility, impermanence, subjectivity of the phenomenal 'objective' reality. Equating the mystical experience of a *Buddhist* or *Vedantist*, who are convinced of the illusory nature of the world that we perceive, *Vijaya Subramani* writes, '*(to them) the world probably becomes similar to a piece of art and (within which) their continuous and calm delight, some kind of an aesthetic joy*'.[544] It should be highlighted here, that the development of non-dual bent of mind transgresses 'divisive mentality' and "ego-centrism" and thereby soothes stress associated with selfish and thus, divisive 'desires'. A non-dual approach instead causes detachment and syncretism due to cultivation of thus produced –an all embracing 'acceptance', a therapeutic capacity of mind with great healing

[542] ibid., p.28

[543] ibid., p.29-30

[544] Subramani, Vijaya; *Transcending the subjective-objective duality in Indian philosophy and Aesthetics*, "Saundarya, the perception and practice of beauty in India", 2003, p.30

benefits for the 'individual' alongwith its associated "psychic-realm" or his universe, his world view, and impressed experiences.

2.1.3.1. Music Based Meditation

Music meditation seeks this clarity of mind by letting the musical presence around oneself getting absorbed, and start playing within and eventually, through the person. This is done by meditating in an immersive musical environment. *Lingerman* had elaborated on the music that should be played during Music Meditation. He suggests identificatio with ones self-temperament and then to choose accordingly. He comments:

> "*Each of us was born with a specific temperamnent to master and express through our lifetime…Each person's temperament is unique and will never again be repeated. The creator's Light and our own vital responses come through our temperaments in varied shadings of energy, called the four elements- Fire, earth, Air, and Water.*"

Lingerman had elaborated on these four 'temperaments' on the lines they were considered by the Greeks as '*psychological forces*', in which -

(1) 'Fire' is associated with 'Will',
(2) 'Earth' with 'the body and action';
(3) 'Air' with 'the mind and
(4) action'; and
(5) 'Water' with the 'Emotions'

Lingerman adds, '*each of us has a particular blending of these four elements in our temperament as per our life's goals*' and thus he emphasizes that our desires should reflect our higher purpose.[545] He further adds that, '*we cannot change our basic temperament but we can expand it*'. On such premises, *Lingerman* had given his observation of the four elements and their temperament as following:

[545] Lingerman, Hal A; *The Healing Energies of Music*, 1988, p.38-39

1) Musically, fiery nature likes power and responds well to music of victory apart from surging sounds, strong rhythms, and romantic, yet dynamic melodies, and music of strength. Therfore, to develop the fire-sign, love and purity is to be cultivated, impulsiveness, aggressiveness and insensitivity is to be avoided.

2) The earth-sign seeks melodies that are warm, homely, traditional and evocative of friendship since this signs seeks security and usefulness and routine. Music of nature appeals too it, especially that which is nostalgic and suggestive of repose, meaningful poetry and lyrics.

3) The Air-sign(s) need rhythmic variety and clear melodies.' It likes music that moves ahead in different direction, yet encompasses a wide spectrum of style and color. It responds well to experimental music, since Air sign is very independent and resents restrictions.

4) Water-element temperament; seeks musical pieces attributed with deep feelings and contrasting polarities of emotion '*which bring out a total response from the heart*' thereby *Lingerman*, suggests dramatic melancholies and tragedies, melodies of victory and triumph.[546]

In order to estimate the meditational capacity of music based practices like vocals and instrument playing it becomes necessary first to articulate the appropriate music as per the *triguṇa* types suggested by *Sāmkhyan* system for accessing the sattvic-*guṇa,* and other times the rajasic-*guṇa*, as per the need of the hour. The concept of *synethesia* from western musico-theory is another factor that could be useful for achieving the re-union with stillness and calmness of mind. Following discussion attempts to understand the *guṇa-dosha* and *synesthesia* in music.

[546] ibid., p.38- 45

2.1.3.1.1. ***Guṇa* and *doṣa* in music**

Bhārata muni devotes 33rd chapter of *Natyashastra* on the *guṇa-s* and *dosa-s* in music. *Bhārata's* music-theory is concerned with *Gandharva* only which later got identified with the *mārga* tradition of music. *Gandharava* music was meant to please the gods, within which as *Sanyal* observes, *Bhārata's* reflection on good and bad music deals only with *gana* traditions, and not the *desi forms* extant in his times, which only much later were responded upon by the author *Shringadeva*, who outlined *guṇa-s* and *dosa-s* of music in order to systematize them, including many forms of prevailing *desi* genre that were earlier left out of the discussion by previous thinkers.

In his *Sangit-Ratnakar*, *Sarngadeva* describes in details the *guṇa-s* and *dosa-s* of elements in musical situation. He has assimilated the observations of his predecessors citing the qualities and defects of music, musician, voice and instruments, audience, and patrons, judges and critics. *Sanyal* notes that, "*Absence of vulgarity (agrāmyata) and absence of defects (adoṣa) are the two essential attributes of all fine arts. Kavyadarsha of Dandin and kavyaprakāśa of Mammata support this argument.*"[547] Furthermore, *Vaman*, the eighth century philosopher of poetry, defined 'beauty' in terms of *guṇa*-s (quality); deducing thus that "beauty arises because of the good qualities"; this Sanyal exclaims, holds good as a criteria for evaluating music as well as qualitative status of Indian poetry.[548]

2.1.3.1.2. ***Synesthesia***

For some researchers *synesthesia* stands for "The Study of relationship of color animation and sound". For *Lingerman* the popular definition for *synesthesia* implies looking at entire spectrum of human relationships which involves factors other then the sense of sight and sense of hearing[549] he expands:

> "*Sound and light influence every area of life. How we respond to these two great universal forces will condition a large part of our health and happiness. It is, therefore, essential to learn how to use sound and light more wisely, so*

[547] Sanyal, Ritwik; *The Philosophy of Music*, 1987, p.144
[548] Sanyal, Ritwik; *The Philosophy of Music*, 1987, p.144,156
[549] Lingerman, Hal A; *The Healing Energies of Music*, 1988, p.139

that their energies can flow into us and our environment, filling life with joy, vitality and clear direction."[550]

He observes how both *Leopold Stokowski*, the famed maestro of symphony orchestras, and *Walt Disney* were interested in the "combination" of color and sound, and thereby, produced the great animation movie called *Fantasia*, which *Lingerman* calls "*an animated union of color, music and movement",* and argues that an animation movie such as *Fantasia* is "*a dramatic representation of the energies released through sound and vibration*."[551] To explain his position, *Lingerman* mentions about a Clairvoyant teacher of him who once told him that: "*Each note, when sounded or sung, produces …a typical form in superphysical matter. These forms are colored by the way sound is produced, and the size of the form is decided by the length of time in which a note is sounded or sung…The composer originates and establishes the form, partly by the play of his consciousness during composition and partly by his own performance of the piece.*"[552] *Lingerman* here makes a remark about the much controversial sense of Clairvoyance. he states:

> "*A clairvoyant can describe only the most outstanding color highlights and patterns a musical work is building as it is being played. The composer- by his own thought forms and consciousness during the creation of a piece of music- and the performers who interpret the music, together bring, through the essence and harmonies of the music originally 'heard'. Likewise, a sensitive artist or listener, by moving inside the music he is experiencing, can contact mystically the mind and 'atmosphere' of the composer.*"[553]

Speaking on the potential role of music for integration of personality according to subjective factors such as individual temperament and mood disorders, *Lingerman* comments, "*Today we are realizing once again the potential power of beautiful music to integrate the personality and temperament, to awaken us to the soul, and to link us to supernal forces of light that surround us. It is becoming increasingly clear again that great*

[550] ibid., p.1
[551] ibid., p.140
[552] ibid.
[553] Lingerman, Hal A; *The Healing Energies of Music*, 1988, p.140

music inspires us, relieves our tensions and strengthens our lives. To be fed by beautiful music is a necessity."[554] However he acknowledges that in today's fast pacing life, acknowledging the healing dimension of music has become more relevant and crucial then ever before, he adds, "*Today, we are just waking up to the incredible potency of great music and what it can mean to our lives. The possibilities of music as a healing force are enormous. I believe that in the coming years, great music sensitively and perceptively used will prove to be a major catalyst to better health and well being- in homes, at places of work, in hospitals, schools, stores, shopping malls, penal institutions, for mother's birthing, language study, an in creative arts* "[555] *Lingerman* points out at *Pythagorus*, who had been engaging with the therapeutic aspect of music composition, and was well aware with its elemental arrangement for affecting the healing capacity, and how they were related to the mental faculties of the listener, whether that ocuured unawared or deliberate from the musicians side. He adds – "*The Pythagoras of Samos, a very wise teacher of ancient Greece, knew how to work with sound. He taught his students how certain musical chords and melodies produce definite responses within the human organism. He demonstrated that the right sequence of sounds, played musically on an instrument, can change behaviour patterns and accelerate the healing process.*"[556]

Elaborating upon the healing potential of 'sound' Lingerman emphasizes on remaining uncritical, he suggests: "*For increased therapeutic value, you should not be critical of the music you are experiencing. If you are a fussy listener, you will not soar. (Since) the quality of performances and pressings varies. (Therefore) find recordings you can live with and love them unconditionally for all they have to offer. Emphasize the treasure of the music, not the defects. Listen behind the notes for the overtones, the larger melodies and the archetypes that the composer may have 'heard' and partially brought through. Move into the silences between the notes. Such an attitude of openness and gratitude will expand the range and depth of the musical experiences that come to you. In an atmosphere of joyful acceptance, the healing vibrations of great music can better find entrance into you and will*

[554] ibid., p.146
[555] ibid., p.147
[556] ibid., p.2

bring you the greatest possible enjoyment and upliftment. "[557] The emotional effect of listening to music, which is felt even without any previous knowledge of music's aesthetical makeup is clearly underlined in this quote of *Lingerman.* Highlighting the relationship between music and emotion, he remarks:

> "*The most challenging area in your make-up is your emotions. Just as the physical body releases energy through movement and activity, the emotions give out energy through the expression of feelings. One of the most important aspects of a balanced and creative life is a healthy, happy and constructive emotional nature*."[558]

And further emphasizing the role of emotions on one's *psycho-physical* health, he accentuates that,

> "*The key to a healthy emotional nature is beautiful expression, not repression, of your feelings. Creative expression and balance of your emotions take time and careful attention, especially if you have repressed your feelings for many years*."[559]

Our attitude affects our experiences, whether it's a responding with a judgment based upon past memories, any rigid or limiting viewpoint due to a past incidence which involved a likewise scenario or memories of a person. Our attitude is based on how we feel, and feelings are influenced easily by what thoughts show up, thus, remaining Mindful helps. Music can greatly support keeping a Mindful approach to life situations. As the mind stays flexible and attuned, it can think of turning the experiences into opportunities. '*An alert and observant mind becomes a well directed instrument of the soul*'. And in such a case, right music can support better mental clarity.

[557] Lingerman, Hal A; *The Healing Energies of Music*, 1988, p.12
[558] ibid., p.21
[559] ibid.

2.1.3.2. Music meditation on *rāga* and *rasa*

Nalapat reminds that in *mandukyakarika* (*prakarana2-shloka* 29, 31) is is expressed clearly that 'an individual develops a *drishti* (cognizance) only in that *bhāva* which is shown or suggested to him. Moreover, in music, *grahsvara* is called to that *svara* which could be perceived as "the self" or home (*graha*) of a *rāga* since it protects the individuality of the *rāga*, whereas, what gives life to a *rāga* is in fact the *jiva-svara*[560]. Engaging with the the role of "intention" (bhāvana) in art-making or creativity, it should be acknowledged that there are *sad-bhāva* (good-intentions) and *asad-bhāva* (bad-intentions) in the world of existence, and those who grasp (*graham*) the *sadbhāvas* create *sadbhāvanā* (positive intention) around them, and vice versa[561] Nalapat observes that what in '*Goudpaadakarika in 11th shloka of Advaitaprakarna* tells us, and that which was described in *Taittiariya* and spoke of as "*with the coverings*" and understood by scholars as *"rasa"* is indeed "*the resplendent energy within a spacetime continuum*", and therefore, Nalapat deduces that "*This energy alone is truth absolute or the sat*'[562] since, a similar expression is available in *Chandogya-Upanishad* (Shloka 2, Khandam 1) where *rasa* is mentioned as:

esham bhutanam prithvi rasa:
prithvyo aapo rasa:
aapam ausadayo rasa:
ousadinam puruso rasa:
Puruṣasya vaak rasa:
vaacaa rig rasa:
richa: saama rasa:
saamnaa udgito rasa:

Nalapat extracts following from the aforementioned *shloka* (in descending order): *udgita-sām-rik-vāk-puruṣa -auṣadhi-āpa-pṛthvi* and concludes that "*udgita* music/ awakened song) is the essence of all essences and (is) the Ultimate Bliss."[563] Because further, in *Chandogya* (khanda 2) while describing *mukhya-prāna* it is indicated how *asada-bhāva* enters into human mind where it talks of a singing contest between *deva* (*sura* or *satvik guṇas*) and *asuras* (*tamsik guṇa*) creating two types of music. Perhaps, evaluating the *rasa-*

[560] Note: *jiva-svara* is another term for *vadi* or *amsa* and is discussed by *parshavdeva* (*sangitkār*) in third chapter of *Sangit-Samaysara*.
[561] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.53
[562] ibid., p.54
[563] ibid., p.54-55

dhvani (suggested-value) of these verses, Nalapat remarks here that "To exclude the *tamasik* qualities, singers therefore should meditate on the *mukyaprāna* (*mātarisva*), the breath that comes out of mother's mouth directly. It should be noted here that *śakti* is accounted here as one's own mother, propounded further as the first *guru* in life. Who as per Devi-tradition is (always) *surabhi*, *satya*, *darshaniya*, *shravaniya*, and *sankalpaniya*. Moreover, *mātarisva* from the Divine Mother's mouth is not the same as the *prāna* from nostrils rather it is '*that beautiful music'* which travels around in the heart-space (primordial *maṇdala*) of *parmeshvara*- the father (Ishwar Archetpe). Meditating on which equates experiencing 'the supreme *rasa*' by becoming *angirasa* (one with *rasa*).[564] Thereby, '*Bliss is the rasa or essence of all the angas of the body experienced by the angi or the ātman* (*self within*).'[565] In other words, the disciple of Sām music meditates:

(a) On the music,
(b) on the *Rit* (pattern or *maṇdala*) in which it is fixed,
(c) on the *Rishi* (knower/observer/teacher/learner of the patterns- *rit*), and
(d) Upon the *Rāgdevata* which is visualized in the meditation'.

As this is also followed with every *mantra* thereby, this method is comparable to *mantra-shastra* (the science of *mantras*) which flourished under Brahamanical schools, as well adopted by Buddhist schools during its *Mahāyāna* phase as one of its two prominent brances- Mantrāyana and Tantrāyana.

2.1.3.2.1. ***Rāgadevatā***

In *Sangit shastra's*, specific *rāga devatās* are assigned to each *rāga* in *melakarta-rāga*[566]meant for meditational purposes. Nalapat, explicates on them recalling the story about *deva* musicians creating *chandas* as coverings to protect and hide themselves from death and thus acquire *amritva* (eternal life) and thereby become *avarna-devatas* (or covering *devatas*) for the *devi* mother. In order to perceive the mother in entirety and to bring "mother's milk" (or *vidyā* from her) these coverings are to be removed through meditation. The *devi-nirāvaran* (uncovering) occurs to the *upāsaka* (meditator) during Music meditation.

[564] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.57
[565] ibid., p.57
[566] ibid.; p.60

In other words, the Absolute Truth can be revealed via. Music based meditation. *Nalapat* suggests that *Kṛṣṇa's* story of stealing and hiding bathing Gopi's clothes is actually speaking of this 'meditational movement'[567] of *devi-niravaran* for the perception of naked-truth however the story is taken, way differently in the popular imagination then what it surmounts to – as an episode of meditational journey, expressed in anecdotes and immersed in symbolism.

Nalapat also finds proclaimations in *Upanishad's* about learning (lessons) from Vedas, *shastra* etc. for purity of mind, as a procedure that leads to the attainment of deathless eternal existence (*amratva*). The complete music-meditation proces occurs by meditating firstly, on *svara*, then on *atisvara* (beyond *svara*) which is *pranava* (AUM), and eventually upon *thara* (highest *shruti*) which is the seat of Eternal Life or the origin of everything in the multiverse.[568] This idea of multiverse is thorughly discussed and developed in the *asankhya* cosmologies of the Pure Land Sect of Amida Buddha of Japan. Obviously, the "supreme principle" or the cosmic absolute truth is explained there through the principle of Buddha's Light or Amitabha, indicating the emanataion of Buddha-personality (*adi-buddha*). The usage of *svara* for achieving the *jhāna*-realms or heavens (*svargaloka*) is reflected upon by Nalapat. The suggested meaning of Amitabha and *pranav* as the Light of the cosmic-core is perhaps an interesting parallel, Nalapat writes:

> "*Desire and meditation on svara is equivalent to desire and meditation on the svaraloka, the world of the sun and the devas and gandharvas. Since mukhyaprāna is equivalent to the sun, and also makes svara by its movement, meditation on it is equivalent to meditation on the sun*".[569]

This is evident, as per *Nalapat* from *Chandogya* (*khanda fifth*) where -song, *pranava* and *surya*, appears to be synonymous, also *surya* is suggested as moving (in movement) to make *svara*,[570] this alludes to creation of verbal-sound (*ahata nāda*) from prāna (vital breath) and *vāk*. Shloka 5 declares '*that every word uttered in that place (svarloka*) becomes pure,*

[567] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.60
[568] ibid., p.60
[569] ibid., p.61
[570] ibid.

sinless and blessed'; likewise, one who resides there '*shrothrusadanam'* becomes pure and sinless, too. According to the commentary of *Shankara,* which Nalapat takes as the basis for healing powers of hymns and of *svara-* "*cikitsayeva dhātūvaisamya samikarnam iti*" that is to say, '*with the advaita bhāvanā, all the impurities are removed, just as treatment equalizes the disordered elements*'.[571] In short, the discussion here suggests for meditation based on both spoken and heard sound as a medium for acquiring a heavenly mental-state that operates through the karmic cycles of *samsāra* leaving least negative traces and liberating one step forward into the ultimate release of Nirvāna (Nibānna).

2.1.3.2.2. ***Sura-sundari-*** celestial music "personified"

Natyashastra mentions a stage for enactment of *natya* (drama) as equated with Vedic-pyre. Devangna Desai recalls an interesting dialogue between *Bhārata -Muni and devās, in the Natyashāstra,* on the subject of the protection of dramatic performances from the *vighna-s* (spirits of obstacles). Responding to which, *Brahma* asks the divine architect to build a theatre, different parts of which are to be inhabitated and protected by different divinities. This description alludes to creation of a *maṇdala*. The description of which here states that "*The apsaras (celestial nymphs) come to protect the rooms, the yakshinis (vegetation spirits), the entire house, and the naga kings, the doorjambs. The shalastris (women and tress) protect the pillars, and so on.*"[572] Such a belief where female divinities and vegetation spirits protects a place is found scattered in Indian cannons, art and architecture like *Sānchi*, *Bharut* and *Baudhgayā* have depictions of *shalabhanjikas*, *yakshis* and *devatās* as decorations over the railings and gateways etc. indicating the notion of protection of the monument, place and its inhabitants, and visitors from inauspicious.''

The motif of *shalabhanjika* and tree, is derived from the vegetation rites of *Shalabhanjika* which corresponds to believing in blossoming of trees with a young maiden's touch, kick from the left leg, wine from her mouth and even by her laughter. Poet *Kalidasa* had incorporated this playful vegetation rite in his fourth century play *Malavikāgnimitram*. These fertility figures acquire recognition of Mother Goddess in subsequent time. This is reflected in *Devangana's* observation, "*In the early Art of Bhārut and Mathurā, the goddess*

[571] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.61

[572] Desai, Devangana; *Surasundari: Celestila beauties in Temple art*, 2003, p.44

Śrī is shown touching her own breast, the source of sustenance; it is a gesture symbolic of abundance and bounty. She strands on a lotus emerging from a purna-ghata (vase of plenty)." It is to be noted here that temples upto Eight century CE do not depict *apsarās* or *surasundari's* on their walls, rather till then only the personified river goddesses- *Ganga* and *Yamuna*, were placed at the door; but with the advent of *Shastric* traditions for temple construction, female figure equated for celestial beauty was variously shown on temple pillars and on walls in different poses and as performing many activities.

The *Vastu* text- *Silpa Prakasaha* (9-12th century) prescribes the carvings of *surasundari's* for auspiciousness. The ancient Indian articulation of 'Women's fertility' with growth, abundance and prosperity gradually shifts into evaluating them as 'fruitful' and thereby 'auspicious' symbols of prosperity. These female figures of temple decoration are called variously by regional schools of art accordingly viz., *kanya*, *alaskanaya*, *apasarā*, *surasundari*, *devakanyā* (or *devagana*) etc.[573] *Silpa-Prakāśa* mentions sixteen depictions of *alasakanya* in various moods and activities.[574]

2.1.3.2.2.1. <u>*Alaskanyā*: depiction of celestial beauty in female form</u>

An elaborated classification of celestial women 'thirty two in numbers' is found in *Kshirnava* text from fifteenth century western India which ascribes to such figures, many of which are dancing figures, as "arising out of a milky-ocean" (*kshirnava*) in a circumambulatory order; starting from north-east or *ishana* corner, these are called- *menaka*, *lilavati*, *vidhichita*, *sundari*, *shubhagamini*, *hamsavali*, *karuramanjari*, *putravallabha*, *patralekha* etc.

Table 7 - Many depictions of *Alaskanya*

S. No.	*Alaskanya*	Type of depiction
1.	*Darpana*	holding a mirror;
2.	*Torana*	leaning on the door;

[573] Desai, Devangana; *Surasundari: Celestila beauties in Temple art*, 2003, p.47
[574] ibid., p.48

3.	*Dalamalika*	making their gesture of touching a branch of a tree
4.	*padmaganndha*	enjoying the fragerance of a lotus;
5.	*ketakibharana*	wearing *ketaki* blossom;
6.	*Matrimurti*	image of a mother;
7.	*Chamaara*	holding a fly-whisk;
8.	*Nartaki*	dancer;
9.	*Shukasarika*	playing with a parrot or mynah;
10.	*Nupurapadika*	tying anke-bells;
11.	*Mardala*	Drummer

Silparatnakosa (an Odishan text) describes the temple (abode) of the Devi (*Rajarajeshwari*) shaped in *Śrī-Ćakra* and all the female figures of this temple art are taken as a part of the entire *Śrī-yantra.* Moreover, instead of considering the celestial females as *surasundari* or *apsara*, this text treats them as *upaśakti* (minor *śakti*s as subordinates or components of a whole) that assist in creation and dissolution of the cosmos (universe). The *surasundaris* are perceived as lesser form of supreme *śakti*; Kurma *Purana* and other *puranas* mentions hundreds of minor *śaktis* (or her many minor manifestations) through which she pervades the entire universe. *Devangana* explicates,

> "*From the point of view of the macrocosm, surasundari could be subsidiary śaktis such as vidyās and kalās helping in the process of manifestation or creation of the universe. Looked at from the point of view of man, the microcosm, surasundari are the powers that help in the process of reintegration with the primordial centre*".[575]

[575] Desai, Devangana; *Surasundari: Celestila beauties in Temple art*, 2003, p.50

Moreover, supreme goddess in her *shaguṇa* form is described in *shakta* texts such as *Saundaryalahari* (wave of beauty) of *Shankrāćārya* as - 'the most beautiful'. Likewise, in the *Lalitasaharanāma* of *Brahmanda Purana*, *Devi's* (i) physical beauty, (ii) sexual vitality and (iii) potency are conveyed through her names, such as:[576] (a) *Ramya (the beautiful one),* (b) *Kanta (lovely),* (c) *Kamya (one who is desired),* (d) *Kāmarūpini (she, whose form is sexual desire)*

2.1.3.2.3. ***Tripura Sundari-*** the archetype of beauty, music and nature

Emphasizing the transforming potential in music Nalapat remarks that "*There does not exist any hate or anger or cruelty in such a person, who feels the oneness of the entire creation and that is the ultimate aim of music. the emotional specytrum of an evolved musical soul has shanty and shraddha and this makes him/her perform feats thought to be impossible by ordinary people.*"[577] The rule of beauty (*saundarya niyamaa*) of music, and in nature is perceived by Indian aestheticians and is explained through the *suvarna-niyama* (golden rule) represented by a 'highly mathematical enigma of geometrical structure' called *Śrī-yantra*.[578] Nalapat states that *Śrīyantra* is not simply a drawing of devi yantra to be worshipped, but the crux of ancient wisdom, waiting to be discovered. Through this yantra for the Music archetype, in the words of Nalapat, "*The beauty and energy is translated to love and joy of everything on earth and above, in all the worlds and cosmos, as a single significant whole or as advaita.*" It is perhaps, due to such possibility of *Śrī-yantra* contemplation during meditation that Nalapat refere to it as the bases for all music and to compare the structure of eastern and western music, and to articulate their effect on living things which of course is the subject of music therapy. With in this diagram for the energy of music, that is *Śrī Devi*, Nalapat imagines the history of human thoughts on music - its logic, mathematical, and cosmic knowledge in creating a foundation for music"[579], she adds:

> "*The maṇdala diagram of shrićakra with golden rectangle, squares, triangeles and circles, didecahedrons and icosahedrons is a perfect model of the universe and our biological systems. The triangles and rectangles have*

[576] ibid.
[577] Nalapat, Suvarna; *Rāgachikitsa-Music Therapy*, 2008, p. 208
[578] ibid., p.185
[579] ibid., p.182

sides of ratio of phi to one. With each ring added the maṇdala expands as the expanding and contracting universe…the wheel of the most beautiful devi (mother) is the cosmos, which we see. In sacred geometry of India, a pentagram collapses to a series of pentagrams representing the macrocosmic, microcosmic model of the universe. Pentagram is the image of perfect beauty; the golden section and golden mean are within this geometric figure".[580]

Elaborating further on the symbolism of *Śrī-yantra,* the petals of which probably features the viberational activity of *pańćabhūta* (primordial elements) as discussed in the previous section, Nalapat point out that the *astadalapadma* (eight petals) of Indian lotus, which contains immense spiritual significance as it symbolically indicate inspiration for self-transcendence by rising above the *samsaric* conditions, just like the lotus shines above a stagnant pool of mud. Moreover, the figure of 8 pattern used for mathematically representing *Śrī-yantra's* geometrical figure, is perhaps a representation of two zeroes, that are equal, and balanced much like the cosmic-principles of *Shiva-śakti* in perfect union, which signifies beauty and bliss of the mind in absolute stillness.[581] This mathematical figure for *Śrī-yantra* further alludes to two intertwined serpent-twins that are employed numerously in art and architecture of India to represent "infinity", as well as the subtle energy-channels - *ida-pingla* of *Kuṇdalini.* To all such speculation surrounding the allegorical symbolism of *Śrī-yantra*- a diagrammatic representation for the archetype of musical energy of the cosmos, Nalapat provides her unique position, she states:

"*In the cosmic octave, the law of 7 is on every level of macrocosm and microcosm. Vibration spirals on every level as the cosmic octave. An octave is a process of 8 steps, and 7 intervals, that is, the svaras are actually intervals in a structure with 8 points (the leminiscate or an ashtadalapadma) which consists of eight petals and nine intervals between them, making 9X8=72 (a decimal of 7.2 is made into a whole number and spoken of as 7 svara). If we draw 8 lines we have 7 intervals, but if we draw 8 points or petals representing a sphere or the cosmos with 8 directions, the intervals are 9.7*

[580] ibid., p.209
[581] ibid., p.201

which is a fundamental level of organization in the universe, and the 7 whole notes are a natural measure of harmony of universal law."[582]

Numbers 7 and 72 and their relation to solar eclipse and saros cycles also is noteworthy."[583] "Indians have a solar and lunar cycle. The growth in nature and the growth of human mind are related to both thsese cycles."[584] To deduce her articulation of the mathematical significance in *Śrī-yantra* representation she adds, *"The astadalapadma and the octave is so natural that it defines the proportional distances between structures in the solar system and their visbility by the observer standing on earth's surface, the colors of spectrum correspond to it. This view of the ancient Indians was later confirmed by physicist Hermann von Helmholtz.*"[585] Nalapat also notes that in Bilogcal cell division too there is found a cycle of change occurring in 8 phases, (with 7 intervals), much analogous to the saptasvara and the octave. She further correlates the spectrum of visible light into seven colors of rainbow, with the description of seven *rishis (sapta-rishi)* and their consorts *(saptamatrikas)* and deduces them as "the generators of these seven intervals, and the living things/men and women of that period.It is notable that a week comprisinf seven-days is called a *saptah* in sanskrit. *Nalapat* also notes that a geneology of these seven couple and the lineage of kings/rishis that follows out of these *"prajapati couple"* and their succession of rulers, scholars and saints of ancient India is given in detail in *Bhagvata-purana*.[586] Likewise, the colour-spectrum can be associated with Devi symbolism for further reflection on its hidden suggestions conducive to mental health and psycho-somatic healing. In India, the *varnas* (or colors) are given to mother goddess:

(1) Red (the nearest in colour-spectrum) is attributed to Durgā,
(2) Yellow and orange are associated with the Devi-s from earth-realm (Durgā, Lakshmi, Saraswati)
(3) Green is that of mother Parāś*akti*, and from there are derived the shades of blues (attributed to Vishnu) and violets.

[582] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.210
[583] ibid., p.211
[584] ibid.
[585] ibid., p.210
[586] ibid., p.211-212

Nalapat exclaims that, "with the *satvaguṇa* or *prasada* (*rasa*) of the elements, which is pure (essence of) nature, we get health", since, when there is *prasada* of *satva*, one naturally gets the experience of bliss and tranquility, and the mind become calm and contended. Therefore, the concentrated effort of anyone who seeks to experience the bliss of *rasa* never goes in vain.[587] It is perhaps thus that *Vidyādevi* -the Goddess mother of all learning (or the archetype of knowledge) in the Brahamanical traditons is venerated through the imagerie of *Tripura-sundari* (in the south), and *Saraswati* and symbolically represented through *Śrī-ćakra* to understand all the proportions of her beauty, and to sing in praise of her numerous *rāga*s are created and all of this culminates into the science of *nādalaya-yoga*.

2.1.3.2.4. **Allocating *svara* in human body**

Sangit-upanishad-saroddhara of *Sudhaakalasah* (14 century AD) written in 1350 AD bears special significance to the development of *rāgamala* as it contains the earliest known mention of iconography based *dhyānas*, and thereby the earlier known *rāgamala* confirms to the *rāga*s and *bhāsās* mentioned in this work. The origin of seven notes pertaining to different parts of body has been discussed in the beginning of its third chapter-

(1) the origin of *sa* is attributed to the throat,
(2) the origin of re to the heart,
(3) the origin of 'ga' to the nose,
(4) the origin of ma to the navel,
(5) the origin of pa to the heart, cerebrum and throat,
(6) the origin of 'dha' to the for-head and
(7) the origin of 'ni' to a combination of all these parts.

In this book, the iconographic details of the *rāgas* and *bhāsās* are given for the first time, which become reference for the paintings on *rāgas* that is discussed in the next section. An example on how *Śrī-rāga* and its *bhāsā* are described is given below:[588]

Śrīrago'tha gaurvarnah so'stahastacaturmukhah ||
paashaabjapustakankushabijapurbhritkarah |

[587] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p. 213
[588] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition*, 2002, p.64

vina karadvaye'sya syadekasca varadah karah ||
vikhyaato'yani hansayano brahmamurtivaparah |||
-Sh. 76-77

It means:

"*fair complexioned and having eight hands and four faces,*
Shri is seated on the lotus throne.
She holds the vina and holy books in two of her hands.
The swan is her carrier"

The *bhāsā* of *Śrī* is thus[589]-

gaudibhasha pita vastra gaurangi gajavahana ||
kolahala raktavastra gaura tu shukavaahana |
dhumraabhaa krishnvasanaandhali shukaravahana ||
dravadi raktacira syaddhemaabhamatsya vahana |
malavakaisiki gaura krauncgaraktacivara ||
raktaabha devagaandhari pitaciraashvagamini |
- sl. 80-82

It means:

Gaudi is fair complexioned, adorns yellow clothes and rides an elephant.
Kolaahala wears red cloths and the parrot is her carrier.
Andhaali is grayish and rides a hog.
Dravadi wears red clothes and fish is her carrier;
malavakaisiki is fair adorning red clothes and her vehicle is the crane.
Devagandhaari has a rosy countenance adorning yellow clothes and rides a horse.

Parshava-deva (13 Century AD) in his *Sangit-Samayasara* distinguishes the notes from other sounds by their unique characteristic of 'giving rise to a *rāga*'.[590] He also assigns the origin seven notes in human body:[591]

1) *sadja* is called so as it arises from six areas in human body- nose, throat, heart, palate, tongue, and teeth;

[589] ibid.
[590] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition,* 2002, p.61
[591] ibid.

2) *rishabha* arises from naval and makes the sound of a bull (Skt: *rishabha*) through the passage of air from throat and head;
3) *gandhara* (as it is pleasing to *gandharvas*) arise from naval and obtained from throat and head;
4) *madhyama* (literally meaning middle, since it is located in the middle of note scale) obtained via passage of air from naval to the heart;
5) *pańćam* or the fifth note is obtained by air passing through five area- navel, lips, throat, head and heart;
6) *dhaivata* is obtained by air arising from navel and establishing itself on throat, palate, head, and heart;
7) *nishada*, where all notes end is caused by air arising from navel and touches the throat, palate and head.

2.1.4. *Rāgamālā* Paintings and other visual depictions of music

Bharatamuni's Natya-Shastra is the oldest document on the theory of Indian music and dance, and accoirding to it each melody (*rāga*) is considered as having a sound form as well as a defied form. Hanumana, the well-known commentator of *Natya-shastra,* visualized the rāgas in their personalized forms (*dhyāna*). This classification led to the formation of six main rāgas and thirty subordinate rāgas. The main rāgas were treated as males and the subordinate rāgas as females or raginis- each of the six main rāgas having five *raginis* as their consorts, thus making a total of thirty-six in the set. Not all the thirty-six appear in the folio of *rāgamalas*, however, they follow hanumana's classification. Later as musical melodies diversified further, neutral rāgas were produced and they were accommodated as '*rāgaputras'* by Sārngdeva in his *Sangeet-Ratnakar*. Another rhetorician *Kshemakarana* compiled his treatise on *rāgamala* in 1570 AD based on thee system of six rāgas, each with five raginis and eight *rāgaputras*, thus making a total of eighty-four in a set. Though, *Śrī-rāga* is sometimes attributed with an additional *ragini* and *rāga-putra* thus taking the total tally to eighty-six. It is important to know that, *Kshemakarana* contemplated each melody as having a visual imagery and as well as a sound form and, accordingly, associated with it not

only the personalized form, but also the voice of an animal or the sound of some human or natural activity. Kshemakarna's system is used virtually throughout the Pahari-rāgamala, and in a few Deccani and North Deccani rāgamalas, but rarely elsewhere. Guru –Granth Sahib, compiled by Guru Arjun Dev in AD 1604, also includes a chapter on the *rāgamalas* which differ only in minor details from *Kshemkarana's* system.

In Indian knowledge system on music, each musical-composition or *rāga* has been attributed with an own image or *dhyāna* which is allocated either in the form of a particular idol associated with a certain feeling, or as symbolically denoting specific human emotion in the form of *dhyāna-mantra*. Therefore, indirectly, the notes and rhythm in music signify certain feelings. Likewise, there are certain music factors which contribute to the expression of certain "human emotions" - *rasa/bhāva*, such as:

i. Slow tempo, along with notes such as *komal rishabha* and *madhyam* prominent gives the impression of *raudra-bhāva*
ii. Slow tempo, along with notes such as with *komal nishāda* of *karuna-rasa*,
iii. Slow tempo, along with notes such as with *shuddha* notes it turns *shānta*,
iv. Fast tempos are erotic or *Sringara*.

Rasa are associated to certain deities or in other words each *rasa* has been personified into deities of specific temperament, mannerism and qualities. This iconography is separately discussed. The table below lists rasa and their associated personifications:

Table 8 - Deities associated to rasa-s

S. No.	*Rasa*	Associated Deity
1.	*Shringara*	*It is associated with Radha-Krishna*
2.	*Shānta*	*It is associated with brahma or a sage,*
3.	*Raudra*	*It is considered as a form of Shiva.*

Paintings and other plastic arts involve creation of a virtual space, and its organization by visible forms owing to which its visual-character or motifs etc. directly transmit the artist's visual imagery, Richa Jain elaborates:

> "*Visual space in painting provides the frame work for the actual symbolic form in the same way as virtual time in the case of music. Just like in music, where the primary illusion of virtual time comes with the first line of the composition, in painting, the primary illusion of virtual space comes with the first stroke of brush or pencil.*"[592]

Indian tradition associates and uses the art of painting and sculptures in temple architecture and thereby Indian canon on architecture often contain discussions on visual parameters in works like (a) *Vishnudharmottara*, (b) *Samarangana Sūtradhara*, (c) *Vastushastram*, (d) *Maanasollas*, and (e) *Shilparatnam* etc. apart from these, *Kāma-sūtra* too discusses the art of painting. *Yashodhara* in his commentary expounds six elements of painting in the following shloka:

> *rūpabheda pramananni bhāva llavanya yojna,*
> *sadrishya varnikabhangam iti chitram shadangkam*

However, the five Indian fine arts viz., (1) music, (2) painting, (3) sculpture, (4) architecture and (5) poesis comprises basic elements of beauty of form or *rūpa* through (a) images, (b) imagination and (c) symbols (symbolization).[593] The term poesis includes all kinds of poetry, literary forms, drama and even prose. It is directly equivalent to the term *kāvya* in Hindi.[594] Images in case of poesis are (i) words, (ii) metaphors, and (iii) similes (like saying "deep waters" for trouble). In other words, there is an inherent relationship between the elements of various fine arts even though they may differ in their medium of

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[592] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition,* 2002, p.14-15

[593] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition,* 2002, p.11

[594] ibid., p 20

expression[595] and imageries are evoked in each of them uniquely based on the peculiarities of the medium employed, for an example:

1. Music employs time
2. Painting requires a spatial surface,
3. Sculpture involves dealing with space and balance,
4. While architecture holds the utilitarian aspect along with the aesthetic needs,
5. Likewise, poesis relies on meaning, feelings and suggestions for its experience.

The perception of arts mostly occurs through the "so called" higher senses of sight and sound, while the other senses happen to play ore of an indirect role. Richa Jain finds occurance of the phenomena of synaesthesia here, since an effect of oneness is being interpreted here whereby the presence of sound ends up invoking a sense of color; or a fragrance, or reminder of some past memory. Jain recalls that contemporary visual artists like Richard Strauss's 'tone poems' aremusical compositions with narrative or pictorial content; and *Debussy's* piano piece '*sounds and perfumes on the evening air*'. She also discusses here, *Benedetto Croce* (in his Aesthetic) commenting on *Dante's* analogies such as 'sweet color of the oriental sapphire' where gustatory and visual sense impressions are evoked together. *Croce* remarks that, '*the belief that a picture yields only visual impression is a curious illusion…*',[596] all allude to a play of synesthasia in th background to resonate a suggestive "sensation" beyond the apparent present form and medium of expression. Could such criteria be attributed to ancient scholars that let the synesthasia attribute imageries to heard sound? Matanga describes a separate color for each note in his Brihaddeshi[597]-

padmapatraprabhah sadja rishabhah shukavarnakah |
kanakaabhastu gandharo madhyamah kundsannibah |73|
pancamastu bhavet krishnah putavarnastu dhaivatah |
nishadah sarvavarno yam vigyeyah swaravarnkah |74|

[595] ibid., p.22
[596] ibid., p.23
[597] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition,* 2002, p.46

It means:

> *'sa' is rosy, the color of lotus petal,*
> *'re' takes the color of parrot, green, 'ga' is golden, 'ma' is white,*
> *'pa' is black, 'dha' is yellow*
> *and 'ni' has a mixed tone*.

A confluence of music, painting and *poesis* is present in *rāgamala* paintings too. Apart from *dhavani* (resonance), synesthasia, and rasa-dhvani (suggested value), Jain notes a presence of *semblance* in artistic-creation, she writes:

> "*All arts give a semblance of living form in a virtual realm. The realm is different in different arts, such as virtual space in painting, virtual time in music, virtual life or semblance of events lived and felt in case of poesis and so on*".[598]

Apart from above mentioned factors Richa Jain, elaborates upon the role of "significant form" in creativilty and artistic expression, she states that all fine arts are mutually related in the expression of the "significant form", and asserts that, "*This (significant) form conveys an effect of 'livingness' within a virtual realm.* And that this illusion of virtuality is different in each fine art just as the medium of expression.[599] Based on the level of virtuality or its *illusioriness* (or illusion of it as existant-reality) she further estimates a higher level of similarity, on the basis of '*images, imagination and symbols*' amongst the romantic arts viz., painting, music and *poesis*, and considers plastic arts whether painting, sculpture and architecture as containing a stark '*illusion of virtuality*' or a clear presenence as a created-reality.

The depiction of music through paintings is accomplished with the "analogy of forms", the process assimilates one form into another, in which the prime form becomes the chief illusion and the other contained form acts as an element of that illusion. Within *rāgamala* pictures the primary illusion- a virtual space in two dimensional depicting a scene of painting uses element of music as component of that illusion. Since the essence of fine arts

[598] ibid., p.24
[599] ibid., p.25

is *significant* or "expressive form" which adds to a particular art form some '*semblance of livingness*', like as an example:

(a) In the case of music, '*semblance of livingness*' is rhythm in the structural employment of forms, and

(b) In case of painting this 'virtual livingness' is produced by an appropriate use of light and shade; proportions, and lines and forms. This property is the elemental arrangement or '*lavanya yojanam'* in visual arts.

The principles of arts like *balance, rhythm, harmony* and *beauty* are shared by both music and painting. Expression finds a language with images, imagination and symbols in both fine arts as well. Aesthetic pleasure or *rasa-nishpatti* can be said to be the artistic motive for both too. And *bhāva* or expressed/impressed feelings, one of the canonical six-elements of visual art are present in both visual and audible arts.

2.1.4.1. *Rāga-mala* imageries

Music in India is a 'sublime creative arts"; about practicing of music, Charak (1998) remarks that "It is a *sādhana* that enobles and sublimates the self of a man. It is not just subtle fabric of tones, and *laya* or rhythm but is something dynamic, living entity, invested with spiritual expression and a physical body", to further emphasize his opinion, he quotes *Vishnudass Shirali*:

> "*Every rāga is supposed to have a physical form and an aesthetic scheme from which a particular emotion is born, which is, in reality, a mental vision of the image. Visualization of a rāga is a poet-musician's imaginative description of the sound form of rāga, transformed into a pictorial form.*" [600]

Rāgas, which are composed of *sura* or *svaras* and their smaller units (22 *shruti* scales) are conceived of as possessing human form and assigned with colors, since, color possess an emotional wealth and each color conveys a particular impression'.[601] *Charak* (1998) comments that, "*the iconography of music has been devised to charm both the faculty of imagination and the visual faculty*". These visualization is to be reached by a *sādhak*

[600] Shirali, Vishnudass; 1977, p.47

[601] Charak, S S; *Jammu rāgamala paintings,* 1998, p.44-45

(music meditator) as *dhyāna-murtis* (or simply dhyāna), further these are depicted in verse form as *dhyāna*-mantra and can be contemplated from mantra-chanting, and *mantra-gāyan* (or singing hymns), "All the rāgas are invested with a particular emotional wealth which they are supposed to arouse in the performer as well as the listener to its performance. Indian aesthetics call this situation *rasa*; an experience or realization of which is the aim off all Indian art."[602] The early texts of such *dhyānas* survive in some early *rāgamālā* paintings where they are attributed to the legendary Hanuman.[603]

Rāga is not a song or tune, 'for the number of songs which may be composed in a given *rāga* is unlimited'; *rāga* rather is a combination of notes which can be played in any degree or movement of time (maintaining still the inherent character of a *rāga*) although the mode (or *thath*) must remain the same throughout. This 'arrangement of notes' or 'melody type of a particular mode' then could be a skeleton for a song to be made. A '*thath'* is based on the intervals between different sounds which constitute an octave, out of which *rāga* is formed. In other words, 'a *rāga* might employ all or some of the intervals of *thath* (or mode) keeping a peculiar melodic style.

Moreover, besides the main seven notes, there are 'shaded notes' or *shrutis*, by this analogy '*a rāga can then be described as a succession of notes from a scale of twenty-two, combined in a characteristic progression but with certain notes more emphasized than others'*.[604] Each *rāga* has a leading note and its frequency of application and length of duration defines the character of a *rāga*. This leading note becomes the bases of classification of *rāga*s, in *Hindustani* or Northen systems into six main *rāga*s. Their variations are caused by omission of certain notes and diffrenece of progressions and stresses were achieved to get sub-ordinate *rāgas* or *rāginis*. In this way five *rāginis* to each *rāga* were produced. Eventually, furthermore variations were devised.[605] *Bhārata* never used the expression *rāga* as defned by later *Matanga,* yet it is *Bhārata's jatis (and jati-lakshana)* that provided that "genus" out of which *rāgas* have evolved. *Matanga* in his *Brihaddeshi* writes, - '*that which*

[602] ibid., p.46
[603] ibid.
[604] Stooke, H J; Khandalavala, K; *The Laud Rāgamala Miniatures- A study in Indian Painting and Music, Bruno Cassirer,* 1953, p.12
[605] ibid., p. 12-13

colours the mind of the good through a specific svara (interval) and varna (melodic movement) or through a type of dhvani (sound) is known by the wise as rāga'.[606] The term *rāga* is derived from Sanskrit root '*ranj'* which literally means 'that colour' (specifically red colour '*anu-rāga*') - '*Just like love colors the heart of people, giving them eternal bliss, so does rāgas color the hearts of the listener, to give them absolute bliss*'. *Matanga* has associated specific color to each note in Indian classical music- *padmapatraprabah*, the name literally translates too "light of the lotus petal" meaning, essence of the heart-*ćakra* which alludes to *Śrī-yantra* and suffices as the cosmos. Similar, association of light and colour had been analyzed in the west too, notes Jain. *Newton* in 1670AD propounded that light is the source of colors, and through experiments demonstrated the ratio of distance covered by color on a spectrum, as well as that of a "double frequency" of musical notes. *Prof. Lewis B Cassil* devised the concept of 'colorful music', later *Bishop Issacs County* (of New York) attached projector to an ordinary organ to produce associated colors on screen. In 19th century, *Bostonomy* from Milan attempted experimentation to establish relationship between colors and double frequency of notes, and failed; other important names in this field of research are- *Lewis Frewey, Gram Waldt, Hector, Mukish, Scriabein, Wilfred* etc.

Helbert Spencer established a relationship between primary colors –red, yellow, and blue with *sa*, *ga*, and *ma*; which according to *sadja madhyam bhāva* represents the sound '*oo oo m*'. Developing on this, recalls *Jain* 'that *Hirendra Kumar Basu*, following *sadja-pańćambhāva*, that is, by replacing *ma* wit *pa*, came up with the seven colors of the rainbow representing each note *NiDhaPaMaGaReSa*'on Color rainbow -VIBGYOR.

Table 9 - Colors attributed to svara

S. No.	Sargam – seven musical notes	Seven color of Light
1.	Ni	Violet
2.	Dha	Indigo
3.	Pa	Blue
4.	Ma	Green

[606] "*svara-varna-visesana dhvani-bhedena va punah, rajyate yen yah kaschit sa rāgah sammatah satam*" (Brihaddeshi, V. 263); Rao, Suvarnalata; Acoustic Perspective on Rāga-Rasa theory, 2000, p. 7

5.	Ga	Yellow
6.	Re	Orange
7.	Sa	Red

Whilst discussing *poesis* and paintings, Jain argues that, while in painting only a single scene is depicted whereas in drama, a series of scenes are shown. She recalls a famous saying from the west that describes '*painting as silent poetry and poetry as verbal painting*', and thereby reminds that *Vāmana* too had related *poesis* to painting in his *Kavya-alankāra-sūtra-vritti*, II vs. 1:

yatha vicchadyate rekha caturam chitrapanditah|
tahtaiva vaagapi pragyaih samastguṇagumphita ||

Meaning:

'*Just as adept painters differentiate the line,*
so do poets inculcate various qualities through words'.

He had elsewhere commented that '*aujwalya'* or brilliance in painting is comparable to '*kanti'* in the usage of words in poetry, Jain considers this property of brilliance as '*livingness of form*' and it usage planning as '*lavanya yojanam*'. Likewise, the elements of painting - *bhāva* and *sadrishya* have parallels in poetry too. In fact, argues Jain, that these two could be considered as universals of romantic arts:[607]

> "*In rāgamala paintings, just like music, poesis has also been assimilated as an element (a component of the virtual space) of painting. Thus, it is imperative that a common analogy of form exists between poesis and painting as well*" (Richa Jain, 2002)

[607] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition,* 2002, p.28

A general observation of Indian miniature paintings present some typical characteristics that have been adopted in *rāgamala* paintings too. Since the theme of *rāgamala* paintings was mainly a Hindu subject (and is done on no Islamic theme) it was taken up by Rajasthan, *Pahari* and to some extant Deccan school; and in miniature paintings in general. *Rāgamala* paintings treats the foreground and background of a scenery without using western conventions of showing perspective to mark long distances and 'focal' areas; rather the subjects seems to come to the fore in totality. The images are in fact largest in the center, following the older traditions, and start tapering to smaller depictions towards the edges; male protagonist (or *nayaka*) is shown with whiskers or moustaches (customary in those days) and *nayika* (female protagonist, oftentimes a muse) is shown with a *dupatta* (transparent cloth covering); the profiles of human figures as half, more than half and full, depended specifically on the sub-schools of paintings.[608]

Unlike the western depiction of musical scores as mainly abstract imageries. *Rāgamala* paintings- '*actually transform the musical melodies into iconographical deities*'. Although, there is found mention of musical notes associated with Indian colors in Indian canon on music and arts, however, whether that was followed rigorously is not clear, yet the possibility cannot be completely ruled out. Reflecting upon the efficiency of *rāgamala* imagerie, S K Ramachandra Rao (year) affirms that their visual depictions leave a clear and cognent image of the *rāgamālā* on the viewers mind. In his words, "*The shapes, lines, colours, nature, occasion and persons, that go to form a picture as relevant as notes, sequences of notes, pitch, volume, timbre and beats*."[609] Just by looking at the visual picture of *rāgamālā*, one might speculate:

(a) the nature of the *rāga* (notes),

(b) the musical quality of the combination of those *rāga*,

(c) the situational pressure of the rāgamālā feelings that are evolved,

(d) the time division that is suitable,

(e) the words of the song.

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[608] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition,* 2002, p.94-95

[609] Rao, S K Ramachandra; *Sri Tattva-nidhi (of Krishnaraja Wodeyar III of Mysore), Vol. 1, Svarachudamani (Rāgamala paintings),* 1993, p.61

As per *S K Ramachandra Rao*, *rāga*-painting reflects an integration of music and visual art*;* to present and document the *rāga* scheme which preserves the essence of the melodic material of a *rāga*, achieved in the musical scale by tonic shifts - *murchhana* (known in the North Indian divisions of Indian Classical music as the 'that') which comprehends the 'life-bestowing' *(amsa)* note, the melodic movements within the scale, and the specific usages, to heighten the feeling-time of the *rāga-mālā.* This the painter reflects by indicating the time, season and the desired aesthetic experience of the melody to set the mood, through carefully choosing the theme for the *rāga* picture.[610] The themes help focus on the dominant mood or emotional content of the *rāga-mālā*. *Rāga*s (melody-moulds) are associated with arousal of emotions or in other words, specific *rāga* can help arouse relevant emotional situation like:[611]

(a) *Bihagada* when a fight is going on,
(b) *Nāda-nāma-kriyā* when one is lost in deep thought,
(c) *asaveri* when one is distraught,
(d) *todi* or *Bhairavi* for portraying royal dignity or ascendance,
(e) *vasanta* for suggesting happiness and
(f) *mohana* for bashfulness in romantic encounter.'

Such an association also ascribes or projects personality or individuality to each *rāga* both 'functionally and structurally'and this association of a distinct character to a *rāga*, which might be transferred by a painter to visual picture through the use of elements and principles of visual-art of painting like line, shape, form, color and tactility, moreover since, '*the feeling-tone or sentiment is as capable of manifesting itself through sound-patterns as through shapes and colors*'. Rao rightfully comments that:[612]

> "*imagination becomes more effective when the audible aspect of an art-work (shravya-guṇa) is augmented by the visual aspect (drishya)*".

[610] Rao, S K Ramachandra; *Sri Tattva-nidhi (of Krishnaraja Wodeyar III of Mysore), Vol. 1, Svarachudamani (Rāgamala paintings),* 1993, p.61
[611] ibid., p.60
[612] ibid., p.60-61

Sometimes, at the back of the *rāgamālā* paintings musical compositions are mentioned, these are (a) *Gita-Govinda*, (b) *Bhagvata*, and (c) *rasika-priya* as renderings of the themes that they portray through *rāga*s and eventually as depiction in the paintings. These illustrations are –

(i) Eight types of romantic beloved (*ashta-nayika*),
(ii) The variations of erotic sport (*sringara*), and
(iii) The seasonal changes and the moods produced by them (*bara-masa*) etc.

The painter of these *rāga* pictures are guided by the masculine and feminine qualities of the *rāga*:

I. *Puruṣa -rāga* are ascribed with mixed emotions of zeal, valour, adventure, mastery, and power,
II. While the *stri-rāga* or *ragini's* shows use of presentation of qualities like tenderness, softness, love, charm, affection and grace.

Narada's Sangit-Makaranda (uncertain date, possibly prior to tenth century AD) is possibly first musical treatise to enumerate:[613]

A. Twenty 'masculine' *rāga* expressive of the moods involving valour, wonder, vigour, and power,
B. While the twenty-four 'feminine' *rāga*s are supposed to evoke sentiments like compassion, affection, humour, and erotic-love.
C. Whereas, the thirteen 'neutral' (or hermaphrodite) *rāga*s express feelings like fright, terror, disgust and calm.

The *rāga-ragini* scheme in Hindustani music became popular in 15th-16th centuries and faded after 200 years; however, *rāga-ragini* illustrations through pictures have continued till the beginning of 20th century. The *rāgamālā* paintings were patronized by the rulers, chieftains, aristocrats as well as by the lay-folk. It must be noted that it is only after *rāgamālā*

[613] Rao, S K Ramachandra; *Sri Tattva-nidhi (of Krishnaraja Wodeyar III of Mysore), Vol. 1, Svarachudamani (Rāgamala paintings),* 1993, p.62

paintings began to be executed in Bijapur that *Sangita-Darpana* was composed.[614] *Damodar Mishra* who lived during the days of Jahangir wrote *Sangit-Darpan* (about 1625) and 'crystallized iconic forms for *rāga*s through *dhyāna*-verses originally meant for visualization. He appears to rely on *Sārngdeva's Sangita-Ratnakar* for reference on musical notes and on some other uncertain works for details about *rāga*s. This work presupposes the *rāga* division into male and female classification and there is a possibility that later *rāgamala* paintings derived their inspiration from his treatise.[615]

2.1.4.1.1. **Time and Season for *rāga*s**

The six principle *rāga*s correspond to six seasons (which are relevant to North India):

1. Bhairava with *sarad* (autumn),
2. *malav* (or malkauns) with *hemanta* (winter),
3. *Śrīrāga* with *Sisira* (cold season),
4. *Hindola* with *vasanta* (spring),
5. *Dipaka* with *grishma* (*sumer*), and
6. *megha* with *varsha* (rain).

This seasonal variation reflect the variation of mood of people, human beings as they inhabitant in nature - '*Human beings display diverse feelings and sentiments, which the rāga-paintings endeavors to catch and portray*.' Also the association of *rāgas* to the time of the day seems to be central feature as the background for *rāga*-paintings.[616]

Nalapat connects the subject of the Indian rāgas, its space-time continuum and relates it with the concept of *cosmic Puruṣa*; she notes that the six *ritu-rāgas* (the *Puruṣa -rāga*) which bring about changes on the woman, and to the earth in the form of season and how it is related to the sun and its relation to earth."[617] She emphasizes that, in order to understand logic ascertained to time and season with *ragas* "*we have to think of the 16 kāla's of the moon' waxing, waning, and 12 months of 6 seasons, and 24 hours of the earth/sun*

[614] ibid., p.65
[615] Rao, S K Ramachandra; *Sri Tattva-nidhi (of Krishnaraja Wodeyar III of Mysore), Vol. 1, Svarachudamani (Rāgamala paintings),* 1993, p.64
[616] ibid., p.74
[617] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.158

combination and then relate it to the position of the star clusters which are fixed points for a man looking from earth. And the easiest and the most observable for an ordinary person (say, the masses) is the seasons, the changes brought about by the season on the earth's atmosphere and nature. Hence, the popular tradition of music is attached with seasons."

Razdan (2009) mentions *Damodar Mishra* for classifying *rāga* and *raginis* to times of the day and attributes to him with presenting 'visual illustrations' to some *rāga*s. After *Sārngdeva* , the important theory written regarding time concepts of *rāga*s was that of *Pandit Damodar Mishra* (fourteenth century). He was the author of *Sangit-Darpana*. He followed the basic principles laid down by *Sārngdeva* and introduced an original system of classification of *rāga*s and *raginis*. This system of music was current in India for more than a century and half and is known as *Shiva-mata*.[618]

The Richa Jain's demonstrates that *rāgamala* paintings follow *dhyānas* of *Damodar Mishra,* since he had given the standardized iconography of *rāga* and *raginis*. 17th century *Sangit-Darpana* of *Damodar Mishra* (1625 Ad) (Sanskrit treatise on music) is known for its iconographical details of various *rāga*. It mentions '*dhyāna'* or iconographical formulas. Richa Jain comments, "*He seems to have standardized these pictorial versions of the rāgas and ragini by inculcating the common or more inticing features from various books*." Also although he has mentioned all the matts of *rāga*s and *raginis* yet his iconography references are based on *Hanuman-mata*.[619] Damodar Mishra has quoted verses from *Hanuman rāga-arnava* and attests to *Someshwar-math* as the supporter of his theory. The author of *Someshwar-matt* was of the opinion that each *rāga* and its *ragini* should be sung in a specific season of the year. Author of *rāgarnava-matt* only accepts 'thirty *raginis*' and 'six *rāga*s' while remaining scholars accepts six *rāga* and thirty-six main *raginis*. *Pandit Lochana* compiled *rāga tarangini* in 15th c.

[618] Razdan, Vijay Bazaz; *Hindustani Rāgas- The Concept of Time and Season',* 2009, p.24

[619] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition,* 2002, p.69-70

2.1.4.1.2. **History of *rāgamala* paintings**

The earliest available *rāgamala* painting belongs to a manuscript of *Kalpasūtra* (1475 AD) in the Western India style (or Pre-Rajasthani style). It is noteworthy that iconographies followed in this image is not followed by later school, and therefore, assumes Richa Jain, that *Klaus Ebeling* referred to this paintings as an '*iconographic dead end*', while he included all the imageries from western India under Rajasthan style; however, *Bhairava* continued to be depicted as a form of Shiva with attributes like *trishula*, *nandi* cow, and snake around the neck/ i.e., as *Pauranic* illustrations.[620] These paintings of *Bhairava* represent *five-rāgas*: (1) *Śrī,* (2) *vasannt*, (3) *bhairav*, (4) *pancam*, (5) *megha*; and *and five-raginis* – (1) *dravidi bhasa*, (2) *ramagiri*, (3) *bhasa*, (4) *abhiri*, and (5) *debala*. Another depiction of *ragini bhairavi* from same region is considered as the first Rajasthani style painting from 16th century (from J C French Collection); perhaps, since the iconography continued into later painting traditions, an example of which is clear from '*Ragini Bhairavi of Bundi*' from Allahabad museum (1625 AD aprox.).

The Rajasthani style *rāgamala* paintings prospered in Chunar (1591); by this time the iconographic details were standardized, as in *Rāga Bhairava* from Chunār *rāgamala* contains iconographic elements like *mundmala* and *tilak*. The next stage of development could be traced to *Mewar* sub-school e.g. Chakwand *rāgamala* painting (1605AD) which shows distinct Hindu characters like *chakdar jāmā* and fish shaped eyes. Prominent feature of these paintings are (a) 'undulating skyline' and (b) faces with broad noses and double chin; famous examples of Mewar school are '*dipak rāga*' painted by *Nisardi*, (1605 AD, G K Kanoria Collection, Calcutta). A set belonging to Mewar sub-school painted by *Virji* in 1623 AD shows some Mughal influence too (Jahangir's reign) especially in head gear and *jāmā* (having four or six pinted ends). 1770AD *Amer Kalām* and 1777-1802AD paintings from *Jaipur Kalām* are *rāgamala* paintings of Dhundhad sub-school. The paintings from Hadauti sub-school comprise Bundi and Kota *Kalā*m style knwn for its sound technical character. The Chunar *rāgamala* is included to this sub-school since it was made during the reign of Bhoj Singh (son of King Surjan Singh of Bundi). The next *rāgamala* set from Kota came in

[620] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition,* 2002, p.95-96

100AD and then from Bundi in 1625AD (an example is *Bhairavi-ragini rāgamala* painting from Allahabad museum mentioned earlier).[621]

The *rāgamala* paintings or *rāga-ragini* pictures evolved from 13th 19th century. Number of schools depicted them in their peculiar characteristic style. Besides Rajasthani School, there are *Pahari*, pre-Mughal and Mughal *rāga-ragini* paintings. According to *Percy Brown*, the *rāgamala* depiction reached its zenith during Kangra coinciding with the reign of Akbar (1556-1605 AD) as during his reign the *rāgamala* were executed with new vigour. Contemporary to Akbar and Jahanngir, in south Ibrahim Adil Shah II (patron of Deccani School) *rāgamala* has achieved a pinnacle amongst the southern school of paintings, himself a fine musician he composed *Kitab-e-Nauras* which proves his credibility as a musician. The *rāgamala* in Mughal idion commenced with Akbar during the third quarter of sixteenth century[622]. *Rāgamala* painting in Kangra school reached its zenith during the patronage of *Sandsar Chand* (1786-1825 AD) Among the various schools of *Pahari* painting the *rāgamala* pictures of *Jammu* and Kangra valley were of great value.[623]-

"*Since ancient times, relationships have been established between musical notes and colours, particularly in Indian tradition.*" Various Sanskrit works correlates colors, emotions (rasa) and notes for example: (a) *Bhārata's Natya-Shastra*, (b) *Matanga's Brihad-desi,* (c) *Sārngdeva's Sangitratnakar* and (d) *Narada's Sangit Makarānanda.* More recently, *S V Vadnnekar, Hirendra Kumar Basu*, and *Tilak Gitai* are significant in the association of notes with colors. *Basu* has followed the work of *Spencer* except that he has taken the consonance of 'sa' and 'pa' instead of - 'sa' and 'ma'.[624]

Richa Jain has painted three paintings to demonstrate and depict phrases of select *rāga*s in ascent and descenting order to bring forth the true melodic structure of *rāga-ragini* pictorially. Graphs are also given to aid the given description to phrases along with a genneral description. In these paintings the characteristic phrases of *rāga Bhairava*,

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[621] ibid., p.96

[622] Charak, S S; *Jammu rāgamala paintings*, 1998, p. 36-37

[623] ibid., p. 37

[624] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition*, 2002, p.102

malkauns, rāgini todi are depicted.[625] She writes: "*The element of music which determine the basic structure of a rāga or ragini are the notes according to a particular 'thāt' (genus), jāti (determining which notes are to be deleted), vādi, samvādi, anuvādi, vivādi and the time of singing (in context of depiction in painting)*"[626] She further recalls that, the Indian traditions of classical music and miniature painting find a common platform for their expression in the form of rāgamala painting. Commenting on ragamala aintings she remarks that in *rāgamālā* pictures '*primary illusion remain that of virtual space and is not converted into virtual time*'[627] and further adds that although paintings are only visually perceived and could not be heard for its depiction of music, yet with the help of the principle of *synaesthesia rāgamālā* paintings attempt at grasping musical phrases as depicted in the painting.

2.1.4.1.3. ***Rāgamālā* from *Pahari school* of miniatures**

Rāga, in its primary sense, is a combination of notes, a melody motif. Each such melody-motif forms the basis of a number of compositions depending on the skill and innovation of the composer. Depeneding on the moods evoked, they were classified as masculine or feminine. Gradulally poetical forms were woven around these *rāgas*, *raginis* and *rāgaputras*. Different seasons and times of singing, as well sounds, also came to be associated with each rāga. As per Khandalavala (1980), based on the above considerations, a definite pictorial formula became crystallized for each rāga, which was subsequently used by painters for illustrating their works.[628] *Rāgamala*, or the 'garland of Music', is a unique phenomenon in Indian painting, as it synthesizes- music, poetry and painting.

Rāgamālā pictures belong to Pahari School of miniature painting. The term *Pahari* designates "mountaineous region". Another region where miniature format of painting once flourished in India is the planes of Rajasthan. Since the painting their flourished under court patronage of Local kingdoms of Rajasthan, they are thus called Rajasthani or Rajput miniature paintings. In fact, the majority of Rajasthani *rāgamālā* follow a somewhat different

[625] ibid., p.103. On page 11 she explains her painting and how she dealt with chosing colors, shading, omitting shades, keeping count of notes symbolicallty through symbolism of duck, beads, skull in necklace etc.
[626] ibid., p.111
[627] ibid., p.129
[628] Khandalavala, Karl (Ed); *The Rāgamala paintings from Basholi,* 1980, p.1

system of classification of ragas, whose origin is obscure. In this other system, while the six primary rāgas remain the same, their arrangement, as well as the associated *ragini* groupings differs in certain minor details from Hanuman's classification.[629] Few examples of *rāgamala* paintings from Deccan school are available from the late sixteenth century AD onwards. These *ragamala* are available from the provinces of Bijapur and Ahmadnagar, and were painted under the patronage of Adil Shahi and Nizam Shahi dynasties respectively.

The earlier Pahari *ragamala* painting comes from last qauarter of 17th century[630]. Basholi is a sub-school of Pahari miniature's, named after its place of origin, Basholi, a mountaneous settlement at the end of woods on a low hill. Basholi though does not extend more than thirty-two kilometers in length and twenty-four kilometers in width, yet it has been immortalized by its painters within the cannons oh Indian art history.[631] Kangra kalm of *Pahari* style also have *rāgamala* themed paintings.

A number of *rāgamala* paintings are also mentioned in *Coomaraswamy's* Rajput Paintings as 'paintings from *Jammu*'. About *Jammu rāgamala*, *Charak* remarks, that "*they were done explicitly with the usual objective of depicting dhyāna-murtis as chief-icons, in order to create the relevant rasa situation in those looking at them*"[632]. *Charak* further states that "*The dhyāna of rāgas appear sensuous and emotive. In fact, thay are the divine expression of the prime sentiment- sringara (eros) which has been regarded as the first and foremost aesthetic sentiment by Bhārata in his Natyashastra and by later vaishnava philosophers and bhakti preachers*".[633] However, the Jammu *ragamala* is a relatively late occurance, *Charak* comments, "*..almost a millennium years old art of manuscript painting, which had evolved in Western India including Rajasthan and gujarat, had reached Jammu hill during the second half of the seventeenth century*".[634] Two sets of *rāgamala* paintings are discovered in nineteenth century (from Sanskrit manuscript collection at Raghunath Temple

[629] ibid.
[630] Khandalavala, Karl (Ed); *The Rāgamala paintings from Basholi*, 1980
[631] ibid., p.1
[632] Charak, S S; *Jammu rāgamala paintings,* 1998, p.56
[633] ibid., p.56
[634] ibid, p.7

Complex of *Jammu*). Raja Ram 'tota' is the composer of texts (as well as the calligraphist) of larger sized *rāgamala* set.[635] However the miniatures in both the sets are not signed -

1) The first larger set of manuscripts prepared by Pandit Raja Ram 'Tota' measures 9 inches X 11inches., and carries selected poems by *Surdas* and *Tulsidas* meant to be sung in a particular *rāga* inscribed in black ink, and their Persian translation (in prose) is also mentined in white ink'[636]. This manuscript contains twenty eight paintings around four or five on *Maru, Sarang, Megh* and *Bindrabani rāgas*. The imageries depicted presents natural quite setting that contains no man made structures. Explaining the paintings *Charak* writes - '*All the paintings in the set is of mixed hues of charming quality unlike the signature primary color usage in Basholi paintings*'.

2) The other *rāgamala* manuscript contains 28 paintings in small size (4.5 X 6.5 inches). Giving an overview *Charak* notes that '*the scene of most of the rāgas is laid in front of two or three huts in white, decorated with geometrical patterns painted on the walls*', another peculiarity of these paintings they convey the mood of the rāgas through depiction of '*nayikas in a groups of two, three or more*' while wearing the expressions for characterising emotion of a particular *rāga* or *ragini*'.[637] In some *rāgas* like *natarāga*, *nidol* or *Śrī-rāga*, a *dogra* hero or *nayaka* is also depicted. The colors used are swift and sober with little to no embellishments.

2.1.4.2. Personification of six *rāga*s

*Rāga*s found pictorial representation long after the compilation of treatise on *rāga*, dance and drama, collectively known as *natya* or performance. In ancient times, music was considered of having divine origins sicce it could evoke an 'ecstatic state of mind' (or *mood*) called *rasa-anubhuti* in both its performer and audience. In all Indian arts- dance,

[635] Charak, S S; *Jammu rāgamala paintings,* 1998, p.12
[636] ibid., p.10
[637] ibid., p.11-12

drama, music, poetry, painting, sculpture and architecture; *rasa* or emotional/emotive effect is expressed in symbolic forms, whose appearance or reading is medium specific, Charak (1998) states that in Indian music, dance and dramatics, *rasas* and associated symbolism finds a scientific expression in the ancient treatise by *Bharat-Muni* called *Natyashastra*. It is also argued that *Bhārata* based his theory on the treatise propounded by earlier scholars like *Dattila*, *Nandi*, *Kohala*, and *Matnga*.[638] To comprehend and capture the divine essential qualities of music, practitioners of Indian Music (*Sangeet-sadhaks*) have rendered some formulas (of music) in the form of prayers '*in which the dhyān-murti or the conceptual form of the rāga is described*'. In other words, the musical forms became personified or deified since *sādhak* saw each melody as possessing a material form beside the obvious *sound-form*; Charak (1998) elaborates:

"*It is believed that a musician, while performing a melody, visualizes its mental picture (dhyāna-murti) and this picture further inspires the performer to reach perfection in performance and enter the ecstatic state attainment of which is the prime motive of science of* Indi*an music*."[639]

The earliest formula or *dhyāna-rāga* is supposed to be of legendary *Hanuman* between 5th -12th century; Charak notes that, *Avohala* a 17th century compiler of a treatise on music has called Hanuman '*a commentator of Natyashastra*'. To *Hanuman* is also attributed, '*the origins of six rāga system with five raginis to each rāga*'. The earliest treatise on *rāga-dhyāna* (conceptual form of *rāga*) imagining *rāga*s as personified form is attributed to *rāga-sāgara* composed by *Datilla* or *Narada* (probably 2 AD) The term *ragini* (in the sense of female *rāga*) finds mention for the first time in *Narada's Pańcam-asaara-samhita*, and the first classification of *rāga* and *ragini* in his *Sangita Makaranda* (these treatise are believed to be written between 7-11th Century AD).

2.1.4.2.1. ***Rāga, rāgini* and *rāgputra***

Since each *rāga* tends to pivot on a particular note- a note which by the frequency of its application and the length of its duration shows to best advantage, the character and peculiarity of the *rāga*- the leading note was used as the basis for classification

[638] Charak, S S; *Jammu rāgamala paintings,* 1998, p.31

[639] ibid., p.32

and led in the Northern or Hindustani system, to the recognition of six main *rāga* (melody-moulds). Similarly, since it was common to have variations by omitting certain notes and by how the progressions and stresses were maintained, the term '*rāgini'* for the subordinate *rāga* was devised, resulting for each *rāga* to get five *raginis* associated with it. Occasionally even further variations were recognized – a *rāga* or *ragini* being then credited with *putras* or sons.[640] In 13th century appears the idea of '*eight sons to each rāga*' to group additional melodies evolved meanwhile and mentioned by *Sarngadeva* in *Sangita Ratnakar* (in the court of Yadava King *Singhana* of Devagiri).[641] Later on, *Kshemakarna* (or *Meskarna*) in his *Rāgamala* (16th century) adopts the complete system of *rāga* family with six *rāga*s each with five *raginis* (as wifes) and eight sons- *rāga-putra*- "*he described each mode as a personality of divine or aristocratic character*" In the final form, the total 'eighty four' Indian melodies got enlisted in *Guru Granth Sahib* and all of these, with the exception of a couple of them, have been painted by artists of *Kangra kalām*.

Also, many *rāga*s have changed their forms (over years) and their pictures no longer represent accurately the actual *rāga* and only shows them in their variant form, likewise the names of *rāga*s or their identities have also suffered the test of time. The origins of pictorial motifs are also sometimes forgotten so much so that '*in some cases it is quite impossible to give a literal translation of the name of a rāga, or trace its origin, or attach it to any specific season, deity or occasion*.' Stooke (1953) [642] Apart from technical side, the emotional side of music turns out to be as important for creating poetry and paintings on them, and in the older days, each *rāga* and *ragini* was assigned a particular psychic-form. Two forms of manifestation (*rūpa*) for *rāgas* are recognised:

(a) The Sound form or the *nādatmaya-rūpa*, which remains invisible to the eye; and

(b) The Visible, "Image form" called *devatamaya-rūpa*.

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[640] Stooke, H J; K Khandalavala; *The Laud Rāgamala Miniatures- A study in Indian Painting and Music*, 1953, p.13

[641] Charak, S S; *Jammu rāgamala paintings*, 1998, p.34, p.46

[642] Stooke, H J; K Khandalavala; *The Laud Rāgamala Miniatures- A study in Indian Painting and Music*, 1953, p.17

In other words, besides the tonal form, the conceptual; form of each *rāga* has been conceived in two different ways: (1) with the body of sound (*nādatanu*) and (2) with the body of deity (*devamayatanu*).[643] Charak (1998) comments that- "…*in spite of variety in representation the 'basic ideal', or conceptual character of the rāgas does not change at any time*; he further adds that, '*the conceptual forms personify the deified or ideal types, as for example in case of deities like Durga or Kṛṣṇa, the basic conception of these has been laid down by the seers*'.

Articulation of the *devatamaya-rūpa* or the Visual form subscribes to the ethos of a *rāga* ascribed upon a "presiding deity" whoc is considered an essential cosmic-force or push to both render and interpret the "melody" of *rāga* and *rāgini*. Therefore, inducing a *rāga* with its presiding deity was considered a pre-requisite for its success and its spiritual prowess and purpose.[644] Howevere, in Southern India, an entirely different classification (called *Melākarta*) for *rāga* was employed where all the 72 variation are recognized simply as *rāga*. Also, it never inspired any pictorial representation (Stooke, 1953). Regarding the visual imageries of the *rāga-ragini* and their names and content of *rāgamala* paintings, Stooke[645] observes that:

(a) In many cases, such as *bhairon* or *pancam rāga*s, the picture shows the *rāga* himself surrounded by attendants or listening to music.

(b) In other cases it is the prevailing mood which seems to determine the imagery. In *rāginis* such as *Guṇakali*, *Dhanasri* or *nata*, the spirit of the music expressed as a girl who is longing for her lover, a man who is engaged in martial exercise.

(c) Yet, in other cases, the *rāgas* and *rrāginis* themselves are not portrayed but instead circumstances are depicted which are suggestive of their character. *Kanhara* ragini, for example, shows a king holding aloft an elephant tusk, suggesting by this gesture the whole mood of the song".

[643] Charak, S S; *Jammu rāgamala paintings,* 1998, p.34

[644] Stooke, H J; Khandalavala, K; *The Laud Rāgamala Miniatures- A study in Indian Painting and Music,* 1953, p.13

[645] ibid., p. 16

2.1.4.2.2. *Rāga, Pañcavaktra-shiva,* and *Pañcamāhābhūta*

Some scholar opiniates that the conception behind iconography of rāgas and refrencial roots for their pictorial representation could be traced to the mystical symbolism of Shaiva worship of the Tantric order. Since, Shiva is worshiped in an anthropomorphic form of *pañcavaktra* (having five faces), the Indian mythological iconography traces the origins of *rāga*s to these five faces of Shiva- (1) *sadyojata*, (2) *vāmadeva*, (3) *aghora*, (4) *talpurisha*, and (5) *iṣana*. Each of the five *rāga*s corresponds to each face of *pañcavaktra* and they also represent the five primordial (compositing) elements (*pañcabhūta*) of *prakṛti*.

Table 10 - Deity and *raga* associated with five-elements

S. No.	*raga*	Deity	*māhābhūta* (element)
1	*srirāga*	*Sadyojata*	*kshiti* (earth)
2	*vasanta*	*vamadeva*	*apah* (water)
3	*Bhairava*	*Aghora*	*Teja* (fire)
4	*Pañcama*	*TalPuruṣa*	*maruta* (air)
5	*Megha*	*Ishana*	*Vyoma* (ether)

The sixth *rāga* '*nata-narayana'* is supposed to have evolved from the face of *Devi Gauri* (or *prakṛti*). The *rāgamala* of *Guru Granth* and *Kangra rāgamala* paintings, however, give different account for six *rāga*s, which according to them, are[646]- (1) *rāga Bhairava*, (2) *rāga malkaus*, (3) *rāga hindola*, (4) *rāga* dipaka, (5) *rāga shri*, and (6) *rāga megha*. *Charak* (1998) reminds that, "*The vedic sages percieved the energizing vibrations of life-principle (prāna-spandana) pulsating in every paramānu and anu of the brahmānda (universe). The rāgas themselves are part of that divine and dynamic life-principle. Thus the musicology of India perceives the rāgas as the very embodiment of divinity*".[647] Moreover, five faces of Shiva were conceived in Upanishads as five flames –'blazing flames of sacrificial fire'. The

[646] Charak, S S; *Jammu rāgamala paintings,* 1998, p. 42

[647] ibid., p. 41

treatise on music associates *fire* and *air* element with origin of *causal* musical sound. This view is supported in *Sangeet-Ratnakar* which expounds the creation of *nāda* by an interaction of *fire* and *air* into *prānāgni*. In *Tantra* or *Kāmkalā* '*the eternal blazing fire*' is concieved as "energy of subconscious" (*Kuṇdalini*) lying latent at *mūladhāra-ćakra,* from where *anāhat* (un struck sound or *brahma-nāda*) turns to *ahata* or *nāda* (or causal sound), and by the effort of vocal chords is transformed into seven *sura* (*svara* or musical note) These seven svaras, within the musical mythologies are are also identified with "cries of certain birds and animal" by ancient sages (*rishis*). These associations are established considering the 'internal instinct of imitation' found in Human. *Pandit Raja Ram* 'Tota' (in *Rāgamala*; Persian Manu Script, Folio, Fig 1.) describes them as following-[648]

1) First *sarag* (sa) has been taken from the cry of peacocks;
2) second, *rekhya* (re) taken from cry of sky-lark (papiha);
3) third, *gandhar* (ga) from the sound of goat;
4) fourth, *madhyam* (ma) has been copied from the voice of heron (kulang);
5) fifth, *pańćam* (pa) from the melody of nightingale (kokil);
6) sixth, *dhyot* (dha) from the neighing of horse; and
7) seventh *nishad* (ni) has been taken from elephant's trumpet.

2.1.4.2.3. **Symbolism of *rāga-ragini*: A confluence of Puranic, Tantric and Vaishṇava elements**

To depict *rāga Bhairava* in the iconography of Shiva, the sentiment of *rāga* plays the decisive role. The nature of *Bhairava rāga* is *raudra*, *vira* and *adbhut* typifying the traditional association of the *rāga* with masculinity. Similarly, *sringariye* or *erotic* ethos is depicted through *Kṛṣṇa* and Gopi references to depicted *nayaka-nayikā*. Both the art of music and painting is largely imagination based: '*with changing perceptiom the arts are also affected*'. Richa Jain explains, "*some rāgas which were originally referred to as raginis have achieved a masculine character in modern times. For example, kanhada has been referred to as ragini of rāga Deepak according to hanumanmat. However, its present day structure is very solemn and powerful. it is even refered to as mardana or masculine rāga*" Till present day, the principle feeling of a particular *rāga* is given due importance. However, "…*the*

[648] Charak, S S; *Jammu rāgamala paintings,* 1998, p.42-44

gender based rāga-ragini system gave way to that and rāga-anga systems of classification in Indian classical music" (p. 129-130, Richa Jain)

Writing about *rāgamala* paintings Dr. Charak asks: We like and appreciate some paintings, why? He then goes on to explain, he writes- "*There is some appeal in a painting- that appeal is the rasa-anunbhuti, realization or sensation of rasa, which is expressed through the three-fold media; firstly the color; every main rāga has a specific color and variety of shades of that color is said to represent various raginis of that rāga. Moreover, colors are attributed with emotional wealth. Each color represents some rasa and in a particular setting that color is supposed to excite the corresponding rasa. This fact serves as the chief source of appeal in a painting. Finally, the foliage or perspective in a painting, depicting an idyllic situation transports us to world of enchantment and romantic experiences which have become universalized, somehow, in every individual as well as universalized in painting so that we feel it is our imagination or our own incident which has been depicted*".[649] There are Six fundamental *rāga*s- *Bhairava, malakausa, hindola, dipaka, megha-malhara* and *Śrī-rāga*. In the words of *Comaraswamy*[650], "*It may be noted that most of the rāgas and raginis have for their burdensome phase of love, either in union or separation. This feature of rāga-raginis made them as rich a theme for painting as other romantic and erotic tetss. thus shringara rasa became an integral part of rāgamala paintings which is always am experience of delight, a peculiar aesthetic joy*"[651]Charak says responding to this quote- "*as a matter of fact, musical sound and color have particular influence not only on the human mind, but also on animals and plant life. Certain combinations of musical notes create warmth and excitement which can be felt by looking at a painting*."[652]

[649] Charak, S S; *Jammu rāgamala paintings,* 1998, p.26
[650] Comaraswamy; Rajput Painting, Delhi, 1976, p 65-66
[651] Charak, S S; *Jammu rāgamala paintings,* 1998, p.28
[652] ibid.

2.1.4.2.3.1 Iconography of *rāga-devatā*

Rāga-devatā's iconography in Indian music connotes the idea of study of figures, images and pictorial representations of *rāgas*.[653] Mahajan states that "*In India, an artist does not consider rāgas as mere skeletons of tonal structures. Rather they are taken as living things, having in them real significance and value*".[654] Mahajan has extracted *dhyaana-matras* from *Rāga-Vibodh* (of Pt. Somnath, 7th C) which later became the pictorial basis for *rāga-mālā* paintings. Some of these *dhyāna-matras* are following[655]:

1. *dhyaana-matra* regarding *rāga todi*':

   kalitvipanchi vipine lalitaharinarūpambra harini|
   dhwalangragrachna mriduvaćanaa bhushitaa todi|
   (*Rāga-Vibodh*, 5th Vivek, Sh. 180)

   Playing vina in the forest, fondling the deer, clad in a red garment, beautiful, be smeared with the white paste, soft spoken, adorned, is Todi.

2. *Sarang* is described as-

   '*pitambarositatanurlalitaankritirūpetachaapeshuh*|
   sarango garudanko mbujakambugadaaridharikarah||
   (*Rāga*-Vibodh. 5th vivek, sh. 180)

   Clad in yellow garment, dark complexioned, beautifully decorated, possessing bow and arrow, sarang with eagle as his mark, wields a lotus, a conch, a mace and a wheel in his hands'

3. *Lalita* is illustrated as:

   '*kutilo lalito lalito vibhatyaato vinitataam natyan* |
   nihrutpararatichinho gadati vadhum yatuh (as in to) khinnam ||
   (*Rāga-Vibodh*, 5th Vivek, Sh. 180)

[653] Mahajan, Anupam; *Ragas in Indian Classical Music*, 1989, p.13
[654] ibid., p.14
[655] ibid., p.15

Crooked and lovely Lalit having come home in the morning, feigning humility, slyly hiding his armours with another woman, is talking to his depressed wife.

Since many of these *rāgas* have been conveyed and compared to 'hero' and 'heroine (*nayak-nayika*); Mahajan observes its inspiration in the verbal descriptions of *rāgas*, and extracts the following characteristics of *ragas* as:[656]

(1) A depiction of the essential character (basic human instincts and expression),

(2) A depiction of physical aspect (or human condition),

(3) A depiction of (human) spirit or humanity,

(4) A depiction of *rasa* (feeling content) and

(5) A depiction of the emotional objective of each *rāga*.

He also calls these descriptions of *ragas* as "imagination of artistic mind" and finds no logical link between visible and invisible forms of *rāga* since *dhyānas* composed on same *rāga* by different scholars are apparently quite different[657]. However, quoting *O. C. Ganguly*, Mahajan, affirms a '*subtle unification*' between literary and musical ideas'.[658] *Pandit Somnath* (1609 AD) speaks of two forms (*rūpa*) of *rāgas* (melodies) in the fifth chapter of his treatise in the fifth chapter of his treatise. These are (1) *nādātma* (whose essence is sound); and (2) *devamaya* (whose essence is, in the words of *Mahajan* - '*image*' incarnating the deity. The former is elaboration of notes or tonal structure and the latter is iconography or pictorial structure'.

susvara varnavishesham rūpam rūpam rāgasya bodhakam dvedha |
nādatma cha devamayam tatkramaate nekbhek tu ‖
(*Rāga-Vibodh*. 5th Vivek, Sh. 11, pp.121)

"That is called *rūpa* which by being embellished with sweet flourishes of *svaras* (notes) brings a *rāga* vividly before one's mind in two forms - *nādamaya* and *devamaya*".

656 Mahajan, Anupam; *Ragas in Indian Classical Music*, 1989, p.15
657 ibid, p.14
658 Mahajan, Anupam; *Ragas in Indian Classical Music*, 1989, p.15

It states that, Musical form is of two kinds:

(1) Invisible in the form of sound-based- *nādatma* and

(2) Visible in the sense of visions of divine presence, articulated as *devamaya*.

1. In the *nādatma* aspect of *rāga*s, *rāga*s are availed through '*svaras'* which are attributed with different colours, sentiments and mood, since, "*our ancestors have done the classification of these svaras on the basis of colour, sentiment or mood*." *Sarangadeva* speaks of sentiments in '*svara'* thus:

   sari vire drute raudre dho vibhaste bhayanake,
   karyo gani tu karuna husyarigaryorbhapau |
   (*Sangeet Ratnakar,* Vol I, Sh. 59, P. 96)

   It says, that "*Shajda* and *Rishabha* are employed in the expression of heroism, wonder and wrath; *Dhaivata* is used for abhorrence and terror; *Gandhara* and *Nishada* for pathos; and *Madhyama* and *Pańćama* for mirth and conjugal love".[659]

2. The *devamaya* is stated thus:

   kalita-vipanchi vipine-lalita-hari-narun-ambara harini |
   dhaval-anga-rāga-rachana mridu-vaćana bhushita todi || (180)

   That is, "holding the *vina* close to her body, she enchants the deer; fair complexioned and adorned in white clothes (the color of the sun), the sweetness of voice is her embellishment".[660]

The *devamaya* aspect of *raga* represents the visionary capacity of music, the forms of imagination, and hope and motivation that it geerates. The *devamaya* form of *raga* seek to understand the psychic-presence of musical-piece and its impact upon the etheric dimension as well its reflection upon the structural transformation of present human reality.

[659] ibid., p.16

[660] Jain, Richa; *Song of the Rainbow- A Work on Depiction of Music through the Medium of Paintings in the Indian Tradition,* 2002, p.68-69

2.1.4.2.3.2. Shiva as *Svara-rājā*

A beautiful sculpture stele from *Vakataka* period (currently in 'Prince of Wales museum, Bombay) depicts Shiva as the master of musician along with seven *svara* (principle notes of Indian music) illustrated as divine personifications along with *gandharvas* and *shivagana*, all beautifully arranged in composition of orchestra players holding string, wind and percussion instruments. Kuppuswamy remarks, "*This extra-ordinary releif in stone is a composite and schematic groupings of seven divinities representing siva as 'sapta-svara-murti' or (as) the Lord of the Seven Notes.*[661] Conceptually, *svara-raja* as an entitlement for Shiva suggests that this relief-sculpture demonstrates the phiolosophical bases for the argument of achievement of Shiva consciousness through practice of vocal-music (*svara-sādhanā*). In other words, svara-raja-shiva literally suggests the meaning – Shiva-consciousness is the "cosmic-music", which correlates with other Shaivite concepts, such as *spandan* (vibration), and *ardhanarishvara*, indicating a singularity principle of universe that can be accessed through yogic-*samādhi* as "oneness".



This stele by itself proclaims the musical character of the entire sculptural composition confirming the configuration of seven musical *svaras* viz. sa, re ga, ma, pa, dha, and ni. *Kuppuswamy* calls the *saptasvara-murti* (seven-notes or *saragam* sculpture) svara-raja argues that this title has been singled out as against the concept of Shiva (supreme consciousnss) as Nataraja (Lord of the Dance)[662]and considers this depiction as unique and remarkable as Nataraja theme is, for demonstrating consciousness in cosmic-activity. *Gowri Kuppuswamy*, *M. Hariharan*, explains this stele as carved on a thick stone stele 'to afford a horizontal and vertical base to the relief, and allow for standing the erect figure of "*Svara-Shiva*" on a pedestal'. The stele as a whole consists of "seven divine (*deva*) figures" arranged

[661] Kuppuswamy, Gowri; Hariharan, M; *Music of Indian archaeology*, 2015, p.13-14
[662] Kuppuswamy, Gowri; Hariharan, M; *Music of Indian archaeology*, 2015, p.15

in a schematics of a "tree"; it should be recalled here that in spirituality "tree" alludes to "the central axis of human subtle body (*sushumna-nadi*), whereas macrocosmically it alludes to "the cosmic-center of the universe", described in numerous allegories, in the form of a tree called *kalpa-vriksha*- the wish fulfilling tree.

Each of these seven figures denote each *svara*, their 'tree-like' arrangement contains three erect figure at the center with one on top of another in a 'vertical median', rest of the four in pairs of two, and arranged on either side to the central/vertical median, and as depicted with one figure placed slightly above another. This arrangement again re-establishes the *ida-pingala*-and *suśmaṇā nādi* system of *Kuṇdalini* Tantra, discussed on numerous occasions during the current thesis. Such, indication, however, does confirm the speculation about self-transcending potential of singing-practice through *ćakra*-activation and through a thorough utilization of *prāna* and nadi related yoga-methods suggested for expansion of consciousness, which in this case expands and merges with the Higher-self realized as Shiva, and the transformed consciousness becomes identical with, and identified as Shiva-consciousness.

The figure carving reveals '*gandhāra'* style in their relief-forms. The lower portion of stele contains more figures, identified to be representing *shiva-gaṇa*, five in number they constitute musical orchestra including:

(1) a vocalist,
(2) a seven stringed harp instrument player, *Kuppuswamy*[663] speculates that this seven-stringed instrument is possibly a *yazh* or perhaps, a *parivādini* instrument, which is mentioned in the *Kudimiyamalai* inscription,
(3) a cymbal player,
(4) flute-player, and
(5) a *tambūrā* (another string instrument) player.

Gowri Kuppuswamy, M. Hariharan, explains the three erect figures in the center, as:[664]

(1) the top most eight armed represents the principle or the first note 'sa' or *shadja-svara*, on its left represent *ṛṣabha* or 're', below *ṛṣabha* on proper left

[663] Kuppuswamy, Gowri; Hariharan, M; *Music of Indian archaeology*, 2015, p.13
[664] ibid., p.13-15

of the stele with its three relaxed fingers indicates number three and third note 'ga' or '*gandhāra'*.

(2) The lowermost standing central figure is *svara* four 'ma' or *madhyama*. Like the *svara* which it represents '*madhyam'* or the middle-one, falls at the center of the note-scale, this figure too is also the centre of the entire stele when its entire composition is taken as a whole.

(3) The remaining figure of the central meridian (i.e. the central amongst the three standing figures shows by the number count of relaxed fingers of both hand to be five, thereby this figure represents the fifth note '*pańcam'* or 'pa'. Regarding the position of the *pańcam svara* between *śadja* on top and *madhyam* below, *Kuppuswamy* and *Hariharan*, observes it to be indicative of the beautiful concept of *vādi*, *samvādi* and the '*śadja-pańcam-madhyam bhāva'* or the cycle of 5ths and 4ths in Indian Music. The lower figure from the right side (of the vertical meridian) is the sixth note 'dha' or *Dhaivata*, the figure *Dhaivata* (still on the right side) is seventh note 'ni' or *niṣāda*.

2.1.4.2.3.3. <u>*Mithuna* figures: Lovers in embrace</u>

Remarking about "*Kṛṣṇa* with *Gopi*" illustrations, Nalapat recalls *Bhāratmuni* as saying (in *Nārada-pańćama-sanhita*, pp. 32): "*Each Gopi represented a rāga. There were anātman (endless) rāgas created, of these 16008 became very famous. In my time only 36 exists. The others have become extinct*."[665] Expounding on the creation of number 16008 for *rāga*s, Nalapat writes:

> "*Divide a sphere into 4, and then to 8. Each has 45 degree and it represents the 8 directions interrelated to a central point of observation, the earth. These are the 8 lakshmi/vagdevi. Then divide each of these 8 directions to equal halves making 16 (sodasha) kalā. Then divide each into 1000 parts, so that there are a total of 16000. These smaller divisions are the jannya-raag derived from the pre-existing 8 major devi (janani-rāga) and are related to the nadi divisions of the maṇdala with respect to the fixed star clusters, the moon, earth, sun and other observable moving grahas from earth's surface.*"

[665] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.167

From this position, each nadi surmounts to a "*rāgiṇi of God*", and each living thing a *rāga*, sung by the divine *Brahma* during the act of enjoying itself. She exclaims that "*This is the advaita Vedanta of India applied in nāda-brahma.*" and it is due o this understanding, that in a Gurukul system, the Guru assumes a status of supreme will, as a living embodiment of the *nāda brahma.*

Nalapat mentions that in *Rig-veda* (2-3-11) music is described as a *maṇdala* illustration:

> *dvādaśaram nahitajjarāya, varu varuti ćakram paridhyāmritasya;*
> *aputhrā agne mithunā so atra, Sapta śatam vimsatiśćastu.*

Meaning:

> There is a wheel of energy. It has 12 spokes and is in a endless cyclical motions. Its *paridhi* (or circumference) is the endless nectar of bliss. The wheels movement is brought about by *720 agni-mithuna-s* (or energy-pair) in an endless activity. Since, the diameter of this wheel is measured with 22 *śruti* and 7 *svara*.

Nalapat thus correlates the equation of *22/7* with the secret formula of the transcendental pi*;* and deduces thus, that this knowledge of secret pi of the *musical-maṇdala* was absorbed by *guru* and *gurūpatni* together as a couple in unconditional love which let them to understand the passage and time-cycles of empirical knowledge. Nalapat further elaborates that the concept of *mithuna* as couples like male/female energies, *Shiva-Śakti*, *rādhā-Kṛṣṇa* and, further as pairs such as *guru-śiṣya* or of twins (as 2 *aświns*, 2 *suparnā*) etc. originates from here as *agni-mithuna* or energy-couplet of *Rig-vedic ṛṣi* (*guru/gurūpatni*), and its various aspectectual possibilities are later explored through different names in various school of thought.

2.2. Dance Therapy: Finding healing through movement

A new epistemological view called Dance/Movement Therapy is emerging in the field of mental health by incorporating a multidisciplinary approach that combines complex theories and techniques from diverse streams of knowledge, thus allowing for implementations from varied expertise and at the same time upholding conceptual confrontations, and promoting articulation. Its intersubjective approach further enables for planning a conceptual framework of a practical, 'creativity driven' ideology conducive to mental health.[666] Dance/movement Therapy is an interdisciplinary profession, which has evolved through its own training methods, and through a synthesis of knowledge and history of dance, and the science of psychology. It looks at the therapeutic potential of dancing in "improvisation of feelings" (and concerns) rather than reducing dancing to a mere 'performance' done for an audience.

Our 'emotional history' gets into muscular memory and affect the physiological structures from where it gets released through both verbal and non-verbal expressions; based upon this knowledge, Dance/movement Theory speculates that our emotional makeup, most certainly inform and influence our creative projections and interactions and thereby needs to be seriously articulated to acces its benefit in healthy interaction and creative expression. *Sharon Chaiklin* states that, "*feelings, emotional history, and thoughts are uncovered during Dance Therapy sessions; such creative-expression contains the potential for causing positive change through integration of the therapeutic relationship of body movement and motoric expression.*"[667] Dance/movement therapy evaluates a method for healing with 'body-movement' as the center segment of 'dance'. As an alternative treatment Dance/movement method holds remarkable promise for healing and "a better comprehension of which would help in reflecting and extending nonverbal articulations".[668]

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[666] Chaiklin, Sharon; *Wengrower, Hilda (eds.); The Art and Science of Dance/movement Therapy- Life is dance*, pp. xv

[667] ibid., p.xv

[668] Ali, Sophia; Anuradha; *Dance Therapy as a Treatment Modality for Autistic Children in Social Interaction*, 2015, p.188

All creative therapies are built upon the foundational premises that health and illness are influenced by *emotions*, and moreover that "*all human beings have psychosocial and biological needs and to be able to share one's thoughts and feelings with others and be understood is what defines humanity*"[669] *Dance/movement* therapy is defined as the "*psychotherapeutic use of movement just like a process which furthers the emotional, cognitive, social and physical integration of the individual*"[670] This conception is founded on the principal that the mind and body are intricately connected whereby, "*any change in one of these domains produces corollary change in the other*". *Schmais* (1974) outlines four basic characteristics of Dance/Movement Therapy -

a. It is expressive of emotions;
b. It is developmental;
c. It is physically integrative; and
d. It is inclusive

Though 'movement' in itself is not the ideal treatment, dance movement with a blend of music has been found to be amazingly useful and has been noted by various researches to be helping numerous physically-challenged children recover, including autistic ones, providing them both physical and mental profits. Autism Spectrum Disorder (ASD) is recognized as a formative inability amongst some children. And 'Imaginative movement' and dance is been viewed as the most pragmatic and practical choice for children coping with ASD. In other words, Dance Movement Therapy may be utilized with anyone.[671] One of its method called "reflection" which includes (a) "mirroring", (b) body rhythms, (c) movements, and (d) vocalizations, the Dance/movement therapist develop relationship within children,[672] and such a bonding especially help the autistic patients:

[669] Chaiklin, Sharon; Wengrower, Hilda (eds.); *The Art and Science of Dance/movement Therapy- Life is dance*, 2015, p.xv

[670] American Dance Therapy Association 2007

[671] Dehghan, Mehrnaz; *Review on Theorizing Yoga and Dance/movement Therapy as a Mindfulness Skill*, 2016, pp.150

[672] The main focus of this paper (Sophia Ali, Dr. Anuradha, IJIP, VOL 2, ISSUE 3, 2016) is social interaction in autistic children by taking parameters from Childhood Autism Rating Scales (CARS) relating to social interaction

"*The therapeutic aspect of dancing can be an astonishing treatment style and it has been found benefitting many, from obese children to those with autism. It makes the child get up, move the body, appreciate the activity and make new companions. Dance has long been the medium for human connections*".[673]

2.2.1. Reflecting Methodology: Mirroring in movement

From the 1970s onwards, research about "mirroring in movement" with young adults, particularly with autism spectrum disorder emerged as a viable therapeutic method. 'Reflecting methodology' once adopted in Dance Movement Therapy gave promising results through addressing the formative parts of a mental imbalance, understanding which is more essential than the relying on the predominating hypothesis which concerens itself with the "psyche methodology" considering that *reflecting methodology* (or "mirroring") is complimented with (a) 'body mindfulness', (b) socializing abilities, (c) refinement of compassion, and (d) the temperament for seeking prosperity.

The DMT approach increases attention to the self as well as attentiveness to other individual beings. It procures adapting skills, and builds capacity to structure '*connections with the world around the individual'*.[674] Results propose Dance/movement therapy as a viable, more feasible treatment approach especially for dealing with conditions of disorder which pertains to the Autism, however, to auxiliary support such a hypothesis more randomized control trials with greater examples are needed.Broadly speaking, children with autism have issues with the left and the right side of the brain, which are usually not corresponding with one another. A promising cure for this disruption in the cognitive exchange between the two sides of the brain is been looked into the "Cognitive intuition approach" can essentially enhance: (i) Behavioral, (ii) Passionate, (iii) Scholastic, (iv) Social, and (v) Speech and Language skills. In 2009, *Joanne Lara*[675] calls the mind - a data handling marvel; she writes that "*an individual can regularly jolt weakened instructive pathways or*

[673] Ali, Sophia; Anuradha; *Dance Therapy as a Treatment Modality for Autistic Children in Social Interaction*, 2015, p.189

[674] ibid., pp.191

[675] in "*Autism Movement Therapy - Wake up the Brain"*

even make new pathways through a procedure called "cognitive redirection" enabling a tactile relationship procedure that join both the left and right halves of the globe of the cerebrum (inter-hemispheric joining)". This cognitive-redirection occurs by:

(a) consolidating designing,
(b) estimating visual development,
(c) preparing "open audible", and
(d) sequencing the "entire cerebrum"

This "mind awakening" procedure of "Cognitive intuition approach" which attempts at utilizing both sides of the mind (read brain) to achieve transformation, is at the center of *Autism Movement Therapy* (AMT).[676] Moreover, since both a 'visual picture' (i.e. characteristic signs) and 'sound' (or sound data), can work as 'triggers' for the process of data recovery, AMT empowers the cerebrum and awakens what is torpid. Furthermore, AMT becomes approachable and acceptable by including 'music and moves' that speaks to all ages.AMT is intended to cognitively divert or re-outline the mind. AMT uses distinctive types of 'data transforming' and 'triggers' for re-mapping the cerebrum such that children use "responsive dialect" to -

a) Hear the music,
b) Visual handling to see the physical picture, and
c) Horrible engine aptitudes to duplicate what they see.

2.2.1.1. Bodymind: Considering the Body and Mind as "one unit"

The significance of dance as therapy lies in how dancing/movement relates to life, change and growth etc. The basic premises on which *Dance/movement*-therapy operates is that - a human being is a 'body-mind unity' and *Dance/movement*, its embodiment. The gradual recognition of "*bodymind*" and its impact on psychological, social, and physical aspects of human behavior raise the relevance of the ideas of embodiment and attunement. Our increased understanding of emotions and its impact upon physical and psychological

[676] Ali, Sophia; Anuradha; *Dance Therapy as a Treatment Modality for Autistic Children in Social Interaction*, 2015, p.190

well being and illness requires investigating creativity and its emotive quality. 'Dance' is a medium of bodily expression and "*The bodymind as one entity became clear to many involved in dance in conjunction with the role of creativity as a means of bodily expression*".[677]

Dance therapy further takes in account the 'celebration of dance' in conjunction with its role for the purpose of spiritual and therapeutic rejuvenation. The interdisciplinary approach employed for formalization of theories about healing aspects of 'dance' calls for integrating diverse fields such as:

(a) Cultural anthropology,
(b) Psychodynamic theories,
(c) Neuromotor sciences,
(d) Psychology of arts, and
(e) Creative process.

A creative confluence of movement and expression produces dance; sometimes, in a conjunction with improvisation, and often througb a conveyance of inexpressible emotions, non-verbally. In its broadest sense 'dance' is body movement; however, (a) understanding what it conveys and (b) mastering it voluntarily, requires: (i) skills and (ii) rigorous practice. Bodily gestures, postures, and nature/quality of movement carry expressions of a person which holds information like (a) their emotional history and (b) personality-type; and this information can support attempts at devising some sort of "*psychodynamic mapping*" of (a) the individual, and (b) the role of creative processes, in the attainment of "therapeutic goals" through artistic-expression and creative practices.

Since creative-activity opens a window into the sub-conscious, Dance/movement facilitates tracing into healing requirements of the embodied *emotions* within the structures of *bodymind*. For this reason, *Dance therapy* seeks integrating *episteme* of dance and psychotherapy. The emergence of studies in *Dance movement* in conjunction to (1) psychodynamic psychotherapy and (2) emotion-studies through Jungian perspective; (3)

[677] Chaiklin, Sharon; Wengrower, Hilda (eds.); *The Art and Science of Dance/movement Therapy- Life is Dance*, 2015, p.xv

along with evolving theories around understanding what 'movement' is in its divergent forms; results into a concrete theorization of this unique healing modality called *Dance/movement* therapy:

> "*Emotions, imagination, and movement are seen as primary aspects in psychic life and additionally hold the potential for spiritual development when modulated and transformed by joy and interest through play and curiosity*".[678]

2.2.1.2. Observing Movement

In the evolution of conceptualization of "dance" as therapy; 'movement observation' played a vital role. To articulate 'dance' as therapy *Rudolph Laban* insists to focus on "observation of movement". Later, *Laban's* psychodynamic theories culminated into *Kestenberg Movement Profile*, while *Yona Shahar-Levy's* methods that focused upon movement expression of an "individual" inspired Dance/movement therapists from Israel and Germany. Another key aspect of therapy adapted into formulation of dance as a healing modality is staying moderate to cultural differences, since "*awareness of non-verbal diversity among cultures is vital to our understanding of others*"[679] and therefore any therapeutic worker/practitioner should always remain considerate to variables owing to any culture. As a profession, Dance/movement therapy operates at the conjunction of '*the art of dance*' and psychological theories.[680]

Dance has been for long seen as a tool to learn and pass on stories, myths and symbols pertaining to specific cultures through specified movements. Moreover as *de Mille* (1963) observed, '*movement has been structured to lead one to trance states unlocking extraordinary feats of endurance and strength etc. and ennobling the performer feel powerful in oneself*'. Dancing is an important aspect to the spiritual and religious life of the Far East, where even watching a dance performance is perceived as an enlightening experience by itself, although to a lesser degree. There are surviving dance forms mostly in folk form, from the middle ages, that are performed in reverence to life and nature and natural phenomenon.

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[678] Chaiklin, Sharon; Wengrower, Hilda (eds.); *The Art and Science of Dance/movement Therapy- Life is Dance,* 2015, p. xvi, intro

[679] ibid., p.xviii, intro

[680] Chaiklin, Sharon; "We dance from the moment our feet touch the earth", ibid., p.3

The early usage of dancing for healing purposes, like those by *shamans*, was rooted in its capacity to interconnect body, mind, and spirit. Only in the 17th century through *Descarte'ian* assertion regarding mind and body as distinct entities and mind as the bases for real-self; that "*the body-mind-spirit split occurred in the philosophical considerations of the self expression*". However with the advent *dance-therapy* and its stance at the self as a "creative principle" reverted back towards the earlier traditional philosophical stand, and further forward into looking at '*dance as naturally therapeutic*' as it affects the physical, emotional, and spiritual dimensions of a being.[681] *Chaiklin* (2009) writes:

> "*Creativity in art, and in this instance, dance, is a search for structures to express what is difficult to state. Dance/movement therapy is based on the fundamental realization that, through the dance, individuals both relate to community they are part of on a large or smaller scale, and are simultaneously able to express their own impulses and needs within that group*".

Today, what started as a concept of "mind-body complex" has inspired the idea of looking into all elements and components of a human being as a set of related systems and much research in this regard are being conducted by neurophysiologists to establish these interrelations further; and motivates an enquiry into how the *psyche* and emotions are affected by thoughts and how movement involve thoughts and emotions; arguably, this is the basic premises on which relies the practice of dance through self-integration, as method for therapy.[682] Moreover, since in any creative formulation one's individual perspective and personality is involved, in fact it lies at the root of any creation, therefore dancing too becomes a personal statement of feelings and of desires getting externalized.

[681] Chaiklin, Sharon; Wengrower, Hilda (eds.); *The Art and Science of Dance/movement Therapy- Life is Dance*, 2015, p.5
[682] ibid.

2.2.1.3. Influence of Freud, Jung, and Adler

With the emergence of psychoanalytic theories during and post *Freud* a deep significance of emotions over psyche was established through the lifelong relentless works by *H.S. Sullivan*, *Jung*, and *Adler*. This development led to understanding interrelation between human behavior and psychology. This prepared a ground for dancers to observe 'movement behaviors'. *Marie Chace* in 1930 harnessed the possibility of achieving self-harmony through integrating body and its movement. As per *Sandel* (1993), *Chace* had her concepts for treating psychotic patients and schizophrenics even before the advent of psychotropic medications. During 1950's *Mary Whitehouse* devised her own techniques of *Dance therapy* called 'Movement in Depth' which were based upon the Jungian concept of 'active imagination'. Her method was later popularized by her followers as 'Authentic Movement'. This interlude of Jungian depth-psychology and vigilance towards 'movement in depth' led an access to a new healing approach which operated- "*By making use of spontaneous body movement that arose from inner kinesthetic sensations, individuals recognized the symbolic nature of their communications, which then opened the door to self-awareness and possible change.*"[683] *Trudi Schoop* who worked with hospitalized patients emphasized upon (a) changing postures and (b) expressive movements for establishing "body awareness" with an added aid through exploring fantasies and natural playfulness. Likewise *Blanche Evan, Liljan Espenak, Alma Hawkins*, and *Irmgard Bartenieff* etc. have contributed to the understanding of *Dance/movement* therapy whereby in general, "*Dance/movement therapists use their skills and knowledge to work with people toward self-validation, resolution of past trauma, and to learn how to better relate and have positive interactions with others.*"[684]

2.2.1.4. Expressive Dancing: Addressing trauma and difficult emotions

Self-harmonizing through dancing involves – (a) responding to inner feelings, (b) acceptance of *emotions* and (c) validation to expressing. Dance therapy history validates

[683] Chaiklin, Sharon; Wengrower, Hilda (eds.); *The Art and Science of Dance/movement Therapy- Life is Dance,* 2015, p.7

[684] ibid., p.8

that '*People need to feel integrated within themselves as well as feel themselves as a part of the community*' and that dance provides this opportunity - "*Improvising movements and gestures that emerge from inner impulses and that connect to rhythms natural to the dancer lead to self expression that may or may not be cognitively understood but that nevertheless have meaning in his or her life*". Furthermore, emotion that is oftentimes difficult to receive from others, like anger, is eased out when expressed creatively through *Dance/movement*s: "*Structuring movement that encourages but contains strong aggressive action and modeling various ways of acceptance and response, lessens the fears that emerge with the emotion.*" Likewise, self expression through improvisation, repetition of patterns in *Dance/movement* might symbolically represent subconscious influences, deeply ingrained fears and traumas in a creative manner bridging integration between body, mind and self – "*Dance/movement therapy attends to the body and its posture and how it influences perception, tensions held within the body that might inhibit action or feeling, the awareness of the breath as it is used or withheld, and the sensory use of touch*"[685]

'*All creative art therapies are psychotherapeutic modalities only*' and while they base their theories and practice upon the capacity to a "healing change" by taking rather on "creative endeavors"- both creative processes and artistic activity are closely related phenomena; Psychology explores different aspects of creative expression which as per *Wengrower* are:

(a) The person of the artist
(b) the source(s) of talent or motivation
(c) The meaning expressed in the art-work
(d) unconscious psychological processes enabled by artistic-activity

As an art form dance integrates physiological, cognitive, emotional, and socio-cultural aspects of human beings. When observed psychoanalytically, the role of dance/movement, flexibility and the tendency for playfulness in human-beings becomes obvious. It is because of the emergence of psychotherapy that the multidimensionality of the

[685] Chaiklin, Sharon; Wengrower, Hilda (eds.); *The Art and Science of Dance/movement Therapy- Life is dance,* 2015, p.10

human being became readily accepted by the middle of 20th century. This approach is reflected in the serious efforts to recognize creative mechanism in artistic expression as a healing exercise as well. '*Creative process and the product are in a dialogue which is psychologically meaningful as well as healing to the person engaged*'. When creative mechanism is seen holding therapeutic components and elements of 'healing change', these non-verbal dialogues becomes a bridge between the patient and therapists. Therefore, when creative engagements are encouraged in 'clinical' or therapeutic settings whether spiritual 'ritual-spaces' or art room or dancing area - they become facilities for positive outcome through integration and allowance. Verbal inputs and creative procedures/artistic activity helps therapists further generate more opportunities devised accordingly to bring out the inexpressible or forgotten- (a) incongruent thoughts; (b) buried memories and (c) stuck up emotions. The *Dance/movement* or any artistic method gives an insight into the personal life, feelings, mood and behavior of the concerned subject and when aided along with "psychodynamic lessons", they can support a felicitation of creative processes that cause "healing".

Reflecting upon various facets to creativity *Wengrower* asserts, "*In Dance/movement Therapy we are interested in subjective originality, in those changes the individual can explore for himself*".[686] In art the idea of *improvisation* flourished with Freud's writing's; the influence of Freud's method was such that a lack of *improvisation* technique was associated to keeping a restrain over emotional expression and a condition for impulsiveness. *Jung's* study of creative expression of his patients during therapy is another huge influence upon the theorization of art and creativity related concepts with their therapeutic scope. And though *spontaneity* and *originality* are related phenomena in creativity they are nevertheless not synonymous with creativity. This opinion is shared by both *Arieti*[687] and *Storr*. *Wengrowe*r asserts that '*Within specific contexts both improvisation and spontaneity/impulsiveness can result into therapeutic effects*' i.e. Anyone feeling stuck shall try deviating from typically responding but should rather adopt the method of "improvisation"; for an example, for someone with hyperactive traits, channeling their 'impulsiveness' to develop awareness

[686] Wengrower, *The Creative–Artistic Process in Dance/Movement Theray*, p.16, "The Art and Science of Dance/movement Therapy- Life is Dance", 2015

[687] *Arieti* had examined idea of spontaneity, originality and creativity with reference to examining dreams.

about habituated reaction patterns and voluntarily seeking control over it shall prove to be a healing exercise. *Wengrower* writes, "*Sometimes, the patient will embark on a process of experimentation with qualities of movement that are original to her characteristic style of movement in order to test new possibilities such as changes in body image, or his perspective/experience/understanding of a conflict.*"[688] Upon *Fiorini*'s observation that '*psychopathology is interlinked with 'repetition'* Wengrower finds a remedy in Creative activity and notes that *'creation' opens up new possibilities'* since *Arieti* (1976) too found creativity to be means of liberation from '*conditioned responses and usual choices*'. Wengrower reminds that "*Art and creativity have been subjects in psychoanalysis. Some of the aspects analyzed are: the person of the artist, the sources of his or her talent or motivation, the meaning expressed in the work of art, the unconscious psychological processes enabled by artistic activity, the creativity of geniuses and everyday creativity, and types of mental activity involved.*"[689] Different psychoanalytic schools evaluated various aspects of creative expression for their healing capacity from the lens of their theories, yet 'dance' as an art form was not considered. Perhaps the reason for skipping any considerations for 'dance' as therapeutics could not occur since within the art history discourse by then, any art-form in which the body of the artist were used i.e. when an artist 'as a performer' engages to convey the message using their body itself as the medium of expression - was not yet fully acknowledged as an authentic contemporary art work due to its lacking a static art-object for later exhibiting and museumization, this however changed with the advent of technological mediums like digitalization. Since, Performance art as a genuine artistic medium of self-expression was not satisfactorily established therefore such mediums were not taken up for psychodynamic considerations either. For that matter, till then all temporal art were skipped from any psychoanalysis however, as the scope of 'what should be considered as art' grew exponentially; so did evolve psychodynamic analyses of other non-verbal expressions. *Wengrower* here clarifies, "*The emphasis by psychoanalysis on verbal expression may be one of the reasons for the omission of dance from this field when*

[688] Wengrower, *The Creative–Artistic Process in Dance/Movement Therapy*, p.16-17, "The Art and Science of Dance/movement Therapy- Life is Dance", 2015

[689] Wengrower, *The Creative–Artistic Process in Dance/Movement Therapy*, p.17, "The Art and Science of Dance/movement Therapy- Life is Dance", 2015

researching art and creativity. The innovations presented in the work of Daniel Stern and others are a welcoming beginning."[690]

2.2.1.5. Adapting to Subjective-Objective Duality

Commenting on art's necessity in human life *Read* (1955) comments "*Art is not a pastime that employs free psychic energy but has been necessary for survival since the earliest days of humanity*"[691] and since human being is a complex creature who deals with various conflicting issues and developmental tasks simultaneously, *Read* emphasizes that "this tendency had to be reflected in the conception of *Dance/movement* activities". DMT responded by co adapting both interpersonal (objective) and self oriented (subjective) approaches into its adaptive/defensive modalities. This particular aspect of human activities interaction to affective contexts was explored by *Govoni* (2007). *Winnicott* is another crucial figure which prominently influenced the shaping up of this new arena of *Dance/movement* therapy emphasizing the creative side of therapy session as a process unfolding first "*what may best explain the patient*" and thereby develope or mould the healing exercise towards the positive change. Remarking upon the type of therapist that would be favorable for dealing with creative expression, he writes - "*The therapist encourages the expressive creative process and intervenes in ways that further acknowledge and accept it*".[692] Another prominent contributor in influencing the healing modality of dance is Freud and his idea of *sublimation.* Through the segmentation between form and content, Freud laid the foundation upon which the psychoanalytic reading of art and the artists flourished. Freud was interested in the significance of the works of art; as per *Schneider Adams* (1993) "Freud saw forms as meaningful". Later developments in Art History/criticism saw the transaction of form as carriers of meaning into as the meaning in themselves too. For Freud artistic activity, much like a child's play is a means of symbolically expressing and symbolically realizing (or experiencing) desires. Wengrower (2009) adds that "*The work of art yields a degree of enjoyment and appreciation that would be impossible without its aesthetic appearance or it*

[690] ibid.

[691] ibid., p.20

[692] Wengrower, *The Creative–Artistic Process in Dance/Movement Therapy*, p.18, "The Art and Science of Dance/movement Therapy- Life is Dance", 2015

the unconscious elements that are its roots were to be uncovered. Similarly, feelings that would otherwise be painful to withstand can be tolerated due to their presentation in symbolic form. The artist unfolds aspects of psychic life while camouflaging them in aesthetic form."[693]

2.2.1.6. Unconscious playfulness: Storr, Winicott and other prominent DMT theoreticians

Storr (1993) had studied the unconscious motivations and processes behind artistic and scientific enquiry and claims that "*creative activity is particularly suitable for protecting the human being from unconscious anxieties.*" His enquiry into anxiety as either schizoid or depressive is based upon the ideas developed by *Klein* (1929). *Wengrower* reminds that '*The emotional traits of schizoid and depressive personality can be distinguished and accordingly dealt with during therapy sessions*', a schizoid patient appaears introverted and eludes the possibilities of establishing affective relationships. They also alter between contradicting feelings of omnipotence and sentiments of vulnerability. Involving them in creative exercise indicative of a sense of control and meant for establishing order can yield positive growth towards normalcy. Moreover, the difficulties that schizoids have in bonding is to be compensated with their 'exhibitionist' tendency provided amply with -involving in artistic activities; and further their lack of understanding the relationship and coherence of cause and effect should be explicated and self-introspected through engaging in creative expression. Likewise depressive anxiety traits should be healed too – "*someone with high level of anxiety, overwhelming life experiences, or chaotic reality, may use art or play to achieve imaginary control*."[694] *Winnicott*'s influence upon culmination of *Dance/movement* therapy modality is unparalleled; he refers to the process of creation not as a mere vocational activity but as '*fundamental to the development of the individual and his or her relationships*'; he had closely associated the concepts of - transitional phenomena, play, and creativity. His ideas about transitional objects (like the imaginary relief that infants

[693] ibid., p.19

[694] Wengrower, *The Creative–Artistic Process in Dance/Movement Therapy*, p.22, "The Art and Science of Dance/movement Therapy- Life is Dance", 2015

imagine from an object in the absence of an actual care giver) accounts for some formulation of symbolism and recalls the Freudian concepts around birth and purpose of symbols. Moreover, *Winnicotts's* idea of *psychotherapy* as an '*evolving interplay between the therapist and the patient*' is thoroughly present and justified within the growing spectrum of *Dance/movement* therapy. *Winnicott* emphasized much on the role of 'playfulness' in therapy. *Dance/movement* therapy does benefit from the ideas of symbolism, metaphors and transitional phenomena, improvisation and playfulness alike. In fact *Wengrower* asserts that, "*Introducing patients to the world of symbolization or sublimation has often been one of the main objectives of treatment- and not only with children*".[695]

2.2.2. *Yoga* and Dance Movement Therapy

Yoga, *Dance Movement Therapy* (DMT), and *Mindfulness* – each of these desciplines share some common suggestions for a better life – (a) quieting the mind and (b) looking inwards for guidance - "*Both Dance Movement Therapy and Yoga are mind-body methods that complement each other and show positive psychotherapeutic usefulness. Both address the undeniable fact that emotions are handled in practice; they actually focus on the subject of understanding the body/body awareness, observation techniques, and more than that – anatomy*".[696] DMT expounds that "*emotions* manifest in the *sensations* and energies of the body; and are of equal significance to the inception of, and awareness of one's *cognitive* processes" .Therefore, DMT recommends *body-awareness* for better 'emotional self-awareness'. DMT says that with heightened insight achieved through *mind-body* interconnection, self introspection becomes a possibility. Awareness of self prevents relapses and improves self-regulation, which in turn promotes health.

It should be noted that various studies on yoga underline the healing properties of human body, these claims are now supported with empirically based studies discussing

[695] ibid., p.24

[696] Dehghan, Mehrnaz; *Review on Theorizing Yoga and Dance/Movement Therapy as a Mindfulness Skill*, 2016, p.145

clinical research outcomes on the effects of yoga on 'mental well-being'.[697] The word '*Yoga*' implies the sense of "union" or reunion whereby '*an individual-self identifies with the collective-self (universe)*' by which an wholistic perception bring down a unified approach that replaces "individuality" with "Universality". Explaining the formation of the pehenomenal world, *Upanishad* expounds - "*That which was the One, became -the many*", it is these "many" manifestation which becomes identified with the practice of *Yoga* to reveal its common substratum, basic elementals components and structural formations that are functioning in alliance to maintain its essence (core identity); and in this sense of understanding Yoga or "reunion" occurs.[698] As method of reunion, there are numerous varieties of *yoga* practices; the term yoga in general sense connotes stretching exercises (*asana*) which involve holding different postures while deep breathing, and followed with meditation, followed again with stretching, breathing and so on. *Yoga-asana* helps stretch and shape muscles and keeps the spinal column and the joints flexible. A number of studies are available today which discusses the advantages and benefits of Indian-based yoga on both – the healthy populations and medical subjects. Early Indian texts too explicate numerous physical and *psychological* health benefits of *yoga-sadhana* (reunion practices).

Since 2005, the interest in health rewards of yoga through clinical research has significantly elevated.[699] Though breathing is an automatic function, researches validate that through yoga-technique, ability to consciously control breathing develops whch affects the nervous system positively. In other words, the science of yoga uses breath to calmdown the nervous system, which in turn serves to calm the mind and improves concentration. The combination of proper breathing technique, concentration of mind, and *yoga-āsana* opens the way to self-awareness. Yoga expounds a meditative process of focusing on workings of energy on body and mind to release a sense of inner peace; moreover as the identification with body processes develops in time, the practitioner starts alligning with the the self, its needs and possibilities. Remarking on the fluidity of movement that is experienced during entering, holding, and leaving of *yoga-asanas*, Mehrnaz writes - "*The emphasis during asana*

[697] ibid., p.146
[698] ibid., p.147
[699] Dehghan, Mehrnaz; *Review on Theorizing Yoga and Dance/Movement Therapy as a Mindfulness Skill*, 2016, p.148

practice is non-competitive and the individual is encouraged to become aware of internal sensations thoughtfully and mindfully. In this manner, individual growth is progressive over time to create a balanced integration of the mind, body, and spirit."[700] The aspect of body movement and flexibility correspond with the principle activities of dance/movement therapy; DMT too assist a patient with *body movement* engagements with a purpose of achieving a realistic 'body-image'. During movement sessions, DM therapists activate various body parts and integrate their movements into a cohersive force of expression with the help of rhythm, fluidity and syncronizng with the flow of time - "*The Dance Movement Therapy guides patients/practitioner in becoming more aware of 'inner-sensations' to develop additional control over his/her body-movements. And at the same time mobilize energy within the body*".[701]

2.2.2.1. Intention and Mindfulness

The principle of 'intent' is crucial in defining elements which are employed by *Dance/movement* therapists since movements are influenced by inner intent and shaped with four factors: Body, Effort, Shape, and Space.[702] *Yoga* and *dance movement therapy* are complementary activities and can provide practical support to especially clinician's that engage with engaging mindfulness method along with *Yoga* and DMT. Fundamentally, DMT too is a mindful-practice as the present moments awareness is a vital to both the techniques. Mindfulness-Based Stress Reduction (MBSR) devised by *Jon Kabat-Zinn*, has several methods to reduce long-term stress with *mindfulness*; with the help of body scans he employs a distinct method for focusing meditative attention on specific fields of the body. *Mehrnaz* suggest that with the success of employing *mindfulness* based meditation practice for mental well-being and related treatments (including addiction treatment models), *Dance*/*movement* practitioners should underline the similarities between DMT and mindfulness meditation.[703] *Kabat-Zinn* has conceptualized Mindfulness as rooted deeply in Buddhist Philosophy

[700] ibid., p.150
[701] ibid., p.151
[702] ibid., p.152
[703] Dehghan, Mehrnaz; *Review on Theorizing Yoga and Dance/Movement Therapy as a Mindfulness Skill*, 2016, p.153

(Pineau, Glass, & Kaufman, 2014). He proposed that Mindfulness means- "*Paying attention in a particular way; on purpose, in the present moment and non-judgmentally*". This, according to him, provides "*an increased attentiveness, clearness and acceptance of our current moment*"[704] (Kabat-Zinn, 2014). In recent times a large number of techniques based on mindfulness have been developed as a part of therapy. Most of the co-relational studies and 'regression analyses' seem to indicate mindfulness having a significant impact on a wide range of problems that correspond with - stress, anxiety, depression, pain tolerance and somatic symptoms and consequently upon overall well-being.[705]

2.2.2.2. Dancing with witness consciousness

Rekha Tandon (2017) observes that while traditional dance forms focuses on the transcendence of mind and body, an academic analysis of dance and *yoga* for harnessing 'witness consciousness' can be developed from Seminal ideas of *Rudolf Laban*, the founder of "Choreological studies" that adopts specific methods to study - the science and logic of human movement and dance. Laban saw '*the dancing human body as drawing circles in space'* and such an act of dancing as per Rekha Tandon is in resonance with cyclic pattern observed in nature. These "patterns" were found comparable to 'harmonic principles and practice in musical composition' by *Valeri Preston-Dunlop* and to the 'form in the visual arts' by *Ana Sanchez-Colberg*.

Studying the 'harmonics of nature' for understanding 'the larger consciousness of creation' was considered an essential by Rudolf Laban in any study on human movements, which he called '*Choreutics'* that views the dancing body within three intersecting planes in space-

i. the door,

ii. the table,

[704] Vasudevan, Srinidhi; K. Reddy, Jayasankara; *Mindfulness as the Key to Well-Being: A Review of Literature*, 2018, p.187

[705] ibid., p.190

iii. the saggital.

A three dimensional sphere of space called '*kinesphere'* was visualized around the body (are covered by outstretched limbs) and further, describes the *kinesphere* 'as metamorphosing into a sphere of dynamic energy called the '*dynamosphere'* with movement of the body in dance. He then describes the qualities of energy used in movement in terms of qualitative values such as –Weight, Space, Time and Flow, which by combining in various combinations give the body its unite 'energetic identity'. And furthermore, hypothesizes a 'Effort Theory' that states that,

> "*The dynamosphere around a dancer during a performance could be clearly perceived as being energetic or dull, crisp or languorous etc, and was directly determined by how the individual use Effort factors*."

From these observations he expounds that '*any combination of Weight, Space, Time, and Flow as demonstrated by a body in movement, was representative of the 'embodiment of inner states of mind' and in context of dance work, functioned as referential signs, which were interpreted by the audience*'.[706]

Rekha Tanndon, as a practitioner of Odissi, while articulating the references to yoga in 'Orissi dance-form' upon the values of consciousness-studies describes 'conscious witness' in the following words:

> "*The proposition that the dancing body draws virtual patterns in space that reflect the design of the natural world, harmonizing it with the consciousness of nature, has a particular resonance for classical Indian dance forms. In the religious tradition of tantra in the Indian subcontinent, divine energy is commonly harnessed through meditation on geometric diagrams as yantras and maṇdalas, and Odishan temple dance was an integral part of its rituals. It is quite conceivable that Laban's intuitive perceptions about the nature of dance had been experienced in these medieval Indian environments.*"

[706] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, 2017, p.24

Choreographical studies have evolved a vocabulary to discuss dance movements and can complement learning traditional skills. Rekha Tandon states that such developments are now beginning to make inroads into dance practice in India'.[707]

2.2.2.3. Dance as a Yogic-method

'Yoga is concentration exercise with the aim of becoming one with universal spirit' clarifying the distinction between experience and existence. (Mahajan, 1987, p 35) Espousing on Yoga, Mandakini (2011) states that Yoga is not the practice of basic postures (even in dance movements) neither it is the mastering of 'breathing technique' nor it is any intellectual readings of underpinnings in dance symbolism of sculptures or dance-forms. These can best be called mediums to realize the state of yoga but perfecting them alone is not 'yoga'. Likewise, any devotion or *bhakti* still remains in the realm of sentience where 'a kind of transference of emotions to a divine godhead occurs' and thus, remains in the realm of 'ego'; whereas the experience of 'yoga' shifts consciousness to a higher dimension and thereby Mandakini concludes that '*Classical Indian arts are not forms of entertainment but forms of yoga.*'[708] Elaborating on Dance (*nritta*) as state of union (Yoga) she expresses:

> "*It is the expansion of consciousness to be always in a state of Nritta; a state of unconditioned Consciousness that is free of memory; a state of joy that is independent of all external factors. It is dance that flows out of an artist who is psychologically free and with child-like innocence. It has to be the artist's undivided State whether on or off the performance stage. It is not a technique nor is a state that comes and goes. It is this state that adorns and enlivens the form. This state cannot be achieved by any practice or 'doing' or 'not doing'. It is the causeless essence of Art. It is no doubt a lofty and impossible daunting ideal but unless dance training points to this vision of the art and prepares the dancer for it, the higher purpose of the art will be lost.*"[709]

[707] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, 2017, p.50
[708] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.23
[709] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p. 24

Mahajan (1987) uses the term *nescient yoga* to denote 'reality in its yogic existence' and identifies absolute (still) state of reality as "eternal yoga"; he argues that since experience in any form is a modification of existence thereby, state of existence that is usually perceived as a "state of being" is rather a "state of becoming" (through experience), he adds - "*there being vital difference between becoming and being, the forms of yoga would accordingly differ in different kinds, one of becoming, and another of being, One with the Universal soul; and, therefore, whereas in becoming one, there is one or the other experience, in the state of being one, there is pure existence which eludes all experience…The state of becoming one, therefore, logically predicates a state of departure from the state of multiplicity and diversity…"* whereas, he argues, that the state of being, *"..is a state in itself and is the basis of all the possible states of becoming*" In other words, "*The state of being as the state of existence is preterite and perennial in relation to the state of becoming which is posterior and pragmatic*" In conclusion, "*the state of experience is therefore, prior to the state of existence, and experience being a posterior product, the state of existence is logically a state without any predication of experience whatsoever*."[710]

The term *nescient* or 'non-presence of sentience' is indicative of such a state of 'no experience' while and '*it is some inner upheaval or an auto compunction in the nescient state of Being that becomes responsible for all the complex becoming*'. Mahajan (1987) observes, that the *Śakti* school, recognizes this state as '*the consecrated creative force in pure potential form*' or in short as "*śakti*" and the *nescient* content of this creative force is called:

(a) *yoga-nidra* or the yogic-slumber,

(b) '*kāla-ratri*' or the eternal night,

(c) '*mahā-ratri*' or the passive night, and

(d) '*moha-ratri*' or the passive night

2.2.2.3.1. **Dancing for Yoga (reunion)**

The concept of *yoga* is derived from *Rig-veda* while the mention of dance is present in *Sāma-veda*. The philosophy of *Yoga* propounds '*ćittavritti nirodha'* i.e. cessation

[710] Dr. R G Chaturvedi, p. 36, Sachdeva.; "Yoga and Depth Psychology- With Special Reference to the Integration of Personality", 1978

of mental-modifications. As per the yoga-philosophy[711] when the mind becomes stable it rests (or resonates) with the spirit (i.e. present state of the self) and peace is experienced. This tranquil state is a result of becoming in tune with the current situation (objective reality) through a better handling of external sense activities achieved through:

i. Surrender or sacrifice of ego, and
ii. *bhūtashuddhi* or purification of the primordial-elements

The common elements between yoga and dance (*nritya*) as per A V Satyanarayana are

1) *sthiti* or static position,
2) *sthianika* or basic posture
3) *chaari* or movement

Classical Indian dance functions at three levels and culminates in the highest level of Yoga - "*Indian system of dance lays a system of mind-body discipline that is at once aesthetic, symblolic and yogic*" (Mandakini Trivedi, 2011), expanding further she writes:
"*All the values of Indian dance culminate in the single value of yoga which can be described as a process by which an undivided, conflict-free state of Being can be attained. in fact when that single and intangible value was sought to be communicated, it took shape as philosophy that further crystallized into aesthetic forms as in art, a moral form in ethics, a ritualistic form in religion and narrative form in mythology. Whatever form India holds forth to the world are only forms of that one value. It was hoped by the masters that the form would once again lead to the state of yoga*." (Mandakini Trivedi, 2011)

The term "yoga" is capable of interpretation in many ways. As a concept of union/reunion between different aspects of a single personality which occurs when all the conflicts and disharmony within man is dissolved leading to cessation of finding the world as conflicting and contradictory. Thus with the aim of union between mind, body and intellect, an individual's actions, speech and thought become aligned with each other and to the Truth, this notion also alludes to description of *Buddha-nature* explored in *Mahāyāna*. Thus yoga becomes a method for establishing a harmony (i) between men, and further (ii) between man and nature. in fact to the second end, "*ayurveda*" is a further aid which is '*a system of tuning the human being to Nature and to his inherent proclivities*' through expounding many

[711] The eightfold-method of yoga (or rather *aṣtānga-yoga*) are: *yama, niyama, asana, prānāyāma, pratyahara, dhārana, dhyāna & Samādhi.*

conventions and dietary rituals attuned to an individual's natural inclinations and in concord with natural cycles of season, time and space.[712] Through all these measures expressed in different Indian sciences - on art and creative expression, health and reality, etc. a person is allowed attunement with its 'original nature', in other words, to its highest potential.

Reflecting upon resemblances between dance and yoga Roxanne writes, "*Dance is very much like yoga. It may be argued that this is true of any kind of dance, but in the case of Indian classical dance, this is straightforwardly so. Like yoga, it involves work on the physical, psychic, and spiritual levels, and in fact requires a balancing between these three if it is to succeed in its higher purpose*."[713] However, there is no traditional framework that combines yoga and dance in clear terms and this new approach is a postmodern reading of these two modalities for self-transformation. About her thesis she comments, "*This book therefore represents my own creative synthesis of the way the two have come together in my own life, the result of many years of travelling and studying both dance and yoga in India*".[714]

Presenting her views on the philosophy of yoga she says - '*the supreme goal of yoga is enlightenment or a state of attunement with universal will'*. In general use today the term Yoga refers to a path or discipline leading to spiritual liberation. It represents several approaches and philosophical schools that expound it. The term 'yoga' evolves out of the root '*yuj'* meaning 'to yoke' or 'to bring under control'. It is much more than physical exercise and a holistic method of realizing multiple aspects of human body- physical, psychic and energetic. Elaborating on these aspects of Self, Kamyani adds – "*Yoga unites the functions of each of these bodies, as well as their balanced interrelationship under a central organizing principle called Self*".[715] In other words, "*To withdraw the senses from outer objects and engage the inner world, accessing ever more subtle layers of reality, is the method of Yoga*."[716] And this experience of inner world varies based upon the method used

[712] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p. 1-3
[713] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.6
[714] ibid., p.3
[715] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.3
[716] ibid.

(or the type of yoga practiced) for an example, Tantric system of yoga utilizes the use of external tools like *yantras*, *mantras* and 'divine imageries' expanding on which she writes:

"*For practical purposes the spiritual body or transcendent realm can best be conceived of as the realm of pure energy. The aim of spiritual or transcendental meditation practices is to attune to that realm on the level of vibrations. Here yoga uses abstract symbols with minimal content to represent energy, since the intent is not mental understanding but direct experience. these abstractions take the visual form of geometric yantras and, more important, are aurally manifest in certain vibratory sounds like bija mantras, syllables whose sound qualities are designed to catapult awareness beyond thought*"[717]

Moreover, she adds, there is no clear cut distinction between different methods of yoga (*Tantric, Jnāna , Bhakti, Kriyā, Hath* etc.). With enough practice, physical postures, the *yoga-asanas*, become a meditation. "*Premonitions, synchronicities, and even déjà vu occur when the body, mind, and spirit are fully aligned with Universal Being and when there is minimal inner conflict to obstruct events from happening according to one's higher purpose*."[718] Similarly, "*While for discussion's sake we can separate out the physical, the psychic, and the spiritual objectives and techniques of yoga, in reality there is no such separation: the three levels overlap and interpenetrate one another. Our experience of their disunity is in direct proportion to the extent to which we are all living unbalanced lives*."[719]

In case of *Hatha-yoga*, "*On the physical level, hatha yoga develops a total body consciousness that extends inward to various bodily systems: skeletomuscular, respiratory, circulatory, digestive, and even excretory. Yoga asanas, or physical postures, combined with breathing, energize the entire organism, promoting health and total well-being through increased circulation. The practice of asanas also results in clarity of mind and increased awareness. Once this awareness develops, heightened bodily sensitivity begins to influence all interactions with one's environment....with practice this internalization process begins to work on the subtle or psychic body as well, affecting thoughts and feelings. As you become more oriented you become aware of the way images, words and thoughts affect you. By*

[717] ibid., p.5
[718] ibid.
[719] ibid.

focusing inward you become more conscious of both what you are psychically taking in and what you are putting out."[720]

2.2.2.4. The Tantra of Dance expression

At first, though dance and yoga may not look comparable considering how yoga is associated with practices that apparently look 'sober, introverted, austere and ascetic' while dancing as a form of arts is obviously sensuous, vivacious and colorful. But it is to be remembered here that in Indian tradition the *tantric* ideal of seeking an intergration between sensuous and spiritual has been a dominant ideal of harmonious existence, from this position it becomes apparent, writes Mandakini (2011) that "*dance is a supreme yoga, a perfect vehicle for dissolving all dualities and differences. While a performing art naturally dissolves the distinction between the art and the artist; in the ecstasy of dance, all physical and psychological inhibitions are further loosened and discarded*."[721] Moreover, both Dance and Yoga, eventually seek the common goal of perfecting the humanity, while yoga adopts meditative stillness and silence, dance-form approaches it through '*ordered movement in Time and Space creating a dynamic meditation*'- "*In form, in theme and in experience, classical Indian dance repeatedly reiterates the values of Yoga creating an artistic structure that is completely cohesive and holistic".*[722]

Unlike yoga, dance encounters ecstacy exchanging between performer and the audience. In the words of *Kamyani Gupta Roxanne* (2000) *"Through desciplines such as yoga and dance we can come to honor the body as sacred, the playhouse of spirit. At the same time we are free to transcend, through the psyche, the limitations we encounter on the physical plane… All dance is the play between the physical form, which is limited, and the infinite spirit, which is free. The stillness at the center is where body and spirit meet. Their interplay is the eros of Indian classical dance."*[723]

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[720] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.4
[721] Trivedi, Madakini; *The yoga of Indian Dance*, 2011, p.6
[722] ibid., p.7
[723] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.58

Mandakini attributes Indian dances as representing yogic states into '*analogous, detailed and formal structure of movement'*. She further claims for Indian dances as containing the guiding principles of yoga, actualized to perfection, right from conceptualization to the final outcome of dance as well as the inner experiences of the dancer, she explains:

> "*Every element of Indian dance is steeped in principles of Yoga. Its form, its thematic content and the aesthetic experience it generates are subtle, scientific application of the principles of yoga*."[724]

Indian aesthetics in its all forms and themes reflect this spiritual journey of acquiring union (yoga) with a stable core (peaceful blissful state of existence- *satchitānanda*) through involution and multilayerd dissolution of illusory ideas (attributions) of existence, from state of becoming (o experience) towards the resting-state of being or existence. This state of ultimate rest is a state of 'Pure Awareness'-

> "*In poetry, this Pure Awareness or The Source is figuratively expressed as the beloved from whom we are estranged. Peace is expressed as being in the arms of this Beloved. This is the symbolism behind the pinning heroines of devotional literature*."[725]

2.2.2.4.1. **Mastering Yogic wisdom for artistic expression**

Indian Dance utilizies *nadi-tantra*, *prāna*, and *asana* for artistic expression; many rules of grammer and grids of Indian classical dance emerges from Yogic understanding of human body- As per the *science of yoga*, human body has a subtle-layer (*prāna-maya koṣa*) comprised of a web of energy channels (*nadis*) emerging and converging back to a band of 2 *nadis* (each on the either side of, and surrounding the navel, placed at the front and the back). Furthermore, these 2 principle *nadis* (*ida* and *pingala*) connected through its 10 *nadis* energieses the upper and lower extremities of the physical human-body (called *anna-maya koṣa*), thus forming a total of 24 main *nadis*. Moreover, each of these 24 *nadis* bifurcates into 3000 subtle, hair-like, fine energy channels each; spreading all over the body

[724] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.7
[725] ibid.

to form a subtle wiring of 72,000 energy channels. Te energy which flows through these is the vital-breath (*prāna*). *Yoga philosophy* expounds that human form is connected with the center of the universe (or the collective-self/ātma) with a silver chord from the navel center (*manipura*) in human body.

Mandakini Trivedi (2011) emphasizes that the language of various classical dance-styles are like cuisines with their own peculiar "subtle flavor" characterized by nuances in the articulation of limbs, movement and space; thus for example, Mandakini explicates "*Mohini Attam seems to caress space, Odissi seems to message space, Bharat Natyam sharply cuts space and so on.*" However the knowledge of body-grid and postures remained of primary importance.

The importance of posture is marked by *Bhāratamuni* in Natyshastra thus:

> *shobha sarvaiva nityam hi sausthavam samupashrita nahi*
> *saushthava hinangah shobhate natyanrttayoh*[726].
> '*All beauty is always through a (perfect) posture.*
> *Limbs devoid of perfect posture can never attain beauty in dance or theatre*'

In *Natyashastra, Bhārata muni* attributes the origins of dancing to '*Brahma'* (the supreme)-

> "*When the world had become steeped in greed and desire,*
> *jealousy and anger, pleasure and pain,*
> *Brahma on request meditated on the four Vedas*
> *and drew of the fifth scripture called Natya-Veda*
> *to bring people to right path*".[727]

Mandakini Trivedi (2011) adds that the mimetic or *abhinaya* portion of Indian dance that depicts stories through eight principle moods (*shta rasas*) does also utilize's the yogic training of breadth to acquire a living quality - '*mood is ignited by the breath*'.[728]. *Abhinaya* incorporates breath patterns to internalize the essence of character and its depiction to enact situations, emotions and objects etc. represented by adopting measures such as:

(a) stilling of breadth,

(b) elongating the exhalation or

[726] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.14
[727] Satyanarayana, A V; *Dance* Therapay, 2018, p.67
[728] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.15

(c) other manipulations of breathing process

Satyanarayana further equates the man's place in life-circle with *abhinaya* (mimicry and its role in *natya*) and recalls that by tradition the chief authority (or patron deity) of both yoga and dance is attributed to *shiva* and the human-universe (in the form of *maṇdala*) is considered by *Shaiva-āgama* as the projection of *shiva* (absolute principle- *satchittānanda*), and therefore, from the position of the school of Shiva-consciousness, the very purpose of yoga is to merge with our divine-self –SHIVA (at the very core).

2.2.2.4.2. **The role of posture in Indian dance expression**

Indian classical dance through perfecting the physical form (postures, stillness and movement) seeks to invoke the psychic realm of dance: "*Among all the dance traditions of the world, the Indian classical dance tradition is singularly 'self' conscious: it reflects upon its own nature, its inner workings and higher principles*." Indian dance employs series of still poses (*karanas*) that gracefully move from one posture into another and this transformation of postures and gestures appears as if Indian sculptures have become animated since these dance postures resemblance wall sculptures from Indian temples which themselves look simulations of yogic-asanas. About the still postures and rhythmic movements in Indian classical dance, Roxanne writes:

> "*The still pose is an ideal form one is seeking to attain, while the laya or internal sense of rhythm determines the flow: it is the frace with which the dancer reaches the stillness. The poses move in sequence following the drum and the nattuvangam., a series of abstract syllables recited by the guru or dance director as he plays the talam, small brass symbols*".[729] (*nattuvangam* guides the dancers footwork pattern).

About holding the body postures and the energy grid that is created she explains:

> "*Training in Indian dance begins in the mastery of this grid or the saushthava and chaturashra- the perfect posture and perfect line. The dance lies latent in*

[729] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p. 53

the dancer's posture. From perfect equipoise or posture comes perfect movement or dance. Posture is the fundamental dance line from which all lines flow. Perfect body geometry (correct posture) alone can produce perfect choreographic geometry. The choreographic grid builds on the body grid and is unique to each classical Indian dance style: there being a total seven dance styles in India."

Moreover, "*The perfect body grid or posture then extends into the perfect choreographic grid and that in turn expands as the dancer playfully touches the cosmic fabric grid that surrounds and engulfs her form…Body grid, choreographic grid and cosmic grid are inter-dependent and inter related. They are echoes of each other. The dance begins in a perfect posture and ends in a display and experience of sheer energy- Śakti*."[730]

2.2.2.4.3. **The role of breath in Indian dance expression**

Rekha Tamdon while speaking of Odissi dance form draws out yogic-method of mental stillness with breathing discipline which is turned into focused 'dance-mind' movements: "*Watching breath (similar to holding the mind at the body's energy center in the abdomen) provided an anchor for the mind, and the rhythm of inhalation and exhalation in addition adds a time meter to measure movement. This allowed a quality of 'stillness of mind in movement' to be generated, which could then be extended into simple dance movements*."[731] A basic yogic practice to discipline the mind is through 'breathe witness' to which she elaborates:

"*When restrained successfully, the rhythm of the heartbeat sets up 'rhythmic waves within the spine, skull and cerebro-spinal fluid' which are important in achieving a heightened state of awareness. The mind is thereby gathered (dhārana), focused (dhyāna), and immersed into a single point (samādhi). When immersion in breath awareness is developed sitting down, the process of standing up and moving tends to disturb the quiet state of mind that has been achieved. The challenge in using this technique in dance training is to minimize the 'noise'*

[730] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.14-15

[731] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, 2017, p.154

caused to the mind by physical motion in the body."[732] (This description presents an uncanny resemblance to *qi-qong* and tai-chi etc can be involved here).

Revealing on how dance elements are borrowed and are transformed from the rural folk traditions of dances of Odisha, she recall *shabda-nrutya* and its usage of sound and movement to achieve a meditative mind, "*In the shabda nrutya form from the Bolangir district, dance created a meditative trance space by simple repetitive patterns of synchronized sound and movement, using the body in tribhanga along with other elements of odissi's vocabulary. The underlying movement grammer, however, was difficult to discern, so it remained a 'crude' performance in comparison to Odissi. The basic device of using repetitive patterns of sound and movement to evoke a meditative mind state was, however, much clearer here than in Odissi, which had acquired a sophisticated and complex façade during its decades on stage.*" [733]

Reflecting upon the *kinesphere* and *dynamosphere* of Laban, Rekha finds it's parallel within embodied experience of ritual-dance, where the space of the dancing-body is always sacred, as a prerequisite for understanding Indian classical approach to dance-movement; adding that, "*The presence of dancing images on temple walls had clearly established the traditional connection between dance and sacred space*". She traces three types of charged spaces or *kinesphere* around Orissi dance movements-

1. Physical Performance Space: (an arena or stage with sanctified entry points and exit);
2. Personal Kinesphare 'within which movements of each limb were defined through the repetition of their traditional patterns and energized as a 'dyanmic prism'.
3. The Inner Space – which establishes via projecting spatial geometry from yogic body as extending towards infinity.

[732] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, 2017, p.153
[733] ibid., p.169-170

Elaborating on the extension of personal space or expansion of consciousness as Self-transcendence Rekha Tandon writes, while reflecting on theories concerning body-movement:

> "*The view of virtual geometric projections from the body's central axis served as a practical tool for shifting the mind's habitual involvement with external physical space and entering 'inner space'. This grid held the 'bone structure' (a term she adopts from zen reading of ch'an paintings) of the movement, abstracting the view of the dancing body. It also held energized pathways for the mind to withdraw into, from the outside to the inside, and became a tool for dissolving the mental distinction between the physical body and its surrounding area.*"[734]

2.2.2.4.4. **Dancer's body as a *yantra* for reunion**

Many of the temple sculptures, wall paintings and miniatures have also taken the theme of *'separation and reunion with the divine' (play of maya)* taken from both literary and oral sources. The dancing-sculptures of Indian Temples particularly represent this cosmic-dance of *māyā*. In rituals, this diagram becomes an elaborate *yantra* or magical diagram for *maya* with its many aesthetic attributes:

> "*This world view when translated into a graphic design for purposes of conceptualizing becomes a symbolic cosmic maṇdala or cosmic energy diagram in the visual arts, it becomes their underlying design, geometry or grid; and in classical Indian dance, this Energy diagram is super-imposed on the human form to create a human maṇdala or human energy diagram which serves as the basic stance of the classical Indian dancer to include the principles of grammar that guide her movements.*"[735]

In Indian philosophy, the human form replicates cosmic-form, and the ultimate goal of human existence is to merge these two form into a sacred union, by fusing of cosmic *maṇdala* into a "human mandala" (or vice versa) whereby the identities of art and the artist

[734] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi,* 2017, p.66
[735] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.8

also ceases to exist separately. Further, in case of performing arts 'a dancer exudes cosmic energy from her/him' and as Mandakini explicates - "*dance manifests when the human form takes on the form of a cubic cosmic maṇdala*".[736] Such purpose for conceiving the human body as a *Yantra* (device) for self transcendence in Tantra has been employed in Indian Dance forms to submerge the human-body as a *maṇdala* or the *yantric-body* (*deity*) of the *cosmic-self*. In the words of *Rekha Tandon*:

> "*An important device used in sādhanā was the tantric worship of a deity. The ćakra and nadi imagery provided a means for the mind to conceive the whole body as a temple with deities at ćakra points to be worshipped and thereby activated, using symbols located within the body. The ritual entailed a process of mentally dissolving the worshipper's gross body into the five elements and reconstituting them into a divine form.*"[737]

The human form perceived as *maṇdala* replicates the *cosmic-maṇdala* (or universe) where 'the *cosmic maṇdala* is representative of the cosmic grid, while the *human-maṇdala* is "an expression of the human body geometry and body grid"; moreover, both of these are seen as Divine, and of Divine proportions respectively. When the human-form is demonstrated as *human-maṇdala* through a dancing posture "*it consists of a squatting human form whose center coincides with the center of the cosmic energy diagram as well as the cosmos*." Elaborating further about the employment of geometric shapes into dancing postures putting in use the yogic understanding of energy-body, *Mandakini Trivedi* writes, "*Scientific dance consists of placing the limbs in their 'proper place'. This proper place is determined by a joining (yoga) of these vital energy channels to form triangular bodily compositions that create forms of intense energy.*" Thus, for an example -

(a) The shoulders should create a triangle with the navel at the front and the back;
(b) The knees should create another triangle with the navel at the front and the back.
(c) These 2 interlocking triangles form the basic grid of the dancer.

[736] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.9
[737] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, 2017, p.148

Mandakini further elaborates "*If however the shoulders were not to be aligned or the knees not be formed, consequently the limbs would not be in their proper place and the body composition would be unenergetic*".[738] Regarding the formation of shapes and *yoga* like postures in dance-movement and pauses, *Mandakini* notes that, "*Dance is a play of triangles within the cube. The cube gives stability; the triangles, dynamism*", further expounding upon the utility of devising these dance postures she explains:
"*When the dancer sits in the square, squatting position with arms similarly arranged in a square composition vis-à-vis the chest; innumerable intersecting triangles are created along the spine at the front and the back of the dancer, and in the upper and lower extremities, to form a shinning energy diagram like the Śrī Yantra*".

Explicating further she states that these intersections at the vital points on the subtle-body (*prānamaya koṣa*) such as the *ćakras*, and other '*nadi'* points act as the nodes and nuclei of energy "*where the dancer 'holds' her limbs to give them sharpness*". Since, as per yogic-science these "energy centers" can be activated through methods of consciousness awareness and mental-stillness. And once these "power centers" start to disseminate the energy throughout the nadi-network on the subtle body, it becomes alive and awake and consequently, the physical-body (*annamaya koṣa*), in the words of Mandakin Trivedi "*is thus prepared like a Śrī Yantra for Dance.*"[739]

Mandakini (2011) recalls that '*yoga sees the erect spine as a radar along which Energy Power stations can be gathered, arranged, disseminated and raised for gaining intelligence, harmony, peace and youthful vitality*'. The center of this human energy diagram is at the navel, which acts as a womb from where dance is nurtured and takes birth from, she clearly explicates that '*dance training teaches the dancer to hold, guide and manoeuvre the limbs from this center*[740]'and further deduces the squatting-triangular position in dance equating to what *padmasana* mean to a yogic practitioner and writes that '*just as all yogic*

[738] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.10
[739] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.10-11
[740] ibid., p.12

postures are perfected to perfect the padmasana, all dance steps are mastered to master this squat, in a square composition'[741]; elaborating her observations she adds:

> "*Extending this square form, one finds that not only does the dancer inscribe her limbs in a square formation in space, but she also rests at the center of the cube- a cube that extends equally in front, behind and to the sides, in direct proportion to the length of her arms. This cube provides mathematical proportion to all her movements and stances.*"[742]

Moreover, since the entire conglomerate of Indian sciences (of mind, grammar, communication etc.) operates within human body thereby, they become associated with *yoga* further through dancing. From this position of Indian thought the system of Indian Dance, as per Mandakini Trivedi operates on multiple levels:

(1) From the position of aesthetis, dance imitates geometric form that release movements of stunning beauty.
(2) From symbolic position, dance implicit *maṇdala* diagrams to translate world-views and philosophy of life into structured posture and movement.
(3) From yogic-level, dance evokes a highly energized state of being because "the body becomes 'wired', so to say, as a result of connecting vital and potent centers (nadis) in the inner body". Mandakini states that '*many yogic processes are triggered by this stance*' and brings experience of expanded consciousness."[743]

2.2.2.4.4.1. Geometry of Odissi Dance

Looking at geometric posture formulations in Orissi dance-form, Rekha Tandon states that, although perhaps subconsciously but "geometry plays a significant role in Odissi". This she finds reflected in basic body stances adopted in Orissi like the "square *chowk* form" which is "iconic of the wooden form of Lord Jagannath, God-king of Odisha". She further adds that this particular form embodies in Odissi dance movement - stability,

[741] ibid., p.13
[742] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.11
[743] ibid., p.13

solidity and grounded power. Elaborating on Odissi dance expression as reflective of an 'imbued mathematical order' as well as internal harmony, she adds:

> "*When movement is embodied 'intending' a harnessing of cosmic energies, these virtual spatial patterns provide a 'mental-tool' for drawing energy along their lines into the body, and for projecting it out into space. In this way, they perform as yantras, where the spinal cord and its ćakra points become nodal structures of the virtual geometric progression of lines formed by the dancing body*."

2.2.2.4.4.2. Odissi dance for *ćakra* activation

Rekha Tandon states that becoming aware of *ćakra* points in the spinal cord is a useful step in developing the witness view of the body required by *yoga*."[744] [745] And '*the ability to make this conscious shift to the 'witness self' (or True Self) therefore, is the key to achieving freedom of thought and yoga or union with deity*.'[746] The principle *ćakras* experienced by adepts as 'whirlpool of energy' are named *mooladahara*, *svādhisthāna*, *manipur*, *anāhat*, *vishuddhi*, *ajna*, and *sahasrara* (from down to up- from base of the spine, onwards up the spine to an area just above the skull). These nodal-points of *nadis* (or simply vital-points) have been assigned deity iconography, animal vehicles, geometric forms (*yantra*) and lotus-flower symbolism with distinct petal counts and colors. Each *ćakra* also has an abstract sound or seed-syllable and descriptive *mantra*. It is through decrypting these symbolisms and similes that the power of each *ćakra* can be harnessed in the path to realization.

Tantra propounds that the human-potential is contained at the base of the spine (at *mūladhāra*) referred to as how a long snake (symbolizing super human potential) coils up into a smaller space and is uncoiled alongside spiritual-realization or expansion of consciousness i.e. each *ćakra* holds in itself liberating energy of wisdom (in different hues demonstrated with colors in their visual interpretations by artists on the accounts of the

[744] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, 2017, p.157
[745] ibid., p.157
[746] ibid., p.140

adepts and by the adept-artists. Further as per Rekha Tandon[747] (2017), according to some traditions, *kuṇdalini* is naturally held locked in the spinal cord over three *granthis,* or *psychic-knots*:

I. The first knot which is called *brahma-granthi* manifests - the urge, need and instinctive knowledge to survive and procreate. The energy centers in the lower spinal cord - *mūladhāra* and *svādhisthāna ćakras* are perceived by *yogis* as linked to *brahma-granthi.*

II. The second knot is called *Vishnu-granthi* – as per the sources it is *'associated with the sustenance of the physical, emotional and mental aspects of human existence'.* It is connected to *manipura* and *anāhata ćakras,* located near navel and heart areas respectively.

III. The third and final knot is *rudra Shiva-granthi,* linked to the *throat* and *yogic 'third eye',* governing individuality and ego awareness.

These *granthis* are untied through a sustained practice of *bandhas* (or unlocking actions) such as (i) *jalandhar* (practiced at throat), (ii) *uddiyana* (practiced at navel), (iii) *moola* (practiced at pelvic) and (iv) *mahābandha* (a combination of above three). These *bandhas* work much like wringing a wet towel, releasing it and putting it back in water. In *bandha* practice each *granthi* is squeezed to revitalize with *prāna* (breath energy) and enhanced blood supply; and Rekha tendon (2017) observes that "*When Odissi's technique is examined with reference to this body map, it provides pointers as to why its movements would harmonize the body-mind, liberate energy, and expand consciousness. Symmetric, rhythmic, and grounded movement patterns bring the 'energy body', visualized as fluid, into balanced equilibrium.*"[748]

She further expounds that Odissi dance form has the potential to achieve *Kriyā-yoga's* objectives of activating vital-points (*ćakra*) by concentrating with mind on these points. These vital-points regulate both gross and subtle principles of body. As per "Bihar

[747] ibid., p.146-147

[748] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi,* 2017, p.147

school of *yoga*' human being is comprised of five-sheaths[749] and '*these five sheaths form microscopic vibrating universe, each made from five-elements in different combination*' and is affected by different life experiences, food taken, thought association etc. She further reminds that "*the living human body in the tantric tradition was seen as a map of the universe, synonymous with the divine body of God*", within which the five-sheaths are closely linked with a network of *nadis* and their concentrations at vital-points (*ćakras*) that are arranged along the spinal-cord and can be accessed for achieving higher-level of consciousness through their activation via. yogic-methods. The ultimate aim is to achieve blissful state or retaining the bliss-body or the experience of *advaita* (non-duality) whereas, *yoga* or union is a method to this ultimate goal of Indian spirituality propounded by various schools of Indian philosophy of art (spiritual traditions).

Likewise, she compares *Kāyāsthairium,* (or the capacity for holding the body still), which is a primary teaching of all *hatha-yoga* practice with Odissi. Elaborating on *Kāyāsthairium* she comments: "*It is a means of reducing extraneous stimulation to the mind from the body's external sensations and becoming aware of its internal energies instead. In its essential form, it is practiced by sitting still in a meditative posture and mentally shifting focus from the environment outside the body to that within.*" She adds that in case of Odissi, "*instead of sitting, the improvisations started standing straight and still.*" She notes that *kāyāstairium* is required in *chowk* and *tribhanga* postures which are held (during dancing) from standing position and with knees bent and the stance is held for little longer than the easy comfort zone She adds: "*In odissi technique, by and large, all lower body movements can be seen to originate from mūladhāra or svādhisthāna, while upper-body movements make use of manipura, anāhata, vishudhi, and ajna points*"[750] and '*conscious projection from these points during nritya creates an immediately perceivable emotional depth to movement*'. By tradition, each *ćakra* is qualified by different energies and thus can be visualized during dance as a usable source and engaged as psychological reservoirs for these qualities, and

[749] Subtle layers of food-body, breath-body, mind-body, and intellectual-body and bliss body. In Sanskrit- *annamaya, pranamaya, manomaya, vijnanmaya,* and *anāda maya*

[750] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, p.157

depending on the need of the moment energy is drawn from these vital points on human body."[751] The energy assigned to each *ćakra* is enlisted below:

1) The *Mūladhāra* is treated by yogis as a repository of raw energy in the body,
2) *Svādhisthāna* is associated with deep unconscious desire and pleasure,
3) *Manipura* is a storehouse of power,
4) *Anāhata* is ascribed with love,
5) *Vishuddhi* deals with individual self-expression,
6) *Ajna* controls mental projection of thought forms, it is assigned as the center of intuition

Keeping in prominence the *sādhanā* aspect (Tantric aspect) of dancing (for mental transformation) Rekha Tandon advocates incorporating appropriate elements from the folk tradition, acknowledging the similar borrowings from her contemporaries she recommends incorporating few elements from other dance traditions exclaiming that - as with other disciplines in globalised landscape, Odissi would gain by being open to receiving new ideas. She mentions her observations during interactions with various dancers from different nationalities that 'odissi embodied knowledge that had repeatedly been useful for performance artists from many dance and theatre disciplines'.[752] For the purpose of *ćakra* attunement through dancing she recommends incorporating into contemporary Odissi:

(a) *Chhau* traditional elements of dancing like vigorous jumps and dance movements.

(b) Acrobatic movements of gotipuas, or bandha nrutya etc.

In fact she reminds that what is now considered as acceptable parameters for evaluating a traditional dance form as 'pure form' on the contrary 'could be considered as having evolved and extended to incorporate movements borrowed from elsewhere on different occasion, as it is with any art form. She describes her opinion as based upon comparing "how a movement felt" verses "how it looks", or rather, how it is supposed to look, she comments:

> "*By leaving the supervision of my gurus, supplementing my yoga practice with studies in odishan temple sculpture, exploring Choreological studies and*

[751] ibid., p.156

[752] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, p.171

working independently as both a dancer and choreographer, I gradually arrived at a conscious, internal logic for my 'movement habit' of odissi."

Rekha Tandon had incorporated her observation into a kind of a meditation method (training of the mind, as she calls it) involving stances of Odissi dance like *chowk* and *tribhanga*, walking mediation improvisations and transformations into 'dancing sculpture' postures employing yogic discipline of *ygasana* for achieving *kāyāstairium* (stillness during dance) performed viz. sound percussions and tantric ritual chants as time-meters.[753] Incorporating Laban's methods and theory to Odissi practice, Rekha remarks that "*Laban's statement about an 'autonomous dance art of the twentieth century, freed from music's meter' was an attractive vision too aspire towards, even if difficult to implement in the context of Odissi with its integral sound-movement nexus.*" However, she adds, "*The process of playing with movement phrases rooted in Odissi's vocabulary, in silence, brought significant revelations. Contrary to traditional teaching, when it came to experiencing dance as an integrating activity that united body and mind, Kineaestheic content had to privilege form.*" Further, elaborating upon her innovative improvisations of a traditional form of Indian dance, to estimate and access its therapeutic values, she shares her experience:

> "*My understanding of skilled dancing was that it required movement to flow like a fluid substance through the body. Stillness of mind enhanced this fluidity, allowing complex phrases of movement to be articulated with an efficient use of effort, and this was an understandable criterion for angashuddhi. These ideas were reinforced by teaching odissi, where engaging the student's inner sense for movement made the desired external shape much easier to acquire."*[754]

She (Rekha Tandon) adds that Laban's notion of perceiving a dancing body as drawing circles in space which brings the dancer in touch of a larger whole or get him/her resonate with the universe is compatible with 'the architecture of all Indian dance forms'.[755] And, "*When the body is perceived using the tantric body map, all movements of the limbs trace their way back to the spine, the axismundi or 'linear centre of psycho-spiritual*

[753] ibid., p.172
[754] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi,* p.174
[755] ibid., p.175-176

integration' for the individual. This translates as the mind being pivoted on the vertical axis (the brahma sūtra) or the place of origin of body movements."[756] Highlighting the relation between mind and body for achieving self-transformation, Rekha Tandon writes:

> "*Dance movements provide a viable method for the integration of body with mind, where the hands, fingers and eyes serve as physical extensions of ćakra points located at the upper levels of the spinal cord, while the lower body is perceived as connected to ćakra points in the lower levels of the spinal cord. The manipura ćakra, or navel center, becomes the point of division between the upper and the lower body. This view facilitates the task of making transcendence an artistic objective by moving energy in the body with balance and precision.*"

Scholar-dancer Rekha Tandon provides great insights into the healing potential in dance movements of orissi, which is though a classical form of Indian dance, but by fusing Laban's ideas along with that of 'Bihar school of *Yoga*', and that of a simple act of Mindful walking, mindfulness with breath control, *kāyāstairium* which she explores in orissi *chowk* and *tribhanga* stances, and her emphases on cultivating awareness of tantric body map, as well as a 'witness view of the body', dancing becomes a science of self-transcendence. From her discussion, the general assumption that 'all classical art traditions had developed as systematic pathways to self-knowledge and grounded in yogic-tantric traditions' becomes apparent. She writes about Odishi dance from 'witness body' perspective:

> "*Like other such classical Indian traditions, its approach to the body and movement privileged introversion, centredness, stillness and concentration, among other attributes. performativity on stage was about an outward projection of energy and this divergence was resolved by using stylized movement derived from tradition, expressed from a finely tuned spinal centre, providing transcendental moments of connectivity between body and spirit, in which audiences could become part*."[757]

[756] ibid., p.157-158

[757] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi,* p.195

2.2.3. Healing Psychology of Indian Dance Therapy

Dance as a therapy looks holistically at dance and psychiatry; and was pioneered by *Marion Chase* in 1930's. *Chase* through his dance classes engaged eith self-expression, group interaction and communication which attracted soon psychiatrists from Washington to involve their patients with his dance classes. *Satyanarayana* notes that around the same time, a dancer and mime artist called *Trudi Scoop* involved with patients at Camarillo State Hospital in California. He further describes that *Chase* was giving lectures by 1940's and later in 1966, founded the American Dance Therapy Association (ADTA) and thereby, DMT got professional recognition. Since, within the domain of psychotherapy a void was felt for group approach necessary for addressing the needs of non-verbal and non-communicative patients, something which could be dealt feasibly with this new emerging healing framework involving dance/movement and its group activities. *Satyanarayana* expands:[758]

> "*Dance therapy is based on the premise that the body and mind are interrelated. Dance therapists believe that mental and emotional problems are often held in the body in the form of muscle tension and constrained movement patterns. Conversely, they believe that the state of the body can affect attitude and feelings both positively and negatively*."

He further identifies how *dance/movement* promotes the scope for healing in numerous ways, such as:

a) group participation helps people come out of isolation,
b) dancing in groups creates opportunity to form stron social as well as emotional bonds
c) working in group brings feelings of association
d) moving rhythmically relieves muscular rigidity,
e) movement made consciously diminishes spontaneity and impulsiveness, enabling the abiity to recognize healthy"impulses"
f) making movements creatively requires decision making – and choosing between whether to act impulsively or rather contain impulsiveness, such

[758] Satyanarayana, A V; *Dance* Therapay, 2018, p.67

mental engagement in turn supports self expression and formulates renewed "thinking".

2.2.3.1. Overlapping Dance with *Yoga*: An effort in self-transformation

Yoga and Dance discipline sometimes overlap each other however there are more differences and few similarities, "*While yoga is inner oriented, dance is oriented to an external audience; yet both discipline involve integrating inner, subjective experience with outer, objective form.*" Both discipline engage with all levels of being- physical, psychic and causal (or spiritual), and both discipline do not treat these levels of beings (or existing/ experience) as separate, they overlap with each other –

> "*They are instead hierarchical and interpenetrating: the spiritual encompasses all levels, and the psychic both translates the transcendent into image and offers it access to the physical. On the physical level, by contrasting movement with stasis in creatively varied patterns, Indian classical dance mirrors the passage of time against the backdrop of eternity, and through rhythm it hypnotically connects the dancer and audience on deep levels of consciousness. On the psychic plane, through the projection of potent images dance works in a manner similar to the visualization technique of yoga.*"[759]

Another key factor to creating true art is mastering the discipline of self-consciousness since 'ego' can greatly hampers creation of pure art, Mandakini writes: "*The roots of malaldy are in the ego. it arises from a a need to be admired and accepted as also from a fear of rejection and above all from an over whelming involvement with one's personality and not the art. It comes from focusing on the effect created rather than the inner process involved.*"[760]

[759] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.51
[760] Trivedi, Mandakini; *The yoga of Indian dance*, 2011, p.20

Likewise, the experience of the dance-viewing too brings the experience of 'pure joy' of undivided mind in aesthetic-rapture in the present moment that releases stuck-emotions and brings transcendence-

> "*To be in a 'thought-free' state of mind, unburdened by memory of past of future imaginations so that one is completely 'present' in the form is the sādhanā of performing. To be able to, at will (sankalapa), playfully and joyfully, etch ideas and emotions on this cleaned surface of the mind, is the sādhanā of performing. To be without any attachment to forms created; to be able to leave them behind immediately; to 'let go', and be in the ever present moment; is the great sādhanā of performing, even though it may be in the make-believe world of art*".[761]

Self-discipline in dance *sādhanā* is not alone identification with universality or 'a place within a larger collective' but also an achievement of increased "individuation" i.e. of realizing uniqueness of one's self and its unique position within the cosmic-exchanges. And Roxanne emphasizes, that these polarities are in forever communion through the language-bridge of symbols and myths as reflected by all great wisdom traditions of the world. The uniqueness lies in how the 'ideal' is adapted in an art form or creative expression. Becoming one with the ideal, when "individuation" coincides with 'idealization' brings *transcendence* to consciousness.

2.2.3.1.1. ***Nritya-yoga***

A V Satyanarayana strongly argues that when the basic logic of *yoga* to achieve transcendence is reduced to mere practice of *asanas* (yogic-postures) and when its holistic philosophy gets fragmented and is thereby misunderstood, the prime objective of *yoga* which is the realization of *advaita* (or non-duality) is lost. A re-emergence of yogic-teaching as applied philosophy resulted into:

(a) Bringing newer approaches that redefine *yoga* as a method of union with the cosmic-stream of Law (*nāda*)

[761] ibid., p.19

(b) Re-establish the *dharma* (or art of living aligned to the harmonics of the universal principles).

Nritya-yoga i.e. *yoga*/re-union through the medium of *natya* (dance movement) or in other words, the re-union of individual-self (after surrender of ego) with the cosmic-self/the best version of ourselves through dancing-movements occurs through an integration of:

(a) Body
(b) Mind
(c) Spirit or "the current emotional state" of a changing self (*anātma*)

A V Satyanarayana emphasizes that Music, Dance movement and *Yoga-Dhyāna* brings (a) intellectual enlightenment, (b) wisdom and (c) joy; and recalls that the preposition of dancing for inducing 'meditational trance' like states can be attributed to the saying '*yoga karmashu kaushalam*' which calls for staying awake (awareness) on each mundane daily transaction, this notion reminds of Buddhist emphasis on Mindfulness as well as the Dance/movement concept of "witness consciousness".

While '*yoga-asana'* adapts more static quality to its technique with body movements but no space movements, *nritya* employs 'static postures' or stances dispersed between rhythmic movements in space, A V Satyanarayana makes some startling comparisons[762]:

(a) '*mayura-asana (peacock-posture) is a static form in yoga, and mayura-nritya (peacock dance) is dynamic in dance yoga (nritya-yoga),*
(b) *bhujanga-asana (snake posture) is static in yoga (but) bhujanga-nritya (snake dance) is dynamic in nature*'.

Unspeakable events expressed in dance, has a better chance at verbalizing then unexpressed emotions[763]. The body language as non- verbal communication is mentioned in, as per *A V Satyanarayana*, in *Vishnudharmottar* (11-2-12), *Sangita Ratnakar* (1-27),

[762] Satyanarayana, A V; *Dance* Therapay, 2018, p.64
[763] ibid., p.70

BalaramBhārata (P14), and *Rabindranath Tagore*.[764] Expounding therapeutics of *nritya-yoga***,** *Satyanarayana* writes:

> "*On a purely physical level, dance yoga therapy like yoga provides the benefits of exercise: improved health, well-being, coordination and muscle tone. On an emotional level, it helps people feel more joyful and confident and allows them to explore such issues as anger, frustration and loss that may be too difficult to express verbally. On a mental level, dance yoga therapy seeks to enhance cognitive skills, motivation and memory*".[765]

The principles of *aṣtānga-yoga* which are incorporated into *natya-yoga* aims for identification with the cosmic mind-network (or flow of consciousness) which is termed by the yogic-adepts as *anahada nāda (AUM)* and visualized (in the sense of iconoclast) into the personified form called *Shiva*. Bharatmuni says:[766]

> *aangika bhuvanam yassya, vaachikam sarvavaagmayam*
> *aaharyama chandratardi tam namah saativikam shivam*
> i.e. Shiva's body is the universe, speech encompass the entire sounds of the universe where ornaments are moon and the sun and 'repository of all emotions'.

Satvik shivam is the ultimate-TRUTH of *agamic* philosophy. A. V. Satyanarayana on the premises of this background attempt for espousing the elements of therapy in literature on Indian aesthetics concerning classical dance, and comments- '*Yoga and Nrityayoga is spiritual practice to help restore link to the infinite source- LORD, the supreme intuition brain (jnāna)*': *'Shiva bhutva shivam yajete' i.e. to worship shiva, for the fulfillment of life, one has to become Shiva.*

A V Satyanarayan states that Dancing does not only serves as a platform of entertainment but can also relieve physical worries, since Dance has been one of the most gracious mediums of self expression since time immemorial; and when it achieves so, it evolves as a dance therapy[767]:

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[764] ibid., p.66
[765] ibid., p.65
[766] ibid.
[767] Satyanarayan, A V; *Dance Therapy*, 2018, p.68

"*Dance is just not only for entertainment, it can also be an instrument which can do much more than Entertainment. Dance therapy is designed to allow a person feel emotions. Dance therapy brings out the inner feelings of participants and this helps them to develop healthy personality. Dance therapy has a joyful rhythm which invokes positive emotions and visualizations of the beauty of nature. Dance therapy can be a powerful tool for stress management and prevention of physical and mental health problems. Dance is free movement of mind and the body in rhythm to music. Besides the limbs and muscles it stimulates internal organs also.*"[768]

For A V Satyanarayan a dance turns therapeutic when the movements that it employs are meaningful to their emotional implications,[769]moreover, "*Dance therapy has a broad range of health benefits and has been demonstrated to be clinically effective*", it achieves so by:

I. Improving: (a) Body image, (b) Self-esteem, (c) Attentiveness and (d) Communication skills.
II. Reducing: (a) Stress, (b) Fears, (c) Anxieties, (d) Feelings of isolation, (e) Body tension, (f) Chronic pain, (g) Depression.

In addition it can enhance the functioning of the body's circulatory and respiratory systems (Fisher and Sta 1992).[770] "Specific aspects in dance/movement therapy- such as (i) body rhythm, (ii) scynchronous movement activates self-healing processes such as:

(a) Improvement in mood,
(b) Re-awakening feelings associated with remembering forgotten memories,
(c) ordered thoughts and coordinated actions,
(d) feeling less isolated
(e) motivation for restablishing lost rapport

Moreover, Satyanarayana notes that dancing in a group creates:

(a) necessary emotional intensity needed for making efforts towards behavioral change and

[768] ibid., p.69
[769] ibid., p.81
[770] ibid., p.70

(b) the physical activity which dancing requires bring sufficient Endorphin levels associated with a state of well-being.

Total body movement stimulates:

(a) Functioning of body systems (circulatory, respiratory, skeletal and neuromuscular).
(b) Activating muscles and joints reduces body tension and body armoring.

A V Satyanarayan perceives dance therapy as a creative and most fundamental of such arts that involves a "direct expression of one's body, mind and spirit" and prepares a new framework for Dance therapy based upon observations from Indian Classical dance. His method borrows various *mudras* and movements of *Bhārata natyama*, *kathak*, folk *chau*, and Manipuri martial arts. His methodology adopts various dance *mudras* and *yagasanas* into holistic blend of therapeutic benefits[771]:

(1) He claims that *katakmukha*, *allapallava*, *padmakoṣa*, *ardachandra* should be used for finger and hand exercise. He finds them having necessary ingredient to control arthritis.
(2) Likewise, *Swastika-pada* (standing on cross legs), *aremandi* (half sitting), *nrithika pada* (one leg half bend and another stretched) should be used for leg, waist, hip and trunk excercises.
(3) he observes that *Tatkar* (footwork) of Kathak activates the nerves – right from toe to head, and such potential of Kathak should therefore be further analyzed
(4) He has blended *Yogasanas* such as *veeramandi*, *vajrasana*, *trilokasasana*, *bhujangasana*, as well as postures adopted by Indian households for during domestic works into a dance framework, which he exclaims would benefit pregnant women to naturally deliever babies without much pain.
(5) Likewise, he devises whole body excercises, specifically suitable for legs, thighs and waist areas by incorporating dance/movement techniques such as crow walk, *chao* along with Manipuri martial arts.

[771] Satyanarayan, A V; *Dance Therapy*, 2018, p.71

(6) Similarly, *A V Satyanarayan* adapts *Suggi Kunitha* (Folk harvest dance of Karnataka) to train lungs, spine as well as for generally experiencing a 'sense of joy';

(7) he has incorporated *mayuranritya* (peacock dance) in his method of dance therapy to train the lung and spine; he also notes that it brings a 'sense of beauty',

(8) *bhujanganritya* (snake dance) has been employed by him in his classes to observe its effects on condition of spondylitis, he also mentions that it brings a sense of 'oneness with nature'.

2.2.3.2. Objective of Indian Dance Theory: Movements towards Self-transcendence

Tantric understanding of Indian dance *sādhanā* reveals the knowledge for Self-transcendence through Individuation. According to tantric teachings *sādhanā* (as opposed to *upāsanā*) provides a better (more effective) means to dissolve an 'individual's identification with the ego-self' and since ego has desires that bring either:

(a) Temporary happiness of achievement or

(b) Sorrow of failing at the desired

Thereby ego becomes the biggest obstacle in becoming that 'one *is naturally meant to be*' depending on the kind of life–experiences that one encounters. It is at this juncture that self designing for daily-rituals plays its part in actualizing one's individuation process through intentional-actions or artistic-activities that are 'meditative' in nature.

Visualization practices of *esoteric-Buddhism* and enactment of divine-actors in classical drama invoking mythological narratives and similarly, through classical dance-forms visualizing the divine-movements of cosmic principles, elements, and various animating components of *cosmic-force* reappears as a multiferous display of Indian aesthetics. Through these numerous forms of *kalā-sādhanā* (art-practice) and in case of dancing with actual physical bodily-movements, Rekha Tandon adds that *"...the individual learnt to relate to the body as a tool or yantra. It became a device powered by vital points, feeding from breath, to be used in the processes of dhārana (concentration), dhyāna (focus),*

and Samādhi (transcendence), the last three limbs of patanjali's ashtānga yoga."[772] Differentiating *sādhanā* from *upāsanā*, she states that all tantric rituals for experiencing divinity were essentially of two kinds*:*

> *(1) sādhanas* is associated with *yantras*, *mantras*, secret *mudras*, and *kriyā yoga*. In other words *sādhanā* stands for Tantric and Yogic practice employing self-effort which are performed by adepts and their initiated disciples.
>
> *(2) upāsana* correspond to devotional offerings made for deities lay people and temple servants. The term *upāsanā* stands for performance of (spiritual) survives for grant of merit (blessing).

Tantric practices employ sound energy in the forms of *mantra* as they are considered to have the potential to manifest energy into forms and the belief that form is controlled by 'geometric order' derives the cosmic diagrams called *yantra* i.e. each *yantra* is a kind of energy signatures which are aligned to the cosmic-order of energy-network (or cosmos). *yantras* and *mantras* along with *mudras* are thus utilized to magnify thoughts during the ritual proceedings, "*these together constituted a powerful means of releasing dormant psychic energy and accessing psychologically higher states of being (i.e. more intergrated with witness awareness of the self), which was the essential technique of sādhanā*."[773] Although, from medieval times till today, Orissi dance was performed as *upāsanā* to the enshrined temple deity as it was offered alongside presentation of food, however, references to the temple-dancer, in case of Jagannath Temple, as 'wife of the Lord' indicates the underlined Tantric conceptions of *kuṇdalini* dancing (awakening) and merging at *ajna-ćakra* (located at temple of the skull or forehead) and illuminating the crown (or *sahasrara ćakra*).

The ritual usage of *mantra*, *yantra*, *mudras* alongside *dancing* does suggest at the aim of acquiring an altered mental state, and of transforming a *sadhak* into a *divinity* (energy archetype) through union and merging with the evoked energy signature. This state of resonance is maintained as long as the doer (or *sadhak*) loses its ego-consciousness to 'egoless awareness', and as and when it returns to state of self-consciousness (identifying

[772] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi,* 2017, p.148
[773] ibid., p.142

itself as the doer of dance) it ceases to be an 'empty vessel' through which the divinity (ethereal space) expresses its motions.[774]

2.2.3.2.1. Psychology of *ntrittya sādhanā*

Dance is motivated by and is expression of emotions, at the same time it has an effect on them, and can change-refine, develop or completely transform our emotions. And sometime dance might lead to cathartic release of emotions. Joan Chodrow (1991) states that Jungian thought relates to dance therapy when seen from the themes that both engages with:

(i) body-psyche relationship

(ii) affect theory (related with emotions)

Although, *Jung* had wrote about some of his patients that used 'body movements' to express their unconscious, as early as 1916, but analysis of *dance/movement* as a form of 'active imagination' largely remains at the peripheries. *Rekha Tandon* (2017) writes "*C.G. Jung's psychological theories are useful in making room for an understanding of the context of Tantric sādhanā with the body*". *Jung* explains the concept of psychic energy by the term libido and describes how libido transforms during the process of 'Individuation'by which an individual's human potential is actualized. Rekha notes that libido in the sense of psychic energy can be seen to mean 'life-force' and from *Tantric* understanding, "*libido is similar to kuṇdalini*" (Rekha Tandon, 2017).

2.2.3.2.2. Psyche and Emotions: Healing role of active imagination and Jungian Individuation

Joan Chodrow (1991) elaborates on Jungian "active Imagination" with respect to dancing and states that active imagination as a technique helps bringing the unconscious contents of the mind to the conscious; and in case of dance therapy - *dance/movement* and body experience are utilized for the '*expression, communication and transformation of emotion*'.[775] He writes: "*Active imagination is an approach that Jung developed out of his*

[774] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, 2017, p.142-143

[775] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.42

*own need to discover the meaning of autonomous emotional complexes that erupt in ordinary life and in the therapeutic relationshi*p".[776]

In fact, all forms of psychotherapy- behaviour, insight, or depth - involves diagnosing the Emotional dysfunction for its treatment. For *Jung*, emotions are (a) source of psychic energy and (b) foundation for our psyche; (c) origin of 'highest values' in man; (d) source of imagery and new consciousness- "*there is no change from darkness to light or from inertia to movement without emotion*" (Jung, 1938). Comparatively looking at Jungian 'Individuation' with respect to Tantric visualization techniques, Rekha Tandon observes, "*The tantric body map, when 'realized' by the adept seeking a view of the self as divine, can be seen as a blueprint of what the tantric tradition believed the 'individual would most certainly grow into,' if false ego identification hindering the realization could be removed*." Tantric rituals keeping in reference the 'transforming' life-experience presents a possibility of self-actualizing transformation through the power of imagination for a recreation of 'past-narrative' intending a guide map of an imagined future to be actualized.

2.2.3.2.3. **Emotional bridge between instinct and archetype**

Jung (by 1961) sees 'emotions' as not only a bridge between body and psyche, but between instinct and archetype too. He wrote:

> "*In their original form, archetypes are images and at the same time emotions. One can speak of an archetype only when these two aspects coincide. When there is only an image, it is merely a word-picture, like a corpuscle with no electric charge. It is then of little consequences, just a word and nothing more. But if image is charged with numinosity, that is, with psychic energy, then it becomes dynamic and will produce consequences. It is a great mistake in practice to treat an archetype as if it were a name, word, or concept. It is far more than that: it is a piece of life, an image connected with the living individual by the bridge of emotion*" (Jung 1961)[777]

[776] ibid., p. 41

[777] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p. 46

That is to say that an "archetypal image" without any emotional association is just an image, whereas "archetypal experience" contains both image and affect. *Jung* identifies emotional complex as a clubbing of various ideas under a common emotional tone. And it is when an unbearable 'emotional response' is generated in response to a situation split between the "emotional complexes" that consciousness takes place. This complex thus operates as an autonomous system having its 'affective core' (a dominant 'idea') surrounded with (a) interrelated ideas, (b) impressions, (c) memory traces and (d) behaviour patterns. *Chodrow* elaborates, "*This network of affectively interwoven associations may include not only aspects of personal history, but cultural and primordial themes as well*."[778] The problematic aspect of the complex is its autonomy i.e. it is outside the control of the active mind -

> "*Emotionally toned complexes usually make themselves known through unconscious states of projection and possession, which often have a driven, compulsive, fanatic or even demonic quality. Complexes appear in dreams and visions, as well as in mental disturbances. Complexes may convert and manifest as somatic symptoms. The phenomenon of ghosts and spirits, too, may be understood psychologically as projections of autonomous complexes*."[779]

Jung studies the affective core of the complexes and finds in them, both the psychic and somatic aspects, he remarks: "*I regard affect on the one hand as a psychic feeling-state and on the other as a physiological innervation-state, each of which has cumulative effect on the other*." (Jung 1921)[780] In other words, "affect is a 'state of feeling' characterized by physical-innervations of peculiar disturbance of ideational (psychological) process". And complexes overcome us by engulfing in its emotional tone (or dominant mood).

Though *Jung* approves the psychological mechanism of 'repression' that Freud expounded yet they differed on the nature of 'libido':

(a) For Freud it was 'sexual energy' whose sublimation was the root cause of all human motivations and culture and 'sexual trauma as source of repression';

[778] ibid., p.47
[779] ibid., p.47
[780] ibid., p.46

and therefore for Freud, unconscious was composed of 'repressed personal history'.

(b) But for *Jung* 'libido' is a dynamic 'Creative energy' or psychic-energy, and trauma as 'emotional disturbance' in the psychic-energy caused by tragic factors in an individual life course or in the words of *Chodrow* - "*For Jung, libido is a dynamic, energic, transformative function. Its ontogenetic origins can be traced to the infant's rhythmic expression of primal drives and affects. It is basically creative energy*"[781] and therefore, for *Jung* unconscious consequently had both personal and collective (cultural and primordial) history comprising 'innate functions that have evolved through the ages and are shared by all human kind'.[782]

2.2.3.2.4. **Cultural unconscious and impersonal attitude**

Chodrow argues that unconscious must be looked at with three perspectives-

(1) Personal,

(2) Cultural

(3) Primordial

The primordial functions are those structures and dynamics that are not capable to become conscious although omnipresent, everywhere and unchanging '*substrate of the psyche per se*'. It is at this level that "innate *affects*, instincts and images of the primal-self occur". *Chodrow* states that "*primal-Self contains the invisible 'groundplan' or innate potential toward the development of human personality*". This 'groundplan' of innate potential outgrows with correct cultural influence or right environment to its flourishing. *Chodrow* writes,

"*The primal Self seems to be organized as a quaternity structured around a center. The typical maṇdala symbol that has been found in every culture throughout human history is an expression of such fourfold structure. The circle around a cross is one of the earliest God-images, a universe symbol that represents the union of opposites within a duality*".

[781] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.48

[782] ibid., p.50

In *Aion* (1951) *Jung* discusses the *priori* (i.e. innate presence) of these symbols in the psyche – "*what looks like an abstract idea stands in reality for something that exists and can be experienced, that demonstrates it's a priori presence spontaneously.*" (Jung 1951)[783] In a paper in 1920 *Jung* distinguishes personal unconscious from collective unconscious, he explains that "the psychic contents of the *personal-unconscious* are 'acquired' whereas functions of the psyche belonging to collective unconscious are 'inherited'" and therefore, collective unconscious is also called *impersonal-unconscious* by him. The structure and function of cultural aspect of collective-unconscious was later elaborated by Joseph L Henderson in 1962. In his 'theory of cultural attitude' that '*cultural attitude are developed in an individual through the mediating function of the cultural unconscious*'; he expands on the Jungian notions on unconscious to define its two aspects-

(1) The unconscious influences of "cultural environment"- education, family life and Zeitgeist (spirit of the time),
(2) The '*innate potential pattern of imaginative development*' which is awakened or stimulated by the right cultural atmosphere (or by *cultural-unconscious*) i.e. by some kind of education.

Henderson writes, "*In an ilittrate, undisciplined and completely uncultivated person, we would not find any significant production from this layer. Such an educational experience…is built up through many exposure to cultural canons of taste, of moral principles, of social custom, and of religious symbolism. And it is built upon certain influences from the family life in which an important part os these cannons have been passed on from previous generations. Accordingly much of what has been called 'personal unconscious' is not personal at all but that part of the collective culture pattern transmitted through our environment before we were able to affirm its validity for ego consciousness*." (Henderson, 1962)[784]

Henedrson locates four kinds of "cultural attitudes" and, proposes a cultivation of an attitude for 'appreciation of old cultural attitudes'. The four "cultural attitudes" are:

[783] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p. 81
[784] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.53

(1) Religious attitude,

(2) Aesthetic attitude,

(3) Philosophic attitude,

(4) Social attitude.

2.2.3.2.5. Emotions *affecting* balance between body and *psyche*

Louis H Stewart read the Jungian 'model of psyche' with reference to emotion-studies and finds that the *affects* are indeed a bridge between body and psyche, as well as a central principle for the development of consciousness. *Stewart,* developing on *Silvan Tokins*, propounds 'a limited number of innate affects', and states that "primal affects runs in a family" (while getting modulated and transformed through play and imagination) and expounds that, '*these* (primal affects) *function as energic and transformative matrix out of which the world of everyday feelings and complexes are developed*'.[785]

Based upon *Stewart's* opinion, *Chowdrow* reads into the "nature of affect" both as individually and also as a system, he also articulates its effect on the functions of the psyche. With reference to *Stewart, Chodrow* writes, "*I have found this material to be essential to amore differentiated understanding of the origins of the movement impulse, the meaning of symbolic actions, images, and the whole transformative process*".[786]

2.2.3.3. The Act of Dancing: a play of active Imagination

Chodrow had analyzed dance/movement as a form of active imagination. He states many forms of *active* imagination, and emphasizes that "*each person has to find his or her best way*." He also views "active imagination" as a fundamental method to analytic practice. Building upon views of *Davidson* 1966, *Schwartz-Salant* 1982, *Stewart* 1987, he writes-

> "*Active imagination clearly includes the use of dance/movement, as well as sandplay and every kind of artistic media. But it also includes imaginative exploration of dreams, fantasies, memories, present life experiences and*

[785] ibid., p.42

[786] ibid.

issues in analytic relationship. From this larger perspective, work with the transferenec and countertransference can be a form of active imagination."[787]

He further mentions that for *Stewart* both "active imagination" and "creative imagination" were similar since both processes are expressed through - 'rhythm', 'ritual', 'reason' and 'relationship'. But *Chodrow* notes that while "creative imagination" relates to creation of the cultural forms like: (a) art, (b) religion, (c) philosophy and (d) society; "active imagination" influences the creation of the personality. *Chodrow* argues that these four cultural factors- rhythm, ritual, reason and relationship in the form of "active imagination" defines the psychological attitude and caters to self-reflective consciousness.[788] As per Chidrow what brings a fresh approach to "active imagination" are the following four cutual factors, he explains thus:

(1) **Rhythm** he notes to be an essential component of - Dance/movement, sand-play, painting, poetry, sculpting, weaving, etc.

(2) **Ritual** he finds is an essential component of imagination of the "sacred", in clarity of inner voices, and for commune with the divine, etc.

(3) **Reason** he sees an essential component of - imagination of numbers and articulation of the origins of cosmos, and many meaning, scholarly amplification of such formulations etc.

(4) **Relationship,** he argues is an essential component of - empathic imagination, especially to note the work of *transference* and *counter-transference*.

2.2.3.3.1. Psyche as source of Dance

Dance therapist *Mary Whitehouse* (1958) for the first time discusses movement from the position of conscious-unconscious. She classifies movement as –

(a) Intentional when directed by the ego,

(b) Unintentional when motivated by unconscious, and

(c) Movement guided by the self that seeks conciliation between the two-intentional and unconconscious

[787] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.111
[788] ibid., p.112

Adler had identified certain themes around body that emerges during stages of a therapeutic process, like-

(a) Heightened awareness to certain body parts,

(b) Culturally understandable movement patterns,

(c) Idiosyncratic movement.

Adler further associates 'movement patterns' to personal history while idiosyncratic movement and heightened awareness to transpersonal sources. Based upon the contributions by Whitehouse and Adler, Chodrow attempts to trace within the psyche:

(1) The sources of movement,

(2) Themes associated with the movements based upon their location of origins.

Joan Chodrow (1991, p. 118) thus classifies movement based on their origins in the psyche as-

I. ego-directed 'conscious' movement;

II. unconscious movements; these are motivated by either or a combination of:

(a) personal-unconscious,

(b) cultural-unconscious,

(c) primordial-unconscious

III. 'Ego-Self axis' of identity

2.2.3.3.2. **Dance as unconscious movement**

Chodrow states that "*In time, active imagination in movement tends to develop in us a more differentiated, balanced relationship to both the sensory and imaginal aspects of our emotional life.*" Chodrow expounds that dance/movement gives expression to the unconscious since '*the body grounds the limitlessness of the unconscious*' and for those who have an 'motor imagination' it turns out to be the most natural and immediate way of unconscious expression. Further, Chodrow recommends dance/movement practioners to understand listening to their bodies especially when '*one feels alienated from the body'*. He explains:

"*Active imagination in movement involves a relationship between two people: a mover/analysand and a witness/analyst. It is within the relationship that the mover may begin to internalize the reflective function of the witness, i.e. to yield to the unconscious stream of bodily felt sensations and images, while at the same time bringing the experience into conscious awareness.*"[789]

2.2.3.3.3. **Movement as originating from unconscious motivation**

Chodrow notices that, "*each person in his or her own way struggles with the tension between an overly bright, adaptive persona and its shadow*" and when shadow emerges '*the movement quality becomes more constellated'*. He expands[790] –

"*In contrast to conscious movement, themes that emerge from the personal unconscious are difficult to identify, especially in the early stages of the work. But as the patterns are recognized and worked with, most can be traced to emotionally charged events in the past that for one reason or another could not be fully experienced at the time. When strong feelings cannot be felt, they split of and form the emotional core of a comple*x."[791]

Chodrow reminds again that '*movement as active imagination is a symbolic process*' and adds that '*understanding the difference between literal and symbolic experience is of utmost importance*'; she expresses, "*Sometimes I have suggested the use of slow –motion movement, or the use of some tension instead of strength to express an image that might otherwise risk injury. Other times, I have suggested an exaggerated or stylized dance form that the mover is familiar with. There are also times when movement is simply not the best way to work with a particular complex.*"[792] He further reminds that "*as movement patterns from the personal unconscious emerge, transference issues that reflect the parent/child relationship are likely to become prominent. The feelings, attitudes and complexes of the mover's parents tend to be transferred to the analyst as s/he watches the mover.*"[793]

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[789] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.113
[790] ibid., p.119
[791] ibid., p.120
[792] ibid.
[793] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.120

Adler describes the complex movement patterns (from personal unconscious) whether related to the childhood or from later stages of development as 'idiosyncratic', Chodrow explains that "*idiosyncratic movements are most powerfully expressive of the true shadow- the darker, or unknown side- of the personality. They seem to have no meaning to anyone else, and appear unrelated to anyone else's movement patterns of its very nature, then, it is difficult to identify an ideosyncratic pattern as such until it is repeated so many times that it becomes clear. Even then I seldom have the slightest idea what it means or where its source lies.*" (Adler, 1973)[794] *Chodrow* comments that, "*Because of its idiosyncratic nature, movement from this level of the unconscious can be understood only through the associations and memories of the mover*"[795] while they are identified by their '*seemingly random, complicated or murky qualities*'.

Sometimes the emotion reflects primal intensity, sometimes the expressive pattern indicates some symbolic culture gesture having its source in 'cultural unconscious' these are usually the symbolic actions that even surprise the mover with their sudden eruption. With the passage of time, and after getting habituated into the cultural-collective; some of these 'sudden emergences of symbolic actions of cultural-unconscious' takes on distinct cultural forms in the forms of dance-steps, ritual actions of prayers/worship, and as social customs.

Looking at the notion of acceptability and what constitutes for normal to a culture, *Chodrow* makes an interesting remark about Jungian influence upon understanding the experience of suffering from a broader perspective of cultural response/attitude, she says:

> "*One of the great gifts of Jung's psychology is, I think, the larger perspective it offers to the experience of suffering. In isolation, an individual's response to trauma may seem pathological. But with a larger cultural perspective, the personal pain of an individual becomes related in some ways to the experience of all humankind. It does not take away the pain, but it can restore a quality of dignity to the most chaotic or despairing symptom*".[796]

[794] ibid., p.121
[795] ibid., p. 123
[796] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.125

Chodrow explains that, when movement comes from the cultural unconscious, '*the mover often follows an ongoing stream of mythic imagery'*, this happens because the cultural imagery of myth, legends, fairy tales, religious rituals, philosophical discourse, formal postures and gestures often make appearance in art, and social interactions; and *Chodrow* affirms that all of these have an origin in "cultural unconscious". She believes that at the level of unconscious the mover is usually aware of the motivating images of '*interior landscape and personified beings*'. By interior landscape he means the movable space where the mover is performing, like with respect to his/her location in the room apart from the imagined thematic of the space for an example, a palace or riverside which would motivate her choice of movements. And personified beings are the themes/ideas she is enacting or embodying during the dance/movement. It is relevant here to evoke Chodrow's experience, in his own words- "There are also times when the images themselves seem to want to be embodied, as if the image could make itself better known by entering the body of the mover. When this occurs, the experience shifts from *dancing with a particular image to allowing oneself to be danced by it.*"[797]

"Movement events" that originate from *primal depths* leave *numinous* effect on both - the mover and the witness. At the level of primordial unconscious, "innate effects" reside in a state of "primal intensity" such as - ecstasy, excitement, anguish, terror, rage, disgust/humiliation and startle (Chodrow, 1981). The movement quality that it produces appear autonomous and involuntary physical actions accompanied with 'wordless vocalization' i.e. sounds such as -laughing, crying out, sobbing, moaning, gasping, shouting, snarling, sneering and even gagging lasting from few moments to longer durations for example, deep sobbing, unusually takes longer to fade. Anyhow, the expressive action is most often overt and cathartic.[798] Chodrow adds- "*when a primal effect erupts in the midst of movement, the emotion is so intense that it may take over completely, interrupting the imaginative process*"[799] Chodrow here shares her experience stating that sometimes imaginative process is stronger than the deepest *affect*, but *primal affect* sooner or later is constellated, sometimes even after the *primal affect* is stirred or constellated the mover

[797] ibid., p.126
[798] ibid., p.130
[799] ibid., p.131

chooses to keep it contained and instead of a cathartic release, through minimal sound and movement allow subtle yet deeply felt changes in the muscle tension, breathing and body temperature, she expands "*If the mover can stay conscious and attentive to the inner experience, there is likely to be shift at some point and more often than not a spontaneous release into laughter or tears*." At other times, though the *primal affect* has constellated, the mover feels dissociation from it resulting in 'emotionally strangulated, trance like quality':

> "*Such dissociated affect may represent certain difficult or even devastating experiences from the pre-verbal, pre-symbolic development period of infancy. Pre-verbal memories are vivid when we are able to pay attention to them; they manifest in both sensory and imaginal realms. But it is difficult to retrieve them because there are no words available to organize and describe the event*."[800]

2.2.3.3.4. **Movement as originating from ego-Self axis**

Movement from ego-Self axis expresses itself differently with prominence of sequential rhythmic fluctuations, "*Many of the patterns are spiral or geometric in form with a strong central axis that seems to balance and counterbalance all the dynamic pairs of opposites possible in a moving body. It is as if the mover is being moved by the ordering and centering process of the psyche. These experiences tend to come as a constellation of the self at critical stages at work.*" *Chodrow* further remarks on identifying the movement from the ego-Self axis '*by the fully-dimensional way in which the body moves in space*'.[801] Reflecting upon its suggestive meaning and healing value, she elaborates:

> "*In analysis, movement from the ego-Self axis is usually preceded by a difficult period of woundedness, inner conflict, life crisis...it may be experienced as a death and rebirth. The mythic image is the Maṇdala, a union of opposites that expresses the totality of the Self. The constellation of the ego-Self axis is a developmental event that unites conscious and unconscious in a*

[800] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.133
[801] ibid., p.135

new sense of identity. We cannot will it to happen, but when it occurs, we recognize it and feel grateful."[802]

Chodrow has formulated developmental stages of the ego-self axis by observing the movement patterns during earlier period (from pre-verbal to symbolic)[803] of infancy. He identifies these development stages from:

1. Observing the patterns of *uroboric* "self-holding" in the infant;
2. Infant begins to notice the face of the witness (and smiles when finds a recognized face);
3. Infant starts giving a laughter on self recognition;
4. Infant at this stage is able to notice disappearance and reappearance;
5. Infant starts to fully engage in the symbolic process (via free imaginative use of mime).

Chodrow's dominant position on the therapeutic potential in dance/movement expressions is reflected by her following words:

"*Dance/movement is one of the most direct ways to reach back to our earliest experiences. Movers frequently lie or move close to the ground. By attending to the world of bodily-felt-sensations, the mover recreates a situation that is in many ways similar to that of an infant who swims in a sensory-motor world. The presence of analyst/witness enables re-enactment and re-integration of the earliest pre-verbal relationships). It is here that images of the transference and countertransference may be most clearly recognized. At this level, the material touched may be experienced as toxic, even life threatening. At one time it may well have been that. But it is also at this level that we find the essential earliest stages of healthy, normal development.*"[804]

Upon the role of catharsis in dance therapy Chodrow states that since Aristotle, catharsis is understood in two ways:

[802] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.137
[803] This period is assumed from birth to approximately to the age of sixteen months
[804] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.139

1) *Purging* or "release of emotional tension" - The value of purging is that it offers immediate relief of tension. It can also be of great value to the individual who feels shut down from the spontaneous, fully embodied expression of deep affect.

2) *Purification* or "transformation of emotional tension" - The value of purification involves the development of a certain kind of ego control as well as relief through suppression and sublimation of the emotion. This may be especially valuable to the individual who has experienced little differentiations between impulse and action.

She however reminds that the danger of an over-emphasis on *purging* is that "*we simply get to be good at it*", whereas the danger of one-sided emphasis on purification, she writes that- "*by avoiding the deepest affects, we avoid life.*" She expands further, "*In my experience, when either form of catharsis is idealized, there is little or no fundamental change. Psychological development requires an interweaving of both.*"[805]

2.2.3.4. Indian Dance (*nrittya*): The Self (*Puruṣa*) enacting the cosmic play of *samsāra*

Kamyani Gupta Roxanne states that the evolution of India Classical dance over the centuries reflects "the changing Indian concepts of self and of the world". She further remarks that in India, the art of dancing has prospered more during the early classical period (fourth to eighth centuries A.D.), the period when temple and court complexes were at the center of governance; she adds that classical kingdoms had the idea of imitating here on earth, the divine order as explicated by spiritual guides. She explains further, that since in those times, dance played a prominent role in people's lives as mediums of entertainment, education, and for sacred ritual it enjoyed significance through administaration. *Kamyani*

[805] Chodrow, Joan; *Dance Therapy and Depth Psychology- The Moving* Imagination, 1991, p.134

emphasizes that in such kingdoms *devadasis* women dedicated to dance in the temples, "enjoyed power and religious prestige within the society".[806]

Abhinaya Darpana by *Nandikkeshwara* (10th century) is an important text on Indian classical dance. Both dance and *abhinaya* requires bringing the inner emotions with an attentive mind which can be traced to the yogic *sādhanā* of:

1. *pratyahara* or withdrawal of senses from outward disturbances/influences; and
2. *dhārana* or attentively focusing on inward energy processes to thereby attaining a state of equipoise (mediation) so that mind is emptied of '*personal biases, fugitive thoughts and heavy emotions'*.

According to *Natya-Sastra*, all (Indian) dances falls under three categories:

1. *nritta* or pure dance - places emphasis on physical form by keeping dance postures and gestures as purely abstract.
2. *nritya* - accompanies a lyrical baseline, like a song; and conveys through body movement and *mudras* (hand gestures), body contours and facial expressions, meaning and emotions suggested by the song;
3. *natya* - involves *abhinaya* (*mimetics*) and highlights the dramatic quality of dance.

One may argue that while *nritya* remains a symbolic *abhinaya*, in *natya* a dancer acts out certain episodes of the stories that it enacts in a heightened dramatic manner of some episodes expressed in poetries and songs. The *natya-shastra* lists four kinds of *abhinaya*[807] :

1. *angika*, or bodily stance and movement;
2. *vaćhika*, or expression of the voice through speaking as well as through the music itself;
3. *aharya*, or costumes and decoration; and
4. *satvika*, or the subtle conveyance of emotion through feeling

[806] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical dance*, 2000, p.2
[807] ibid., p.52

The Indian dramatic tradition (including Dance and Music) imbibes themes developed in the textual traditions (like *purana* and *itihasa*) and adopts and expounds 'principles' developed in the philosophical enquiries over the ages. Indian drama portrays human emotions and desires and often 'demonstrates that life on earth is a reflection of higher transcendent realm' or *svarga-loka* (higher states of existence). Natyashstra mentions 'gods gathering around the sacred stage of drama as they gather around the ritual of sacred-fire (in Vedas). And, how Upanishadic scholars located the 'sacrfificial sacred fire' within human-self, likewise, in yogic traditions these divine-dramas are located with the 'Cosmic-Self' of an individual. It is the *eros* (sacred communion) or creative interaction between the chief archetype for "matter and energy"- *shiva-śakti* (in *tantric* system) or *purush-prakṛti* (in *samkhya* system) which results into the cosmic-drama of human life. Roxanne adds:

> "*From a psychological perspective we can conceptualize svarga-loka as a projection of the human psyche, the realm of consciousness that mediates between the universe of Absolute Spirit and limited physical human existence. Within the psyche, gods, goddesses, and other beings act out the archetypal themes that lie at the heart of human existence*."[808]

The location *svargaloka* is in the human body or to be particular, it is the "projection of human psyche"- "*From the yogic perspective, the subtle, psychic, or emotional body is used to transport oneself to svargaloka, the mythological realm of the gods. This loka or plane of existence, is understood by yogis as being located within the psychic body, which inhabits (but is not confined to) the physical body.*"[809]

The idea that the deities exist within the human body is a recurrent one within Indic system of thought; the gods and goddesses of Indian mythology, which are personified aspects for the various functions of cosmic-world, lives in various areas of the body. For example, in *Śrī Vidyā* and other Tantric systems goddesses are visualized as sitting in specific *ćakra*s as protectresses or manifestations of higher energies, each in union with a consort:

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[808] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.54

[809] ibid., p.156

"*These goddesses can be understood through mental processes, by reflecting on the symbolic significance of their names and functions within the larger schemata or order. But more important to the tradition is accessing these energies through feeling. By activating subtle emotions through devotional ritual, the devotee taps into these deities' divine realms of bliss and transcendent states of consciousness*."[810]

Likewise, in yogic interpretation of Bhagwat Gita in relation to the internal struggles of humans reveal the hidden suggestions present in these literature, Roxanne writes:

"*The five pandavas represent five senses, while the one hundred kauravas are the objects of the senses. Which will gain control over the self, represented by the supreme warrior Arjuna? It is only when Arjuna has direct experience of God's infinite nature- interpreted by yogis as one's own eternal self, the ātman or soul, which is one with Brāhman, or God-that humankind emerges victorious. According to this interpretation, the Bhagwat Gita illustrates that every moment of every day is a battle for control over the tyranny of the myriad sensory objects, but by definition it is battle we cannot avoid*"[811]

2.2.3.4.1. **Integrating the *yantra*: Dancing for the *cosmic-self***

Analyzing the act of dancing as method of Jungian-integration to the cosmic-center described as *shiva-śakti*. Rekha Tandon deduces that dancing demonstrates the essence of the divine-self:

"*With reference to the medieval Odishan dance ritual, repeated psychological impregnation with the image of the deity through the act of dance would be similar to holding the end product of individuation as conceived by the dancer in the mind. This would be an effective means of infusing the dancer with the larger power and personality of the deity using the tantric tools available, and hence achieving a transformation of libido.*

[810] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p. 156-157

[811] ibid., p.157

False ego identification would be dropped and true identification of the self with the self/deity embraced in its stead."[812]

In this way via performance of either kind, out of numerous methods or designs for ritual enactment like (a) *yagna* (fire-rituals), (b) *natya-manchan* (drama performance), (c) *nritya* (dance) etc., the actual need to go through a certain life experience and the time in waiting (for such experience) is compensated by ritual enactments holding psychophysical qualities. In case of classical dance themes that adapted tantric methods like, the practice of mentally dissolving the body into its constituent elements and reforming (reference *maṇdala* rituals) provided medium of dance expression "*a means for reiterating the perception of the human body as a microcosmic map of the cosmos, complete with vital energy points (ćakras) and their presiding deities.*" Through the process of artistic inspiration and cooption, Rekha Tandon states that "*the body became a diagrammatic arrangement of spiritual power (or yantra).*"[813] In other words, through the dance as a ritual performed for veneration or honor of the cosmic-being or the higher self, the 'psychic-maturity' is conceived within Indian aesthetics.

Likewise, she observes that in case of *natya-manchan, natya-shastra co-relates and overlaps the dramatic creation upon cosmic-creation* or underlining the sacred in the mundane and profane affairs of the daily-life, assigning divinity over the amazing and extraordinary presence in the regular acts of nature, she writes: "(while) *expounding upon the processes of dramatic creation, which reflects as well on cosmic creation, the natya-shastra gives instructions not only for creating abstract physical form but also for symbolically depicting various classes of human and mythological characters. Finally, drama is spiritual in its intent. Through its myths and symbols a recurrent and consistent theme is played out- the theme of desire bonding the Absolute and the limited, the Divine and the human-and directing the incarnation of infinite spirit into finite form."*[814]

In fact, a verse in *natyashastra* relates gathering around a stage of drama with a gathering around sacrificial-fire alter during Vedic fire-rituals, espousing the notional power

[812] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi,* 2017, p.151
[813] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi,* 2017, p.150
[814] ibid., p.52

granted to these rituals for 'invoking divine presence in the midst of human society.[815] Likewise, the emotional exchange between divinity and humanity is very well demonstrated in the oldest and very famous dance drama of the Kuchipudi tradition- *Bhama-kalpam*:

> "*According to the tradition, Bhama represents the egoistic self who, overcome with passionate longing, demands that she alone be graced with the specia; attention and favor of God. Intoxicated as much with her self as with her Lord, she finally has to submit her ego to the realization that without her Lord she is lost. In the end Bhama realizes the foolishness of her egoism, and that it is the Supreme Lord Kṛṣṇa, not she, who is truly great.* "[816]

2.2.3.4.1.1. <u>*Maṇdala* symbolism of Dancing</u>

Shiva-śakti represents the cosmic male-female principles (sometimes in eros). As mythological and philosophical concepts they demonstrate yogic-principles that are explored in Indian classical dance. The patron deity of Indian dances- *Nataraja* (literally, the king of Sacred Action) projects through its iconography the full spectrum of cosmic creation manifested as outside and inner universes. The Sanskrit *śloka* which describes *Nataraja's* cosmic form says:

> *He whose body is the whole universe,*
> *whose speech incorporates all utterance, poetry, and literature,*
> *whose ornaments are the sun and the moon,*
> *to that shiva I bow.*

Kamyani Gupta Roxanne (2000) here remarks:

> "*In the form of nataraja, Shiva's dance embodies his own śakti, his active, feminine principle. In other depictions Shiva dances his tandavam (masculine) dance alongside his Śakti consort, who dances 'lasya', the complementary graceful feminine form. In yet other iconographic images, the active feminine principle becomes dominant and Śakti, in the form of Kali, the destructress, dances on Shiva's prone and passive body.*"

[815] ibid., p.54

[816] Tandon, Rekha; *Dance as yoga- the Spirit and technique of Odissi*, 2017, p.55

2.2.3.4.1.2. *Natarājā*: Dance of the *cosmic-self*

The classical belief of dance being performed for the GOD (or cosmic dancer) hints at the yogic goal of realizing liberation or *moksha*- the state of existence itself (of the *adiyogi*/ primordial *yogin*). The supreme self for a dancer, in Indian aesthetics in the sense of *Puruṣa* or an archetype of dancer (as cosmic-being) is represented through Nataraja iconography depicted through sculptures, paintings as well as dance-pieces. The association of Indian dance with *nataraja* (the cosmic dancer) indicates its purpose and potential of obtaining the ecstatic states of consciousness (*sat-chit-ānanda*).

> "*In tantra, the body mirrors the cosmos. This is a central premise of yoga, and is also reflected in Indian dance. The correspondence between nature and the cosmos is defined in the image of Lord Nataraja, who hails from nature, the untamed wilderness, as pasupati, lord of the Beasts, emerging within culture (orthodox Hinduism) as Shiva, the Master Yogi whose cosmic dance of matter and energy gives form to the entire universe.*"[817]

Roxane states that transcendence can be realized through *yoga* even without losing our humanity. She affirms that with this knowledge, the world can be transformed,[818] and elaborates thus:

> "*From the yogic viewpioint, the most basic level on which nature can be both experienced and conceptualized is that of the pańcabhūta, or five elements: earth, water, fire, air, and space. These interact in an infinite number of permutations and combinations to make up creation, the yogini's mirror. Nature reflects the yogini's dance, which displays both set patterns and spontaneous joy and innovation.*

Roxame firmly believes that '*through conscious meditation on these elements*' one can identify the physical body with its constituent elements, "*with the forces of nature*" to experience a totally merger with ones environment, and feel a sense of freedom from the limitations of the physical reality. She adds: "*In this way the realm of the natural moves into that of the psychic or the 'super-natural', for, more than material substances, the pańcabhūta*

[817] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.177
[818] ibid.

are also abstract principles or qualities with metaphoric and spiritual significance, principles for understanding the human body, mind, and consciousness as well as the manifest universe."[819]

2.2.3.4.2. ***Rāsleela* painting: Dancing *maṇdala* of *eros***

Similar to Buddhist *maṇdala* of *Bodhisttvas*, *Vaishanava* deities are also represented through *maṇdala* diagrams. The center of these *maṇdalas* represents the chief archetype while the entire body of *maṇdala* demonstrates *deity's* specificities or 'particulars'. With the emphasis placed on *bhakti-yoga* (method of reunion/*yoga* with the divine through devotion), in *Kṛṣṇa* worship, a medieval *Vaishnavism* gave rise to a revolution in the arts throughout India. In *Raas-leela* themed paintings, "*Kṛṣṇa is the archetypal lover and hero, the immanent personification of transcendent love and desire*." Roxanne mentions the *raas-leela* depiction of *Kṛṣṇa* dancing with Gopis in Indian paintings, specifically the miniature which acts as illustrations of the *cosmic-maṇdala* diagrams itself but of another kind. About Indian *maṇdalas*, she writes-

> "*The maṇdala, or sacred circle, is the primary archetypal pattern that reflects the holistic Hindu understanding of the cosmos. The maṇdala is the most abstract level on which the subtle body itself is brought into the larger picture, so that the yogi's body becomes identified with the entire cosmos. But there are maṇdalas within maṇdalas. In tantric yoga systems the ćakras located at various points along the spinal coloumn are visualized as energy maṇdalas while the sahsrara, or 'thousand- petaled lotus', represents the crown ćakra, the master maṇdala of human organism that commands all the other ćakras within the body*."

Similarly, the thousand petal lotus symbolism attributed to one thousand verses of Goddess *Prajnaparamita* – a deity for the focus of the wisdom-mind (*prajna* mind). Moreover, personification of *prajna* (wisdom) into a deity in itself is suggestive of integration with idealization during Individuation as discussed earlier. How the iconography

[819] ibid., p.178

of *maṇdalas* was incorporated in Indian classical dance-forms which "notionally" tend to animating or energizing the principles that they portray are hinted at by Roxanne thus:

> "*In Indian dance, even on the most basic or physical level, maṇdalas are important. They are incorporated into the basic movements, created by the rotating position of the arms, legs, and feet, and the movement of the torso and neck. Taken as a whole, the entire body is itself a maṇdala.*"[820]

In case of *rāga-mala* painting, the *Kṛṣṇa-gopi* or *Kṛṣṇa-Radha* (representing *Puruṣa -prakṛti*) attempts to convey the chief *rasa* of the main *rāga* depicted through *Kṛṣṇa* and the sub-*rāgas* (or *raginis*) as *gopis* or the prominent *bhāva* of the painting producing its associated *rasa* suggested through the main activity between the lovers *Radha* and *Kṛṣṇa* as indications to the episodes from the divine-drama of cosmic separation and reunion. Numerous paintings of Radha-*Kṛṣṇa* (divine-eros), *Kṛṣṇa* with his childhood friends, either playing with his village neighbourhood girls (*gopis*) or as a flute playing herdsman (*gopal*) seek to illustrate philosophical insights of Indian wisdom and its many layers. Roxanne elaborates,

> "*As such, Krishna is the infinitely loving and incredibly beautiful incarnation of the Supreme (Lord Vishnu), the embodiment of the principle of sustenance - all that attracts and keeps us attached to earthly existence - while the gopis represents the human soul whose basic state is that of desire or longing for the divine in its manifest form. The gopis experience sringara rasa, romantic love, and its full range of bhāvas or variations of feelings in their love for Krishna.*"[821]

The themes of *Kṛṣṇa* influence the development in Indian classical dances as well, *Roxanne* writes:

> "*Odishi dance form Orissa in eastern India is famous for its dances based on the Gita Govinda, the story of the love between Krishna and Radha, his cowherd girlfriend. The devadasis and court dancers throughout South India*

[820] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.158
[821] ibid.

used to perform padams and javalis (poetic dance compositions) centering on heroine's longing for Krishna. The Kuchipudi tradition originated as a type of Bhagvata mela, a dramatic sādhanā in which themes from the life of Krishna were acted out by Brāhman males."[822]

2.2.3.4.2.1. *Rasa(s)* as archetype of pure essential states

As per Indic perspective, the subtle gives birth to gross (matter) or matter is consciousness in condensed form. When psychic (spirit) and body (physical) come together, transcendence takes place. Indian dance invokes archetypal energies and as per Indian traditions, '*it is through the control of divine energies that humans can attain the ideal embodied in the form of classical art'*.[823] Kamyani G Roxanne (2000) shares here, her own experience as a dancer - "*It really does seem as if a higher power enters in and charges the movement with energy, and the dancer is carried along as if floating on a powerful current*."[824]

Kamyani Gupta Roxanne (2000) identifies *nine-rasas* with 'archetypal –states of pure essence' expounding that '*these can be truly understood when they are portrayed in bhāvas or emotions'* in other words, they can be experienced by giving a form, and in case of *natya* (performance) - by employing a human-form to *bhāva* from which *rasa* is then experienced. From this perspective, Indian dance becomes an effective medium in which gestures and movements embodies "the archetypal states of emotional spectrum".

With the help of *bhāvas* the transcendent aesthetic state is experienced. A merging of inner subjectivities with outer objective realms through the witness of drama (portrayed through dance-form) requires:

(a) Acquaintance with human mind and emotions and

(b) Understanding of personal or subjective differences that hamper embracing the totality of human emotions.

[822] ibid., p.159
[823] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.57
[824] ibid., p.56

According to Indian aesthetics, *rasa* is the experience invoked by an art-form in the hearts of the witness (perceiver) whereas the actual emotional-expression or portrayal in the art-form is termed as *bhāva*. Human emotions and their respective *rasa* (aesthetic-rapture) are classified into nine categories, although 'later texts and traditions enumerate even more *rasas,* but these nine *rasas* are most generally recognized.[825] *Bhāvas* are also classified into: (a) permanent, (b) fleeting, and (c) innate.

From Jungian perspective, *rasa* denotes an 'archetypal-state of essence' and these nine classifications (nine-*rasa*) or particulars then eventually amalgamate into an 'archaic state of *rasa'* or 'pure joy' (*ānanda*) or to be more specifics - *satchitānanda* (from *vedantic*/*agamic* point of view). Kamyani Gupta Roxanne (2000) elaborates upon rasa-experience with the state of *samādhi*, she writes:

> "*Like the state of Samādhi, or total absorption, in yoga, the attainment of rasa is a transcendent experience; however, rather than requiring renunciation of one's humanity, drama instead involves a total surrender to one's humanity. Pure rasa is an expression of the self in which the sum total of all human emotion is encompassed and deeply, profoundly felt. In that moment all particular feelings disappear into the flooding sensation of an all-embracing totality*."[826]

Drawing parallel of dancing with the yogic method of *dhārana*, she comments: "*The artist certainly experiences the particular rasa she portrays; the result is a condition parallel to the state of dhārana, or total concentration, as described in classical yoga.*" In this state the dancer's consciousness comes to occupy two positions at once:

1) the artist/performer
2) witness of the performance/art

Rasa, or bliss, therefore arises within the dancer when she displays both (1) the feelings, experiencing their essence, and (2) witnesses them as if from outside, she expands further- *"At that moment the artist is both the subject and the object, the producer of rasa and the rasika, the enjoyer of aesthetic experience.*" Indian aesthetic calls for the artist to

[825] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.150
[826] ibid., p.154

evolve even further into the ultimate yogic state by transcending this dual consciousness itself: "*The dancer mover from the individual rasas to 'become' pure rasa: there is no longer a differentiation between the producer and the produced, the taster and the taste. Rasa finally evolves into a blissful state of perfect unity*."[827]

2.2.3.4.3. ***Rasa* for Emotional Healing**

Roxanne provides a very important insights on the potential usage of 'emotions' for psycho-somatic health, a scope of which she traces in Indian science of *natya* whereby, considering "drama" as a metaphor for psychic-body, she writes– "*Although Indian dramatic theory clearly differentiates between the rasas (aesthetic experience) and actual human emotions, drama may nonetheless be taken as a metaphor for the psychic body, for the life of the emotions*." our daily life drama is greatly influence by myths, not from the old but subtle premonition we adapt unconsciously from the shifting-values and priorities. Commenting on the recurrences of cultural archetypes and continuation of the process of myth making, Roxanne notes:

> "*The archetypal themes that structured the myths of our ancient forefathers adapt themselves to the modern context and reappear in our films and television serials and in our family lives and other relationships. From fairy tales to national prime-time news, we see the same stories of human desire playing themselves out in new variation on old themes*."

Roxanne offer a therapeutic application of 'dramatic principles' which she calls '*yoga of emotions*' through discipline of exercising *psychic-body* and cultivate "witness consciousness".-

> "*Rather than holding up an ideal of absolute detachment, it takes for granted that we will at times lose ourselves in our feelings, either positive or negative.*

[827] ibid., p.156

Through witness consciousness we can quickly regain our balance once again."[828]

Commenting further on relation between health and emotions, she exclaims, "*Disease does not arise from feeling too much emotion, even if the emotions are negative; it arises from swallowing or repressing emotions that cannot be easily digested, and which then cause mental and emotional constipation, upsetting the functioning of the psychic body. Such disturbances manifests as depression or other more severe forms of mental illness that rob us of our full humanity. To be complete human beings we need to experience the full range of human emotions and to keep them in motion*."[829] Her method of '*yoga* of emotions' recommends gazing into a mirror and to actively and consciously invoke emotions and their effect on the psyche by release of relevant *rasa* one by one and notice the gap in what is felt inside and how well it gets expressed on the face, also reflecting upon the change of breathing or control of breathing to express the right *bhāva*; also keeping a check on thoughts that it accompanies and how much they happen to affect the predesigned *bhāva*. She elaborates- "*Just as in meditation, when images arise in the mind one should not try to suppress them but instead practice letting go of them. With practice, this waking meditation will be helpful to you when you find yourself immersed in a life drama.* This technique she exclaims to imbibe a witness-consciousness by which control over emotions becomes a possibility, firstly by by letting go of them as they arise, and with remaining residual (effects), instead of acting them out, residual-emotions should be cleared up by expressing them during solitude. She staes "*If necessary you can go to a private room and scream, cry or punch a pillow-this is greatly preferable to dumping negativity on those around you. Such expression can have a powerfully therapeutic effect by inducing a catharsis, a free flow of feeling that cleanses the manas, the mind/heart.*"[830]

[828] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.160
[829] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.160
[830] ibid., p.161

2.3. Painting Therapy: Healing through Colouring and Drawing

In life we rely more on verbalization while remaining less conscious of our visual thinking. We tend to overlook the significance and impact of visual on our thinking processes. Freud associated visual thinking with unconscious mental functioning, and verbal thinking with articulation and, presumably, ego-organized states of mind.[831] Creative art as a means of self healing can help in sound response to the destructive effects of a psychic trauma which are caused by unconscious images that are exploded to the conscious and leave its residual effects as trauma. Without opportunities of positive creation, traumatic shock may get expressed in panic or as passive repetition of habitual behaviour since our rational thought fails to relieve the tension in the absence of a direction conducive to psycho-somatic health. Simon remarks, "*I believe that intense experiences account for the therapeutic potential of some images, poems and ageless maths, although the relevance of a particular method may not become conscious immediately.*"[832] Propounding on the healing capacity of self expression through visual based methods, he writes: "*The delicacy of visual perception is very difficult to convey in the gross structure of ordinary or psychiatric language.*" And therefore a true presentation of the innate process that could be called self-creation or, alternatively, self-healing, drawing on psychoanalytic theories should be framed"[833]

Drawing and painting used for therapeutic purposes, or for self healing is not much concerned with the 'aesthetic value' and looks beyond to will of action or effort. The aesthetics of a picture or a composition connects to the artistic or creative impulse and prominates the individual's creative 'will power'. The aesthetics of producing any artistic creations, outpoured in whatever form – a picture, a poem, a tune for a song is however more valuable from healing perspective rather the sense of aesthetics. Interpreted from psychoanalytical perspectives, based upon the teachings of Freud or by adopting the analytical methods of "union approach", or any other method that is suitable or which is in tune with the therapist working on the case can turn a therapeutic opportunity in creativity

[831] Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005, p.16
[832] ibid., p.17
[833] ibid.

whether performed out of 'power of the will', by instinctual or through the 'symbolic' language that it adopts and therefore, articulating a method of will-power to self-healing becomes a pertinent question, if one concerns strictly with the healing potential of creative expression. From the various activities that we describe as instinctive, Freud had hypothesized two fundamentals instincts:

(a) the instinct for creating
(b) the instinct for destroying

Simon and Graham (2005) remarks that it is not difficult to see the creative instinct in self preservation but wonders if self-healing processes is in fact, some sort of mechanism for finding the internal balance between our creative and destructive impulses. While articulating the role that art making has in generating mental and emotional balance Simon and Graham (2005) notes that:[834]

(a) art-making extends the range of ego's potential for consciousness,
(b) art making brings insight into our past and present,
(c) Our inner and outer reality- our mental plaything, achieve a sense of sameness when we identify with the different and differences within the identical.

In the Freudian model of personality, the relationship between Id, Ego and Superego is explained.

1) Id is the unconscious impulse to live,
2) Ego is the intermediary between Id and the external world, and
3) Superego is the limitation of desire through the demands of external reality.

The open conflict between Id and Superego is managed by:

(a) The individual ego's "power of choice", and
(b) The circumstances arising from within, that is the psyche from the circumstances presented by the outer reality.

[834] Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005, p.15

Both Individual Ego and the Psyche have the capacity or potential to weaken the egos "power to act" and taking the right action.[835] Describing psyche's ability of creative perception for self-sustainance, Winnicott writes: "*it is the creative perception, that is the minds perception of itself, which when enters the psyche and take it over, is what is responsible for maintaining the psychophysical health, what we call 'self healing or the unconscious will to live' that lies within us*"[836].

It is this in a reality of creative perception at play, which is what art therapy epitomizes as its quality of "functionality". In other words, for art to work as therapy, creative perception has to be active and create something of "itself" – whether through dance, painting, drawing or sculpting. Simon and Graham (2005) elaborate: "*When we create something we are relieved of the instinct to a deadlock existing between Id and superego, and our basic human right to compromise becomes a practical possibility. Over Ego is strengthened by an ability to create aesthetic pleasure as a work of art but, of course, neither a real nor a symbolic activity may alter any actual situation.*" [837] This creative aspect of self is argued in this thesis as an "Artistic Self" and whose activity is performed by "will power". This notion of creative energy as will power alludes to the Indic concept of "*śāmbhavi-śakti*". These ideas are discussed later in the Chapter 6 in detail.

A work of art can be approached at by two interconnected points of view:

(a) By its subject or theme, and

(b) By its "style" or mood of presentation.

Simon emphasizes that, though the subject matter can be discussed and symbolism can be interpreted, a style, however, being intrinsic reflects the mood of artistic expression, and indicates the attitude of its creator- "*When mood becomes visible as a drawing or painting and heard in a poem or watched as performance, it is a work of art with its own aesthetic outlook*". Both Winnicott and Simon believe that "creative impulse" can be seen as a thing in itself.[838] And in seeing creativity as essential for mental health, it is emphasized here that creativity that transforms an object into a work of art, also become therapeutic when

[835] ibid., p.14

[836] Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005, p.11

[837] ibid., p.15

[838] Winnicott, D.W.; *Playing and Reality*, 1982, p. 69; ibid., p.13

intolerable feelings gets relieved through it. This release can be noticed in artist's style since an artistic-style can reveal how and what an artist feels about their subject.[839] The style of communication too affects the healing capacity of an expression. An artistic communication whether pictorial or verbal, indicates the attitude and mood of its creator. Consciously or unconsciously, we respond to the way a communication is presented and, Simon remarks, that '*the success of the therapy depends upon the quality of a response*'.[840]

It should be remembered here that we cannot create from nothing: "to create we must destroy". In our daily life, while finding new ways of living and thereby exploring all our faculties, the creation of new inevitably requires destruction of old habits, sometimes of the whole patterns of life earlier followed. This interweaving of creation and destruction can be experienced as a play, and how well we play depends upon our attitude to life; moreover, breaking the rules in the play can also symbolise the destructive human instinct. Winnicott had described this "playfulnesss" as an achievement of a creative apperception viz., '*Minds perception of itself*'.[841] Emphasizing on the role of playfulness in creativity, Simon states that "creativity is an instinct common to all, as a method of self – preservation"; and the capacity to 'play'extends from need of self-preservation". In the words of Simon (2005), "*Play can be seen as a random search for some integrating forms that satisfy the inner and outer realities of both sensuous and emotional life, as well as giving them aesthetic shape.*"[842]

Simon describes four basic art styles based upon our world-view and frame of approach, he writes that, '*If our mind could be considered as a square room with a window on each wall, each of the window would symbolizes - a basic view of life. Two (window) views gives a sensuous and emotional perspective on life, represented by archive linear and archive massive art styles; while the other two windows shows life through our intuition and thought, represented by traditional massive and traditionally linear art styles*'. He mentions that any study of "archaic" and "traditional" art forms, whether by adults or children, amateurs or professionals, from the present times or ancient world-view, reflect any of the four basic art styles. (Simon 2001). These four art styles are:

[839] ibid., p.16
[840] Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005, p.74
[841] Winnicott, D.W.; *Playing and Reality*, 1982, p.14-15
[842] Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005, p.73

i. Archaic linear- marked by sensuous approach dominated by subjective experience
ii. Archaic massive- instructed by emotional attitude dominated by subjective experience
iii. Traditional massive- indicated through intuition dominated by external world
iv. Traditional linear- influenced by thoughts that are in turn dominated by worldview

He elaborates, that the space between one basic style and another or the transitional space can be artickulated (in most cases) for suggesting continuity which allude in this allegory to continuity between the walls and point of views.[843] And to become aware of such trasistions if regressive would suffice for an effort towards healing by right-effort. On finding the element of regression in an art-style, Kris 1973 writes, "*Regression in an art style is a particularly important indication or anticipation of change that maybe pathological or therapeutic such as 'a regression in service of the ego'*."[844] This description ascribes to Freuds notion on psychoanalysis of art. Freud says, (1949b, page 32) "*Between drawing and writing lies an area of mental life that allows recollection to be played with*". Freud described this area of fantasy as 'pre-conscious'. He states that '*When anyone draws freely in an apparently thoughtless or a bless way, ideas occur from their unconscious association to the lines and shapes*'.[845] In other words, the creation of something tangible, such as drawing, writing a poem or a story, can reflect the inner imaginative reality of the made object.[846] A mood as seen in an artwork is a link to, or is colored by, and underlined by the attitude to life. Many years 15 studying ask tiles justify my assumption that a drawing style tiles as an artist present attitude to life (Simone 1992, 1997)[847] Simon here evokes the importance of residual memory from the past experiences and its influence on present mood, thought process and subsequently, on responses and communication/expression:

[843] Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005, p.16
[844] ibid., p.33
[845] ibid., p.35-36
[846] ibid., p.18
[847] ibid., p.33

"*We must must not be lead away, in the interests of simplification perhaps, into forgetting the importance of optical memory -residue – those of things (as opposed to words) – or to deny that it is possible for thought- processes to become conscious through a reversion to visual residues, and that in many people this seems to be a favourite method*"

Reflecting upon the reappearance of memories through visual reminders, and its sub-consious influence on self-expression, and consequently on creative outcome, he recalls Freud saying*:*

"*Thinking in picture is, therefore, only a very incomplete form of becoming conscious. In some way, too, it approximates more closely to unconscious processes than does thinking in words*". (Freud 1949b, page 22-3)[848]

Moreover, reading a visual narrative is a subjective affair too, Simon states, "*Pictorial art, however poignant, is static. Any symbolism contained in colors and tones, proportion and shape depends on the interpretation given by the observer. My interpretation may not be yours and both will depend upon our past experiences; moreover we may see today what we did not see yesterday*".[849] When we first look at the subject of a child drawing or painting, its lack of representation of scale make some of us to overlook important communication employed in the way the art work has been made. Explaining two drawings from a child client, one with simple line without words, and the second drawing where its meaning is divided between "virgin images". He finds that words mployed in the second drawing provided the vehicle the child needed to transfer his sense of activity of drawing into thoughts, capable then to become verbalized. In other words, non-verbal expression at first found an outcome and a definite shape of expression with the aid of doodling with lines, that is, by a drawing.

[848] quoted in: Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005,
p. 23

[849] Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005, p.24

2.3.1. Imagining Healing: Fantasy verses Dreams

Winnicott discussed the pathological aspect of fantasizing as opposed to dreaming. Simon extends the idea of 'dreams' to include drawings and stories since dreams, story making or painting employ object-related to the real world, on the contrary he observes that "*... fantasying remain an isolated phenomenon, absorbing energy bur not contributing to either dreaming or to living*". (Winnicott, 1982, p.26) [850] Simon underlines, the development of instinct into ambivalence as a "*phenomena of a breaking*" or getting converted by "mending"

and emphasizes that "*this cycle, when activated by emotions is a therapeutic development*".[851] Winnicott looks into the idea of health in terms of a "fusion of erotic and destructive drives" and stongly calls for a need to look into the origin of aggression and of destructive fantasy; [852] whereas *Freud* distinguishes normal life as - fusion between the 'creative and destructive instincts', and investigates a possibility of their correlation within a work of art. Holding these both viewpoints together, Simon remarks- '*this does not preclude the later's use of collection, which is essential for creative thought'*.[853]

2.3.1.1. Visuals in the Mind: Abstraction, Myth and Archetypes

Simon notes that abstract symbols provide a link between visual and verbal art, where their meaning lies half in the content and half in the shape- "*a circle being a symbol of the whole self - of Universal significance* (Jung1967, page 222) - *and also 'a limiting membrane with an outside and an inside'* (Winnicott 1982, page 2)."[854] Elsewhere, he comments, "*It is the healing power of a poetic myth that we laboriously discovered through the language of psychoanalysis*".[855] Elaborating on his hypothesis of *archaic heritage- archaic linear* and *archaic mass*. Simon writes,

[850] ibid., p.36
[851] Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005, p.39
[852] Winnicott, D.W; *Playing and Reality*, 1982, p.70
[853] Simon, R M; Graham, S A (ed.); *Self Healing through Visual and Verbal Art Therapy*, 2005, p.73
[854] ibid., p.32
[855] ibid., p.74

"*In particular conditions of stress these archaic Heritage or archetypes that we all possess in our unconscious become conscious in the form of a familiar myths and fairy tales. We can recognize these archived patterns in the structure of a work of art*".[856]

2.3.1.2. Practice of Creativity as a Form of Meditation

Looking into the creative practices as meditation exercises, Mimi comments '*Painting and making art, like meditation, are ways to connect to our inherent health, our basic goodness*'. She adds, "*This is not something we have to strategize or fabricate. We cultivate our wholeness. We bring our sense of uncertainty along. Healing has to do with allowing all the aspects of ourselves to be there, without judging ourselves.*" *Mimi* states that just like the science of healing in general is not bound to clinical practices related to wounded and hospitalized patients, similarly, the science of healing through art is beneficial for anyone and everyone, in her words, '*for everyone who is desensitized or ignorant about their heart, their senses, their creativity, their spontaneity, their playfulness, and their relationship to the Earth and the Cosmos*'; therefore, art based therapy should not be misunderstood as efficient only for acutely ill clients and thereby it application should not be restricted till cinical cases only. *Mimi* elaborates, "*Healing occurs when we are attentive, absorbed, involved and in tune with our experience and the world inside and around us. We have to put healing into a transpersonal context, into the spiritual, knowing that all dis-ease is ultimately a spiritual concern*".[857]

Marek (2001) recalls that logic of art therapy is grounded in the art experience, expanding on that logic he remarks that the practice of Art Therapy is very much a discipline of the body, he writes "*it is about seeing, touching, and allowing the energy of our imagery and our perceptions to move through our body*".[858] Another factor behind the healing potential of art is the power of imagery, an "image" has a life of its own:

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[856] ibid., p.73-74

[857] Marek, Bernie; *Each Time a New Breath: Buddhism, Art, and Healing*, Farelly- Hansen, Mimi (ed.); "Spirituality and Art Therapy- Living the connection", 2001, p.58

[858] ibid.

> "*The image is energy that moves inside you, alive, dynamic, always changing. The image challenges you to feel and express its vitality. Images are always ready to communicate with you.*" [859]

Commenting on art activity as meditation *Marek* states, *"Meditation is ordinary. It is a gentle way to be with one's self. Off-the-cusion meditation involves different and perhaps of fresh ways of paying attention. How do you express yourself? How do you hold the brush? How do you see, touch, listen, and respond to an image, colour, or shape? How do you synchronise your mind and heart? How can you return to the concreteness of your experience if you are lost in a stream of thoughts or fantasy?*[860] *Marek* emphasizes upon cultivating an environment of inquisitiveness, mindfulness, and acceptance, for effective Art Therapy. His technique of engaging with his clients and his own personal journey with art as therapy is remarkable, sharing his experience with clients, he writes:

> "*When people come into the studio and start to see blue or red paint or a whole array of different paint containers, their eyes open up and become full of light. The studio and the act of painting are unknowns that beckon them into this brilliant meadow of glistening, sunlit illumination. Often, for the moment, they forget their fears and doubts, their hesitations and their hopes about art or painting. They are transfixed in a moment of total absorption by the colours, shapes and images before them. They are intimate with their immediate environment. They are the warmth of red or the expansiveness of Yellow or the calm of green. They are merged with the colour. This connection with the environment is meditation, a way of being in your experience right now and that's all you are. It is an intimate experience, when perceiver and perceived are one, and it is also a healing one*".[861]

[859] ibid.

[860] ibid., p.68

[861] Marek, Bernie; *Each Time a New Breath: Buddhism, Art, and Healing*, Farelly- Hansen, Mimi (ed.); *Spirituality and art therapy- living the connection*, 2001, p. 61

2.3.2. Psychology of art

Rudolph Arnheim observes that, "*The interpretation of art is little more than a suburban area in the vast development of psychoanalysis, and as such has not benefited much from the radical revisions that have brought the theory and practice of Freudian principles into closer contact with reality and with the findings of other psychologists*" His remarks is a sharp reminder of a regular occurrence in almost every field where few 'specialists'- most often on orthodox doctrines, give interpretations on classics over and over, and where new findings that goes beyond the conventions are ignored and sidelined for convenient strategies. He elaborates, '*Every year, we are presented with still another interpretation of Oedipus and hamlet. These analyses are obediently swallowed or ignored or laughed off by the rest of the population with very few attempts at constructive discussion.*'[862] Embarking the role of psychoanalytic attitude for the study of art works and artists, he makes some very crucial observations, like when he says "*It has (psychoanalytic approach) reminded modern man of the fact that in a work of art every element, whether it pertain to perceptual form or to subject matter, is symbolic, that is, represents something beyond its particular self*".[863] He brings into prominence the common errors of his times in the perception of art, its purpose and evaluation. He notes that the dominant notions of aesthetics considered:

(a) Art as 'imitation of nature'; and

(b) The idea of symbolism had a distorted notion, ascribed to those works that seem to suggest some separate priorities.

2.3.2.1. Signs of craving and regression

Whereas, psychoanalysis viewed symbols as artists tool of concealing some content of meaning and value. *Arnheim* points out that "*the orthodox psychoanalytic theory of art is founded on the axiom of the affective and genetic priority of sex*".[864] Since,

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[862] Arnheim, Rudolph; *Artistic Symbols –Freudian and Otherwise*, "Towards a Psychology of Arts - Collected Essays", 1972, p.215

[863] Arnheim, Rudolph; *Artistic Symbols –Freudian and Otherwise*, "Towards a Psychology of Arts - Collected Essays", 1972, p.219

[864] ibid., p.218

psychoanalysis developed upon the ideas of *Sigmund Feud*, the earlier psychoanalytic readings of art-works and artistic symbolism and expression, seem to present artistic offerings as outcomes of repressed emotions and desires, *Arnheim* comments "*Freudian theory of artistic symbols leaves us with an anticlimactic let-down*", he extends his view - "*The psychosexual treatment of artistic symbols has prevented us from doing justice to a more adequate method of analysis, which may be termed the psychoculinary approach.*"[865] Psychoculinary theory asserts, briefly that artistic-symbols must be explained by the artist's preoccupation with food.

Moreover, *Arnheim* observes that '*the dominance of sex drives is a product of special cultural conditions*' He explains, "*It occurs when sexual activity is censored and restrained and when an erosion of values has destroyed the top layers of human concerns.*"[866] He therefore questions the validity of artistic and scientific statements when their conception of reality is distorted by '*priority of sex*' – "*There are artists whose work seems to suggest a preoccupation with sex even when they are concerned with other matters*" and such occurances does not ascribe to any unconscious attempt from the artist's side at hiding the 'objectionable' but such phenomena happaens rather due to the fact, as per *Arnheim* that, "*In the human mind, different strivings are not completely insulated from each other, and therefore strong preoccupations may be expected to intrude into activities genuinely directed toward other aims*"[867] On the appearance of any claims regarding unintentional appearance of "suppressed motivations" in artist expression, *Arnheim* strongly recommends to first check for the "sexual overtone", and its necessity with the theme and plan of the work, and whether it enriches or deviates from the intended. *Arnheim* elaborates, "*No genuine work of art can ever be limited to sex or love or food or religion or politics or any particular matter at all. It may, however, use any of these things as symbolic material, and their use must be judged by how well they suit the purpose*"[868]

[865] ibid., p.215
[866] ibid., p.218
[867] Arnheim, Rudolph; *Artistic Symbols –Freudian and Otherwise*, "Towards a Psychology of Arts - Collected Essays", 1972, p.218
[868] ibid., p.219

On the matter of understanding "Symbols", both *Jung* and *Fromm* propose that '*symbols reveal their referents (and not hide them)*'.[869] About symbols *Arnheim* says that, "*they (symbols) give tangible appearance to represented ideas; they revive and clarify the issues of human existence*". *Arnheim* speaks of workings of human mind in dream-state which correspond to mental engagement with abstract states of affairs through images. On the basis of such observations he challenges the notions of what was described as the "ultimate content of art" in his times. *Arnheim*, based on his considerations about visuals and images causing mental associations with "abstraction", emphasizes to look into characteristic appearance of universal and particulars in a work of art, claiming that "*most abstract affirmations of the artists are the ones most directly received by the eyes of the beholder*" since sensory data is immediately perceived whereas the conceptual framework needs learning for acknowledgement. He cites an example, "*The triangle that symbolizes the hierarchic conception inherent in much Renaissance art is directly seen by the eye; but it takes more than vision to recognize a woman, let alone a Madonna*".[870]

2.3.2.2. Alligning with *Synesthesia*

Arnheim states that "*in a work of art, particulars and universals are simultaneously and immediately present*". In case of a painting the situation takes a visual form in a compositional pattern meant for interpretation as - coherent, symmetrical or scattered, where - "*The indivisible unity of the general and the specific permits and indeed requires the spectator to see the various levels of meaning in constant interaction. These levels remedy each other's deficiencies by exchanging their virtues.*"[871] Thereby, a work of art should be looked at coherently, as a whole. Morever, the levels of reality between *phenomenon* and *noumenan* or between manifested 'will' and 'idea' is symbolically present in art, taken its compositional elements in isolation would result into distortion of perception, and resulted visions, whereas *synanthesia* would lead into conceiving- creative wisdom.

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[869] ibid.

[870] ibid., p.220

[871] Arnheim, Rudolph; *Artistic Symbols –Freudian and Otherwise*, "Towards a Psychology of Arts - Collected Essays", 1972, p.220

2.3.2.3. Perception and artistic motivation

Commenting upon the changing notions of psychology, *Arnheim* writes "*Psychology as a humanistic science is beginning to emerge from an uneasy repprochement between the philosophical and poetical interpretations of the mind on the one hand and the experimental investigations of muscles, nerve, and gland on the other*."[872] With consideration that general psychology and its various streams, their approaches, findings and observations are applicable to art, *Arnheim* goes into describing a 'psychology of art' and defines the visual process of creating and/or looking at art in its various forms. He goes onto describing '*how the eyes arrange visual material according to definite psychological laws*'. In his investigation, he has taken into account experiments in perception of shape and color, children's art works, nature of images, artistic motivation and contemplation. He writes, "*The study of perception applies to the effects of shape, color, movement, and expression in the visual arts. Motivation raise the question of what needs are fulfilled by the production and reception of art. The psychology of the normal and disturbed personality searches the work of art for manifestations of individual attitudes. And social psychology relates the artist and his contribution to his fellowmen.*"[873]

Addressing a romantic prejudice of artists against psychologist or psychoanalysis in general, that "psychology of art" is entirely concerned with the uncovering of personal 'complexes' and that it would add into harmful inhibitions towards art appreciation and thereby such an attempt of art psychology would be irrelevant and avoidable. *Arnheim* reminds that when art established itself as an essential instrument in formulation of human personality, as well as its expression - the domain of 'art instruction' shifted into 'art education'. Commenting upon such a paradigm shift, he reflects on his times, he writes: "*Historians are accustomed by now to view the work of art as manifestation of the mentality of a given culture, social group, or creative individual. And in psychopathology, concrete cases have shown dramatically that a disturbed person may grapple with his problems by means of artistic expression in painting, sculpture, music, literature, dramatics, or the*

[872] Arnheim, Rudolph; *Introduction*, "Towards a Psychology of Arts - Collected Essays", 1972, p. 01

[873] ibid., p. 02

dance."[874] He adds that with a shift like this, artist works inspire a need for a branch of psychology structured for art. This however requires a merging of scientific methodology and intuitive absorptions, he says, 'with a keen anticipation for the truth to be verified'.[875]

However, by the time of *Arnheim*, only a little contact pertained between the two areas- art and psychology, despite the fact that some stances of "psychology of" art in general has appeared since the advent of psychology as a legitimate field of prospective knowledge. *Gustav Theodor Fechner* studied the phenomena of perception and obtained data on the 'psychology of visual perception'. Since then more findings on perception, human personality, motivation and social relations had been accumulated. Yet, the psychology of art has lagged behind other areas of psychology by not producing valid psychological procedures around essential features of art works, artistic process, artistic personality etc. Reflecting on the times of 1950's, *Arnheim* writes, "*The relative scarcity of relevant studies is made all the more striking by the fact that an impressive amount of thinking, talking, and writing is devoted every year to the subject of art. What is more, the students of artistic practice and theory have become psychology-conscious.*"[876] Likewise, he notes- "*Art historians and theorists have to refer constantly to principles of perception and motivation; but in many cases a lack of familiarity with the development of psychology makes them take for granted the statements that were considered true in the days of Helmholtz and have since survived only in the so-called common sense thinking of the man in the street.*"[877] Thereby, he observes an urgent need for the interaction between art and psychology, so that the generalization that play an important role in artistic expression too, as well art teaching can be structured around a more stable foundation. Moreover, such a study would enhance the understanding of human mind in general. He prescribes a qualitative analysis over quantification strategies. He reminds, that discussions in his times on the method of "general psychology" suggest that by ascribing to the limiting methods of procedure, to what can be measured and counted, and the formulating an opinion on such results; in other words, by our

[874] Arnheim, Rudolph; *Agenda for the Psychology of Art*, "Towards a Psychology of Arts - Collected Essays", 1972, p.18
[875] ibid.
[876] ibid., p.17
[877] Arnheim, Rudolph; *Agenda for the Psychology of Art*, "Towards a Psychology of Arts - Collected Essays", 1972, p.19

reliance to a method that goes by a tendency to eventually apply some sort of quantification over any scientific statement, he emphasizes that "*we are likely to miss the vital core of our problems*" He gives few examples from the position of "*psychology of art*", he fnds available at hand, he writes:

> "*An artistic performance will be described by the numerical score it obtains in the judgment of a group of experts rather than by a qualitative analysis of its nature. The reaction to art will be determined by the number, rather than by the kind, of words it provokes or by the degree of skin perspiration in the beholder*."[878]

2.3.2.3.1. **Qualitative assessment of artistic value**

Arnheim thus questions the tendency of confining beauty within the brackets of mathematical equations like structuring the composition (of paintings) into grids of geometric patterns, since these reflecte a harmful preferences for 'quantitative investigations'. He argues that they are indeed, indicative of disproportionate 'intellectualism' over (a) visualization and (b) 'intuitive judgment'. Expressing his cautions to proceed in the psychological investigation of art he says,

> "*For instance, if a psychological investigation requires distinction between good and less good artists, there is no point in pretending exactness by finding out who has a one-man show or has been given more than ten lines in the encyclopedias, because this means nothing more than being objective about non-objective decisions of art-dealers, museum directors, or editors*."[879]

Arnheim calls out at psychoanalytic theory (by his time) as framed although with consistent approach into the study of "artistic motivation" yet it had remained one-sided, favoring "Freudian approach", moreover, the "hedonistic theory" prominent in his days, which declares the purpose of art as (a) being pleasing and (b) as done for artistic satisfaction; does not enquire further into:

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[878] ibid.

[879] Arnheim, Rudolph; *Agenda for the Psychology of Art*, "Towards a Psychology of Arts - Collected Essays", 1972, p.20

(a) Why art is pleasing? and

(b) What is the structural process of artistic satisfaction?

Such lapses in both perception and theorization of art demanded an alternative psychoanalytic approach, that *Arnheim*, in his own words saw as "*a must to keep the dialectics research into artistic process*". He found Motivation theory absurd in its claim for "art works as transmitters of emotion", however, he notes that "…*non-artists keep repeating that the artists creates in order to communicate something to other people, whereas many artists either ignore this motive or explicitly reject it*".[880] And thereby, seeks to distinguish separates aspects of a mental activity between:

(a) emotional component,

(b) motivational aspect, and

(c) cognitive elements

He further emphasizes that apart from the "individual mentality", the "social aspects" of artistic motivations should be determined, He emphasizes over comparative-understanding of the concept of equilibrium which is observed:

i) from physics, in the principle of entropy,

ii) as homeostasis in physiology, and

iii) as the law of simplicity in Gestalt psychology

And then apdapt this "intersubjective" understanding to explain "human motivation" and further applied in the domain of studying of the artistic process.[881] He advocates understanding the psychology of visual organization, recognition and identification in arts, and carrying forward the work of *Max Wertheimer* from 1930's on visual, *Edgar Rubin's* Theory of Figure and Ground (1915), *Gibson, Koffka* and *Kopermann's* analysis of 'texture gradients', and Goethe's *Farbenlehre* on Color moods. Extending his skepticism to psychological promises presented in music theory, he raises his objection, saying:

[880] ibid.

[881] Arnheim, Rudolph; *Agenda for the Psychology of Art*, "Towards a Psychology of Arts - Collected Essays", 1972, p.21

"*….hardly any attempts have been made to demonstrate the structural kinship between specific expressive effects and specific patterns of rhythm, pitch, harmony, timbre, or volume. Until psychologists provide this foundation, the promising beginnings of musical therapy will not get beyond the intuitive hunches of practitioners.*"[882]

2.3.2.3.2. **Limitation of language in describing art**

Commenting upon the role of language in describing art *Arnheim* remarks that 'language refers to perceptual experience' through a particular configuration of general categories' reflecting upon the esentials of given phenomenon. language helps our mind in distilling the essentials, uniqueness of experience, its generalities through conceptualization and labels: "*Language cannot do the job directly because it is no direct avenue for sensory contact with reality; it serves only to name what we have seen or heard or thought*" He adds, "*art is a product of organism and therefore probably neither more nor less complex than these organisms themselves*".[883] Elaborating on 'perpetual experience' he comments, "*These experiences, however, must be coded by perceptual analysis before they can be named. Fortunately, perceptual analysis is very subtle and can go far. It sharpens our vision for the task of penetrating a work f art to the limits of the ultimately penetrable*". [884] On the question of whether verbal analysis paralyzes 'creative intuition' he remarks that it more of a matter of intellect interfering with intuition, and sensation dislodging reasoning. This disturbs the delicate balance of a person's mental/will power for accessing his/her full potential. He remarks, "*Groping in vagueness is no more productive than blind adherence to rules. Unchecked self-analysis can be harmful, but so can the artificial primitivism of the person who refuses to understand how and why he works. Modern man can, and therefore must, live with unprecedented self-awareness. Perhaps the task of living has become more difficult- but there is no way around it*." [885]

Arnheim claims that all art theorists inevitably use the findings of various psychological schools, sometimes unknowingly through their influence upon the theories of

[882] ibid., p.23
[883] Arnheim, Rudolph; *Art and Visulal perception- Psychology of a Creative Eye*, 1974, p.2
[884] ibid., p.3
[885] Arnheim, Rudolph; *Art and Visulal perception- Psychology of a Creative Eye*, 1974, p.3

the past. And our present knowledge of visual perception owes greatly to this school of thought. *Arnheim* associates the principles of psychological thinking to the school of Gestalt psychology. Gestalt, he explains, is a German noun used to describe the shape and form. In such connotations such as scientific principles about sensory perception, the term Gesalt has been applied or used, since the beginning of 20th century itself. Commenting upon psychologists engaging with the domain of arts, he notes that most often they are interested in checking the artistic activity for exploration of human personality, and limiting themselves to methods that rely too heavily on measurements and counting; and to the concepts derived through clinical, or psychiatric practice. [886]

Although, his psychological ideas develop from the aesthetic analysis of the film (conducted in the twenties and thirties), *Arnheim* underlines the limited area of his investigation and his object of analyses, which kept confined to traditional mediums like - paintings, drawing and sculpture, however, reminding that "*The traditional arts have accumulated innumerable examples of the greatest variety and highest quality. And they illustrate aspects of form with a precision obtainable only from the handiwork of the mind*". In fact, he adds, "*all aspects of mind bear on art be they - cognitive, social or motivational*". In his method of analysis, he looks into the association of perceptual mechanism and visual facts; the sorts of things we see- the perceived patterns and the meaning it conveys, he remarks: "...*vision is not a mechanical recording of elements but rather the apprehension of significant structural patterns*"[887].

He also mentions the areas that should be taken up in future to elaborate upon the psychology of art further, through some of the principle that he identifies. In his study he had left aside factors like: [888]

(a) artist's position in a community,
(b) How his occupation effects other human beings, and
(c) The role creative activity plays in the search for wisdom.

[886] ibid., p.3-4
[887] ibid., p.6
[888] Arnheim, Rudolph; *Art and Visulal perception- Psychology of a Creative Eye*, 1974, p.4

2.3.2.3.3. **Evaluating artistic-perception**

Gesalt theory established that mind functions as a whole; applying this principle in the domain of art suggests that (a) 'value of any element (of art) depends on its place of appearance and function in an overall pattern' and (b) that sum total of individual experience of particulars does not amount to the experience of the whole. Furthermore, on applying these principles to the mental and sensory capacity of the mind implies that the human vision is not about mechanical recording of sensory elements but a '*creative apprehension of reality*'; which means that "*all perceiving is also thinking, all reasoning is also intuition, all observation is also invention*".[889] This change in the idea of perception accounts for a change in evaluating artistic-perception and affect a renewed criteria of appreciation for artistic vision, and creative expression. *Arnheim* comments: "*looking at the world proved to require interplay between properties supplied by the object and the nature of the observing subject.*"[890] In other worlds, an observes infusing its subjectivity or meaning upon the observed reality or they form a world view based upon their own image (or subjective ideology) while Gesalt studies emphasizes a unique or specific characteristic of the given situation which demands an objective outlook; and *Arnheim* notes that '*this objective element in experience justifies attempts to distinguish between adequate and inadequate conceptions of reality*'.[891] In other words, an objective 'artistic' approach to the truth or a given situation with 'purity'- i.e. without individual dispositions and inhibitions of culture or race etc., became a marker of authenticity for the comprehension of reality. *Arnheim* adds that, "*This trust in the objective validity of the artistic statement supplied a badly needed antidote to the nightmare of unbounded subjectivism and relativism*" and concludes that "*all adequate conception of reality must hold a common core of truth, and therefore, art of all times and places should be relevant to all men*". [892]

Gesaltian approach conveniently well established that vision is significant apprehension of structural patterns; and this truth about perception is true for apprehension of objects (of perception) as much as for the objective artistic approach to phenomenal reality

[889] ibid, p.5
[890] ibid. p.6
[891] ibid. p.6
[892] Arnheim, Rudolph; *Art and Visulal perception- Psychology of a Creative Eye*, 1974, p.6

and therefore, artist (painters) became liberated from being judged on their capacity to record details of an object (of study) in still-life of landscape painting but an objective thinker of value and validity, and images liberated from 'realistic semblance' to valid depictions of reality. *Arnheim* also critics the norms of art evaluation of his times, he comments:

> "*It seems to me undeniable that lately the general practice of our painters, sculptors, and other artists has suffered from a lack of genuine impulse. Playing around with purely formal sensations and indulging in the superficial attractions of violence and eroticism have reduced the average quality of what we are being shown in galleries and museums. There seems to be talent but little purpose, little commitment*."

An artist was no longer needed to perform, in the words of Arnheim, 'tedious transcriptions of accidental appearances' and took its first steps back into 'envisioning' reality. And works by educator *Schaefer-Simmern* like 'The Unfolding of Artistic Activity', extended support to the growing democratization of arts now available to common layman with the vision of demonstrating the inherent capacity in each person to deal with life-'artistically'; which further complies that any study of man should involve a better understanding of art and the inter-relation between the two.

2.3.3. *Arnheim* on art based therapy

With the purpose of identifying therapeutics in the phenomena of art, *Arnheim* mentions healing features of developments in the art world as following:

1) The emerging phenomena of democratization of art, and
2) The beginning of questioning of various tradition in Western aesthetics as "hedonistic".

He writes, "*In our particular culture, art has an aristocratic past. It used to be produced for elite of princes and churchmen by expert craftsmen, who acquired during the*

Renaissance the additional accredition of being gifted geniuses. Art was mostly for the happy few."*Arnheim* here recalls that the notion that art exists for everybody is a recent one, a little more than a hundred years by his time. The claim that "Art exists for everybody" got propogated during the development of democracy as a system of good governance. However, this attribution to art, that it exist for everyone did not really meant that it did, but that it should. In other words, the ideals of democratization supported the idea that emotional benefits of art '*should be made accessible to every citizen*'. *Arnheim* elabortates on the shifting paradigms of culture on art, reminding that: "*More important was the growing conviction that everybody is indeed qualified to profit from the arts and possesses the inherent ability to produce artwork. This revolutionary belief furnished new basis for art education*." Such development in looking at arts, and as promoting art in the sense of benefiting prospective, from the position of citizenship right and as cultural participation, apart from its transforming influence on art-education also brought a renewed motivation for appreciating folk and primitive arts, apart from suggesting, although in a subtle manner, the idea of art as possessing healing potential that has calming, relaxing and expressive nature, something which was a privilege of learned artists, and which was thog vaguely understood and not much acknowledged, yet with a democratic outlook had begun to spread to a bigger mass of aesthetic consumers; and that it was to be made available to a section seeking some mental solace.

2.3.3.1. Art for a beautiful mind

Arnheim, noticed that art was also being understood as a "useless activity" by a majority once it lost its position conveying religious and monarchic ideas, that occurred also probably due to availing of better alternate media which had its own sense of aesthetics, and also with a rising middle class that used the presence of art, in whatever form it reached them, mainly for the purpose of decoration and designing. *Arnheim* considers this approach which finds that the existence of art is for the sake of pleasure a "hedonistic attitude", he questions it by raising his argument that "pleasure is obtained from the fulfillment of the needs" - which is a very subjective issue and varies with the individual need. *Arnheim* reminds that Freud has engaged with equation of pleasure and desire too.

2.3.3.2. Art as a cognitive activity

For *Arnheim,* art rather fulfills a cognitive function. This view he obtains from finding that sensory perception is not limited to recording image data but comprehending the structures. He explains, "*In fact, perception is the discovery of structure. Structure tells us what the components of things are and what sort of order they interact. A painting or sculpture is the result of such an inquiry into structure; it is a clarified, intensified, expressive counterpart of the artist's perception*".[893] *Arnheim*, emphasizes that 'all structural qualities are generalities' which means that each individual appearance is associated to a kind of something, a kind of some behaviour, that is- "*a individual precept stand symbolically for whole category of things*" (Arnheim, 1986). He concludes, "*Thus when poets or painters or the art therapist's clients perceive and represent a tree as struggling to reach the light or a volcano as a fearful aggressor, they rely on the normal capacity of perception to descry generality of wide significance on any specific case.*"[894] In other words, a particular thing is perceived always as some kind of a thing- a particular thing or person.

Arnheim, further locates 'abstract patterns' and 'substitute element's in the perceptual phenomenon, he reminds that '*significant feature*' of any perceived environment contains expressive qualities such as shapes, colors, texture, movement etc. which themselves represent '*relevant behaviour'* symbolically. He writes, "*One deals with a particular thing or person as a kind of being, in accordance with the general qualities conveyed.*" Therefore, he emphasizes that 'one is never dealing with unique individuality' and thereby, 'all perception is symbolic'. To present his case, he comments, "*We tend to consider physical reality the only kind of reality that counts. Actually, human beings are essentially mental rather than physical. Physical things affect us as mental experiences*." Such of his observations also recounts exponents of Buddhist psychology. And within such a background to human perception, human ability to intervene with imaginary "substitutes" for reality through 'thought experiments' adds another layer to the sense of perception; that is to say, the basic human way of handling experience is replaced or substituted by the ability of creating 'fiction situations' which *Arnheim* notes, in case of artists, bears no obligation to follow

[893] Arnheim, Rudolph; *New Essays on Psychology of Art*, 1986, p.253
[894] ibid.

objective facts unlike scientists, who must respect the observable facts, therefore art and artists are concerned mainly with 'mental sensations'.

Arnheim remarks that the creations and performances in a therapist's room are much more than fantasies which are most often than not bear a testimony to an actual effect of an occurrence although lived imaginary. commenting on the lack of suport for such an approach that engages itself with creative imagination and visualizations *Arnheim* writes: "*I believe we still tend to treat such so-called substitute behaviour with an undeserved contempt; we think of the people who practice it as letting themselves be fooled by the cheaply obtained figments of their corrupt imagination*" moreover, he adds, "*Since we do respect the visions of artists or mystics as valid facts of reality, we should go further and acknowledge that when we try to orient a person toward the so-called reality principle, we are not drawing him away from 'mere' mental reality to the 'true' facts of physical reality, but are making him adapt his mental images to conditions likely to be of such imagery*". He strongly emphasizes that '*such a mental phenomenon should be tested with the utmost seriousness, not only because it is symptomatic but also because its consequences are as tangible as those of events occurring in the so-called real world.*"[895] He argues for testing the validity of such mental imagery because it has a bearing on artistic quality of a creative expression, especially in case of a patient undergoing creative arts therapy. *Arnheim* demands high aesthetic expression, because he finds it directly proportionate to an art's therapeutic value asserting that, "*quality (of an art work) is directly related to the reality value of art. Good works of art tell the truth.*" Intrestingly, *Arnheim's* assertion stands in contrast to Freud's opinion on the purpose of employment of 'forms' in visual arts - "*He (Freud) thought of good form as a mere sugar coating, intended to make the receiver accept the fulfillment of instinctual wishes, which is provided by the content of the work.*" Commenting on Freud's opinion on the functiality of art in his times and the purpose he found was imploded to art making, *Arnheim* responds stating that Freud's opinion to him seems entirely unconvincing, and remarks that:

> "*I see no need for sugar coating. We have no aversion to wish fulfillment as such. we are perfectly willing to accept the ideal hero, the victory of virtue, and the defeat of evil when they are offered in good works of art…Under*

[895] Arnheim, Rudolph; *New Essays on Psychology of Art*, 1986, p.255

circumstances that show the human condition 'in its pure state', virtue is in fact rewarded and evil punished, for the reason that virtue is nothing else but what enhances well-being and evil is what disturbs it".

For *Arnheim*, "art works are mediocre when they distort the truth at the price of 'wish fulfillment' and 'reality betrayal'." Considering the feature of demonstrating 'credible reality' for therapeutic analysis as a reliable source of art work, *Arnheim* observes them as true source of art as they are found helpful even for 'psychotic' patients if considered that "*the destructive power of psychosis can liberate the patient's imagination from traditional standards; and some crazily stylized visions illuminate human experience with brutal starkness*".[896] Presenting a frame work for evaluating a psychoanalysis for therapeutic reception of a patient, *Arnheim* proceeds to look for "a presentation shaped by the impact of direct experience", something which is not a work of 'mechanically applied schemata', he adds, "*the reality status of artworks depends neither on its particular style nor on its level of sophistication*" but he reminds that if we consider the newly acquired development of 'democratic' appreciation for art works, "experiences expressed with clarity posses greater strength" whereby, "*aesthetic quality is the means by which artistic statements achieve their goals*".[897]

Arnheim observes another trait of his time which is that a lot of citizens do not engage in artistic expression, which although is a natural ability. He ascribes their non-partcipation with arts in their belief structures about–

(a) them lacking professional training,
(b) lacking in confidence on their personal sense of aesthetics, and
(c) Overemphasis on conventional standards of "good" art (setup by art historians).

Therefore, while addressing the art therapists particularly on the matters of aesthetics, Arnheim said- "*we make no distinction between the great art of the happy few and the modest products of the therapist's art room; for when we distinguish great art from its*

[896] Arnheim, Rudolph; *New Essays on Psychology of Art*, 1986, p.256
[897] ibid.

opposite, we must point in two different directions." He explicates these two opposite directions leading to contrasting world views, as following:

(1) *Arnheim* notes that though art works are considerd simple when measured on the scale of decreasing originality, complexity, wisdom, and strength, while a stong presence of these factors, on the contrary, calls an ar work great, however he argues that since *"even folk songs or young children's painting have their own level of integrity and perfection and serve the well being of the human mind"* therby such a conviction is certainly arguable.

(2) He also exclaims that, art is great when it stands in opposition to the devastation of artistic value. He states that artistic value has been downplayed by commercialism especially through the entertainment industry and the mass media. Reflecting on the consequences of devaluing artistic elements in the production of art, especially in those artistic mediums which are accessed by the public or share the notion of poularity, he writes - "*This pollution prevents the minds of viewers from making contact with their own genuine experience and from developing their own productive abilities.* He therefore finds the degradation of artistic value in common perception as "*the most dangerous obstacle to the art therapist's endeavors*".[898]

Arnheim exclaims that art exerts 'logic' when performed uncompromised and states its 'demands' much stronger than otherwise, in ordinary life, and thereby, he asserts that in such a scenario and environment for artistic indulgence, it becomes exceedingly important that artist:

(1) Must shape the facts true to their intrinsic nature, beyond their personal desires or fears;

(2) And moreover, without getting corrupted by any 'pernicious coercion' (to commercialism and entertainment value).

Arnheim, thereby advocates art therapy to be treated as a model rather than as a stepchild of the arts and claims that '*art therapy can lead arts back to a more productive*

[898] Arnheim, Rudolph; *New Essays on Psychology of Art*, 1986, p.256

approach'. Moreover, considering art in art-therapy as a form of "applied" art, he suggests that in order for 'art' to sustain its vigor which is lost by mechanical performance of superficial art without any "introspective" commitment and with little to no purpose for genuine expression for the sake of going by the trend; the stream of applied-arts should take the lead in serving substantial human aesthetic needs. He remarks, "*By demonstrating what it (art) can do for the distressed, art reminds us what it is meant to do for everybody.*"[899]

[899] Arnheim, Rudolph; *New Essays on Psychology of Art*, 1986, p.257

Chapter 3

Restoring Balance:
Healing Art &
Bhaisajyaguru
(Medicine *Buddha*)

3. **Restoring Balance:** Healing Art and *Bhaisajyaguru* (Medicinal *Buddha*)

The *Buddhist* doctrine at its very core is focused on the relief from all forms of suffering. It suggests mitigating the illness of the body by realizing the illusionary nature of the body; it emphasizes the non-existence of the separate-self and recommends attaining radical-transcendence through *Buddhist* practices; their holistic approach towards health and healing is commonly referred to as '*Buddhist* medicine', and is based on the core set of ancient Indian medical ideas and practices.[900] According to the early *Buddhist* meditation theory, there are seven mental-factors which are to be cultivated to get awakened through direct knowledge. The Healing potential of mental-qualities is known as "awakening-factors" in the *Buddhist* traditions. These seven awakening-factors are the following mental-qualities:

1) Mindfulness;
2) Investigation of phenomenon;
3) Energy;
4) Joy;
5) Tranquility;
6) Concentration; and
7) Equanimity

The discourses that discusses the idea of 'awakening-factors' to achieve physical healing by employing purely mental means appear at three occasions in Pali Literature called *Samyutta-nikāya* (The *Pali* Collection of Connected Discourses). It mentions two separate incidences of healing recovery of Buddha's chief disciples - *Mahākassapa* and *Mahāmogallana*, where *Buddha* recited for them the "awakening-factors", whereas a third

[900] Salguero, C Pierce; *Buddhism and Medicine- An Anthology of Premodern Sources*, 2017, p.xxii

occasion documents how when *Buddha* himself was sick he asked one of his disciples to recite the awakening-factors to him, that also resulted in his recovery from the disease.[901]

Indian-medicine believes in the three-humor theory called *tridoṣa*, to explain nearly all maladies that plague humans. These three-*doṣa* (or humors) of body are the waste products of body- (1) *wind*, (2) *bile* and (3) *phlegm*; produced from the digested food, these *tri-dosas* when accumulate in the body in greater or lesser then requirement for maintaining a normal health bring a disruption to the normal balance of *dhātū* (or bodily-elements), which themselves are modifications of five-basic-elements, the *pancćamāhābhūta* – (1) earth, (2) water, (3) fire, (4) air and (5) ether; found throughout the nature. And hence, any disequilibrium of the bodily elements results into disease. However, upon such previous views of ancient *Samans* - such that the medical suffering was caused indeed by previous acts or *kamma*, *C Pierce Salguero* (2017) notes that the *Buddha* elaborated an Eightfold explanation including:

1) *pitta* (bile),
2) *semha* (phelgm),
3) *vatta* (wind),
4) *sannipata* i.e. combination of bile-phelgm-wind
5) *utu* i.e. Changes of the season,
6) *visamaparihara* i.e. Stress of unusual activities,
7) *opakammika* i.e. External agency,
8) The consequence of previous actions (*kamma vipāka*).

Thereby, (as per the Buddha) these Eight-factors are responsible for the dis-ease of the body. The last four factors i.e. *utu*, *visamaparihara*, *opakammika*, *and kamma vipāka*, are external factors (rather than internal) and are also mentioned in the early medical treatise of *Charka* and as well *as* of *Susruta*. Moreover, one of *Buddha's* key teaching - The Four Noble Truths talks about (1) the nature of Suffering, (2) its cause, (3) possibility of its suppression by human-effort, and gives (4) a method of its elimination corresponds with th diagnosis of pathology and its treatments in medical science, for example medical science too follows four steps of (i) identifying the disease, (ii) its cause, (iii) the otherwise condition of health in

[901] Salguero, C Pierce; *Buddhism and Medicine- An Anthology of Premodern Sources*, 2017, p.13

the absence of the disbalance of sickness, and (4) the method of remedy. Intrestingly, Buddhist approach to healing does allude to the healing temperament of moder medicine. The four intents of contemplation (*ćattāro satipatthana*) which *Buddha* suggests in *Mahāsatipatthansuttana* of the *Dighanikāya* includes contemplating on *kāyā* (i.e. human body, it's all parts, aspects and impurities) and his philosophy of The Middle Way supports restoring and maintaining a balanced physical health and recommends to not get distracted from the spiritual path of self realization either by hunger or over indulgence (*C Pierce Salguero,* 2017).

3.1 Buddhist texts on Medicine

Parts of the *Pali Vinaya* text are also concerned with medical matters. Its medicines are obtained only from those things which are necessary for the care of sick and to maintain health, but never to obtain pleasure. A chapter in the *Mahāvagga* of the *Vinaya-Pitaka* called *Bhesajkkhandaka* permits Monks five basic medicinal edibles, these are -

1) Clarified butter,
2) Fresh butter,
3) Oil,
4) Honey, and
5) Molasses

The *Vinaysutta*[902] which although is compilation of teachings on moral-discipline for the Monks and *Sangha* (Monastic Commune); it also contains medical suggestion as one of the three main observances prescribed for monks. These medical instructions are given to cope up with sundry disorders that use to show up during the three months of summer

[902] Skt: *Vinay-Shastra*, Tib: *'dul-ba lung*'

retreat.[903] The Gradual Discourse - *Ekottarikāgama Sūtra*, explicates following physiological factors accompanied with sickness:

a) an imbalance of *Qi* (subtle Energy),
b) an accumulation of *phlegm*, and
c) an increase or decrease in body's temperature

The *sūtra* states that these three conditions could be treated with clarified butter, honey and oil-based food respectively. Likewise, *Mahāvagga* codifies:

i. Qualities of good and bad medical personnel, and
ii. Qualities of patients (as easy or difficult)

In the medical section of *Vinaya* text, Animal urine (from cattle) is permitted for the treatment of snakebite. It is noteworthy here that "animal urine" which was easily available to wanderers (*Sammanas* and Monks) is also a principal ingredient in numerous Ayurvedic recipes and therapies; and with the evolution of *Sangha* and *Vinaya* rules, an entire medical pharmacopoeia including various foods and culinary tradition developed. A similar classification of medicines based on food and culinary is also available from early *Ayurvedic* treaties which owe much of its early systemization, preservation and propagation to the healing tradition of the *Buddhist* monastic institution (*Salguero,* 2017). Also, fundamental to both *Buddhist* and *Ayurvedic* approaches to empirical evidence-study and first hand observation comes from the ancient *Sammana* traditions and their wandering ascetics and healers.

Early *Buddhist* literature of *Pali* canon contains a fairly accurate description of gross anatomical parts of human body. Intense observation of decomposing dead bodies and dismembered parts of butchered animal gave early *Buddhist* ascetics such an understanding. It also meant for them a direct demonstration of the *Buddhist* Doctrine of Impermanence. In the early medical treatise of *Susruta-Samhita* too, a type of dissection (of corpse) is detailed to acquire knowledge of human body. The science of surgery (*salya-chikitsa*) was known to

[903] *Fundamentals of Tibetan Medicine*, Men-Tsee-Khang, p.2-3

both early *Buddhist* and *Ayurvedic* medicine for an example, eye surgery is mentioned in the *Pali Sivijataka* and is depicted in the art of Bhahrut Stupa, in India.

In the later phase text *Vimalagotra*[904] (Skt.) the historical *Buddha* is attributed of preaching along with his discourse on Four Noble Truths during the "First turning of the Wheel of *Dhamma*[905] at *Sarnath, One Hundered Thousand Versus of Healing* at the *Vulture's Peak* [906]; and '*The Tantra of bare Vision*' at *Beta Groves*[907] to *Avalokiteshvara, Bhrama, Sariputta* and other *Mahāyāna* disciples. Moreover, as per *Vimalagotra*, during the 'Third turning of the Wheel' Buddha is attributed of giving *'The Supreme Golden Rays Sutra'*[908] that contains a chapter called *'The Ways of Completely Curing Diseases'*[909]. Likewise, it is believed that the *Buddha* has also expounded *'The Sutra of Gawo Entering the Womb'*[910] in *Konchak Tsekpas*.

Some of the later medical recipe books and enchiridions are as following:[911]

a) Bower manuscript's *Navanitaka* section,
b) Nāgārjuna's *Yogasataka*,
c) Ravigupta's *Siddhasāra* and
d) *Jivakapustaka*,
e) *Suvarna-prabhāsa-sūtra* (The Sutra of Golden Light) - It is a fourth century CE *Buddhist* text in Sanskrit, which contains some medical information and was translated by *Dharmaksema* into Chinese in fifth century CE.[912]
f) *Rāvana-prokta-bāla-cikitsa-sūtra (Sutra spoken by Ravana on the curing of children's diseases)* is a tenth century CE Chinese translation of the Sanskrit treatise *Ravana-kumara-tantra,* which concerns itself with the treatment of diseases of demonic possession in children to the age twelve.

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[904] Eng: Immaculate lineage, Tib: *Dri-med Rigs*
[905] Pali*: Dhamma-chakka*-pavattana, Skt: *Dharma-chakra-pravartana*
[906] Tib: *gso-dpyad 'bum-pa*
[907] Tib: *gCer-mthong-Rig-pa'i-rGyud*
[908] Tib: *gSer-'od dam-pa'i*
[909] Tib: *cad zhi-bar byed-pa'i rGyud*
[910] Tib: *Gawo mNgal Jug gi mdo*
[911] Zysk, Kenneth G; *Asceticism and Healing in Ancient India,* p.72
[912] ibid., p.61

g) Another text translated to Chinese in the tenth century is *Kasyapa-rsi-prokta-stri-cikitsa-sūtra* (Sutra of Gynecology taught by the *Rsi Kasyapa*)

Zysk says that in addition to these, there are numerous texts in the Chinese *Buddhist* canon which reckon with the *magico-religious* healing methods which was a characteristic of *Mahāyāna Buddhism* in Central and East Asia, as well as the already established magical healing tradition of *Taoism*.[913] All such *magico-religious* texts expound that the *sūtra s* contained in them are to be uttered (or chanted) to remove various ills and ailments.

3.2. *Sangha, Mahāvihara* as a Healing commune

From the beginning of *Buddhist* monasticism, healing and medicine were its integral parts. Initially medical activities were focused to the care of the Monks alone, either by his fellows or pious laities. But by mid third century B.C monasteries extended this medical care to the outside population. The rock edict of Ashoka at *Girnar* (ca.269-232 B.C.E) proclaims that medical care is to be provided to both animals and humans, anywhere in the kingdom. And that, the medicinal herbs, roots and fruit are to be planted and wells are to be dug wherever they are not found. A sixth century inscription at the *Duddavihara* from Gujrat also supports this claim, it states – the use of medicine and remedies is for all those who are sick and not only for the monks (*Salguero*, 2017).

By the middle of seventh century C.E medical knowledge got codified and preserved as a system and was included in the standard curriculum of five sciences that were taught at the *Buddhist* monastic universities. Among the early centers of education in ancient India, *Taxila* was regarded as the principal centre of medical studies along with education in the arts and the sciences. *Taxila* was a flourishing seat of *Buddhism* during the reign of *Kushana* between first to third centuries C.E. Further expansion of *Buddhist* monasteries into *Mahāviharas* occurred towards the end of *Gupta* dynasty, around mid sixth century C.E. Regarding the medical teachings at *Nalanda Mahāvihara*, Chinese *Buddhist* pilgrim *Hsuan*

[913] ibid., p.69

Tsang has mentioned students learning – (a) exorcism charms, (b) medicine, (c) use of medicinal stones, (d) needles and (e) *moxa*.

Excavation from the monastery near *Sarnath* (near Banaras) indicates the use of monastery for nursing the sick during eighth and ninth century C.E. Later other religious centers following the lead of *Buddhist* monastic medical care, integrated medicine and *arogyasala* (health room) into their religious life too and when *Buddhism* went to the other parts of Asia, its medicinal approach and monastic health institutions went along as an integral part of its spiritual life. Translations of Indian *Buddhist* scriptures into various East and Central Asian languages began during the second century C.E. And later in seventh century Sanskrit texts, both *Buddhist* and *Ayurvedic*, was adopted in Tibetan.

3.3. *Bhaisajjguru*: the Healing Buddha

With the composition of Sanskrit *Buddhist* text *Saddharmapundarika* (The Lotus of True Law) emerges the bodhisattva *Bhaisajya-Rajan* (The King of Healing) and later in numerous *Mahāyāna* texts appears the extremely compassionate figure of *Bhaisajya-Guru* (The Teacher of Healing). He later attained the full rank of *Buddha* in the *Mahāyāna Buddhism* of East Asia as a special manifestation of *Buddha-hood* responsible for the Indian medical traditions and became the object of cult worship in Central Asia or Kashmir by the third century C.E., and from there spread along with the *Buddhist* culture to China which already had an established tradition of magical- medicine and healing traditions associated with *Taoism*. And there, the '*Bodhisattva* of Healing' as an aspect of *Buddha*, became a significant aspect of East Asian *Buddhism*.

The iconography of *Buddha Bhaisajjguru* includes him holding lapis lazuli symbolizing purity and yellow *myrobalan* plant or *haritaki*, a well known healing substance used in both, *Buddhist* medicine and *Ayurveda*. The image seeks to combine:

a) *empirico-rational* medicinal approach, and
b) *magico-religious* healing techniques

Mahāyāna understood that healing of the body supports the calming of the mind which facilitates the spiritual awakening. Thus, the healing Bodhisattva gained followers for mental, physical and spiritual healing and guidance; and Bodhisattva worship became popular and was sincerely practiced through:

i. Chanting of *dhārani* (magical charms),
ii. Memorizing and repeating *sūtras* (devoted to curing)
iii. Memorizing and recalling the names of *Buddha*s; and
iv. Observing special rituals centered on sacred *maṇdalas*
v. Performing visualization exercises on the images, symbolizing a healing system.

It was believed that the followers of *Bodhisattva* path (the way of *Mahāyāna*) could heal both mental (spiritual) and physical afflictions. An outbreak of such a concept within Buddhism confirms that healing temperament has played a significant part in the development of *Buddhism*. 'Healing', has been an important aspect of religion in general.

The *sūtra* of *Bhaisajyaguru* composed in Sanskrit (when read in the light of the other *sūtra s* and *dhāranis* composed in the same period in India) does not talk about the medicine per se; it rather talks of the consequences of (past) *karma* and finding relief from it. Moreover, the manuscripts of medicine-*Buddha* (total five in number) that are found are:

i. (three) from Gilkit region (Pakistan); and
ii. (two more from) Bamiyan (Afganistan)

That is to say that the conception of personality of Buddha as a Healing divinity was developed at the far edges of the Indian subcontinent where the main Buddhist activity was happening; and therefore probably also reflect some subversive or rather subaltern ideas to the mainstream/popular *Buddhism* of the main-land India. Therefore, it is probable that the Eastern form of *Mahāyāna Buddhism* flourishing through China, Japan etc. misinterpreted these Sanskrit texts while translating it into their local dialects, while also adapting them into their cultural vocabulary and inferring them suitable for their local cultures respectively; hence, probably confused the title of the text - '*Bhaisajya-guru-vaidurya-prabha*' (The

Healing light of Medicine Master *Buddha*) for its literal and rather the suggested meaning.[914] An address to Buddha as healer is available in the introductory stanza to *Vāgbhaṭa's* "*Manual of Medicine*", This text is still followed by the students and practitioners of the Ayurvedic system of medicine (*Nimalasuria,* 1960); it reads– "*who rooted out and removed all diseases like lust, and so on, which cause delusion and indolence, and are spread over all living beings, sticking to them always. To that unique physician I Pay homage*"[915] *Vāgbhaṭa*, was a Buddhist physician of medieval India, and authored the "*Manual of Medicine*".

Undisputedly, the Buddhist teaching of "*anatta*" brings solace to illness, particularly the

nāma-rūpa illness which is due to delusions produced by human tendency of ascribing name-form, (thereby) forming false conceptuality and fixation to worldly entitlement. His doctrine of *anicca* - impermanence of phenomenal reality soothes through the confirmation about the passing of any ailment. The Four-fold Truth clearly expounds a diagnosis like approach for locating the "agent of sickness" and recommends a prescription and "healing course" for its fixation through the Noble Eightfold Path. And his doctrine of Dependent Origination teaches the interdependence of one factor to the others in a chain of mental-formations, thus locating the defilement continuum and possibility to annihilate them through change of thoughts (formulating a *ćitta-bhāvna*) viz., cultivating *kushala-ćitta*, as well as stopping mental formation of volitional activities of the past *kamma* (*saṇkhara*) and production of future *kamma*. It is the ignorance about the karmic chains of *samsāra* and clinging to them that binds the mind to unending thirst for worldly or metaphysical desires. *Nimalasuria* (1960) writes - "*Buddhism's greatest appeal to modern man is its freedom from dogma*" emphasizing the healing aspect of *Buddhism* he further proclaims - "*the healing of the mind is the cure of all worldly ills*"; Dr. *Ānanda Nimalasuria* reflecting on Buddha's teachings, writes:

> "*Wherever it spread Buddhism exercised a very powerful influence on the life of the people. It elevated their moral stature, stimulated art, spread education, encouraged the care of the sick and infirm, abolished slavery, established*

[914] Salguero, C Pierce; *Buddhism and Medicine- An Anthology of Premodern Sources*, 2017, p.235

[915] Nimalasuria, Ānanda (Ed.); *Buddha, The Healer, The Mind and its Place in Buddhism,* 2008, p.4

> *morality as the yardstick of nobility, and introduced a humanising influence over their lives. It was propagated with missionary zeal, but without compulsion or bloodshed*." (*Nimalasuria*, 1960)

In *Kālāma Sutta*) Buddha had asked to only accept his doctrine if it appeals to the Reason and moreover, to only start practicing it thoroughly when it seem to bring solace in life, Buddha firmly expilacte:

> "*Do not go upon what has been acquired by repeated hearing; nor upon tradition; nor upon rumour; nor upon what is in a scripture; nor upon surmise; nor upon an axiom; nor upon specious reasoning; nor upon a bias towards a notion that has been pondered over; nor upon another's seeming ability; nor upon the consideration, "The monk is our teacher." Kālāmas, when you yourselves know: "These things are good; these things are not blamable; these things are praised by the wise; undertaken and observed, these things lead to benefit and happiness, enter on and abide in them*." (Translation by *Nimalasuria,* 1960)[916]

Buddhist method of self-healing- the Eightfold Path is based on the three cardinal features of individual existence—

1. *anicca*- Impermanence: The doctrine of *anicca* teaches about Life through explaining name and form (*nāma-rūpa*), and declaring that "*there is nothing that is permanent or unchanging in either of these components*". In fact he reveals that these two themselves are compounded, and interdependent, While the former is composed of "units of matter" and has materiality, the latter comprises mentality as "units of mind". Moreover both name and form are continually replaced, and thereby the mind setup (mental status) is continually shifting; however, a continuity of the individual and its individuality still remins, yet any permanence, neither of mind nor of matter is there.

[916] Nimalasuria, Ānanda (Ed.); *Buddha, The Healer, The Mind and its Place in Buddhism,* 2008, p.3

2. *dukkha* - Dissatisfaction or suffering: The truth of *dukkha* is expounded through doctrine of Four-fold Noble Truth. The first *arya-sacca* is existence of *dukkha*. That the *samsāra* operates through law of *Kamma*; where the cycle of *kamma* brings *dukkha* due to *ignorance* particularly about three root poison- *raag, moha , dosa* which brings defilement in *ćitta-vithi* (mind stream) and brings about volitional activities (*saṇkhara*); the second *arya-sacca* (or noble truth) elaborates the cause of *dukkha* that is also proclaimed in the doctrine of - Dependent origination and *anatta*; "Avijjā or Ignorance, and *taṇhā* or Craving are the Root Causes of the disease; this is the second of the Four Noble Truths." (Dharmasena, 1960)[917] the third Noble Truth is availability of cessation (*nidana*) of *dukkha* since it is not a *dhamma* i.e. the Eternal Law of the Wheel of Time or a necessary component in the psychic-mechanism of unfailing motion of the cycle of universal principle (duty/pattern) of phenomenal world. And therefore, *dukkha* could be and should be manually (through human intervention) interfered with. In other words, "*Dukkha Nirodha or Cessation of Ignorance and Craving constitutes the Prognosis of suffering."*[918]*;* and the way for cessation of *dukkha* (*Dukkhanirodhagāmini Paṭipadā*) is the Fourth Noble Truth of *aṭṭhaṅgika-magga* (Skt: *Arya-astangika-mārga*) or The Noble Eight-fold Path; which was later articulated as cultivation of *Budhatta* or *Buddhanature* comprising Buddha Body, Buddha Speech, and Buddha Mind. And traditionally understood as developing and acquiring: Right view, Right Resolve, Right Speech, Right Conduct, Right Livelihood, Right Effort, Right Mindfulness, and Right *Samādhi* (meditative absorption /or reunion/*Yoga*). These Eight are also clubbed into three: Wisdom (*paññā*), Concentration (*sīla*), and Morality (*samādhi*) for the purpose of easing the spiritual practice. *Dharmasena* (1960) writes "*Faith in Buddhism really begins with knowledge based on probable evidence. It develops with progress in morality (sīla), and increases rapidly with progress in concentration (samādhi), until complete confidence is gained through progress in the meditative*

[917] Dharmasena, Dr. C. B.; "*The Peerless Physician*" Nimalasuria, Dr. Ānanda (Ed.); "Buddha, The Healer The Mind and its Place in Buddhism", 2008

[918] ibid. p.6

development of understanding (paññā)."[919] He elsewhere explains these three qualities[920]- *paññā, sīla, samādhi,* as discussed below:

I. *Paññā* (Wisdom) contains Right View, Right Resolve, Right Speech

1. Right View (*Sammā-diṭṭhi*) – It is the right understanding, which is the penetration of the truth of the universality of suffering, its origin, its cure, and its treatment.
2. Right Resolve (*Sammā-saṅkappa*) - Right Thoughts are brought forth by adopting threefold resolve to make-
    a) Thoughts free from sensuous desire,
    b) Thoughts free from ill-will,
    c) Thoughts free from cruelty;

    In other words, these are to be replaced with –

    a) Thoughts of renunciation of sensuous desires (*nekkhamma*),
    b) Thoughts of loving-kindness (*mettā*),
    c) Thoughts of compassion (*karuṇā*).

3. Right Speech (*Sammā-vācā*) - Right Speech is abstention from
    a) Lying,
    b) tale bearing,
    c) Harsh talk, and
    d) Foolish babble

II. *Sīla* (Morality)

4. Right Conduct/Action (*Sammā-kammanta*) - Right Action is abstention from:

    a) Killing,
    b) Stealing,

[919] Dharmasena, Dr. C. B.; "*The Peerless Physician*" Nimalasuria, Dr. Ānanda (Ed.); "Buddha, The Healer, The Mind and its Place in Buddhism", 2008 p.11
[920] ibid. p.12

c) Unchastity

5. Right Livelihood (*Sammā-ājīva*) - Right Livelihood is abstention from livelihood that brings harm to other beings.

III. *Samādhi* (Concentration)

6. Right Effort/Endeavour (*Sammā-vāyāma*) - Right Endeavour is -
    a) The effort of avoiding or overcoming evil and unwholesome things,
    b) The effort of cultivating and developing wholesome things

7. Right Mindfulness (*Sammā-sati*) - is mindfulness and awareness for contemplating:
    a) The body,
    b) The feelings,
    c) The mind, and mental objects

8. Right Concentration/*Samādhi* (*Sammā-samādhi*) - Right Concentration is "one-pointedness of the mind" (*ekaggata*), which eventually may reach the *jhānas* (absorptions or musings.)

3. *anatta* - Essencelessness or Egolessness: The doctrine of *anatta* becomes clear by understanding the teaching on Dependent origination, as well as *anicca*; since the self that on the surface appears to be present is in fact continually renewed or reborn as reflected in Dependent Origination, and is at the same time interlinked and interdependent and moreover, impermanent. In *Buddhism*, the nature of existence is interpreted in term of conventional and ultimate truths. Conventionally there exists being and things phenomenally as conceptual entities or *prajnapti-sat*; however, they don't exist phenomenally but as ultimate realities noumenally.In *Buddhism*, the conceptual-entities (*prjnaptisat*) are dissected into "ultimate-units of impersonal phenomena" or *dhammas*. In other words, both the observer/contemplater/conceptualizer and

the observed/contemplated/conceptualized are in a state of flux and changing, for an example self reflection on the surface of a river stream, although it is identifiable yet it is in a dynamic shifting and reassembly. Further, the act of observing/contemplating/conceptualization is very well articulated and comprehended in *Abhidhamma* descriptions of thought process and *ćetasikas*.

3.4. *Buddhism* as a Healing Therapy

Chinchore writes that "*Buddhism therapeutically prescribes the eightfold path for the resolution of human problems consisting of a middle way between sensationalism and asceticism, between indulgence of the self and its mortification*"; and exclaims that the "diagnostic key" to the resolution (by way of amelioration) of human problems is prescribes in Buddhism as:

(a) By living a life of detachment from and renunciation of the self with its passions, desires and hate, and
(b) Detachment from and renunciation of words and deeds by which they are expressed.

Chinchore (2009) adds: "*Using the medical model in various aspects in its investigation, Buddhism discovers that human problems arise because of human thirst, desires, passion (Trusnā) for and attachment, emotional involvement with things, beings and persons, and can be overcome only through human efforts*".[921] *Nimalasuriya* reminds that *Buddhism* cares about the individual amidst emotional conflict by proclaiming methods of reducing the emotional effect or mental impact of sense impressions and shifting the emphasis from one self towards others with compassion- "*Buddha has not only given the diagnosis of samasaric dukkha, but an infallible remedy of Eight-fold Path*". Moreover, Joy (*pīti*) is mentioned amongst one of the Seven Factors of Enlightenment given in *Buddhism*. In *Upanisā sutta Buddha* proclaims the "Causal Law Formula" (Dependent origination) in terms of Happiness:

[921] Chinchore, Dr. Mangala R.; *Buddha Jayanti Endowment Lecture Towards Buddhist Philosophy of Life*, 2009, p.5

> "*Suffering (understood as change and transience) leads to confidence (saddhā); confidence to joy (pāmojja); joy to rapture (pīti); rapture to tranquillity (passaddhi); tranquillity to happiness (sukha); happiness to concentration (samādhi); concentration to knowledge and vision of things as they truly are (yathābhūtañāṇadassana); the knowledge and vision of things as they truly are to disgust or repulsion (nibbidā); disgust to detachment or passionlessness (virāga); detachment to deliverance (vimutti); deliverance to knowledge of the extinction of passions (khaye-ñāṇa).''*(Dharmasena, 1960)

Dharmasena (1960) mentions that in *Bahuvedanīya-sutta*, Buddha underlines existence of more excellent and more exquisite happiness in meditative development of concentration (*samādhi*) into the first *jhāna* state of "absorption or musing". Furthermore, into the seven further heights of happiness, "*each one more excellent and more exquisite than its predecessor*"; e.g. the second, third, and the fourth *rūpa-jhānas* (absorptions of the fine material sphere), and the first, second, third and fourth *arūpa-jhānas* (absorptions of the immaterial sphere).[922] *Dharmasena* adds:

> "*Buddhism is a way of life to be lived energetically and actively from day to day, not a subject for mere academic study, discussion or debate; for the Buddha is the all compassionate healer, and we are his patients*".[923]

Dharmasena racalls that in *Aṭṭhakanāgara sutta, Ven. Ānanda* resonds to a query of *Dasama* of *Aṭṭhaka* - "*as to whether there is any one thing pointed out by the Buddha for securing from samsaric bonds*?" in the following words:

> "*A bhikkhu detached from the pleasures of the senses, detached from unskilled states of the mind, enters and enjoys the happiness, excellent and exquisite, of the first rūpajhāna, of the second, of the third, or of the fourth rūpa-jhāna, or likewise he enters and enjoys the more and more exquisite happiness of the arūpa-jhānas, or likewise he dwells having suffused the whole world, everywhere, in every way with friendliness (mettā) or with compassion*

[922] Dharmasena, Dr. C. B.; "*The Peerless Physician*" Nimalasuria, Dr. Ānanda (Ed.); "Buddha, The Healer, The Mind and its Place in Buddhism", 2008, p.8
[923] ibid. p.9

(karuṇā), with sympathetic joy (muditā), or with equanimity (upekkhā); and attains the freedom of the mind that is friendliness, that is compassion, that is sympathetic joy, or that is equanimity. Having reached any one of these high states the bhikkhu by reflection comprehends that the happiness of each one of these states, however excellent, however exquisite it may be, is effected, is thought out, is impermanent, and is liable to stopping. Firm in this conviction the bhikkhu attains the matchless security, not yet attained, from the bonds." (Translation by *Dhamrasena*, 1960)[924]

Francis Story (1960) argues that all modes of consciousness, in Buddhist psychology, are "*responses to sensory stimuli*", moreover these responses are conditioned by the predetermining factors from past volition or by "*mental biases set up in the past*". Furthermore, all reactions are conditioned by a "universal misapprehension of the real nature of the object" since and as they are cognized through the senses - which are the common denominator of "misunderstanding" -which takes the form of "collective delusion" when it constructs (as it apprehends) "*the world of sensory apperceptions and values*" out of the abstract world of - forces, processes and events – all of which are an ever-changing flux of energies, but which in words of *Story*, "*the mind construes as a world of things and personalities*"; in this world, the human consciousness moves about discriminating, clinging, rejecting on personal biases and preferences (out of habit or prior self-conditioning). In short, "*what is accepted as the norm about the world is in truth nothing but a state of universal delusion* (*moha*)" sustained by *avijjā* (nescience) and *vipallāsa* (misapprehension) which are but conditions of mental disorder, a hallucinatory state, and the teachings of *Buddhism* consequently are - mental therapy.[925]

Francis Story (1960) recalls the Pali saying - *sabbe puthujjanā ummattakā* (*Vibhaṅga Aṭṭhakathā*) - meaning "*all worldlings are deranged"* as referring to the therapeutic approach of *Buddhism* since it challenges the normalcy attributed to the "universal delusions" about the otherwise interconnected changing phenomenal world as falsely appearing consistent and

[924] Dharmasena, Dr. C. B.; "*The Peerless Physician*" Nimalasuria, Dr. Ānanda (Ed.); "Buddha, The Healer, The Mind and its Place in Buddhism", 2008, p.9

[925] Story, Francis; *Buddhist Mental Therapy*; "The Healer The Mind and its Place in Buddhism", 1960, p.16-17

thereby considered as "real" by the general masses (*puthu-jjanā*) but are rather conception of the mind and in fact, misapprehension of conceptual entities (*prajnapti-sat*) in a perpetual flux. This false view about the seeming reality as the only truth is shared by all human beings except those on the four stages of Buddhist purification and self-transformation (into "Noble personalities"). These four stages of mental purification beyond the *puthujjana* state are:

1. *sotāpatti-magga* -the "path" of those who have "entered the stream" (of emancipation); and such a being is now a *sota-āpanna* (stream-enterer)

2. *Sotāpattiphala* - the "fruit of stream winning." here *puthujjana* becomes *sakadāgāmi* (once-returner) and enjoins one of the four (or eight) classes of Noble Persons by eliminating the first three fetters (from the scheme of the ten *saṃyojanas*/fetters). The fetters thar are eliminated are:

    a. ego-delusion,
    b. doubt (as to the truth), and
    c. "addiction" to rituals since they are not helpful in the higher endeavour.

3. *Sakadāgāmi*: is marked by the weakening of the next two fetters in the series:
    a. sensuous passion and
    b. ill-will;

    By this level, the (noble) being becomes free of first five (lower) fetters (*saṃyojanas*); and thereby the being becomes *anāgāmi* (non-returner)

4. The remaining five fetters are dealt at this fourth stage of mental-purification; these *saṃyojanas* are[926]:

    (a) Attachment to existence on the 20 higher levels of being (intellectualized existence),
    (b) Craving for existence on the purely mental plane (the spiritual life freed from the body),
    (c) Pride (the "pride of the saint in his sainthood"),

[926] Story, Francis; *Buddhist Mental Therapy*; "The Healer The Mind and its Place in Buddhism", 1960, p.20-21

(d) Restlessness (the perturbed condition of the mind distracted by desires)

(e) Nescience which is a root-condition (referred to previously); it is only eliminated in full at the last stage only. The aspirant has then gained the full mental liberation of an *arahant* (saint).

No form of Nibbāna can be attained before this last stage; moreover on this mental level, both mental and bodily formations continue to function. So the being though now a Noble Personality as all the defilements are removed, yet only experiences an aspect of Nibbana called *sa-upādisesa-nibbāna*, (or Nibbāna with the elements of existence still present); which only changes at death into *an-upādisesanibbāna* (or *parinibbāna*) i.e. a complete extinction of the life-asserting, life-sustaining factors. However, it should be remembered here that *Buddhism* is fundamentally concerned with the means to Buddhahood and not the desire for Buddhahood and the various contemplative exercises with which a Buddhist engages, in the words of Francis, "*involve an approach which is fundamentally therapeutic and progressive*". He further emphasizes that:

> "*Everyone can, and should, avoid what he knows to be unwholesome states of mind, should cultivate universal benevolence in the systematic Buddhist manner, should endeavour to impress on his deepest consciousness the truths of impermanence, life-suffering and its cause, and the unreality of the ego. A period of quiet meditation, in which the mind is withdrawn from externals, ought to be set aside every day for the purpose. By this method Buddhism enables every man to be his own psychiatrist, and avoids those dependences on others which so often produce further emotional entanglements in the relationship between the psychotherapist and patient*."[927]

Broadly, Buddhist meditation is of two kinds and both are complementary to each other, i.e. practice of one prepares its practitioner for the other method. These are:

1. *samatha-bhāvanā* - the cultivation of tranquility,
2. *vipassanābhāvanā* - the cultivation of direct transcendental insight.

[927] ibid., p.21

Why a *puthujjana* remain unable to perceive the illusory nature of reality or its 'impermanence' is due to their "mental reactions of craving for states which are impermanent, subject to suffering, devoid of reality and inherently impure" but which the *puthujjana* wrongly imagines as - permanent, productive of happiness, invested with self-existence and pleasurable (Fracis Story, 1960). These misconceptions are accompanied by -

1. *āsavas* (mental biases),
2. *kilesa* (mind defiling passions)
3. *saṃyojana* (psychological fetters)

These three are seen in *Buddhism* as the "root factors for wrong action" and are subsequently followed by "unhappiness" - *dukkha*. Francis Story explains thus:

"*What we call the 'norm' is an average balance of these mental factors and their opposites, in exactly the same way that a state of normal physical health is merely the 'balance of power' between the various classes of bacteria in the body. If one class of bacteria gains ascendancy over the others it begins to have a destructive effect on the living tissues, and a state of disease supervenes. Psychologically, an increase in any one of the mental defilements constitutes the change over from a normal to an abnormal psychology. Since all 'worldlings' are deranged, what we are concerned with in dynamic psychology is the degree of derangement and its underlying causes. This is the case also in Buddhist psychology.*"[928]

Francis Story (1960) reminds that, '*all behaviour is a form of adjustment, including both - the socially acceptable behaviour 'the normal', or the socially unacceptable*, that is abnormal. Moreover, he elaborates that "normal" and "abnormal" are purely relative terms depending on generally-accepted habit patterns of a particular group (or society) as the point of comparison. And "*If the group itself is collectively abnormal its units must be considered 'normal,'*" that calls for a reinterpretation of what is normal or abnormal (Francis Story, 1960). The psychological studies into abnormality finds that "*the obsessions and compulsions of neurosis are not distinct from the ordinary modes of behaviour*" but are rather expressions of "*extreme forms of the prejudices and habit patterns of the 'normal'*

[928] Story, Francis; *Buddhist Mental Therapy*; "The Healer The Mind and its Place in Buddhism", 1960, p.17

person";[929] in other words, such expressions are considered "abnormal" since they deviate persistently from the average standards of a culture or society and from accepted norms and customs. However, *Francis* adds that, "*Departures from the normal standards of behaviour are more noticeable in civilized than in primitive societies*."[930] Also it is not true that the people from more primitive societies or simpler lifestyle are less prone for "psychological disturbances" in comparison to those of fast changing modern urban communities. In support to such claims stands the Burton's compendium of cases of - individual and collective neuroses called "*Anatomy of Melancholy*" which clearly shows that "psychopathic degeneration, criminality, alcoholism, suicidal and homicidal tendencies are as old as the history of mankind". And Francis (1960) adds that, "*The psychosomatic sickness produced by the witch-doctor's curse, which so often culminates in death, is even more common than are the mentally induced diseases of the West that are its counterpart.*" Francis's remarks on the accepted normalcy of modern times in 1960' remains relevant in fact, more valuable today in the age of Social media "Likes" and "Shares", he said:

> "*Modern commercial civilization is continually fostering and propagating desires which all men cannot satisfy equally and desire, artificially stimulated only to meet with frustration as a prime cause of psychological disorders*."[931]

Buddhist "mental therapy" intend a total integration of the personality at the same time shifting the mind to a higher level; this is achieves by replacing the libido-actuated urges, that is reinstate the motivations of the libido and their offshoots with the consciously-directed motives (higher objectives) of the *adhićitta* –the higher mind (Francis, 1960). The root causes of (wrong) mental evaluation are – (a) *avijja* (ignorance) and (b) *tanha* (craving).[932] In order to treat the three root poisons of the mind – *raag* (greed for possession/aquisition), *moha* (desire-bound attachment), *dosa* (anger/frustration), and moreover to counter the mental fetters like *tanha* (clinging/thirst) and *avijja* (ignorance about true nature of *dhamma*) *Buddhism* prescribe a remedial through its firm emphasize on ethical

[929] Story, Francis; *Buddhist Mental Therapy*; "The Healer The Mind and its Place in Buddhism", 1960, p.16
[930] ibid., p.15
[931] ibid., p.16
[932] ibid., p.17

values. Francis elaborates, "*Buddhist ethical-psychology cuts through the problem by asserting boldly the measure of immoral behaviour is simply the degree to which it is dominated by craving and the delusion of selfhood*." while a modern psychiatrist confronts the deviational or unacceptable behaviour with reference to "normalcy" usually standardized vaguely upon social, environmental and religious or customary (medical) norms of contemporary times. And science does have discarded many conventional and religious moral attitudes calling them for most part - arbitrary and contingent and without any ethical determinant for universal "rights and wrongs" it becomes vague to scale anti-social and delinquent behaviour. (Francis, 1960) and Buddhist Ethics provides a point of reference for such standardization. Francis Story elaborates:

> "*It is when the ego-assertive instinct overrides conventional inhibitions that behaviour becomes immoral and therefore unacceptable; it is when the over-sensitive ego fears contact with reality that it retreats into a fantasy of its own devising. The neurotic creates his own private world of myth with its core in his own ego, and around this revolve delusions of grandeur, of persecution or of anxiety. Neurosis then passes imperceptibly into psychosis*"[933]

Francis Story (1960) further expounds that a complete mental health entails a gradual shedding of delusions centered on the Ego. This alongwith with an analytical understanding of the phenomenal world as impermanent (*anicca*)' and ever changing, including those components which inform "the self", makes it apparent that the Ego itself is a delusion; wheras the truth of self as *anatta* is *samma-diṭṭhi* or the Right View in Buddhism; and therefore Francis emphasizes that the first mental fetter which is to be transformed is *sakkāya-diṭṭhi* –the false view, or wrong view (of the illusion) of an "enduring ego-principle". In other words, as per Buddhism the right viewpoint for contemplating the outer-reality considers the knower-principle that is, "the Self", as a "fleeting conceptual category" existing in a perpetual flux just like everything phenomenal or conventional. Francis explains further with reference to *Satipaṭṭhāna* – "*Like the body, the mind is a succession of states, a causally-conditioned continuum whose factors are sensation, perception, volition and*

[933] Story, Francis; *Buddhist Mental Therapy*; "The Healer The Mind and its Place in Buddhism", 1960, p.18

consciousness. Introspective examination of the states of the mind in order to realise this truth is one of the exercises recommended in Buddhism".[934] Therefore, the "normal" value system based upon the cultivation of worldly desires are readjusted with, in a way, with other worldly desires or the higher stages of consciousness, otherwise addressed as heaven by the general masses and which also alludes to the *Jhāna* realms – the psychological states of meditative absorption. Commenting upon numerous methods of meditative absorption which coincide with an ascending spiritual journey through Jhana realms, Francis explicates that:

> "*(The) techniques of meditation (bhāvanā) in Buddhism are designed for specific ends according to the personality of the meditator and the traits necessary to eliminate. They are prescribed by the teacher just as treatment is given by a psychiatrist; the mode of treatment is selected with the requirements of the individual patient in view. The forty subjects of meditation, known as kammaṭṭhāna (bases of action), cover every type of psychological need and every possible combination of types*"[935]

Kammaṭṭhāna, literally meaning location or "place of *kamma*" denotes "meditative action focused on an object or place". As per *Nanamoli*, *kasiṇas* simply denotes "meditation subject". It is also understood as "things to occupy the mind" or as "workplaces" since *Buddhaghosa* refered to each of the "forty meditation objects"[936] that he suggested, with the term *kammaṭṭhāna*. These are a class of basic visual-objects of meditation (*kasiṇas*) used in Theravada *Buddhism* with the purpose of focusing the mind whenever the attention drifts".[937] *Asanga* in *Yogācārabhūmi*[938] makes reference to *kasiṇas* too. *Kasiṇa* meditation is one of the most common types of *samatha* meditation, intended to settle the mind of the practitioner and create a foundation for further practices. The *kammaṭṭhāna or kasiṇa* meditation is still practiced in some Southeast Asian countries like Mayanmar and Thailand.

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[934] Story, Francis; *Buddhist Mental Therapy*; "The Healer The Mind and its Place in Buddhism", 1960, p.18

[935] ibid., p.19

[936] listed in the third chapter of the *Visuddhimagga*

[937] *Uppalavanna*, one of the Buddha's chief female disciples, famously attained *arahantship* using a fire (*tejo*) *kasiṇa* as her object of meditation.

[938] in the *Samāhita-bhūmi* section

The *kasiṇa*s are typically specified as a colored disk, with particular color, properties, dimensions and medium; and these characteristics varies according to the type of *kasiṇa*; for instance, the earth *kasiṇa* is described as a disk in a red-brown colo. This visual-aid to meditation is painted by spreading earth or clay (or another medium producing similar color and texture) on a screen of canvas or another backing material. It shoul be understood here that so many *kasiṇa*s exist, since in *Buddhism* each type of disposition has its appropriate objects for mental concentration (*kasiṇas*) *among the kammaṭṭhānas*". These are forty in number. As per *Visuddhimagga* the objects meditated upon or *kammaṭṭhāna* are following-

a. The first ten *kasiṇa* are described as 'things that one can behold directly' like *paṭhavī kasiṇa* (earth); *āpo kasiṇa* (water); *tejo kasiṇa* (fire) ; *vāyo kasiṇa* (wind); *nīla kasiṇa* (blue); *pīta kasiṇa* (yellow); *lohita kasiṇa* (red) ; *odāta kasiṇa (*white); *ākāsa kasiṇa* (enclosed space); *viññāṇa kasiṇa* (consciousness, as per Pali Sutta) while according to later sources such as Buddhaghosa's *Visuddhimagga* it is understood as *āloka kasiṇa* or "the bright light of the luminous mind".

b. The next ten *kasiṇa*s are *asubha paṭikkūla* or objects of impure nature that draws repulsion, for example, *sīvathikā-manasikāra* or "cemetery contemplations" brings mindfulness of body (*kāyagatāsati*) by treating the ten stages of human decomposition as *kasiṇa*s -the object or place of meditaion.

c. The next ten *kasiṇa*s/ *kammaṭṭhāna* are recollections (*anussati*) which are classified into:
    i. recollections of the virtues of the Three Jewels: Buddha, Dhamma, Sangha,
    ii. recollections of virtues of – (i) morality (*śīla*), (ii) liberality (*cāga*), (iii) the wholesome attributes of Devas; and (c) recollections of: (i) *kāya* (the body), (ii) death (*Upajjhatthana-Sutta*), (iii) *prāna* (the breath) or breathing (*ānāpāna*), and (iv) *Nibbana*.

d. The next four *kammaṭṭhāna* are recollections of the virtues of the *Brahmaloka* (Brahma realm) which are
    i. *mettā* (unconditional kindness and goodwill),

ii. *karuna* (compassion),
iii. sympathetic joy over another's success (*mudita*),
iv. *upekkha* (even mindedness, equanimity)

e. The next four *kammaṭṭhāna* are the four *arūpa-āyatana* (formless states):
   i. *ākāsānañcāyatana* (infinite space),
   ii. *viññāṇañcāyatana* (infinite consciousness),
   iii. *ākiñcaññāyatana* (infinite nothingness) and,
   iv. *nevasaññānāsaññāyatana* (neither perception nor non-perception).

f. The next five are:

   i. *aharepatikulasanna* (perception of disgust of food) and
   ii. *catudhātūvavatthana* (the four great elements) - *pathavi* (earth), *apo* (water), *tejo* (fire), *vayo* (air).

Understanding the Buddhist principles of *anicca*, *anatta*, of *dukkha* as evolutes of *tanha* (craving), and moreover about interconnectedness of all phenomena operating through an interdependent, and interconnected network of conceptual categories; along with the realization of dependent co-arising of mental factors in a thought-unit (*ćitta-khanna*) felicitate eradication of *avijja* and consequently "a re-orientation of mind characterized by greater detachment, psychological stability and moral awareness"[939] and thereby, a Buddhist is prevented from falling into a 'psychic-vacuum' on encounters with reemergence of "repressed desires" that are presented as contrary to permissible values scale of his particular socio-cultural environment or archaic traditions. This effect of Buddhist revelations is of healing nature but this effect cannot be obtained by external means alone but requires effort in the form of *sammappadhāna* - the Four Great Exertions, these are:

1. The effort to do away with existing unwholesome states of mind;
2. The effort to avert the arising of new unwholesome states;
3. The effort to build up new wholesome states and
4. The effort to uphold the new wholesome states once they are arisen.

[939] Story, Francis; *Buddhist Mental Therapy*; "The Healer The Mind and its Place in Buddhism", 1960, p.18-19

Francis exclaims that the "unwholesome states of mind" is the result of mental sickness which in itself is derived of the Ego and by its repressed desires. (Francis Story, 1960) Therefore, "each impure state of mind is (to be) counteracted by its opposite" - Instead of repression (of natural instincts) *Buddhism* requires "attenuation and sublimation". In other words by visualizing the (sensual) passions as "fire", *Buddhism* expounds withholding the "fuel". Buddha recommends reducing sensuality in small stages through contemplation of "the displeasing aspects of the body" – slowly attraction becomes repulsion, and eventually transforms into "calm indifference".[940] The old, unwholesome ideas are not simply discarded, but are replaced by fresh and invigorating or wholesome thereby "lower motivations" are replaced by "consciously-directed impulses" that operate as "higher levels of being".

> "*The Buddhist system of mental analysis teaches us to confront every revealed motivation in a spirit of detached and objective contemplation in the knowledge there is nothing "unnatural" in nature, but that an impulse which is "natural" is not necessarily also desirable*".[941]

The yearning for transformation or for a productive change by realizing the suffering factors and cultivation of will power to channelize the "positive desire" through Buddhist practices bring about a radical alteration in entire human personality which is transformed through introspective "self-knowledge". The teachings of *Buddhism* are adaptive to the differing norms of "morality" amongst fluctuating social conventions of changed geographies. This adaptation in Buddhism is possible since since Buddhist ethics are concerned with the concept of mental hygiene, in which – all craving are seen as a source of misery; which are therefore first controlled and then eventually completely exterminated. The revelation of this truth accentuates a healing modality and paves way for socio-cultural paradigm shift. Francis elaborates: "*the Buddhist system of self-training makes a radical readjustment within the mental processes, a readjustment which is founded on the acceptance of certain essential concepts that differ from those ordinarily held*." (p.19) As per Buddhist teachings, entire life spectrum can be viewed as manifestations of products of craving-impulses, emerging due to residual factors of past motivation- "*The three*

[940] Story, Francis; *Buddhist Mental Therapy*; "The Healer The Mind and its Place in Buddhism", 1960, p.19

[941] ibid.

unwholesome roots of conduct, greed, hatred and delusion, are nourished by unhealthy thoughts that arise spontaneously in association with memories of past experiences".[942] Buddhist teaching on rebirth also makes the appearance of other (worldly) beings or all life forms as an aspect of the same consciousness.

[942] Story, Francis; *Buddhist Mental Therapy*; "The Healer The Mind and its Place in Buddhism", 1960, p.20

3.5. *Prāna* and *nādi-tantra*: Route to healing the psychic-energy and psychic network

The network (*tantra*) of psychic-energy consists of channels of subtle-energy viens (*nādi*) to allow flow of *prāna* (vital breath) and as per Yoga psychology, obstruction to the flow of vital-breath results in dis-ease in the regular functioning of psychosomatic system. Ayurveda notes these disturbances to healthy states with imbalances of vital-energy (*qi* or *prāna*), which corresponds with imbalance of the three-humors (*tridoṣa*) - *vāt*[943], *kaph, pitta*.

3.5.1. *Prāna – psychic energy*

Prāna is the primeval force in nature. It is the precursor of the four fundamental forces. It is primary source of all forms of energy. This *pranic* force can be collected from the universe source and utilized. Some centres (*ćakras*) in the *Subtle-body* can function as transducers for the transformation of the *pranic* energy into electro-magnetic energy. This is the fundamental mechanism through which the mind influences *matter*. '*The mind is material, although the materiality of the mind is too subtle*'. Thus the dualism of body and mind or *matter* and mind vanishes.[944] There is further need of scientific investigations of these concepts; by further research we may unravel the so-called occult phenomena or mysteries. If the concepts enlisted above are accepted, there is no difficulty at all to explain the supernormal phenomena.[945]

Yoga Psychology understands the mechanism for balancing psychic-energy for self-transformation. *Yoga philosophy* recommends a joining or yoking of self (*ātman*) with the collective self or the over soul – the *paramātmā* (or *Brāhman* in Vedanta). In *Yoga*-psychology, the flow of consciousness is the psychic-energy aspect of the mind comprising *mana, buddhi, chitta, ahamkara.* A mention of *yoga* and yogic practices is found in various ancient (religious) texts, where *yoga* is engaged as a method for attaining liberation (*moksha*) from the *karmic* cycles of *samsāra* (or phenomenal world). While Rigveda recommends it as

[943] it is called r-lung in Tibetan medicine and stand for essential-bodily wind
[944] Panda, N C; *Mind and Supermind*, 1996, p.330
[945] ibid., p.331

a method of the wise, Yajurveda emphasizes on it for mental health and physical strength, along with prosperity. Upanishad too is replete with concepts of yogic nature. Yogic terms – *prānāyāma* and *samādhi* are mentioned in Bhagwat Gita too. The philosophy of *Yoga* was systematized by Patanjali in 200-300 B.C. into *Yoga-Sūtra*. It gives an Eight-fold method for yogic-practice. Patanjali expounds the purpose of *yoga* as acquiring a knowledge of the true "Higher Self" (*viśeṣ puruṣ*) by outlining eight (interconnected) steps for direct experience of "*Self*."[946] *Asthanga-yoga-marga* (The Eight-fold method of yoga) is often depicted metaphorically as a tree comprising eight aspects, or "limbs". These are:

1. *yama* (universal ethics),
2. *niyama* (individual ethics),
3. *asana* (physical postures),
4. *prānāyāma* (breath control),
5. *pratyahara* (control of the senses),
6. *dhārana* (concentration),
7. *dyana* (meditation),
8. *samādhi* (bliss)

It is found that Yogic practices functions alike other self-soothing techniques, such as meditation, relaxation, and exercise by improving the overall performance and working capacity of its practitioners. *Yogic techniques* modulate stress response systems by reducing stress and anxiety.[947] Based on various scientific studies it can be easily said that practicing the methods of *yoga* are beneficial in the prevention and cure of diseases. Yoga philosophy basically is a working framework of Samkhyan principles. There difference lies in that while the path of *Sāṁkhya* involves discrimination, the path of *Yoga* involves positive action based on the acquired sense of discrimination. According to *Sāṁkhya*, there are two fundamental principles in the universe *Puruṣa* and *prakṛti*:

1. *Puruṣa*- is usually understood as the principle of intelligent "pure consciousness" or the "intelligenence of the universe, while

[946] Sengupta, Pallav; *Health Impacts of Yoga and Pranayama: A State-of-the-Art Review,* 2012; p.444–458

[947] ibid.

2. *Prakrti* is the name for the "principle of materiality" underlying phenomenal universe. The universal materiality comprises three *guṇa* – a primordial essence. These are – *sattva quality*, *rajas quality*, and *tamas* quality. An in the sense of principles of illumination, these three *guṇa* allude to – energy and inertia (within material) which in different proportions give rise to both mental and material phenomena.

From the standards of *Sāṁkhya*, the final goal of *Yoga* is firstrly, to differentiate the *puruṣa* from *prakrti*, and realize the true form of self as *Puruṣa*, the principle of consciousness. This difference in approach towards the understanding of self and its role in thr formation of personality differentiates Indian psychology from Modern psychology which does not differentiate between mind and consciousness and does not recognize *Ātman* and *Puruṣa*, whweras in the Indian traditions both *Ātman* and *Puruṣa* are identical with consciousness and "pure consciousness" respectively and at the same time are distinguished from mind, *manas* or *chitta* or *anthakarana*. In Indian intellectual tradition, mind-matter is a continuum and not categories unlike western traditions. An attempt of negotiation between the two approaches through the transpersonal psychology is also partially successful since: "*most transpersonalists fail to draw the distinction between 'transpersonal' and the 'transcendental'*".[948] Salagame elaborates, "*Patanjali defined Yoga as* "*chitta vrtti nirodhah*", *which when translated means, cessation of all the modifications of mental activities that include ordinary or nonordinary cognition, affect and volition*."[949] *Feuerstein* calls, *Patanjali's Yoga* Sūtra "*a practical manual for transformation of consciousness*". (1989) *Salagame* notes that, *Patanjali's subject of enquiry was Puruṣa and not the mental phenomena, which is only an expression of Prakrti*. He remarks that *Patanjali's* philosophy of *Yoga* come out of his analysis of *Viyoga* (separation) between *Puruṣa* and *Prakṛti*[950].

As per *Mandūkya Upanishad* (7th verse) calls *Ātman* a 'ground state' a backdrop for all the other three states of mental activities or consciousness: (1) *jāgrat* (waking), (2) *swapna* (dream), and (3) *sushupti* (sleep) (Salagame, 2010). Therefore to understand *yoga* as psychology on dwelling between ordinary and "non-oedinary states of cionscousness" but

[948] Salagame; *Psychology of Yoga And Yoga Psychology*, 2010, p.40-55

[949] ibid., p.46

[950] *Viyoga* (separation) is acronym for *yoga* (joining).

rather they are stages to the ultimate mental state of pure consciousness called "Turiya". *Bhagwata-Gitā* makes clear distinction between *Sāmkhya* and *Yoga* and states that any action without Self-awareness and/or performed for material gains is a "*path of discrimination*" which leads to bondagages of *karmic*-cycle of *samsāra,* on the contrary any actions carried with Self-awareness and "without attachment to the fruits of one's action" brings Liberation (*moksha*); and such an action (*karma*) is *Yogic* (calssified under the title *Karma Yoga*). And such a *karma*/action is *Nishkāma Karma* as it doesn not generate *karma-vipāka* (resultant *karma*); and is also reffered as *Anāsakti-yoga* (detachment). On the contrast "the path of discrimination" is *jñāna-yoga* (path of knowledge) or *buddhi-yoga* (path of intellect) which is able to discriminate between conducive and disadvantageous action. It is the philosophy of *Sāmkhya* which provides a sense of discrimination to help walking the path of *Yoga* by putting in use and action the knowledge gained from discrimination. Sāmkhya[951] is the "philosophical backbone" for the *Yoga-Sūtra*. Later in Indian traditions, the path of knowledge (*jnana-mārga*) involving "intellectual discrimination" - *viveka* and *vairāgya* was developed at great lengths by Vedānta system of thought.[952]

3.5.1.1. *Yoga* and psycho-somatic healing

Salagame articulates that, "*Yoga can be blended with Psychoanalytic and Rational Emotive Behavior Therapies or can be used as a part of an eclectic approach, provided that it does not involve any religion, deity etc., and only under the general framework of psychotherapy*". He also argues that *Patanjali's yoga sytem* can be considered as "*cognitive-psychodynamic, behavioral and transpersonal psychologies all rolled into one' at the same time*." *Rao* (1995) [953]too observes that *Yoga-Sūtra* along with other Indic philosophies like Tantra is meant "*to liberate oneself from suffering through psycho physiological discipline, knowledge, certain attitudes, and ways of life*". He further emphasizes that, concepts like *samskāra, vāsana,* and *karmāshaya,* should be analyzed with relation to depth psychology. Feuerstein (1989) expounds that, "*the yoga theory of the subconscious is one of the earliest models of depth psychology*". *Yoga therapy* expounds that human suffering happens due to a "*fundamental ignorance of the true nature of one's identity*

[951] Sāmkhya was founded by *Kapila* in 600 B.C.E

[952] Salagame; *Psychology of Yoga And Yoga Psychology*, 2010, p.40-55, p.47

[953] ibid., p.52

or self". *Patanjali Yoga-Sūtra*, *Yoga-Vāsishta* and *Bhagavad Gīta*, etc. clearly elucidate that it is "*avidyā*" ("false understanding" into the nature of one's self) which is responsible for all the existential predicaments of human beings. The true knowledge of self as "True Self" is found in the *Vedas, Upanishad* and *āgamas* etc. and needs to be comprehended through Right View. In fact, what Buddhim expounds about self and self-transformation through release from the bondage to *karmic-cycle* is not different but differently expressed. Salagame highlights the difference between psychological and spiritual self-awareness. He writes, "Psychological self-awareness refer to becoming conscious of all our interests, attitudes, values, desires, feelings beliefs, needs and so on". Some of these are unconscious. Modern psychotherapies are concerened with "psychological self-awareness" only however, "Spiritual Self-awareness" shall refer to descriptions of *ātman* in Upanishads and Vedanta, and to the concept of *Puruṣa* of Sāmkhya and *Yoga* schools.[954] Moreover, "spiritual awareness" brings the extraordinary cognitive abilities which can be articulated from the concept of *yogi-pratyaksha* (J. Sinha, 1958)

3.5.1.2. *Yogic-therapy* and *Āyurveda*

The Vedic word *Āyurveda* is a conjunction of two Sanskrit words, "*āyus*" meaning life and "*veda*" meaning knowledge. The medical system of *Āyurveda* had originated from folk practices that gradually evolved into a well-defined philosophical framework. By the 6th century B.C. medical schools were established in India at *Taxila* and *Kashi*. The basic assumptions of *Āyurveda* revolve around human body as a physical constitution of three humors - *vāta, pitta* and *kapha*; and that the "human nature" relies upon these constituting elements of personality – *sattva*, *rajas,* and *tamas*, collectively called *triguṇa*. Likewise, human maladies are classified into *exogenous, endogenous* and *psychic*. Endogenous type is to be understood by *tridoṣa* theory considered around presence of *vatta (wind), kapha (phlegm), and pitta (bile)* which informs its basics around etiology, pathology, diagnosis and therapeutics. When these three humors (*vāta*, *pitta* and *kapha*) exist in equilibrium of right proportions, they support well-being and good health and when there is a disturbance in their quantity and distribution, they result in dis-ease.

[954] Salagame; *Psychology of Yoga And Yoga Psychology*, 2010, p.40-55, p.50

Charaka had recognized human system as psycho-somatic in which mind and body correspond to each other. While *tridoṣa* are somatic in nature, *rajas-guṇa doṣa* and *triguṇa - tamas-guṇa doshas* are mental in nature and produces psychological dis-ease or personality deviations. When *tridoṣa* or *tri-guṇa* equilibrium is disturbed, it eventually impacts the heart-center (*anāhata-ćakra*) and obstructs the channels by which mind normally operates. Thus understanding is affected and which results in *unmaad* (insanity in mind). In case of *tridoshonmaad*, that is when all three humours are agitated, no curing back is possible as per *Charaka*. And as per the symptoms, Schizophrenia is considered as *vattonmaad*, *pittonmad* as mania, *and kaphonmaad* as depression by *Venkoba Rao*.

The basic philosophical concepts of *Āyurveda* that concern with anatomy, physiology and medicinal importance resemble two Indian philosophical structures, in fact they stand out as the backbone of *Āyurvedic metaphysics*. These are *Nyāya-Vaiśesika* and *Sāmkhya-Yoga*[955]

a) *Nyāya-Vaiśeṣika* elaborates on the physics and chemistry of drugs; therefore it becomes important from the medicinal point of view
b) *Sāmkhya-Yoga* which concerns itself with interpreting the all layers of universe - visible world (loka); "nature" (*prakṛti*); and our body-structure (*dehin*) as well as its internal composition (which comes across as self formation or *Puruṣa*). This Samkhyan analyses becomes important as it is helpful in diagnosing the diseases as well as in prescribing the right medicine.

Āyurvedic concepts are based on the laws of nature. Its theory of '*loka-purūṣa sāmya*' (macrocosom-microcosom continuum) is the central principle of Āyurvedic thought which states that an individual (human being) is a miniature reproduction of the outer-universe (which also comes reflected in/as "nature") whereby:

(a) Both micro-macro sytems maintain a constant interaction with each other;
(b) Through this interactivity, they derive and draw materials (from each other) in order to maintain their normalcy and homeostasis.

[955] Rathore, Monica Kuwar; *Role of Metaphysics of Āyurveda in the Natural Healing Processes*, 2009, p.88

Moreover, this exchange follows one of the metaphysical laws of *sāmānya* (homologous) vs. *viśesa* (heterologous) on the simple principle that:[956]

(i) A similar/homologous matter increases the similar; while

(ii) A dissimilar/heterologous matter decreases or depletes the same.

According to *Āyurvedic* philosophy, whenever this harmonious interaction between "nature" and "individual" disrupts, a state of dis-ease occurs, to counter which *Āyurveda* put forward number of natural healing therapies like (a) aroma therapy, (b) meditation, (c) yoga, (d) diet, (e) *pañca-karma*, (f) *marma cikitsā*, (g) massage, (h) sound therapy etc. It is the metaphysical outlook of *Āyurveda* that plays a significant role in its adoption and reliance upon "natural" healing process as well as in its treatment through natural elements; its metaphysical tendency is also reflected in its distinct approach to diagnoses.

The science of long-living or *Ayurveda* gives ample knowledge on personality-types and mental states; it has also adopted the pre-existing system of *bhūta-vidyā* (science of spirit) into its fold of treatments and remedies to illnesses affecting mankind. Fabrega's comments on Ayurveda are noteworthy here:

> "*In Ayurveda, psychiatric suffering, constructed in terms of experience, emotion and behavior, resembeled what psychiatrists of today still have to appreciate, understand, and handle*".

The *Ayurvedic* authors *Charaka* and *Susruta* talks about *anāhata—ćakra* as the prime seat of the mind functioning, while *Bhela* associates *ajna-ćakra* to the mind, however it becomes important here to consider the different terms that are used by them and the contexts associated to such usage. Venkoba Rao has rightly equated the *Arsitotalian* viewpoint with that of *Charaka* and *Susruta* for fixing the prime locus of mind activity to the heart (*anāhata-ćakra*) while the currently accepted notion of brain as the prime location of mental activities correspond to *Hippocratic* view and to *Bhela's* views, yet certainly with still remarkable specificities. It should be remembered here much of this discussion or rather findings were contemporary to the 6th Century B.C. As per Das Gupta (1952), *Charaka* considered heart as the cross point of physical and psychological activities, while for *Sushruta*, the seat of mind

[956] ibid.

is '*the lotus with nine gates is covered with guṇas*'. And the 'lotus with nine petals' signifies *anāhata-ćakra.* By seat of mind he meant 'heart-*ćakra*' as the center of sensations, consciousness, and mind. For *Bhela*, *manas* which is the highest of all senses has its seat (or concentration) between the head and the palate, from where *'it knows all the sense objects and tastes that comes near it'*. (Das Gupta 1952) As per Venkoba, *Bhela* had associated *manas* with cognition, *ćitta* with control over feelings and places it at the heart. And such association finds parallel in Homer's concepts of *noos* and *thymos*, reminds Venkoba. In Ayurveda he notes, personality is understood as having multiple dimensions viz. intellectual, social, spiritual and moral.

3.5.2. *Nadi-tantra*: Psychic-channels and psychic-centers

The *Yoga darshana* expounds a network of subtle energy network forming a *nadi*-system that converges at psychic-centers located at the central axis of psychic-energy. Both *Chandhogya- Upanishad* and *Bṛihadaranyaka-Upanishad* propound that "*nadis* are entirely subtle in nature". There is a mention of *Kuṇdalini* or coiling up of this energy lying dormant at the base of the central-pillar- *sushumana* from where it emerges and flows upward to the *crown-ćakra* (above the physical head of the human material body). All these psychic-centers or *ćakra* as they are called display symptoms of awakening along with shifts of consciousness experience; in fact, "*All the yoga practices are tailored with the sole purpose of making the practitioner to rouse the spiritual energy from it dormant resting stage at the root of the spine, higher up through various psychic centres till it reaches the thousand petal lotus, Sahasrara in the top of the head and merges with the Universal Consciousness*" (Chandaka and Kandi, 2017).[957] Dr. Nicki Crowley gives *ćakra*s a psychological reading and states that "*Psychologically, the ćakras can be related to archetypes - comprehensive themes around which life evolves and representing discrete stages of consciousness that facilitate spiritual growth throughout life*".

Chandaka and Kandhi (2017) highlight that in recent studies *nadi-system* has been comparatively analyzed alongside human nervous system. The term *nadi* belongs to the

[957] Chandaka, at al.; "*Yoga physiology and anatomy according to classical yoga and tantra texts*", 2017, p. 365-368

Sanskrit root "*nad*" meaning 'flow'. Moreover, the Sanskrit word *nada* stands for meanings such as – resonance, and "subtle vibration", thereby the sense of the term *nadi* can also be understood as a "subtle flows of vibration". *Upanishad-s* explains *nadis* flowing through the body right from "*the soles of the feet to the crown of the head, carrying prāna, the breath of life*". *Yoga* texts describe them as "*thin strand like threads, similar to those of the lotus stem*", and some attribute them emanainge from the spinal-column (*merudanda*).The vastness of nadi-network and its exact numbers differe in various yogic texts. *Chandaka* and *Kandhi* (2017) mentions, that *Goraksha Sataka* (GRS; 25), *Siva Svarodaya* (SSW-32) and *Hatha Yoga Pradipika* (HYP; IV-18) mentions 72,000 for total number of *nadi-s*; whereas the *Prapanćasara Tantra* claims their number at 300,000; while the *Siva-Samhita* (SS-II.13) states 3,50,000 *nadis* emerging from the navel center. However, they all agree that *ida*, *pingala* and *sushumna* are most important as they conduct the *Kuṇdalini*-energy to the *ćakras* that are situated along the spinal column. *Chandaka and Kandhi* (2010) mentions that *yoga* texts prescribe numerous practices for purification of *nadis* (Hathayoga Pradipika -II.6), especially *sushumna*, easing the the rising up of coiled-up energy or the *Kuṇdalini* energy. When the *prāna* flows in the *sushumna*, a state of *manonmani* (consciousness devoid of mind) is established (Hathayoga Pradipika-IV.20).[958]

The association of *ćakra* or the energy-centres and the energy-channels or *nadis* through which they are interlinked and connected to the body in general is such that all the three principal *nadis*, viz., *susumna*, *ida* and *pingala*, converge at the *ajna-ćakra*. This conflux of the three is known as *triveni* in *Sanskrit*. These subtle-energy-channels begin at the *mūladhāra* in a separating conflux. The confluent stream flows upward to reach the *sahasrara* or the crown *ćakra*; forming a psychic-knot (*Granthi*) called *Rudra-granthi* at the *ajna Ćakra* which is located between the two eyebrows and is also known as "the eye of intuition", or "the third eye" - the Eye of Shiva (*divya-vakai, jnana-vakai, jnana-netra).* Unlike the other five *ćakra*s, it has no subtle element (*tanmatra*), no sensory-organ (*jnanendriya*) and no motor-organ (*karmendriya*).[959] It is believed that this is a potent psychic-knot that binds everything together to the *ahamkara*[960] and as long this knot is

[958] Chandaka, at al; 2017

[959] Panda, N C; *Mind and Supermind,* p.268

[960] ibid., p.272

functional - the sense of duality and multiplicity is bound to persist. Hence, it also stands as an obstacle to the ascent of the *Kuṇdalini* Energy or the awakening of the spiritual energy in its dormant form coiled at the root-*ćakra*, the *mūladhāra*. It is recommended that through practice of complete detachment and annihilation of the Ego, the spiritual-energy is to be untied at this energy-centre (*ajna*) such that the *Kuṇdalini* eventually could pierce the *ajna* and ascend to the crown – *sahasrara ćakra*.[961] Our *mano-maya-koṣa* (or metal sheath) is also located at the *ajna*, while the intellectual sheet (or *Vijnanmaya koṣa*) embraces with *ajna* and the *visuddhi*. Our *buddhi* (or the thinking substance), the *ahamkara* (or the egoity, the I-sense), and the *manas* (or the mental substance) are all located at the *ajna*.[962]

3.5.2.1. *Ćakra*s- the centers of *psychic-energy*

To some *Yogins*, both eastern and western, claim they have perceived in the *Ćakras* - the Gods and Goddesses, the *maṇdalas* and *yantras*, the inverted Triangles and *Lingas*, the animals, and the petals with the colours ; *Panda* asks, "*can it not be that the hallucinatory vision that occurs to yogis in the meditative state as in accordance with the images that are already imprinted in their mind are of the influence of the description as stated in the Tantric text*?" Moreover, he asks if there is any mechanism through which the un-manifested psychic-entities manifest in the pattern as are described in the Tantric texts? At least theoretically it is now conceivable Panda writes, since a psychic apparatus can produce an aura when subjected to Kirlian photography.[963] Further, he suggests that it would rather be more scientific to consider the symbols assigned to *ćakra*s as an aid to psychological visualization for deep concentration, which is a preparatory measure to transcendental meditation.[964] In the present context, 'meditation' means *Samyama* of the *Patanjali* yoga, which employ *dhārana, dhyāna*, and *Samādhi* together[965]. In the opinion of *Panda* (1996), all the symbols used for *ćakra*s are not real, although the *ćakra*s themselves are subtle-realities. He argues that a Subtle-entity can exist and function without exiting gross characteristic (such as form and color) and if a subtle-body possesses gross characteristics, then it ceases to be subtle and becomes gross. Panda (1996) writes, "*We may analyse the*

[961] ibid., p.273
[962] ibid., p.268
[963] Panda, N C; *Mind and Supermind*, p.261
[964] ibid.
[965] ibid., p.275

physics of colour and thereby decide if a subtle thing can possess colour. We do not know what the micro-constituents of the subtle body are. But, decidedly they are not the molecules and atoms of the gross matter."[966]

Regarding the different deities with their animal vehicle, and other attributes like variable number of faces, and hands holding specific objects, Panda exclaims them to be not facts since he argues that just like the non-dualistic Vedanta, the Tantra philosophy too does not subscribe to multiplicity of Gods and Goddesses. Even the seaming duality of Tantra's in its reference to *Shiva-Śakti* imageries they in fact demonstrate a monotheistic concept through visual illustrations, as science books employ diagrams. Tantric principles of *Shiva-consciousness* and *Śakti* or power (perhaps, psychic-power) are indeed ontologically two sides of the same phenomena; and in terms of deity-iconography "bi-poles of a single being". Every *Ćakra* too is explained using an allegory where they contain this bipolar identity. But, in terms of its location each *ćakra* has specific functions. And hence the presiding deity is described with special reference to attributes and functions – "*A blue coloured goddess is different from a Yellow one and likewise a skull in a hand is functionally and attributively different from a Lotus or a book in the hand. That is to say that, the symbolic meaning contained in them is more significant than any search for structural realities*" (Panda, 1996).[967] *Call Gustav Jung* who made and intensive study of both Indian and far Eastern yoga, too contends that the *yogins* of India, Tibet, China and Japan are symbolic psychologists and not what is commonly presumed - primarily meta-physicians.[968]

Moreover, if we accept the fact that the Tantra is non-dualistic, by implication we have to accept the different Gods and Goddesses in the *ćakra*s as symbols only. Zimmer is also firm in his opinion on the non-duality of the Tantra. He writes, "*The cosmic vision of the tantras perceives the world as the multitudinous unfolding of the divine energy (Śakti, Power) into a world rich in manifestations... furthermore, this true state is without attributes (nirguṇa).*" [969] Tantric doctrine acknowledges this by adopting the idea of '*Shankarāćārya'*,

[966] ibid., p.243
[967] Panda, N C; *Mind and Supermind,* p.242-43
[968] ibd., p.244
[969] Zimmer, *Artistic Form and Yoga in the Sacred Images of India*, 1984, p.24

the great teacher of *Vedanta*, that "*Śakti, in its innermost nature, is just like Brāhman*" [970] which is – "*Being, Awareness, Bliss*" (*sat chit ānanda*), and "one totality of Being", without a second to it which is the *summum bonum* of *Advaita* – the philosophy of non-duality.

Salagame mentions about many scientific investigations that has been looking into the relationship of *ćakras* to human physiological processes as well as with the structures of gross-body. He recalls *Roney Dougal's* (1999) claim about "pineal gland" as the physical-locus of *ājnā ćakra*, which is also expounded in the yogic tradition as "*the psychic centre of our being*". *Dougla's* had investigated the yogic claim on *ājnā-ćakra* which qualifies it as the chief (command center) for other *ćakra-centers*. She compares this claim with multiple references to "melatonin" as the 'off switch' for the endocrine gland's output of hormones, when melatonin works with the pituitary gland, which is considered to be the 'on switch'; based on these comparison, *Dougal* proposes that "*the endocrine system is the physiological aspect of the yogic spiritual tradition of the ćakras, and that the autonomic nervous system can be equated with the yogic nādis*".[971] She suggests, that-

1. *Pineal* gland is the physical aspect of *ajna ćakra*;
2. *Thyroid* gland is the physical aspect of vishuddhi,
3. *Breasts* are physical aspect of *anāhatha*;
4. The *adrenals* are physical aspect of *manipura*; and
5. The "*gonads*" are physical aspect of *swādhistāna* and *mulādhāra*

Salagame emphasizes that "*these endocrine glands are all positioned at the different ćakras, and their functions go very well with the traditional descriptions of the ćakra functions*". (Salagame, 2010)

3.5.2.2. *Kuṇdalini* – the reservoir of Psychic Power

***N C** Panda* (1996) reminds the methodology of science, where it is a regular practice to infer an unobserved cause from the observed effect. The identification of the cause is another effort in Science. He argues that, even if the cause is identified, its existence

[970] Panda, N C; *Mind and Supermind*, p.244,

[971] Salagame, *Psychology of Yoga And Yoga Psychology*, 2010, p.53

is validly inferred from the observation of the effect. However, he notes that in the *Sanella-Bentov* experiments and those of others has provided experimental evidence for a "*Kuṇdalini syndrome*". Thus the existence of *Kuṇdalini* is scientifically established.[972] *Salagame* writes, "*In Indian tradition, three types of body viz., sthūla (gross), sūkshma (subtle) and kārana (causal) are distinguished and Kuṇdalini śakti is understood as primarily rooted in the latter two, with secondary manifestations in the first*." Therefore, *Salagame* strongly emphasizes on the emerging necessity of examining the Indic notions of three types/layers of (human) body, with reference to recent developments in consciousness-studies, and within the view of energy (Salagame, 2010). *Salagame* terms *Kuṇdalini-yoga* an efficient method for self-transformation. *Kuṇdalini-Tantra* of *Yoga philosophy*, expounds that a form of "primordial-energy" in a dormant state, is located in human beings whose benefits can be harnessed by learning to transform this energy-reservoir and put in use its potential aspect into kinetic-form through elaborate yogic (*Kuṇdalini*) practices.[973]

Panda (1996) classifies *Kuṇdalini* present everywhere from inner body and outer-cosmos; he calls the cosmic power aspect - *Mahā Kuṇdalini*, the greater *śakti* of the macrocosm, whereas attributes the *śakti* of microcosm as *Kuṇdalini* and it is with this aspect that the yoga-philosophy provides methods to manipulate with; it resides in the *mūladhāra* of each individual person; while the Greater-power is pervasive in the entire-cosmos. Panda (1996) here reemphasizes that "*both are not of two types, they are one and the same, there is no dichotomy between them and they differ only referentially*"; he elaborates that, "*She is the precursor of the Prāna that is the source of all forms of energy in nature. She is the MOTHER of 'mother of natural energy'*".[974] Moreover, just as *Maya* is the *Śakti* of *Brāhman* in the *Advaita Vedanta* philosophy, *Kuṇdalini* is a *Śakti* aspect (power) of *Shiva* (consciousness) in the *Tantra* system but '*She herself is neither the force nor the field, neither energy nor matter*'(Panda, 1996).[975]

[972] Panda, N C; *Mind and Supermind*, p.287-288
[973] Salagame, *Psychology of Yoga And Yoga Psychology*, 2010, p.53
[974] Panda, N C; *Mind and Supermind*, p.288
[975] ibid., p.289

3.5.2.3. The Deities on *Ćakra*

The presiding deities allocated to each *ćakra* from the *muladhāra (root)* to *ajna* (third-eye) are: (1) *Brahma*, (2) *Vishnu*, (3) *Rudra*, (4) *Isha*, (5) *Sadashiva*, and (6) *Shambhu*, respectively. Likewise, each subtle-element (*tattva*) in a *Ćakra* gets a goddess befitting its intrinsic nature; these are the corresponding *śakti* or *kinetics/animation*– (1) *dakini*, (2) *rakini*, (3) *lakini*, (4) *kakini*, (5) *sakini*, and (6) *hakini*, respectively. [976] And from down to up as they are located in the body, the *ćakra*s ascend in quality, and so along the *śakti* ascend in its *guṇas* (quality).[977] In terms of *guṇas*, the *mūladhāra* is governed by *tamas*; *Manipura* by *rajas;* the *anāhata* by mixture of *satva* and *rajas*; the *ajna* by *sattva*. The *Sahasrara* (or the crown *ćakra*) exists in the fourth state (called *turiya*) which transcends the all three *guṇas* or its constituenting quality.[978] As per the iconographic associations to each *ćakra*, their mystical information is preserved:

1. *Mūladhāra* (root *ćakra*) is the centre for sexual gratification. Here dwells *Brahma* the god who creates.

2. In the *swadhisthana* (sacral *ćakra*), *Vishnu* who supports the creation is seated

3. In the *Manipura* (solar plaxis) dwells *Rudra*, the centre of inner-fire that controls the production of energy in the body.

4. In the *anāhata* (heart *ćakra*) resides *Isha*, he fulfills the desire of the heart and generates benign emotions like love, compassion, artistic appreciation, etc.

5. At *vishuddhi* are present *Sadāshiva*, conjoined with his feminine counterpart - *Sadāgauri*, illustrating the androgynous figure of *ardhanārisvara.* It is said that through awakening this *ćakra*, the harmony and balance prevails in life, as the sense of contradictions dissolve. Furthermore, it receives the Ambrosia nectar which drips from the *bindu-visarga.* This nectar has the capacity to rejuvinate and purify the body.

[976] ibid., p.273
[977] ibid., p.274
[978] ibid., p.275

6. In the *ajna-ćakra*, *Shambhu* or *Chandrasekhara*, the yogi figure, "the deity for meditation" resides and commands the whole of the *sukshma-śarira* (Subtle-body); and as per *Panda* (1996), commands the cerebral cortex in particular and the whole brain in general.[979]

3.5.2.4. The Heart

The *Vishnu-granthi* is the second psychic knot in the *mūladhāra-sahasrara* axis and is located at the *anāhata* or the heart-*ćakra*. It symbolises the bondage to emotional attachment, even though the emotions generated by the *anāhata* are *sattvika* in nature unlike the *tamasika* and the *rajasika* one's aroused by the *mūladhāra*, still attachment to the emotions and sentiments brings a sense of bondage, therefore to achieve liberation from emotions, this knot is to be untied by channelizing the emotions into the pursuit of spiritual awakening.[980] Since, the pranic energy or *Prāna* flows from this *Ćakra*. The feelings of love and compassion, sensibility to art and beauty, the urge to creativity, the attitude to refinedness and culture, the tendency to be humane, the love for human values and all humanitarian attitudes are aroused by the *anāhata Ćakra*. At the same time, the thoraic nerves including the cardiac plexus of nerves are governed by this *Ćakra* too.[981] Just below the *anāhata* there is subsidiary *Ćakra* which is said to contain symbolically- a wish fulfilling tree (*kalpataru* or *Kalpvriksha*) denoting that it generates desire's (*kāmana*) in us.[982]

3.5.2.5. The Root

The limbic-system which is a non-cortical part of the brain processes emotions such as those of - pleasure, fear, anger, anxiety, excitement, and aggressiveness and these are said to fall under the domain of *muladhāra*. The hypothalamus of the brain also falls under the control of this *Ćakra*- the *muladhāra*, which is also associated with controling the coccygeal plexus of nerves and the excretory organs. The source of a *pranic* energy *apana vāyu* necessary for the ejaculatory act in both the male and female is also located at the energy centre *muladhaara*.[983]As per *Panda*, "*what Freud has called Id is located within*

[979] Panda, N C; *Mind and Supermind*, 1996, p.273 – 274
[980] ibid., p.266
[981] Panda, N C; *Mind and Supermind*, 1996, p.265-266
[982] ibid., p.266
[983] ibid., p.262

the subtle-body at the spiritual energy-centre muladhāra". Likewise, the sense of smell which is associated with sexual urges is associated with *muladhāra* that also exerts tremendous influence upon the sexual behaviour. The *muladhāra* controls all sensuous pleasure in animals and human beings; also, as being a part of the limbic system,[984] that plays its role in the "formation of memories". The unfulfilled sexual desires, assumes *Panda*, '*are transferred from the hippocampus to be stored in a buried condition in the mūladhāra'*. In *Freudian* language, this has been termed as "*the repression of sexual desires*". Thus exclaims *Panda*, "*is formed the unconscious in the muladhāra with special reference to the sex libido*".

Muladahara is the site for the material sheath (or *annamaya-kosa*). It is attached to things made of gross matter. It contains a psychic-knot known as *Brahma-granthi* which acts as an impediment to the awakening of the *Kuṇdalini* as this psychic-knot cause "*attachment to physical pleasures, material objects, and excessive self-centeredness*". It is the ensnaring power of *tamas* – negativity, lethargy and ignorance. It is the centre which is responsible for all propensities of animality.[985] Perhaps, all the phylogenic memory through the ladder of evolution from unicellular to the multicellular organisms (that is, lower, higher animals and human beings) is recorded in the *mūladhāra* in the form of *vasanas*. This *ćakra* holds both the life instinct and the death instinct. *N.C Panda* claims that, the *Jungian* archetypes of unconscious masculine (*animus*) and feminine (anima) are present in the *mūladhāra* of every individual who is essentially bisexual.[986] Panda (1996) notes that the placement of the sheaths (*koṣa*) in the subtle-body (*sukshma-śarira*) indicating the gradual unfoldment of *ćakra*s.[987] He presents his classification of *koṣa* or "layer/sheath of consciousness" with psychic-centers (*ćakra*) as following"

I. The material sheath (*annamaya-koṣa*), the gross one, is located at the *mūladhāra*.
II. The vital sheath (*prānamaya-kosa*), subtler than the material sheath, is located at the *manipura*.

[984] the amygdala and the hippocampus in particular
[985] Panda, N C; *Mind and Supermind*, 1996, p.263
[986] ibid., p.263,264
[987] ibid., p.275

III. The mental sheath (*manomaya-kosa*), subtler than the vital sheath, finds its place in the *ajna ćakra*. The intellectual sheet (*vijnanmaya-kosa*), subtler than the mental sheath, is also located at the *ajna*, although it extends to the *visuddhi*.

IV. The blissful sheath (*ānandmaya koṣa*), the subtlest among the five, has its site at *bindu-visarga*. The self (*ātman*) encased in the blissful sheath, constitutes the casual body (*Karana śarira*).

3.5.2.6. *Samsāric* records

As per Panda (1996) *Svādhisthāna* or *sacral-ćakra* is the ontogenic record room. All the *vasanas* of all the past lives and the present life of an individual person are recorded here. Thus, the *svadisthana* is the principal home of the "ontogenetic unconscious". All the passions, all the guilt, all complexes, and all experiences of pleasure and pain are cumulatively stored here. This store of unconscious is the *karmasaya* of the individual.[988] However, record and reproduction of the "modes of the mind-stuff (*ćittabhumi*) are two inseparable processes of memory. *Ćittavritti's* record portion is called *samskāra* and the recall portion is *smṛti* (memory). Again, *samskāra* may arise from memory too. Thus *samskāra s* and memory are phenomenal by virtue of the fact that the latent deposit of *Karma* (or *karmāshaya*) assumes a "fluctuation of the mind-stuff" (*ćittavritti*). While past actions – both meritorious (*dharma*) and non-meritorious (*adharma*)– might remind one of the past-events and circumstances as they are recorded as *samskāra* and *vasnās* in the *buddhi* or *ćitta* and lie buried in the deep layers; and have the potency to come to the surface to be presented to our consciousness as – "random events". The *yogi*, however, can have a direct or immediate perception (*sakshatkāra*) of these *samskāras* in our habitual patterns and compulsive repetitions.[989]

[988] ibid., p.264

[989] *Patanjali Yoga-Darshana Bhashyam* of *Vyasa*, IV.9; quoted in: Panda; N C, 1996, p.161

3.6. Four Root Tantra (*rGyud-bzhi*) of Tibetan medicine (*gSo-ba Rig-pa*)

rGyud-Bzhi's (The Four Tantra's) complete *Sanskrit* title is '*Amrta-hrdya-anga-asta-guhya-upadesa-Tantra*'[990]; which in English could be translated as '*The Secret Quintessential Instructions on the Eight Branches of the Ambrosia Essence Tantra*'.[991] Some accounts ascribed these texts to fourth century AD which were later translated into Tibetan by *Vairochana* and *Pt. Chandradeva*. Another account promulgate that after the famous medical conference at *Samye* in Tibet, the then royal court physician[992] *Elder Yuthog (Yontan Gonpo)* rewrote *rGyud-bZhi* (as per the then known best of medical systems) and passed it to his descendent the *Younger Yuthog* into its present version,[993] written in a question and answer format between the *Master ṛṣi* and his *Disciple ṛṣi*, both being emanation of the 'Medicine' *Buddha*. The present *rGyud-bZhi* is a compilation of four independent texts that deal with the eight branches of (Tibetan) medicine. In total they make up for 156 chapters containing 5,900 verses.[994]

3.6.1. Tibetan view of Healing

The main attitude of *Tibetan Buddhism* (*Tantric* way or *Vajrayāna*) believes that "disease is symptomatic of a fundamental spiritual disharmony" and is therefore, also reflected in one's off-balance relation to their environment; and hence, our illness (dis-ease) requires recognizing our past negative aspects and strive to work towards self-development or for self-healing through taking the path of *Dhamma* that is by (a) developing compassion, (b) practice virtue and (c) overcoming the pride; in order to purify our *psycho-physical* defilements. *Tantrayāna's* healing methods involves (1) visualization of the subtle-body and (2) Visualizing a control over the subtle-energy forces and essences (that makes up the subtle body) through (3) developing the power of intention by (4) mastering the yogic practices breathing, mantras and other spiritual exercises etc. For *Tibetans*, right intention *(or Bodhi-ćitta)* is most vital in the practice of *Dhamma*; to cultivate which they suggests "ritual

[990] The full title in Tibetan is *bdud-rtsi-snying-po-yan-lag-brgyad-pa-gsang-ba-man-ngag-gi-rgyud*
[991] *Fundamentals of Tibetan Medicine*, Men-Tsee-Khang, p.11
[992] physician to the King *Trisong Deutsen* (Ad 730- 786)
[993] *Fundamentals of Tibetan Medicine*, Men-Tsee-Khang, p.12
[994] ibid., p.13

meditation" on the *Buddha Vajrasattva* (Tib: *Dorje Sempa*), a special deity, who as an aspect of *Buddha*-nature denotes achievement of "purification from mental defilements" and transgression; likewise, the medicinal aspect of supreme *Buddha* (medicine *Buddha*/ Tib: *Sangye Menla*) is in *Tantrayana* - a radiant Lord of Healing. One important aspect of *Tibetan* culture is the practice of creating images (*thang-ka* paintings and sand *maṇdala*) to be used for meditative visualisation. The painting of *Bhaisaajguru* depicts him at the centre of the painting with bright blue skin and shown as seated in meditation, in a lotus posture *(padmasana)*. Medicine Buddha paintings show him as (a) the master of medicine; (b) as the teacher of healers; and (c) as the patron deity of *Tibetan* medicine. Worshipers contemplate on his image using *thangka*-scrolls as a reference for the realization of their own *Buddha*-nature. Such images guide them in their contemplative experience and help them focus the mind. Similarly, sand *maṇdala*s are drawn with color powder/sand, to help in learning patience, integrate consciousness and remind one of the Doctrine of Impermanence and other key *Buddhist* principles.

Tibetan Buddhism explicates that the source of all negative emotions and dis-eases (or 'demons') is the mind itself, and therefore, by taming the mind with *Dhamma*, all external negative forces and diseases can be pacified, and exhausted. The *Dhamma* (Skt: *Dharma*) has the ultimate goal of alleviating suffering; not just of the sick and miserable but of that we all share by virtue of our egotism, ignorance, lusts and hates by administrating the ultimate medicine of Compassion (and Emptiness). *Buddha* applies the mental therapy of *Dhamma* to the condition, otherwise accepted as a norm though in truth is universal delusion. The awakening towards this delusion becomes available with meditation, Buddhism expounds that through meditations, any practitioner can eventually become aware of their – (a) unconscious motivations, (b) underlying mental habits; and moreover, (c) can watch their inner conflicts that keeps going on beneath the conscious surface; once becoming aware of these activities of the mind, they might try to free themselves from its bondage at some stage, and asper Buddhism this "Liberation" can be achieved with the help of *Dhamma* practice. Any seeker of "true freedom" has to begin their journey on the *Buddhist* Eight-fold Path of self-transformation at some point of time. According to Buddhism, for healing an ailing mind and sick body, the perfect medication is Dhamma, which works by healing illnesses that arises from the three poisons or wrong views of mind- *greed*, *anger* and *ignorance*.

Moreover, *Buddhism* offers the sick not only a symptomatic relief but also provides spiritual guidance while ensuring long lasting; holistic health. Furhermore, there are analogies available amongst Buddhist *sūtras* which describe *Buddha* as a doctor, *Dhamma* as medicine, monastics as nursing staff and all laity as patients.

Buddhist finds the psychic-universe and everything outside as a projection of one's mentality, as extant in a state of flux-continuum, further, all phenomena in the universe is characterized by impermanence, therefore all creation is transitory. It views human as a composite whole of body and mind and therefore holds a holistic approach to health care. As mentioned earlier, the *Buddha* outlines the root-cause of (all) suffering to human ignorance (Tib: *bDag-'dzin marig-pa*). *Ignorance* (or false perception) obscures the mind from understanding the Law of Causuality present beneath the phenomenal operations. Moreover, it is *ignorance* which lies at the base of all misapprehension that lead ontowards the 'three poisons'- '*attachment'* (*Dod-chags*), '*hatred'* (*Zhe-sdang*) and '*delusion'* (*gTi-mug*). The *Buddha* had proclaimed that it is through the burning of the fire of these 'three poisons' which consumes the man with grief, sorrow, lamentation, pain and despair, right from birth, to old age and till death.[995]

The Buddhist doctrine at its very core is focused on the relief from all forms of suffering. It suggests mitigating the illness of the body by realizing the illusionary nature of the body; it emphasizes the non-existence of the separate-self and by attaining radical transcendence via Buddhist practices. Buddhist approach to health and healing is commonly referred to as 'Buddhist medicine', and is based on the core set of ancient Indian medical ideas and practices. (Salguero, 2017)[996] According to the early Buddhist meditation theory, there are seven mental factors which are to be cultivated to get awakened through direct knowledge. The Healing potential of mental qualities is known as awakening factors in the Buddhist traditions. These seven awakening factors are the mental qualities of – (1) mindfulness, (2) investigation of phenomenon, (3) energy, (4) joy, (5) tranquility, (6) concentration, and (7) equanimity. There are three discourses of *Pali* origins that deal with the idea of 'awakening factors', and discusses of achieving the physical healing by

[995] *Fundamentals of Tibetan Medicine*, Men-Tsee-Khang, p.15

[996] Salguero; *Buddhism and Medicine- An Anthology of Premodern Sources*, 2017, p.xxii

employing purely mental means. *Samyutta-nikāyaa* (The *Pali* Collection of Connected Discourses) hold these discourses that mentions the healing recovery of chief disciples of Buddha; *Mahākassapa* and *Mahāmogallana*, at separate incidences, when Buddha recited the awakening factors for them, whereas the third occasion documents that Buddha himself, when he was sick, asked one of his disciples to recite the awakening factors for him, which resulted in his recovery from the disease.[997]

3.1.1. *So-wa rig-pa*: *Tibetan* Science of Healing

The canon of *Tibetan Buddhism* which is dedicated to medicine and healing is *gSo-wa-Rig-pa*, it contains numerous *Tibetan* translation of *Sanskrit* medical treatises and commentaries like *Vagbhata's Astangahrdayasamhita* (The Collection of the Essence of the Eight Limbs of Ayurveda) (Tib: *Yan-lag brgyad-pahi snin-pobsdudpa shes-bya-pa*), dating from around seventh century, which is expounded as the first compilation of medical knowledge contained in the early treaties of classical Indian medicine, and expounds both theory and practice. *Nāgārjuna's Yogasataka* (Tib: *Sbyor-ba-brgya-pa*), which is a manual of practical medicine and so is, the *Navanitika* (of the Bower's Manuscript).[998] The principal medical treatise in Tibet called *rGyud-Bzhi* is a composite work incorporating elements from Chinese medicine within the frame-work of Indian medicine[999]. The eight medical branches of Tibetan medical system are:

(1) *Lus* (the body- including embryology, anatomy, physiology, pathology, pharmacology, etc.)
(2) *Byis-pa* (Pediatrics),
(3) *mo-nad* (Gynecology),
(4) *gDon* (disorders caused by evil spirits),
(5) *mTshon* (wounds inflicted by trauma),
(6) *Dug* (Toxicology),
(7) *rgas* (Geriatrics/ Rejuvenation),

[997] ibid., p.13
[998] Zysk; *Asceticism and Healing in Ancient India*, 2000, p. 64
[999] ibid.

(8) *Ro-tsa* (Aphrodisiacs)

3.6.1.1. Disequilibrium of the three principle energies in our body

Other Tibetan *Buddhist* treatises preserve esoteric *Mahāyāna* doctrines imbibed with *magico-religious* medicine, usage of *dhāranis* and magical 'Healing rituals' with reverence to healing *Buddha*s (*Boddhisattvas*). It combines the knowledge from both Indian and Chinese sources in its Tibetan translations, along with its very own indigenous traditional practices. According to *Tibetan Buddhism's* viewpoint, 'the three poisons' which are produced out of *Ignorance* (misapprehension) in turn give birth to 'three disorders' of three *Nyes-pas* that is, three principle energies in our body, which are (1) *rlung*, (2) *mkhris-pa* and (3) *Bad-kan*.
So when their (three poison's) production is strong then they can influence the normal functions of *Nyes-pa-gSum* and their corresponding sites (within the body). This type of influencing of *Nyes-pa-gSum* is considered 'Psychical'. *Nyes-pa-gSum*, basically, controls the functioning of Seven bodily constituents (*Lus-Zungs-bDun*) and three modes/forms of excretions (*Dri-ma-gSum*), and any disproportionate or abnormality in there amount results in physical and mental suffering.

3.6.1.2. Disequilibrium of the *māhābhūtas* (five *Cosmo-physical* elements)

Moreover, another causality of getting the disharmony or disease of the body-mind is also been presented by *Tibetan* Medicinal approach, this another root to understanding illness considers the *cosmo-physical* factors and takes into account the disequilibrium of the five *Cosmo-physical* elements[1000] (Skt: *māhābhūtas* or Pali: *dhātūs*). And since, the three *Nyes-pas* (body's principle energies: *rlung*, *mkhris-pa* and *Bad-kan*) are also directly linked with *cosmo-physical* elements (Space, Air, Fire, Water, Earth*)*. Hence, for *gSo-wa rig-pa*, any presence of disease essentially means that there exists a dynamic disequilibrium of various psychological and *Cosmo-physical* elements. Such misbalance between them occurs at two different levels- at *primordial* level and at an *immediate* level.[1001] The Tibetan science of healing therefore requires aligning the *Nyes-pas*, bodily

[1000] These five *'Cosmo-physical* elements' are Earth (Tib: *Sa*), Water (Tib: *Chu*), Fire (Tib: *Me*), Air (Tib: *rLung*) and Space (Tib: *Nam-mkha*).
[1001] *Fundamentals of Tibetan Medicine*, Men-Tsee-Khang, p.14-15

constituents and excretion matter i0nto a dynamic state of equilibrium for a healthy or '*homeostatsis*' state of health i.e. a state without any disturbances from *psycho-physiological* factors.[1002]

[1002] ibid., p.21

3.6.2. Healing Energy Visualized: *Thang-ka* paintings of Tibet

It has been noted over and over by many scholars that the Four Sublime Truths that The Buddha (The Awakened One) propounds follows the logic of medical diagnosis where:

1. Firstly affliction is identified as suffering; as the nature of all existence.
2. The cause of this suffering's existence and its aetiology is then identified as 'attachment'.
3. The removal of the cause is noted to entail the eradication of suffering and
4. Finally, the fourth step of this diagnosis is the fourth Nobel truth -the Eight-fold Path, presenting a concrete measure to achieve the goal of eradicating 'suffering's existence' step by step.

Fernand Meyer says- "*It is because of this ability of the Buddha to come up with Four Sublime Truths that stands him apart as the Supreme Healer*".[1003] He give an account from *Vinayapitaka* where an episode is recounted of Buddha has equated the four limbs of an excellent doctor: (1) his knowledge of illness, (2) their origins; (3) their elimination and (4) of their non-recurrence with '*The Four limbs of a Buddha viz. The Four Sublime Truth.*[1004] The Buddha is the Supreme healer whose teaching is the ultimate remedy for suffering beings. The monastic community is like a nurse and it ministers to the sick by preaching the necessary cure".[1005]

Meyer further notes that in early *Buddhism* the therapy was aimed essentially at the mind, moreover the monastic discipline held numerous restrictions on administering medicines (or healing charms) outside the community. *Meyer* writes, "*At the beginning of our era, medicine was recognized as an integral part of Buddhism, and with the widespread doctrinal development of Mahāyāna, the ideal of the bodhisattva was offered both to monks and laity for whom the healing of suffering would provide an opportunity to develop to perfection the virtues of compassion and generosity*." The Buddhist pantheon eventually

[1003] Meyer, *The Buddha's Art of Healing*, 1998, p.2
[1004] Aris, Anthony; *Tibetan Medical Paintings- Illustrations to the Blue Beryl treatise of Sangye Gyamtso* (1653-1705), Volume 1, 1992, p. 2
[1005] ibid., p.3

became enriched with deities specializing in healing; the two *Bodhisattvas*, (1) the King of Remedies (*Bhaisajyaraja*) and (2) the Supreme Physician (*Bhaisajyasamudgata*), only appear in those *Mahāyanist* texts that are compiled at the beginning of Common Era. And in Central Asia towards the end of third century Buddha *Bhaisajyaguru* (or the Master of Remedies) got associated with an Eastern Paradise or specifically – *a Buddha-field*.[1006] By seventh century, when Tibet was first unified under Royal patronage, it encountered *Buddhism* (and Sciences associated with it) already prevalent in the Central Asia and Far East; and by the second half of eighth century, that is, during the reign of King *Thrisong Detsen* (*Khri-srong Ide-btsan*), the Tantric master *Padmasambhāva*[1007], introduced 'the cult of Medicine Buddha *Bhaisajyaguru*' into Tibet. *Padmasambhāva* is also believed to receive the Tibetan Translation of *Four Tantras* from the hands of *Bhaisajyaguru's* disciple *Vairochana*. Later *Padmasambhāva* himself came to be represented as 'The Master of Remedies from Oddiyana' (*Or-rgyan sMan gyi bla-ma*) by the *Nyingma* (*rNying-ma*) school of *Tibetan Buddhism*.[1008]

Tibetan historians attributes the development of Tibetan medicine to two persons of the same name, *Yuthog Yontan Gonpo* (*gYu-thog yon-tan mgon-po*), distinguished however by the qualifiers 'Elder' and 'Younger'. While the elder belonged to eight century, the younger appeared in the twelfth century only and is attributed with adapting the *Four Tantras* to the conditions particular to Tibet of his age. From the fifteenth century, Tibetan Medical traditions developed into two main schools- *Jangpo* (*Byang-pa*) and *Zurpa*. These distinctions were due to disagreements on specificities in the text like the localizations of few channels or points of intervention in the body, as well as identification of certain drugs. It is also assumed that these differences accounts for regional specificities. In seventeenth century, medicine along with Tibetan civilization as a whole, gained certain maturity following reunification of Tibet under the Fifth Dalai lama.[1009]

[1006] Aris, Anthony; *Tibetan Medical Paintings- Illustrations to the Blue Beryl treatise of Sangye Gyamtso* (1653-1705), Volume 1, 1992, p.3

[1007] He was glorified by later Tibetan traditions as second Buddha

[1008] Aris, Anthony; *Tibetan Medical Paintings- Illustrations to the Blue Beryl treatise of Sangye Gyamtso* (1653-1705), Volume 1, 1992, p. 3

[1009] ibid., p. 3

The fundamental Tibetan medicine text usually called "*Four Tantras"* is actually an abridged form of the actual tittle - *Tantra of Secret Instructions on the Eight Branches, the Essence of the Elixir of Immortality*. The commentary of this text is called Blue Beryl on which the illustrated paintings are being created. There is not a common consensus on the origins of this text. While to some the text is authentic word of Buddha, it was preached by him only but in the form of *Bhaisajyaguru* -The Master of Remedies, in a locality called *Oddiyana* (somewhere in the north-west of India) towards the end of his life. For others it is a simple treatise composed by either of the two *Yuthogs* having its basis in Chinese rather than Indian influences. For Meyer, '*It sure holds some notions foreign to Indian sense of medicine and close to its Chinese counterparts'*.[1010] In seventeenth century (1688) when *Blue Beryl* is completed, *Regent Sangye Gyamtso* dated the Four Tantras to 889 BC and ascribes its first Tibetan translation to *Vairochana* who transmitted it to the *Elder Yuthop*. Later it was concealed by *Padmasanbhāva* in the monastery of *Samye* to be rediscovered again in eleventh century by *Drapa Ngonshe* (*Grva-pamngon-shes*) and eventually again transmitted to *Yuthop -the Younger* who adapted it with other influences to suit his times. *Meyer* here emphasizes that by considering philological underpinnings the Four Tantras in its current form does not appear to be a work of translation, also there is no Sanskrit original of it extant today. Although some of the influences it may have borrowed from India could be medical works like those from *Tanjur* such as *Aṣtangahrdayasamhitā'* and its commentary *Padārthaćandrikāprabhaṣa*.

Meyer claims that the The Four Tantras, in fact should be understood rather as The Four-fold Tantras i.e. a presentation of same medical treatise from four different perspectives, and emphasizes that they definitely must not be misunderstood as four independent treatises. He explains, "*Each of the four tantras are expounded by one of the four manifestation of hermit sage Vidyājnana that is an emanation from different levels of the body of the master of remedies Manasija. Manasija is another hermit sage that has emanated from Bhaisajyaguru to request teachings from Manasija*".[1011] In Tibetan lineage of *Buddhism*, *Manasija* and four aspects of *Vidyjna* are "five different aspects of Buddhahood"

[1010] Aris, Anthony; *Tibetan Medical Paintings- Illustrations to the Blue Beryl treatise of Sangye Gyamtso* (1653-1705), Volume 1, 1992, p.4

[1011] ibid.

and "five prestine cognitions" personified by *the Five Atemporal Buddhas* (*jina*). *Aris* clarifies that just like each aspect of *Vidhyajana* represents one particular aspect of the Absolute *Buddhahood*, so do, '*each of the four tantras present a single medical doctrine from different perspective*'. These four-fold Tantras, comprsises - (1) Root Tantra, (2) Exegetical Tantra, (3) Instructional Tantra, and (4) Susequent Tantra.

The *Root Tantra* connotes with *Buddha-mind* aspect of *Bhaisajyaguru* and presents a synopsis of all elements of the medical teachings. The Second (*Exegetical*) *Tantra* deals with bodily structures and their functions hence it is said to be related to the *Buddha-body* of *Bhaisajyaguru* and presents a general theoretical teachings on anatomy, physiology, physiopathology, and treatment. Likewise, the Third (*Instructional*) *Tantra* is realted to the 'Enlightenment attributes' of *Bhaisajyaguru* and provides medical treatment for various kinds of illness. And the Fourth (*Subsequent*) *Tantra* provides the 'Enlightement activities' of *Bhaisajyaguru* presented as '*the therapeutic and diagnostic activities of the physician*'.[1012] Meyer expounds- "*Tibetan medicine presents rationally ordered system of thought which accounts for a broad diversity of phenomena-cosmic, meterological, physiological, and pathological-within a unified conceptual framework that explains all within a few general natural laws.*" [1013]

In Tibetan medical science each substance whether organic or mineral, physiological or therapeutic and including the subtle ones, is a result of combinations in variable proportions of five principle/fundamental/cosmic elements- Space, Wind, Fire, Water and Earth. Each of which correspond to one of the five senses based upon the special affinity that they mutually share. It is believed that based upon the particular combinations of these basic-principle constituent elements that a property (like, heat, cold etc.) of a substance and consequently its 'taste' is decided. In Tibetan pharmacology certain of these properties are considered as 'potencies'. In other words these potencies or properties or qualities are taken as the agents or carriers of 'physiological, pathogenic, and therapeutic activities of the substance'.[1014] Meyer elaborates, "*According to Buddhism, a human being is the product of*

[1012] Aris, Anthony; *Tibetan Medical Paintings- Illustrations to the Blue Beryl treatise of Sangye Gyamtso* (1653-1705), Volume 1, 1992, p.4

[1013] Meyer, *The Buddha's Art of Healing*, 1998, p.4

[1014] ibid.

the temporary conjunction of five constantly changing orders of phenomena: body, feelings, perception, impulse and consciousness. Consciousness is the centralizing principle for all sensory information, and thus the seat of discursive thought. Underpined by a subconscious conditioned by past acts, it is this very consciousness which transmigrates from one existence to another when the elements which constitute the body disintegrate on death".[1015]

To Tibetan medical science 'a *human body is a complex and diversified aggregate of the five elements*', this truth is applicable all throughout from gross to subtle aspects of bodily constituents and when considering on another level of organization- the body is composed of bodily tissues and their residues. The bodily tissues are seven in number: chyle, blood, flesh, fat, bone, marrow, reproductive fluids and their three residues are faeces, urine, sweat. These three residues constitute the substratum and based on these substratums the three principle humors wind, bile and phlegm are constituted which in turn perform principle physiological functions. '*The three humors are the humoural fluids in the ancient western sense of the word*' and the physiological activities associated with them is based on their inherent qualities or nature which in turn depends upon the predomination of one or more of the five elements in their constitution. *Meyer* reminds here that it is necessary to not confuse these humors with energies or biological fluids, "*Even though these humours may occur in subtle form, they are none the less, substances and they manifest themselves in reality as respiratory breath, bile stored in the gall bladder, or as the mucous secretions of the stomach.*" And '*chyle, blood, the humours and other organic fluids circulate in the body through the network of different kinds of channels*'.[1016] It is the Indian Tantric text which provided conceptual bases for the systems of channels that has further developed in Tibetan medical science. In fact, reminds Meyer- *"the greater part of the physiological and physiopathological theories, as indeed most of the therapeutic techniques as well, was borrowed from Indian medicine*".[1017] Tibetan medical science believe that the physiological functions of the three humours are conducive to health till they operate in a reciprocal equilibrium and once this equilibrium is disturbed due to secondary causes the pathology is generated. These secondary causes include climate, environment, conduct, trauma and

[1015] Meyer, *The Buddha's Art of Healing*, 1998, p.4
[1016] ibid.
[1017] ibid., p.5

demons.[1018] In Tibetan medicine the classification of internal organs into the five solid viscera and the six hollow viscera reflects however, a clear Chinese influence. The method of examination of the pulse and technique of moxibustion too is borrowed from Chinese medicine.

3.6.2.1. *Sangye Gyamtso's Medical paintings*

Under the guidance of Regent *Sangyo Gyatso* (AD 1653-1705), Seventy Nine Medical *thangkas* were produced, the text *rGyud-bzhi* was edited and published and the *Chagpori Medical College* was established in *Lhasa* in 1696 (the Fire Mouse year). He wrote many books on Astrology, especially *Vaidurya-Karpo* (The White Beryl) and on medicine, including the most popular commentary on the *rGyud-Bzhi*, *the Vaidurya sNgon-po* (The Blue Beryl). During his twenty six years of appointment[1019] as the Regent (1617-1682), the *Potala* Palace was rebuilt and expanded to its present size, and the Golden Stupa of the Fifth *Dalai Lama* was also built.[1020]

Tibetan medical paintings serve as illustrations to the Blue Beryl treatise- the commentary to the ancient texts called Four Tantras. It was composed by the scholar *Sangye Gyamtso* who was also a regent of Tibet in the seventh century. These illustrative paintings serve as a pictorial encyclopedia to the Four Tantras and at the same time reflect upon the history of Tibetan medical Science. It also holds information on many areas of studies and interest acting out thereby a microcosm of seventeenth century Tibet. The set of paintings to which the current writing depends is a reproduction of originals in the 1920's during the time of thirteenth Dalai Lama and is faithful facsimile of the originals (that were created between 1687 and 1703). Before proceeding any further it deems essential to note what the editor *Anthony Aris* reminds about the problems confronting the translation of Tibetan Medical works that they are immense in the sense that the concepts both physiological and pathological described often do not have any direct correspondence to the mainstream modern western medical science. He further expounds that his (and his teams) translation of the many thousands of inscriptions does also avail transliterations and annotations which are

[1018] ibid., p.4

[1019] He was appointed by the Great Fifth *Dalai Lama*, from whom he also had learnt *Sūtras* and *Tantras*

[1020] *Fundamentals of Tibetan Medicine*, Men-Tsee-Khang, pp.7

expanded wherever necessary with interpolations from the original texts which them feel necessary for proper understanding of these paintings. The editors also emphasizes (in their book) that the opinions represented are primarily of *Sangye Gyamtso* and the other commentaries with a different stance on the Four Tantras are mostly neglected in the present compendium which is referred in this section of present research.[1021]

Tibetan medical iconography teaches the anatomy through a means of chart that has internal body organs marked into squares ruled upon the chart. Moreover, these charts are called a 'set' as they contain three anatomical drawings with one as the central piece flanked by two smaller drawings. A Tibetan doctor thus relies on these sets to learn about the human anatomy unlike their western counterparts that does so through dissection.[1022] *Aris* reminds of the mentions of the beginning of paintings by the regent, in 1687[1023], in his colophone to The Blue Beryl whose composition is also attributed to around the same time. It also mentions that a year later alonside the completion of the the Blue Beryl sixty paintings were being done. These paintings of Tibetan medical anatomical drawings, diagrams, charts etc. were drawn by *Lohbrag Norbu Gyamtso* (*Lho brag nor-bu rgya-mtsho*) and colored by *Lhasawa Genyen* (*Lha-sa-badge-gnyen*).[1024] About the paintings that refer to the beginning and the end of each of the Four Tantras and thus to the beginning and the end of the four volumes of the Blue Beryl are: claims *Aris*, in fact 'vignettes representing respectively the emanation of the sage hermit *Vidyā*jnana from the body of the Buddha, Master of Remedies and his subsequent reabsorption back into Buddha'.[1025] *Sangye Gyamtso* has concluded his Blue beryl after '*a vast examination of ancient texts and contemporary opinions*'. His other notable contributions are White Beryl (1685) that concerns itself with astrology and the *Khogbug* on history of medicine.

[1021] Aris, Anthony; *Tibetan Medical Paintings- Illustrations to the Blue Beryl treatise of Sangye Gyamtso* (1653-1705), Volume 1, 1992, p.1

[1022] Aris, Anthony; *Tibetan Medical Paintings- Illustrations to the Blue Beryl treatise of Sangye Gyamtso* (1653-1705), Volume 1, 1992, p. 5

[1023] specifically on the '*twenty sixth day of the fourth month of the Tibetan calendar*'

[1024] Aris, Anthony; *Tibetan Medical Paintings- Illustrations to the Blue Beryl treatise of Sangye Gyamtso* (1653-1705), Volume 1, 1992, p. 6

[1025] ibid, p.8

3.6.2.1.1. The Three Tree Paintings

A. The Tree of Pathology or The Tree of Health and Disease[1026]

Chapter 3 of the First tantra which describes the pathology in the three humors as the basis of the disease is illustrated as a tree having two stems representing normal and deformed physiology:[1027]

1. The first stem (on the left to the viewers) has three branches and twenty-five leaves to describe the basis of disease in the humors, bodily components, and impurities.
2. The second stem has nine branches and sixty three leaves showing the causes of disease, the areas of entrance, locations, passages and rising occasions of the humors, some causes of fatality, the imbalances and summary.

The "tree of pathology" which is depicted as red on trunks and yellow branches, while its offshoots are painted maroon, altogether contains eighty-eight leaves and two flowers: (i) the flower of "freedom from disease, and (ii) the flower of "longetivity". From these two flowers emerge two fruits: (a) the fruit of "excellence on spiritual and material well being"; and (b) the fruit of "liberation of psycho-physical components" through enlightenment in subtle-body (experienced as the achievement of Bliss).

B. The Tree of Diagnosis

The caption on the painting reads: From the Blue beryl, which explains the Four-Tantras inspired by *Bhaisajyaguru*. It illustrates the Chapter 4 of the First Tantra which details the roots of Diagnosis. The image depicts three stems, each symbolizing for "observation, "feeling", and "questioning":

[1026] Bradley, *The Buddha's Art of Healing*, 1998, p.76
[1027] Williamson, Laila; Young, Serenity; *Body and Spirit-Tibetan medical Paintings*, 2009, p.19-27

1. The first stem (of observation) divides into two branches - (a) tongue, and (b) urine. And each branch has tree leaves, which means that the first branch of observation has total six leaves comprising three observations for diagnostics through tongue and urine each. Observations related to wind imbalance shows up as purple leaves on tongue and urine branches. That with yellow leaves indicate bile imbalance, whereas, green leaves on both branches suggest a phlegm imbalance.
2. The second stem is attributed to "touching", in other words, it talks about diagnoses through the use of "touching". This stem divides into three branches (of pulse examination) having a single leaf denoting one of the three humours- *wind*, *bile* and *phlegm*. Feeling the pulse for diagnosing for a disease is also marked by color of both the branch and the leaves: color purple for wind, yellow for bile, and green for phlegm.
3. The third stem denoting – "questioning" (related to diagnosis) has three branches concerned with disease of *wind*, *bile* and *phlegm*, each has certain leaves (or questions to be asked/answered):
    a) The branch of *wind* has eleven leaves colored purple; each leave denotes a question for patient about- diet and behaviour, and verification of symptoms such as yawning and trembling, stretching of limbs, shivering with cold, aching buttock, waist, and joints; acute pains; nausea; dullness of the sense organs; and mental restlessness; empty stomach as it aggravates such symptoms (oily and nutritious food alleviates wind related symptoms)
    b) the branch of *bile* has seven yellow leaves as colored yellow and subscribe to questions pertaining to patients diet and behavior; and for confirming the symptoms, that are: bitter taste in mouth, headaches, warm and hot flesh, and acute pain

in the upper parts of the body, after meals. Cool food and beverages alleviate the symptoms.

c) the branch of *phlegm* has eleven green leaves, that mark out the questions to the sick about dietary behaviour (which would be heavy and oily), and symptoms of diseases like loss of appetite, difficult digestion, vomiting, loss of sense of taste, flatulence, belching or heartburn, lethargy of body and mind; external and internal sensations of cold; after meals the symptoms aggravate on the contrary warmth alleviates the symptoms.

C. Tree of Treatments or The Tree of Healing Therapies[1028]

This is the fourth painting from the Blue beryl that illustrates the First Tanta's Chapter 5 which deals with "treatments". The illustration of tree here symbolizes various aspects of Tibetan medicine through four stems of the tree representing respectively (i) diet, (ii) behavior, (iii) internal medications, and (iv) external treatments. This tree illustration contains twenty-seven branches and total ninety-eight leaves. The trunk is red, branches yellow, offshoots maroon. The contents presented through each of its four-stems are as following:

(i) The stem of "diet" has six branches that represent beneficial foods and beverages for treatment of the disease (imbalance of three humours). The "food for *wind*-cure" branch contains ten leaves, and beverages for curing the wind based disease are illustrated through four leaves on the beverage-branch. Likewise, food beneficial for *bile*-treatment is shown with seven leaves on the branch, and five leaves of beneficial-beverages; the *phlegm* treatment branch has five food-leaves only.

[1028] Baker, Ian. A.; *The Tibetan art of healing*, Thames and Hudson, 1997, p.113

(ii) The second stem symbolizes for "behavior" which emerges into three branches indicative of "three humors" (*tridoṣa*) and each branch holds two leaves each (This branch contains total six leaves)

(iii) The third stem of "internal medication" divides into fifteen-branches about (a) taste; (ii) potency, (iii) tranquilizing agents, (iv) cathartic procedures, and so on. This "stem of medication" has eighteen leaves about taste and potency of substances of medicinal value in curing of humoral-imbalance; twenty three leaves deals with "tranquilizing effect" of curing-agents, whereas, nine leaves illustrate "cathartic effects" of medicative-agents. (In total this branch contains fifty leaves)

(iv) The fourth stem illustrates "external therapeutic treatment" for humoral-imbalance into three branches and seventy leaves.

3.6.2.2. Medicinal-Buddha Thangka Paintings

The Tibetan scroll paintings that illustrate healing emanation of Buddha are known as Medicinal Buddha Thangka paintings. These depictions either illustrate a personified form of the master healer Buddha or represent Healing aspect of Buddha in the form of a mandala diagram menat for visualization meditation and related practices. Sometimes, such mandalas are purely anionic but most often they contain a figurative seated Buddha alongwith his healing energy realted attributes. Few paintings present Buddha seated in a palace which represent the locus of healing realm that is rich with medical habitation and healing elements.

3.6.2.2.1. The paradigm of Medicine-Buddha *Bhaisajyaguru*

The painting 1 from Blue Beryl illustrates as its caption reads- The Heavenly Abode of *Medicine-Buddha Bhaisajyaguru* as described in the First Chapter of the First Tantra (or the Root Tantra). The painting features Healing emanation of Buddha in the Pure

Healing Land of Tanaduk[1029]. It depicts a City of *Sudarshana* on the summit of a mountain endowed with potent and powerful remedies (for diseases) surrounded by forests and medicine.

Within the city lies healing emanation of Buddha's palace; a square shaped abode with four gates that accord with the five excellent conditions (for teaching); from the palace the teacher *Bhaisajyaguru* explains the science of medicine to the retinues of gods, hermit sages, Hindu divinities, and *Buddhist* adherents. This allegory summounts to a healing frequency at which this collecton of knowledge resonates at, it can be argued as a certain value or meter of rasa-dhvani of Healing energy of Buddhist presence with all of its history, lineage and evolution of its many discourses. The palace is depicted as per the descriptions from the text, decorated with precious stnes that can cure 404 kinds of disease. The teaching is in the form of a dialogue between five hermit sages who emanate from the natural glow of the five pristine cognitions[1030]:

(1) The mirror like pristine cognition that purifies delusions,
(2) The pristine cognition of emptiness that purifies hatred,
(3) The pristine cognition of sameness that purifies pride,
(4) The pristine cognition of discernment that purifies desire, and
(5) The pristine cognition of accomplishment that purifies envy.

The Buddha is shown as sitting at the center of the palace as well to the painting as a whole, hinting further at the emanation nature of the depiction of Buddha as a source of projection for healing viberations which gets suggested by the symbolism and elements formulating the entire composition of the thang-ka, which appears as influenced or inspired by the mandala diagram and its compositional distribution which alludes to a sprinkle or explosion of descriptive elements and attributions, which seem to originate from the center and then get equally distributed or scattered to the entire expanse of the surface. The Buddha sits on a throne made out of "wish fulfilling jewels"; he is shown as Blue in color which alludes to the radiance of lapis lazuli which can cure the three poisons created out of ignorance – desire, hatred and delusion. The palm of Buddha's right hand, in this icnographic

[1029] Gyatso, Jantet; *Being human in a Buddhist World*, 2015, p.35
[1030] Williamson, Laila; Young, Serenity; *Body and Spirit-Tibetan Medical Paintings*, 2009, p.17

depiction, faces outward in agesture of generosity, and further indicative of his bestowal of protection and blessing, held in the form of myrobalan fruit, a plant of immence healing potency in Tibetan medical tradition, on his other hand (the left one) is held a bowl keeping three kinds of ambrosia, (i) nectar that can even resurrect the dead and can cure all diseases; and (ii) the nectar of longetivity; and (iii) a never depleting nectar for illuminating the mind and increase the capacity for understanding. The healing truth in Buddhism arises from realizing that all things are impermanent, that they are interdependent and that nothing has its own independent nature.[1031]

This medicinal city at which the Healing-Buddha resides is described as a place of irrestible beauty, for some it is located in the land of Oddiyana[1032], in the North-western India, the city is square with four gates on each of the cardinal directions, each having a mountain. All of the medicinal ingredients grow distributed on these four habitations:

(1) To the South is the "Piercing Mountain" powered by Sun, which makes the conditions here conducive for cultivating medicinal-plants of hot nature and sharp potency like pomegranate, pepper, and cinnamon etc. having a hot, sour and salty taste, these herbs are enabled to cure diseases of cold nature.

(2) To the North is the "Snow Mountain" symbolizing for the "power of Moon" and plants that grow here have cooling potency, such as white sandalwood, camphor, eaglewood, gentian, and licorice.These have bitter, sweet, and astringent taste conducive for treating the diseases associated with hot nature.

(3) To the East is the "Fragrant Mountain" that has a balanced power of both Sun and Moon. It has the right conditions for growing varities of Myrobalan fruit. The "victorious myrobalan" from here brings relief in all diseases.

(4) To the West is the "Malaya mountain" which is noted as rich in rocks and minerals including the the five calcites which is helpful in curing all chronic diseases; it also contains the five bitumins as wellas the five hot springs. The six primary ingredients of Tibetan medicine grow here, these are – (i) nutmeg, (ii) clove, (iii) cardamom, (iv) saffron, (v) bamboo pith, and (vi) cubeb.

[1031] Baker, Ian. A.; *The Tibetan Art of Healing*, 1997, p.15

[1032] Bradley; *The Buddha's Art of Healing, Tibetan Medical Painting from Buryatia*, 1998, p.74

Chapter 4

Sacred *Maṇdalas*:
Visualizing the Formless

4. Sacred *Maṇdalas*: Visualizing the Formless

As per *Mahāyāna* tradition: "*rūpa is śunya, and śunya is rūpa*", this axiom provides a foundation to *Buddhist* art which is non-dualistic in its philosophical approach by which the "formless" is expressed by the means of (visual) forms. Explicating on the philosophy in which visible dimensions of forms are related to their invisible contents; *Sung Min Kim* provides a thorough understanding of the internal experience related to *maṇdala* after studying the texts of *Yoga-Tantra* class in the context of *Buddhist* philosophy. It teaches that the essence of *maṇdala* is *śunya*; while the form is a mere reflected image *(pratibimba)* of the essence (*śunya*); in other words, the elaborate form of a Buddhist *maṇdala* represents the concept of *śunya* - "*The non-discursive meaning of visual forms is embedded in the expressions of Buddhist arts*" (Sung, 2015).

Sung reminds that the uman depiction of Buddha which is used in the altar is to remind people of their own *Boddhichitta* (awareness of enlightenment); this physical form of Buddha mirrors the *Buddhata* already present in the heart of people, when people bow down at the altar they in fact pay homage to the spirit of *Buddhaness*, and *Buddhata* does not reside in the external images, images are only a reminder to fact that Buddha resides in one's own mind, it is one own true-self to which one has to awaken by following the Buddhist teachings. Another example that is indicative of role of suggestions to higher principle as they are depicted through art is the portrait of *Bodhidharama*[1033], whose face is not drawn beautiful by the monastic painters of *Zen* tradition but it captures his spirit (the principle he lived his life by) imbued in his face and overall depiction. It is noteworthy here that, the portrait of *Bodhidharma*- is revered and believed to have spiritual powers.

Ramachandra Rao discusses the visualization of the formless as psycho-dynamics of Tantra symbolism. Tantra he describes was mentioned in *Atharveda* as for "loom" while in the earlier Rigveda (as per *Sayana*) was an agricultural implement for elaborating or spreading work (*vistāryanti*/ *kuruvanti*) and *Panini* too understood it to mean a piece of cloth

[1033] the first patriarch of *Zen* tradition

"*tantraka*" taken out of a loom.[1034] The word is a derivative of "*tantu*" meaning thread of a loom, and "*tanta*" is thus a piece of loom, the word is still in use for a piece of jute (*tanti*), likewise a cotton-loom is called a *sutta* (thread) and cotton cloth is "*suti*". Pali verses are called "*sutta*" perhaps indicating at the threads (of wisdom) enmeshed in a network (*tantra*) of Dhamma teachings from Buddhist perspective; Rao reminds that, "*Tantra is the translation of theory into practice*".[1035] *Kautilya* (about 300 B.C.) uses the word *tantra* in the sense of fundamental canons employed for explaining and expounding a system of thought.[1036] From its earlier connotation, the meaning of Tantra refined and expanded into meaning - a system of aspects involving ritualistic details where any action performed connoted assigned intention and thus a unique purpose than it otherwise would, like for an example, lighting a lamp under a tree in a day. In this way a communication beyond facts and accepted ideas, thus beyond time and space and through material exchange, attribution and suggestion (assignment of intention) took early shape. Rao reminds here: "*The Tantra as a practical discipline appears to be a later interpretation. The Samkhya, for instance, styled itself as a 'tantra'; and Śankara (latter part of Sixth century) recognizes it as such*".[1037] Eventually Tantra got recognition of a well organized body of thought with its own tradition, canon, logic and rationale.

During medieval ages Indic system was seen as classified into *Vedic* tradition and *Tantric* tradition as per *Kullukabhatta* (around 1200 AD) and in many works Tantra stands for *āgama* system while Vedas are viewed as *nigama* system of thought and there difference of approach or conclusions were irreconcilable and antagonistic. Tantra being originally an orthodox system is believed to influence Vedic system with *mudras*, *mantras* and *maṇdalas*, while Vedic authority claims that Tantra evolved through Vedic sanction and has a Vedic foundation, an attitude reflected in *Yajnavalkya-Samhita* stating that, "*Tantra should not be condemned outright, although they are not entirely or uniformly authoritative*."[1038] However, a persuasion between the two systems *āgama* and *nigama* or Vedic and Tantric are though scattered and few, but they bear a significant impact upon the holistic approach of Indian

[1034] Rao, S.K. Ramachandra; Tantra, Mantra, Yantra - The Tantra Psychology, 1979, p.16
[1035] ibid., p.21
[1036] ibid., p.17
[1037] Rao, S.K. Ramachandra; Tantra, Mantra, Yantra - The Tantra Psychology, 1979, p.17
[1038] ibid. p.18

methods of obtaining and implementing knowledge. Rao makes an interesting observation and emphasizes that the distinction between *transcendental* and *transactional* levels of reality, that is, consciousness either transcending beyond facts and ideas or remaining within or bounded to the world of facts and ideas (the phenomenal outer world and its impression on psyche) which the school of *Tantra* recognizes was embraced by *Mahyanists* (particularly *madhyamikas* after *Nāgārjuna*), *Gaudpada* and *Śankara*. *Upanishads* when classifies knowledge as either *parā* (beyond) or *aparā* (bound) meant for similar association for potentials and conditions of consciousness. They kept the Vedic lore to *aparā*, a view shared by the *Tantrics*. Rao elaborates on *Gaudpada*, a predecessor of *Śankara* as someone who favored *Madhyamika* view and criticized *Mimāmsaka* and *Vedics* alike for their sole reliance to a single tradition of Vedas while ignoring the rest against the Indian tradition. *Rao* exclaims: "*He distinguished between transactional and transcendental levels of Reality, classified wisdom into absolute and relative, suggested the illusory nature of the phenomenal world (māyā), and postulated the theory of transformation (vivarta)*"[1039] These insights into the nature of reality and consciousness along with *Nāgārjuna's Madhyamika* school paved the way for reformation in the *Mahāyāna Buddhism*. *Gaudpada* viewed the transition from Upanishad to *Buddhism* as continuation of the "Tantric tradition" as well as that the views of Vedic sages have remerge in *Mahāyāna* phase of *Buddhism*. *Mahāyāna* looks into the possibility of intervening in the occurrences of reality beyond the earlier Buddhist approach of perfecting the response to the occurrences. In other words, *Mahāyanists*, out of compassion for fellow-beings, were engaging with manipulation of the material phenomena which is a Tantric approach, moreover, they undertook the systematic understanding of the collective mind-aspects as structures of psychic-system comprised as the "nature" of reality – the functions of the *Samkhya* principle of *prakṛti;* or the patterns or universal laws, the spokes in the wheel of time, reflected in the continuation of Vedic enquiry and Tantric framework of employment of symbolism, attribution and assignment of intention and for acquisition of mastery (*siddhis*) about primordial-elements.

[1039] Rao, S.K. Ramachandra; Tantra, Mantra, Yantra - The Tantra Psychology, 1979, p.21

The Sanskrit word *maṇdala*[1040] literally meaning, "the-circle", is understood variously by the experts; the term mandala denotes: '*cosmogram'*, '*cosmogenic-model'*, '*map of the soul'*, '*cosmic plan*', '*symbol of kosmos*' and '*layout of the psyche*'etc.[1041]The mandala form signify entirety of existence through geometric design, to which the value or *śakti* (or forces of energy) are symbolically attributed or projected to - as ritualistic scheme of "operational themes and purposes" which Rao calls, '*Topological concepts involving the reconstruction of subjective space represented externally*'- thereby the outer reality is a *maṇdala* projection of subjective inside, and *vice-versa* the outer observable facts are introspected on the inner-self through *ćakras.* This subjective space of individuality when projected outwards reconstructs the world of phenomena, and the cycle goes on. The *samsāra* binds man to itself through the cycle of *karma* explicitly described by Shakyamuni Buddha with law of Causation that includes the Theory of Dependent Origination (*Pattichasamuttpada*), laws of impermanence (*anicca*), and non-self (*anatta*). The human world view too is illustrated as a *Meru maṇdala* in which continents, subcontinent signifying realms and states of existence centered on mount Meru. Tantra expounds that all misery is due to improper centering of man within the unified whole of his self, which is then projected upon phenomenal real, giving a wrong picture of the world and simultaneously of it-self. Buddhist affiliation of Tantra thus utilizes the *yantra* (apparatus) of visualization aids in the form of symbolism of *maṇdala* to affect the centering process. Tantra considers that the subjective-objective duality which is fundamental to normal experience occurs as when the outer reality is stretched to one extreme the inner-psyche follows up by contracting in other/opposite dimension and this off centering causes the sense of duality turn stronger and stronger. This stress can be eliminated, as per Tantra, where the two dimensions converge, that is - at the third dimension. This is where the two dimensions of consciousness – microcosm (inner-psyche/ *cittākasha*) and outward consciousness (*mahā-ākāśa*) meets on the subtle-body of human beings (mental-body or *sukshma-śarira*), identified as specific *ćakras* on psychic-channel network (*nadi-tantra*) as operational apparatus for transactional consciousness. Rao explains, "*The maṇdala device seeks to center the dimensions neatly; it is*

[1040] circle denotes the symbol for Algorithm Zero, too

[1041] Rao, S.K. Ramachandra; Tantra, Mantra, Yantra - The Tantra Psychology, 1979, p.26

therefore correctly described as 'a centering technique'."[1042] Since Tantra recognizes the individual as both the product and source of energy by being a medium of both - introjections and projection of phenomenon, "*the forces that operate in the world are all dormant within the person functioning, however on a different plane*"[1043]. And thus human body represents the *microcosm* of the outer-world or *macrocosm*. Likewise, individual mind turns out to be "particulars" of a "unified-whole" or the collective psyche (the cosmic-mind). This idea is further developed under the description of *dharma-ātmā*; also *Mahāyāna* concludes *dharma-śunyata* as the ultimate truth of phenomenal reality. Tantra operates on the preposition that when the outer forces are adequately organized and harmonized with inner-psyche then some extra-ordinary and para-normal powers are harnessed that can exercise control of elementals, which are proclaimed by Tantra as conducive to the Great Liberation while alive (*Jivanmukta*). The transition of consciousness from transactional to transcendental is equivalent to transition from *dharma* to *moksha* in *Mimamsa*, and from conditioned-*Brāhman* to unconditioned-*Brāhman* in *Vedanta*.

The expression of Tantra is variously derived and differently explained. It signifies both (i) a system of thought, and (ii) a body of practices, as well as for (iii) a collection of books. Tantra has its origins in folk and concerns itself with normal man and his daily life; thereby it is noted that the element of abstraction is found minimal in them. The specificity of Tantra is that it is concerned with an "individual" and his/her "individuality" unlike the Vedic tradition, whose emphasis is on "collective" influence and expression of human behaviour.[1044] Rao observes that as per *Katyayana*, *Tantra* means "*co-occurrence of actions*", based on this assumption he explains that what is suggestive through system of *Tantra* is "an organization of behavioural acts, into a synthesis"- exactly what is meant with yoga as a system of practices.

[1042] Rao, S.K. Ramachandra; Tantra, Mantra, Yantra - The Tantra Psychology, 1979, p.28
[1043] ibid., p.24
[1044] Rao, S.K. Ramachandra; Tantra, Mantra, Yantra - The Tantra Psychology, 1979, p.9-10

4.1. *Maṇdala*: visualizing the patterns of actions, viberations and "becoming"

In *Ayurveda*, the word *Tantra* is meant for body and *yantra* for machinery. Morever, human body is seen in *Ayurveda* as an organization of forces belonging to *dhātu-s*, *doṣa-s* and *mala-s*. *Ayurveda* found that the body shows a "pattern of becoming" under a systematic operation of these forces of *dhātu-s, doṣa-s and mala-s*. Likewise *Tantra* practically expounds the use of *mantra* as operating through an organization of sound-system – built around letters and words ascribed with some "uncommon" potency to regard them as magic-formulas; and the ground where they operate is human body. In this sense concludes Rao, "*Tantra technically is a process of relating the unusual patterns (yantra) with uncommon formulas (mantra)*".[1045] Both *Tantra* and *Yoga* deals with the similar premises of acknowledging the "patterns of action", which can be argued as an important Vedic concern too; viz. the patterns in outside world forces correspond to patterns of inner field-forces. *Rao* clarifies, "*The Tantric tradition thus focused its attention on the individual; his physical structure, mental mechanism, modes of consciousness, and organismic motivation. The Vedic tradition, on the other hand, concerned itself mainly with cosmos, subject to the capricious forces which are however amenable to coercion*."[1046]

4.1.1. Human-body as *maṇdala*

Tantra ideology develops the thought of a subtle-body within the human body but not restricted or confined to it, as a sort of visualization of an "internal dynamics" of psychic-energy connecting human being with others in an interconnected network. By doing this personification of forces of instincts, impulses, aspirations and inhibitions within the influence of greater forces of primordial elements, star-clusters and cosmic bodies it seeks to understand the organization pattern and structure of natural phenomena and occurrences to reorganize "internal forces" in order to overcome natural limitations and raising efficiency of

[1045] ibid., p.11
[1046] ibid., p.12

tackling with them. I should be noted here that due to exchanges between *āgamic* and *nigamic* traditions – the inner patterns of a singular being (microcosm) was found homologous to macrocosm- or patterns of outer nature, which thereby was perceived as a "collective-being". And the cosmos was perceived thus, even if not entirely as a projection of an individual yet indeed as extension of an individual; the cosmos is conceived in the individual like a seed which bears the blueprint for the entire cosmos, which then again sprouts the cosmos.[1047] This occurs through a process of perception and visualization, discussed in the next section of this chapter. In short, the allegory of conceiving the seed is perception of outer-reality, and cognitive projection of discrimination, affection etc. is equitable to visualization/formulation of the outer-world. Such inference present in tantric ideology can be traced to the *Upanishadic* phase of Vedic tradition where the cosmos was conceived as already contained within the individual psyche and was identifies as located on the subtle human body, such expositions are present on the tantric texts of medieval times viz., *Tantraloka*, *Śaradatilaka*, *Mrgendrāgama* and *Tripurā-rahasya*; and resounds throughout in Tantric concepts like - *bija*, *bindu*, *samvit*, *kalā*, *maṇdala*, *prakaśa*, *vimarśa*, *ahamta*, *idamta* and *kancuka*. Such conceptions further confirm a rich Vedic exchange with tantric ideology; whereby a Vedic "collective approach" is negotiated over an "individual being" as a tantric subject. As a matter of fact *Rao* claims that "*Samkhya-Yoga, Ayurveda and the early Upanishadic texts more truly represent the tantric tradition than all the mystifying cults that go by that name*."[1048]

Perceiving the human-body itself as a *maṇdala* is a basic premises of Tantra. An individual is ascribed three bodies-

1. *sthula-śarira* (Physical body) made of five elemental forces (*pańca-bhūta*) and is sustained by food;
2. *suksma-śarira* (Mental body) is constituted of vital-currents (*prāna*), organs of sensation (*indriya*) and actions, mind and consciousness; and
3. *kāran-śarira* (Causal body).

[1047] Rao, S.K. Ramachandra; Tantra, Mantra, Yantra - The Tantra Psychology, 1979, p.12
[1048] ibid., p.14-15

Sukśma-śarira though is founded on *sthula-śarira* but its essential nature is identified as psychological, whereas the point of contact between these two bodies having distinct function and constitution are- psychic centers (*ćakras*). These *ćakras* are elaborated upon in the texts through imageries of lotus (*padma*) of different petals, colors and other specificities. Further, each center (also termed plexus or vortex) is looked upon as a network of very subtle channels (*nadis*) of *prāna* (life-breath or vital-breath). In Tantra these *ćakras* are further assigned on central subtle column called *brhama-danda* or *meru-danda*. An entire network of these very-subtle arteries (or *nadis*) of *prāna* extended to entire human body is supposed to keep the human organism alive, through continuous flow of *prāna* through *nadis*, and concentrate at the central-column (*meru-danda*) into a principle *nadi* complex called *suśumna* or *avadhuti*. And the absolute central axis to this fine but hollow column/ canal extended between pelvic regions to head is called *citrine*, which in itself encloses the "highly abstract life-current" called *brahama-nādi*. *Ćakras* formulate at the junctions of *nadi-tantra* (subtle channel network) over the central-column (*meru-danda*). *Hatha-yoga* enumerates 30 of such psychic- centers (*ćakras*). Out of these seven *ćakras* are regarded as principle or especially relevant – six inside and one outside the human body. Rao elaborates on all 30 *ćakras* as - "*Each of these has a characteristic color, a number of petals (when pictures as a lotus), an elemental association, a particular sense-organ, an organ of action, a variety of the vital current (prāna), a seed-syllable, a symbol, a male deity and his consort, and a representative animal.*"[1049]

4.1.2. *Maṇdala* as a diagram of *cosmic-principle*

In *Kāla- ćakra* Tradition the *maṇdala* represents "the chief divinity and its emanation" illustrating *Nibbana* and its various emanations or the various facets of *Samsāra*. The term *maṇdala*, itself contains two counterparts (a) the formless ultimate; and (b) multiple forms of that Ultimate. In other words *maṇdala* demonstrates or illustrates the formless—ultimate of each aspect of the Absolute-whole. These each primal aspect of aspects or subsets of the psychic-structure/cosmos is called *Purūṣa* in *Samkhya*, and is given iconography in later prepositions on the aspect/concept/principle that they portray or describe. These *Puruṣa-s* are various deities in *Tantrayāna* and demonstrate a detailed understanding on them

[1049] Rao, S.K. Ramachandra; Tantra, Mantra, Yantra - The Tantra Psychology, 1979, p.31

empirically, philosophically and otherwise. The Ultimate-formless to which all *Puruṣa s* belong and submerge makes up the Supreme Truth, though formless in itself, it is the progenitor of all the forms- it is where the purush and prakṛti exists in unison. This truth has been expounded and venerated in *Buddhism*, The ritual ceremony of *Kālaćakra-Tantra*, the creation of the sand *maṇdala* and than their destruction and dissolving in the river stream (analogous to - the stream of consciousness) at the final stage of the *Kālaćakra -maṇdala-* ritual explicitly expresses the ideal of formless Ultimate called *śunya* (Emptiness). The concept of *śunya* is also painted on monastery walls in the form of colorful *maṇdala-s*, which are preserved even to this day. *Buddhist* monasteries houses many images, golden statues and colorful paintings of *deities* that might on the surface seem contrary to "the idea of void" or the Buddhist ideal of *śunya* - the Emptiness, but they indeed align well with *Buddhist* axiom that '*rūpa* is *śunya* and *śunya* is *rūpa*.' In fact these *maṇdala* paintings are self evident of the Buddhist affirmation on *non-dualism* between forms and formless.[1050]

The concept of *'śunya'* (empty) is although a complex philosophical idea yet it is exceedingly central to the core teachings of *Mahāyāna* which has two distinct orientations towards the tenants of *Buddhism* and its practice.

(1) *Mantra-yāna-* path to Liberation with the recitation of *mantras*, and

(2) *Tantra-yāna* or the path to Liberation by the practice of *Tantra*.

From its many explanations, the *Prasangika- Madhyamika* School describes *śunya* as "the nature of 'Ultimate reality' and as '*without essence or a stable core*'. According to this school '*all phenomenons and its being are essentially empty of an objective existence of their own*'. It should be noted here that what it expounds is that 'all beings and phenomenon' lack a 'content' or value, which rather is assigned by us, in the cognitive-process of discrimination. In other words, *śunya* does not amount to a complete absence of phenomenon; but rather the *Madhyamika* School of thought is essentially hinting at checking our "perception" of the world around us; or to rather re-consider our "reception" of the facts that are presented to us. *Buddhism* clearly reminds over and over again that due to human nature (of *longingness*) and ignorance (false perception of the world present to us) arises

[1050] Kim, Sung Min; *Voices of the Void*, 2010, p.2-3

(further) contradictions which a meditator, however, can easily recognize (and indeed, should realize). *Buddhism* emphasizes that another reality is found beyond what is visible at first by walking on the footsteps of the Buddha. The ultimate-reality of both *phenomena* and *noumena* is '*śunya',* and is perceived by identifying the *emptiness* or *essencelessness* of all phenomenons. This realization of '*śunyata'* (ultimate reality) occurs when one realizes that it is one's own consciousness which has put meaning and content on to all things and phenomenon '*after analyzing* (*discriminating, distinguishing*) *and classifying* (*describing* and *organizing*).[1051] Taschikawa while explaining the position of Nāgārjuna[1052] argues that the core of Nāgārjuna's though adopts the concept of Dependent Origination from *Abhidharma*, he reminds that it is Vasubandhu who in his Abhidharma *koṣa* described the concept (*Pratityasamutpada*) as a twelve-link chain of interdependent co-arising which Taschikawa find concerned with the origin and structure of the world[1053]; further Taschikawa expounds that based on these previous scholastics Nāgārjuna concludes that which arises dependently is that which gets expressed in the words and demonstrates how words used in our daily life exchanges during conversation, and knowledge building are in fact not meaningful on their own, and this non-substantiality of the world becomes for him the reason for his religiosity and the goal for spiritual practice; Taschikawa elaborates: "*The world is not something that exists apart from our senses; rather, we temporarily establish its existence through words.*"[1054] Taschikawa further expands the scope of the Buddhist concept of dependent-origination by observing Nāgārjuna's *Mula-madhyama-karika* (Middle Stanzas) into three basic facts of our reality (1) that the phenomenal world is expressed by our words and prepositions; and thereby rejects language as profane (2) what comes after transcending "language" is in fact the "true-reality" which ocuurs as realization as/of Emptiness (*śunya*)- this the Wisdom of Enlightenment, and; (3) the world that appears after the negation of language and the (negating) of the world that it indicates is "a world of provisional speech" and that this rebirth had occurred through the power of the "sacred". Taschikawa exclaims that these three moments- (1) movement from profane to sacred; (2) instant of manifestation

[1051] Brauen, Martin; *The Maṇdala- Sacred Circle in Tibetan Buddhism*, 1997
[1052] in *Mula-madhyama-karika*, Ch26
[1053] Taschikawa; Musashi; *Essays in Buddhist Theology*, 2012, p.25
[1054] ibid., p.26

of sacred; and (3) power of sacredity transforming profane into sacred, are described as three key stages in the structure of Nāgārjuna's religious practice which he expounds.[1055]

Buddhist art illustrated this concept of *Śunyata* in the form of a *maṇdala*. Taschikawa (2012) argues that after the realization of the emptiness of our perceived world, a new vision is born through spiritual and esoteric practices, which presents the ordinary world now perceived with a new vision as a 'sacralised world'. *Tachikawa* explains, "*The concept of maṇdala is not just a simple symbolic depiction of a 'sacralised world' but rather it is there to remind us to confront the issue of how this 'world of ignorance' can instead be a 'sacralised world' and that the present actual world must become the sacred maṇdala, in the sense of the 'fulfilledbody' of the Buddha*".[1056]

The seed of Buddhahood in oneself as *Buddhatta* (or Buddha-nature) reflects the Tantric reflection of cosmic-activity in the inner processes of the psychic-being. Pure land Faith empathetically expounds that some Buddha's, such as the *Amitābha,* possesses a *Buddha*-body as a result of 'fulfilling practices' in the past - "*the realization of Shinji (faith in Amitābha) is the unfolding in one of Buddha*" *Tachikawa* clarifies that, Buddha here should not be understood as a mere 'mythical sublimation' of the historic figure of *Sakyamuni* but rather as a 'living active Buddha'.[1057] To understand how Buddha function in the history of Dhamma, argues Taschikawa, one must understand that "Fulfilled-Body Buddha" is the form with which a "transcending time" emerges in time.[1058] What comes across as many Emanations of Buddha and Absolute Buddha can be explained by Tantric soteriology of engaging with the subjectivity and its projection over our view of objective reality; later phases of *Buddhism* in India, when it expanded into many geographies, empires and cultural-systems continued its attempts at keeping up with the core of *Buddhism* centered around the central teaching on principle concepts of Universal laws and interrelationship of the particulars of the holistic-world view. The cyclic re-appearance of historical world phenomenon viz. a viz. cosmic reappearance of star-clusters (Zodiac), and other divine-pattern like weather, Sun, Moon, Season etc that are understood by several expounding on

[1055] Taschikawa, Musashi; *Essays in Buddhist Theology*, 2012, p.26,27,28
[1056] ibid., p.20
[1057] ibid., p.14
[1058] ibid.

Rit in Vedas and onwards, and there association upon individual life, a concern with Tantric experts and Upanishadic scholar alike continued to express the transformation of the world with the changing times after Buddhist revolution in Indic scholastics. Taschikawa comments: "*What is important for our considerations here is that in latter Buddhism, Tantric as well non-tantric, the world that manifests itself is that which is synchronized through Emptiness or Dependent Origination.*"[1059] In *Buddhist Tantricism*, which inherited the spiritual tradition of Ancient India, the aspect of 'the self' in mutual identity with the *Cosmos* came to be emphasized. The *Tantric Buddhists*, following *Buddhist* tradition, did not forget that self and Universe arise independently and are empty, but they believed that the universe, while empty, manifested its form to human beings. '*In the time of Tantricism and its latest development, a concept of the 'world innocence' broader than that which existed in the preceding Buddhism emerged, and the cosmos as a whole came to be conceived in relation to religious practice*'.[1060]

The nature of initiation into spiritual activity contains three fundamental steps, (1) cause for initiating change in present situation by taking some action/in *Buddhism* which is done through human effort, (2) The path that is taken for change, and (3) the attainment of goal; which often come along as a change in the world-view. For a practitioner of Pure Land *Buddhism* this change is identified as the world being "sacralised", ultimately because *Amitābh Buddha* has been fulfilled/identified by the individual. Before considering contemporary meaning of such Pure Land thinking, we must recognize that we live in conditions that differ to the environment of traditional Pure Land[1061] thinking and therefore, firstly, the historical significance of Pure Land school of *Buddhism* and its place in the history of *Buddhism* should be thoroughly understood.[1062] Taschikawa notes two attitudes taken toward spiritual-*action* in Buddhist history:

(1) Human action as an obstruction to attainment of Enlightenment. Hence, the cessation of action has been sought.

[1059] Tachikawa, Musashi; *Essays in Buddhist Theology*, p.17
[1060] ibid.
[1061] specifically, *Jodoshu* and *Jodo-Shinshu* schools of *Pure land Buddhism*
[1062] Tachikawa, Musashi; *Essays in Buddhist Theology*, p.15

(2) Action has been considered originally sacred; hence, a purification (or sacralisation) has been sought.

Taschikawa finds these two attitudes as related or interdependent and observes that since action is always a function of time; its cessation holds the significance of "transcendence of time" – "*Through the cessation of action, action is sacralised*."[1063] This, subscribes to the notion that human action without Mindfulness are profane and that attainment of *śila*, *samādhi* and *prajna* equates to the "Fullfiled Body of the Buddha" or *Buddhatta* (Buddha-nature) by following the *atthangika-magga* while observing the Law of causation (*anicca, anatta, pattichasamuttapada*, and *dukkha*). The *maṇdala* description of *Buddha-nature* appears in the last section of current chapter.

The realization of *śunya* as Emptiness can be better understood through Twelve Link Dependent Origination. In the Middle Stanzas (*Mula-madhyamika-karika*), Chapter 26, *Nāgārjuna* treats the Twelve Link Dependent Origination as it is emphasized in *Abhidhamma*. He explains, "*That which arises independently; is that which is expressed in words*." The words used in our daily life, in the final analysis, cannot be established as meaningful. Moreover, the world is not something that exists apart from our senses; rather, we temporarily establish its existence through words. This demonstrates that the world lacks a substantial existence. And that, this world is a construction of language (or rather, our idea of the world as perceived) and therefore does not possess a structure and thus, *Nāgārjuna* finds the world to be *śunya* (or empty) and the concept of Dependent Origination is at the core of his such thoughts on "Emptiness". Further, he holds in disdain the notion of Emptiness as really existing, "*for emptiness is that which is attained only within the operation of incessant negation*". And once, the wisdom of Emptiness is attained, claims *Tachikawa*, '*the practitioner does not dwell within "nothingness" but rather in the world of provisional speech*'. Provisional-speech is the speech being revived through the working of Emptiness. Thus, *Nāgārjuna* rejected the 'reality' of the 'phenomenal world' on the lines that it employs activity that employs use words, and further, of *'action of the plurality (speech), that (workings of) language necessarily possess*'.[1064] The operation of *negation* that

[1063] Tachikawa, Musashi; *Essays in Buddhist Theology*, p.14 (Emphasis mine)
[1064] ibid., p.28

Nāgārjuna employs exempts nothing, but brings everything to nothingness. For him, "*the world is always that which individual construct from the data received through the sensors and which they shaped as the system of language*", that is to say "*he* (*Nāgārjuna*) *does not regard the 'referents' of words as real-existents but them* (*referents*) *as meanings*" and thereby contain subjective value attributed as per the perception .[1065] *Tantra* as a technique of negotiating with the phenomenal material does embark on the method of "attribution and assignment" and takes further the *Mahāyānist* findings under the Buddhist umbrella of *Vajrayāna*, where Buddhist *Tantrics* critically engages with the "tantric side" of findings from the Indic *dharma-dhamma* tradition in their quest to reach beyond the phenomenal constructions based on facts and ideas. By the banishment of external stimuli, consciousness is first made alert to the inert processes, its archetype symbols and images, traditional conceptions and associated feelings are stripped of their conventional meanings and properties, and turn less objective. This process results in the expansion of consciousness and in Buddhist books of *Mahāyāna* are called *upaćāra*.[1066] It should be noted here that this term '*upaćāra*' is still in use to the present time for medical treatments. The term is also taken in the sense of finding a way to the problem; the solution is referred with *samādhān*. As per *Mahāyāna*, once the inner consciousness or self-conscience is turned less objective, inner appearances assume renewed attributes and values which are subsequently intended over the outer materials, which is a *maṇdala* figure in the ritual-practice and visualization. In other words, these *maṇdala-s* or rituals act as apparatus (*yantra-s*) for relocating and shifting the transactional consciousness to newer dimensions of perceptibility; and this process turn out as a healing exercise. The renewed vision of the outer *maṇdala* is than retained within and the entire tantric procedure becomes a therapeutic intervention to attain an altered vision/personality to which the phenomenal world starts appearing as "sacred" whereby his self-nature thus becomes one with the outer world objectifying it as the Buddha-nature.

Buddhist maṇdala-s in the sense of a ritualistic tool serves mainly the purpose of "visualization" however; it is believed that only spiritually advance monks are able to carry out the mandala practice efficiently. In *Tibetan Buddhist* tradition, the practitioners are assigned particular *maṇdala-s* categorically according to their spiritual ability. These various

[1065] Tachikawa, Musashi; *Essays in Buddhist Theology*, p.28 (Empasis mine)

[1066] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979, p.63

methods correspond to *Tibetan* classification of *Buddhist Tantras* into *Kriyā, Ćarya, Yoga and Anuttaryoga*. Since, these days *Anuttaryoga Tantra* is the predominant stream of *Tibetan Buddhism*, therefore, now a days, it is mainly the divinities of *Anuttaryoga Tantras* that are employed during today's *maṇdala* based practices. For the monks that practice with *maṇdala* images, it is well understood that the pictorial *maṇdala-s* are not real entities but mere references, a mere representation for the purpose of (self) reflection (*pratibimba*). The real content of *maṇdala* is its 'essence' which must be explored 'internally' for the purpose to reach up to the deeper dimensions of psyche which the mandala-form signifies to a Buddhist.

The 'essence' (of *maṇdala*) is *śunya* and the form of each *maṇdala* is the reflective images (*pratibimba*) of the concept of *śunya*. It is believed in the *Tibetan Buddhism* that realizing the essence of the self as *śunya* should precede visualization of *maṇdala-s*. From the *śunya*/Emptiness of the self, a deity is generated as a reflection of the 'True-Self'. It is strongly recommended that an adamant practice of *śunya-ta, bodhićit-ta,* and *metta*/*Karuna*; should always precede the practice of *maṇdala* visualization/contemplation, and for a *Vajrayāna-Buddhist*, this practice of *maṇdala*, is essentially meant to strengthen the realization of Ultimate Truth, which is *śunya* only, but contemplated to the position where it becomes like *vajra* – an indestructible diamond. It is this *vajra* notion of *śunya* alongside the principle of *boddhićitta* which becomes symbolically implied in the visual images of *Vajryanist maṇdalas*. An *Anuttaryoga-Tantra* text called *Hevajra-Tantra* pronounces that-*Boddhichitta*, which takes both absolute and relative forms, should be invoked by means of *maṇdala* forms (*Maṇdala- ćakrādi*), within the process of self-employment (*Svādhistankrama*). It further teaches that *maṇdala* denotes the essence of phenomenal world which has the nature of VOID (*kha, in Tibetan*), and thereby, *maṇdala* practice can help in purifying the sense-faculties and/to cultivate *Boddhićitta*.

Maṇdalas also represent the abode (*puram*) of (the essence of) all the Buddhas[1067] (*sarvabuddhatmakam*) which comes across to the meditator as the experience of *Great-Bliss* (*mahāsukḥam*). *Buddhaguhya*, in his commentary on *Sarvadurgatiparasodhana Tantra*, explicates that each *maṇdala* is devised to a different and often a specific purpose. For

[1067] Kim, Sung Min; *Voices of the void-Aesthetics of Buddhist mandala on the basis of the doctrine of VAK in Tantric Shaivism*, 2010 , p.5

example, the *maṇdala*s of divinities representing The Absolute, relies on employing (cosmic) symbolism with an emphasis on "the self-center and self-transformation". The primary function of a *maṇdala* is to aid in realizing the Buddhist truth of - Emanation and Return (*Saṃsāra* and *Nibbana*). When a *maṇdala* aid oneness with the centre of psychic- universe, its core is depicted as Mt. Meru, the palace of universal monarch (the true Self), and the same truth is presented in the form of stupa, it is even signified through the fire altar of Vedic-*Yajña* pyre; to which a sacrifice of oneself is offered[1068]. In short, depending on the main divinity represented in the centre, the purpose and the meaning of the *maṇdala* vary.[1069]

4.1.3. *Maṇdala* as illustrating the concept of *Vāk*

The concept of *vāk* that developed within *Trika-Shaivism* in Kashmir systematically explains the non-dualism between - (a) all phenomenal-objects and (b) the center of the empirical collective-self - the Supreme-divine. From the position of aesthetic perspective, the doctrine of the four levels of *vāk* alludes to different levels of meaning to *maṇdalas* symbolism. While interpreting the aesthetic phenomena, the theory of *vāk* elaborates on how the apparent colorful forms of *Buddhist maṇdala*s in fact resemble "emptiness" and represent the formless *śunya*. In other words, *vak* theory theoretically connects the *maṇdala* diagrams with *Trika-Shaivism.* On further exploration, the inherent visual principles of *maṇdala* depiction correspond to *vāk* terminology of *Trika-Shaivism* (or *Kashmiri Shaivism*); interestingly enough, it shares mutual correlation and parallel evolution with *Vajrayāna-Buddhism* which is a crucial development in the formation of Indian philosophy with respect to elaborating the functioning of the cosmology of psychic-systems. *Trika-Shaivism* describes following four levels of *vāk*:

1. *Vaikhari*
2. *Madhyam*

[1068] Snellgrove & Skorupski; *The Cultural Heritage of Ladakh, Vol.I*, 1977, 32-34

[1069] Kim, Sung Min; *Voices of the void-Aesthetics of Buddhist mandala on the basis of the doctrine of VAK in Tantric Shaivism*, 2010, p.3

3. *Pasyanti*
4. *Paravak*

Tantric practice of *Mantra* recitation (*Mantrayāna*) refers much to *Maṇdala*s and their non-discursive essence. *Tantric* 'visualization' practice emphasizes upon the internalization of *maṇdala*s. It claims that through the process of visualization of a *maṇdala*, a practitioner is able to identify the '*Self*' with the various manifestations of the divinity and thereby experience the non-duality of the '*Self*' and the divinity. Although there is a fundamental difference between aesthetic-viewing and the tantric-visualization practice, in terms of how the visuals are approached and processed; yet the traditional visualization technique of *maṇdala*, systemizes the internalization of 'the image' of *maṇdala* to absorb its content, somewhat invoking here "the idea of aesthetic immersion" yet with variation in the approach and purpose of looking at an image. The practice of Visualization also provides us occasional references to "the concept of *Dhwani*" which can be related with "the concept of Vāk" (Speech) and the idea of "*Sabda*" (word), especially in terms of how they bridge the ultimate state of *śunya* to the perceptible world of images or in/audible dimensions of sound indicating the *Buddhist* perception of non-dualism between form and the formless *(śunya).*

4.1.4. *Maṇdala* as illustrating the concept of *Heruka*

The Tantra teachings that are developed over the words of Buddha comprises Buddhist-tantras and can be traced to were Buddha teaches on how to generate objects with our that later becomes the objects of the senses. *Geshe Kelsang Gyatso* recalls that in *Vinaya-sūtras* Buddha had instructed to visualize the grounds as covered with skeletons and realizes all things as impure; this method he had suggested for the monks that seek overcoming of desirable attachments to the worldly affairs and objects. *Kelsang* draws parallel with this teaching to the "generative stages" involved during *maṇdala* based practices in *Vajrayāna*

Buddhism.[1070] He elaborates: "*Generation stage is defined as a realization of a creative yoga that purifies the three basic bodies and causes the three bodies of the path to ripen. It is called 'creative yoga' because its object is generated, or created by a mind of pure concentration*". In *Heruka* based practices, a self-transformation is imagined by generating a mental-image of the body of *Heruka* (deity) with blue-colored body, four faces, and twelve arms. The whole point is to generate ourselves as *Heruka* through the power of pure concentration. The three basic bodies are

a. Ordinary death (It is also known as '*basic truth body'* as it becomes the bases for attaining the actual Truth Body)
b. Ordinary immediate state (Tib: *bardo*), it is also called 'basic enjoyment body' and is a basis for attaining the actual Enjoyment Body.
c. Ordinary rebirth is called the 'basic emanation body' and becomes the basis for attaining the actual Emanation Body.

The Emanation Body is the gross-body of a Buddha, the Enjoyment Body is the subtle-body of Buddha, and the Truth Body is the very subtle-body of Buddha and it s also synonym with *Dharmakāyā.*[1071] The generative stage is followed with the contemplation stage. Bu dispelling all the darkness from our mind we become a Buddha and get into the position to benefit all beings, since the perception of part, present and future phenomena becomes a possibility, as well as the true nature of phenomena is revealed when the ignorance (or darkness) is shredded. Attaining the state of Buddha-Heruka demands abandoning the Twelve dependent related links of *saṃsāra* (*dvadasha-nidān*) by realizing the four doors of liberation; which becomes available once the union of Emptiness and Great Bliss is thoroughly realized. These twelve links, four doors and union-figure comprises the symbolism for *Heruka*. The Sanskrit term *Heruka* is composed of 'he' meaning "emptiness of phenomena in general"; 'ru' means "emptiness of persons in particular" and 'ka' stands for union of mind of great bliss and the emptiness of al, phenomena. In other words, once

[1070] Gyatso, Geshe Kelsang; *Essence of Vajrayana- The Highest Yoga Tantra of Heruka Body Mandala*, 1997, p.78
[1071] Gyatso, Geshe Kelsang; *Essence of Vajrayana- The Highest Yoga Tantra of Heruka Body Mandala*, p.79-80

Buddha *Heruka's* real nature is experienced, all phenomena is perceived as one nature, all the dualistic appearances fades away and our mind experiences "Great Bliss".[1072]

4.1.5. Buddhist *Maṇdalas* as works of Art

Maṇdalas are indeed works of art though they are not just any regular works of art without any religious association since *maṇdala*s are created in sacred ritualistic settings and for any *Buddhist* practitioner *maṇdala*s are certainly the objects of veneration that help proceed towards the inner-path to self-awakening and Enlightenment. So despite them indeed being 'art objects', if for once it is considered that any separation between religious art or religion and Art is a modern phenomenon and a construct and an import of the west . The western aesthetical convention of separation between art and religion is a byproduct from the process of emancipating western-art from the dictatorial control of Christian churches along the rise of individualism. Therefore *maṇdalas* though should be studied within the field of art-history but perhaps not by only focusing upon their visual aspect alone, but rather in conjunction with in the contexts such as origination, philosophical underpinnings, purpose and the conceptual depth.

Traditional interpretation of the visuals sees *maṇdala* as symbols with discursive meanings representing religious doctrinal expositions drawn out with colors and lines, accompanied with some rituals and followed along by spiritual practices. The visual constitution of *maṇdala,* their formal development and other visual aspects has been thoroughly studied under the field of art-history after analyses based on the ancient manuals of visualization and tracing the *maṇdala*s to their textual sources, in this way the deities of each *maṇdala* has been identified by scholars.

Animportant factor about *Buddhist maṇdala*s are that they are not created by any ordinary monk but by the artistic monks (or monk artists); and that their creations, these painted *maṇdalas* has been permanently on display upon the walls of monasteries. And such

[1072] ibid., p.4-5

fixed *maṇdala* like for an example, *maṇdala* murals at *Tabo*, should be studied in a context different from that of the initial *maṇdalas* that were done more so as rituals and created temporarily for the purpose of "internal visualization" only and thereby are ritually dismantled too, once the spiritual ritual practice gets over. However, the permanently fixed *maṇdala* paintings on silk scrolls and wall murals, that are openly painted, and publically displayed on the walls of monasteries for the laity and commoners, illustrating to the visiting laity, complex Buddhist "concepts and morals"[1073] - to be introspected and contemplated under guidance through the practice of visualization.

However, these *maṇdalas* off course are appreciated even away from their religious sanction and meaning; and for their exquisite forms and bright colors, nevertheless, this form of *Buddhist* art intends to lead one to experience and feel 'something' transcendental. *Maṇdala*s are indeed appreciated independent from their religious meaning; contemporary examples includes *maṇdala* paintings that are sold by galleries across the globe, despite when *maṇdala* pictures are appreciated for their elemental value alone away from its intrinsic ritualistic association or symbolic indications. Such *maṇdala* paintings or art is rather approached its 'aesthetic rapture', a reaction of the heart to the non-discursive inner-meaning, away from any religious explanation or even, at times, any symbolic intent. In such context though, these *maṇdala* images could be seen as "Jungian archetype" or subconscious renderings. "*Maṇdalas* can be aesthetically or even spiritually appealing, without allowing their contexts or meanings to be known, because their form 'an archetype', speaks to the heart at the non-discursive level".[1074]

4.1.6. *Maṇdalas* as Jungian 'Archetype'

Maṇdalas as symbols has been constantly recurring in divine cultures from ancient of days till today. The modern understanding of *maṇdalas* as the mirror of our psyche can be

[1073] Kim, Sung Min; *Voices of the void-Aesthetics of Buddhist mandala on the basis of the doctrine of VAK in Tantric Shaivism*, 2010, p.7
[1074] ibid.

attributed to *Jung's* research. After analysis of *maṇdalas* created by his psychotic patients, he observed that *maṇdala*s appear in case of his patients, in the process of 'individuation' during the course of self-healing, and he speculated that '*they (maṇdalas) spring from instinctive impulse*'.

He uses words such as "instinctive impulse", "transpersonal disposition" or "collective unconscious" to express the essence of *maṇdala*s as "archetype". In fact, *Jung* views the motif of *maṇdala* as "one of the best examples of universals of archetype."[1075] He states that many of his patients realized the reality of "*the collective unconscious*" as an autonomous entity, and that '*maṇdalas drawn by his patients are governed by the same fundamental laws that are observed in maṇdalas from different parts of the world*'.[1076]

4.1.6.1. *Maṇdalas* as method of psychotherapy

Seen as an archetype, *maṇdala*s are used as psychotherapeutic method in the west. Although it is not certain whether any contemporary therapeutic application of *maṇdala*s in the west can be effacious in bringing a desirable result, though, they are based on the idea that the heart spontaneously respond to the visual qualities of *maṇdala*s, and that they have an influence in molding the structure of the mind, whether consciously or unconsciously. However, the psychotherapeutic method (in the west) is quite the opposite to *Jung's* method of encouraging the active-imagination and rather, no meaning is given to patient drawings/coloring and they merely copy *maṇdala*s given to them. Likewise, children in primary school are given drawings of *maṇdala*s and are asked to fill in whatever color they like.[1077] While *Sung Min Kim* reminds us that "*Jung's writing on maṇdalas (from 1973) urge us to uncover that maṇdalas are primarily the archetypes or primeval space and that the maṇdalas as a recurring archetype can be explored in depth through the study of ancient*

[1075] Jung 1972.'69, from the conclusion of his article "*A study in the process of individuation*", translated from "*Zur Empirie Des Individuation prozesses*", Gestaltungen des Unbewussten, (Psychologische Abhandlungen VII, Zurich, 1950

[1076] Kim, Sung Min; *Voices of the void-Aesthetics of Buddhist mandala on the basis of the doctrine of VAK in Tantric Shaivism, 2010,* p.7

[1077] ibid., p.8

texts".[1078] Although *Jung's* researches on *maṇdala*s of psychotic patients bring to light the fundamental meaning of *maṇdala*s as archetypal-symbol, his psychoanalytical interpretations of their visual symbols have little scope of application in regard to Buddhist *Maṇdala*s because the cultural backgrounds of the symbols depicted in particular *maṇdala* has not been considered in his interpretation. Also by his time, not much text was translated to English, which is not the case now, (and this book by Sung Min Kim has benefitted from recent developments in translation of works.)

4.2 Perception and Visualization

Consciousness has twofold orientation- inwards towards one's self and outward or worldly. Inward orientation of consciousness engages transacting with objects, events and spaces and time; therefore it is interspersed with "experience". The outward involvement of consciousness integrates with perception, sensation, recollection, anticipation, and imagination; in short outer-consciousness is governed by facts presented through the senses to a larger extent. Although, it is a passive influence of sense-reception and reciprocation triggered by presence of these occasions of contact mentioned above; the inward consciousness is a continuation and extension of the outer-processes of the consciousness. This self-oriented continuation is though not too apparent and occurs as a passive-background for the world-oriented consciousness, yet it does not cease even during sleep. Rao remarks, "*The ego-feeling in our attitudes and actions, the subjectivity in the behavioural modes, the deep anguish in frustrating situations and the pleasurable emotions in satisfying situations, all suggest a groundwork of self and its awareness.*"[1079] In other words, inward awareness of self is informed by the outward experience of the consciousness through the process of sense-reception, the nature of contact and of the fact which influences conceptions and concluding feelings, further depending on the mind's ability to create, a

[1078] ibid.

[1079] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979, p.57

defiled mind would further drift from the objective truth, and an unskilled mind (*akuśala-ćitta*) would further miscomprehend the subjective information. In short, mind does not go beyond the outer fact availed to it, and the inner-self doesn't go beyond ideas. Rao adds, "*Consciousness is characterized by this framework; what we call normal, natural or spontaneous consciousness moves between the facts in the world and ideas in the head*."[1080]

Therefore, phenomenal world is mechanized by a continuous process of introjections and projection, and this transactional level of exchange between the two dimensions is thereby a level or plane of consciousness itself. The Indian schools of *Yoga* and Tantra has recognized this ontological fact and enquires beyond the facts in the outer-world and beyond ideas in the inward self. In other words, the enquiry and problem of knowledge generation for Indian school of thoughts goes beyond normal perception of phenomenal reality and visualizes transcendental phenomena of the transactional-consciousness. "*When the Upanishad speaks of the 'many inner mansions' or Buddhas of 'the world within man', the reference is to the deeper and hidden levels of consciousness*."[1081] For a *yogi-tantric* mastery over material phenomena is thus crucial for controlling the depth of the inner divulgences, and like a tree growing higher with a balancing expansion of the roots, likewise a yogi seeks a balance between his outward and inward dimensions of consciousness; and further to be able to inform this passive transactional consciousness bound to the worldly-phenomena (*saṃsāra*) brings in elaboration of some apparatus (*yantra*) to felicitate such attempts viz. active imagination and aided visualization through *maṇdala*, *mudra* and *ćakra*. Rao explains, "*The preparatory discipline suggested by Yoga and Tantra takes the form of withdrawals, rejections and restraints. The purpose is to disabuse the sense-organs and mind from their habitual preoccupation with facts and ideas, and thereby break the apparent solidity of the transactional consciousness*."[1082] *Dhyāna*[1083] is a technique for transforming normal consciousness into extraordinary. Rao in his description on Tantra *psycho-dynamics* emphasizes and recalls on Buddha's description of consciousness once freed from facts and ideas: "*Thus consciousness, being without standing place, is without increase and without*

[1080] ibid. 57

[1081] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979, p.58

[1082] ibid., p. 62

[1083] Pali: *Jhana*, Chinese: *Ch'an*, Japnese: *Zen*

individuality; and is liberated. Then it is stable and happy, not agitated and so attains complete peace in itself."[1084] Due to the transitory and transitional character of phenomenal world (*saṃsāra*), self could not escape facts, feelings and ideas without an apparatus (*yantra*) to guide them beyond, and *dharma-dhamma* discourses and traditions with their methods (of *yoga* or conjunction of inner and outer dimensions) for obtaining *gyāna* (*prajna*) through *dhyāna* becomes thus a Tantra to remove the 'possession' of the limiting consciousness and illumination the expansion of hidden structures of the psyche. Buddha's technique of meditation of *ānā-pānā-sati*, which is mindfulness of breathing (inhalation and exhalation) without analysis or involvement with the phenomenal experience, or engaging with regulating, responding or to alter the disturbing thoughts in anyway. In other words, one has to be non-reactionary and the response comes as repose, whereby the unwavering of mind is given time to settle and mindfulness of breathing is kept as a means.

Buddha is a *tantric-yogi* only; in the sense that his *dhamma* is a "liberating apparatus" for an *sādhaka* and this aspect is embraced by the Tantrics of later phases of *Buddhism*. *Buddhaghosha* describes details of watching of breath in *ānā-pānā-sati* as 'gate watching', 'counting', 'following' as effective in themselves for strengthening the involuntary control over physical processes and senses thereby creating a scope for exploration of "transactional" consciousness to witness beyond the normal reality. *Rao* calls these preliminary exertions helpful in development of proximity (*upaćara*) and absorption (trance or *appana*).[1085]

4.2.1. Perception

Ananda Mishra (2009) states that *percept* is distinct from "concept", based on such allusion he argues that "*Perception is not conceptualization or verbalization*". He writes that in fact, perception is - "*cognition free from conceptualization*". A famous *Buddha-Vaćana* espouse: 'He who says "blue" does not see the object blue'; here *Mishra* argues that it is

[1084] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979, p. 61
[1085] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979, p.63

therefore understandable why *Dignāga* has defined *perception* as *Pratyaksam Kalpanāpodham* which means that '*perception is cognition (that is) free from conceptual constructions*'. Commenting on *kalpanā*, Dignāga exclaims that *kalpanā* consists in associating an immediate awareness with name, genus, etc. Thereby, Mishra views *kalpanā* as "*associating of immediate awareness with a word*"; however, our perception cannot be expressible in words. And perhaps therefore, for Buddhists, "conception" loaded perceptual awareness or the so called "*determinate perception*" is not "real perception". It is on these premises that the Buddhist scholastics refute the commonly held view that "*seeing is seeing as*". On the contrary, they hold the thesis that – "*no seeing is seeing as*". In other words, Perception proper is "*devoid of any conceptual construction*". Moreover, since conceptual knowledge is referred to as "false", thereby all 'ideal constructions' are considered by Buddhists as far from 'reality'. These "ideal constructions" are described as a fivefold assemblage of:

(1) Genus,
(2) Quality,
(3) Action,
(4) Name,
(5) Substance.

Dharmakīrti argues that since the *datum* (or the object of perception) is momentary (as per Buddhist principle of *anicca*), it becomes a "past object" by the time it generates "conceptual awareness" whereas, he reminds that the perception is (believed to be) an "awareness of the present". Therefore, he deduces that - "*The pure object is presented in indeterminate perception, the moment we describe it or load it with word, name, universal, and so on, we begin to construct what is not present in reality*." In other words, his description summarizes that "*language represents a distorted view of reality*" or as Mishra expounds, "*Conceptualization (or construction) distorts the pristine purity of perception*". From the above discussion it surmounts that what *Dignāga and Dharmakīrti's* contend for "perception" is that:

a) *indeterminate perception* is the only "true" perception

b) the *determinate perception* is corrupted due to its association with (i) universal, (ii) word, (iii) conception, and therefore, it does not (and cannot) represent an actual picture of the true reality (which is devoid of any content, or its is *śunya*)

This position (of Buddhist's) on *perception* is criticized by scholars like *Uddyotakara Kumārila*, *Vācaspati*, *Udayana*, *Jayanta*, *Akalanaka* and other Jain philosophers. In Indian philosophy, Jain(s) are considered an authority on realism, relativism and pluralism and their world-view bring them in contrast to the Buddhist theory of perception, which Jains exclaimed to be erroneous and one-sided; the prime reason for this "error" they give is because Buddhist theory of perception has based itself upon the doctrine of momentariness alone on the cost of ignoring many other factors that Jain scholastics points out, but does not attest to the law of impermanence that Buddhist find as a principle of Universal-Law (or *Dhamma/Dharma*)

In the arena of Indian philosophy, knowledge develops as an aid to metaphysics. In other words, knowledge provides the method for metaphysical investigations of the relation between (a) the Ultimate Reality and the Empirical-Self; as well as (b) the objective world and the nature of ultimate. The method of correct understanding of the metaphysical experiences is Epistemology. Moreover, in Indian philosophy we come across details of various problems presented with the use of "allegory" whose role it seems, is never under estimated in any systems of Indian philosophy. And, since knowledge is the means for correct path to understanding the "worldly objects" as well as metaphysical investigations, the problem of knowledge stands out in the system of Indian philosophy with much prominence.[1086] With regard to "the nature of knowledge" there are three main theories held by different systems of Indian philosophy.[1087]

1. According to the *Nyāyika's*, knowledge is an attribute of *Ātman*.

[1086] Kotwal, Anita; *The nature of perception with special reference to Nyaya and Buddhism*, 2014, p.276

[1087] ibid., p.278

2. The *Sāmkhya-yoga* considers knowledge to be the modification of *buddhi* which is material in nature;
3. The *Buddhists* and *Mimansaka's* explain knowledge as an "activity". Thus, in its most comprehensive sense the knowledge can be said to be - the cognition of the object.

Perception has been unanimously accepted as the primary source of valid knowledge by all philosophical systems of India. The other three sources of knowledge viz., inference, verbal testimony (auditory perception), and comparison (perceived similarity), presupposes perception; besides, these (three) are "indirect sources", while perception avails an object 'here and now'.[1088] Hence, when a doubt arises about the authenticity of the knowledge garnered by inference, verbal testimony, or comparison (perceived similarity); it is resolved by a "direct perception" only. In other words, perception is relatively more reliable as final authority over other sources of knowledge and for that reason, it is "preferable".[1089] *Anita Kotwal* explains:

> "*Most of the schools of philosophy in India have realized that what is especially important for the explanation of the phenomena of error is to take into account the psychological factors involved in erroneous perception and what is more, to enquire into the ontological status of the content of erroneous perception. As regarding the latter requirement, it seems that by admitting it, Indian philosophy has displayed exceptional originality with regard to its treatment of the problem of error*".[1090]

As far as the Indian School of Logic is concerned, Buddhists disagree with *Nyāya Vaiśeṣika* on the question of what is the valid means of knowledge that is on the recognition of valid cognition or *pramāna*:

a) *Nyāya Vaiśeṣika* accept following four as the "valid means" for obtaining knowledge: (1) perception, (2) inference, (3) comparison and (4) testimony

[1088] ibid., p.281
[1089] ibid., p.282
[1090] ibid., p.283

b) Whereas, Buddhists accept (1) perception (*pratyaksh*) and (2) inference (*anumān*) as the only "valid means" of knowledge.

The theory about the valid means of knowledge took a definite shape after *Dignāga* and *Dharmakirti*. For *Dignāga* the only valid means would be the "*indeterminate perception*", since "*determinate perception cannot be the valid means of knowledge*". *Nyāya Vaiśeṣikas* (especially, *Jayanta Bhatt*) refutes all Buddhist arguments exclaiming that both the categories of knowledge, that is, *determinate* and *indeterminate*, are equally valid[1091]. Besides, unlike *Nyāya School*, the Buddhists refuted that an object can possess both the particular (*viśeṣa*) and the universal characters (*sāmānya*/*jāti*) at the same time;[1092] whereas, *Nyāya* emphasizes that everything existing possess both *sāmānya* and *viśeṣa*; except – (a) extreme-universal (*para- sāmānya*) and (b) extreme individual (*antya-viśeṣa*). For *Nyāyaika's*, perception at first is (always) vague or *indeterminate* (*nirvikalpa pratyaksha*) but later knowledge gets determined or *determinates* by both the characters (of the object of perception/datum)–universal and particular.

The two types of characteristics (*lakshan*) in perceptible object that Buddhists identifies are– (1) *svalakshan* and (2) *samanya-lakshan*. For Buddhist scholars *Dinnaga*, *Dharmakirti*, *svalakshan* is real (only) 'from the ultimate point of view' while *samanya-lakshan* is not "really" real or is (only) real only when considered "empirically". *Dharamkirti* clarifies that *svalakshan* is that '*which holds power to produce effect*' whereas '*samanya-lakshana is conceived only for the purpose of discrimination*'. Moreover *samanya-lakshana* have a general character since they are common amongst many things, but *svalakshana* are unique or specific in character and cannot be expressed through words; and are apprehensible without depending verbal conventions. It is because of these two characters (or nature) of objects (of perception) that these two kinds of cognition- Perception and Inference, are at work; Perception in case of *svalakshana* and inference is for *samanya-lakshana*. It is to clarify the "unreality of universal" (*sāmānya*) that *Dharmakirti* had introduced the concept of "causal efficiency (*artha-kriyā*)" (which was not present at the earlier time of *Dignāga*).

[1091] Shastri, Sunanda Y.; *Nyaya and Buddhist View of Perception With Special Reference to Nyayamanjari*, 2009, p.41-42

[1092] Chattopadyay, Madhumita; *Walking Along the Paths of Buddhist Epistemology*, 2007, p.75

Dharmakirti emphasizes that despite the presence of two means of valid cognition for two types of object, however, the "bare-particular' (*svalakshana*) alone is the object of valid cognition. *Madhumita* clarifies the Buddhist standpoint on the valid means of knowledge, she explains that *prameya* is two-fold since *svalakshan* itself can be apprehended in two ways: (1) "as it is" or *svarūpeṇa*; and (2) "as something other than itself" or (*pararūpeṇa*).[1093]

4.2.1.1. *Nyāya-Vaiśeṣika* on "perception"

Both the *Nyāya* and *Buddhist* accounts on the conception of *perception* are essentially a relation of - 'sense-object-content'. While *Buddhists* maintain that – '*an object is exclusively particular*' and can be perceived only by "indeterminate perception" where as being "realists", the *Nyāya-Vaiśeṣika* system holds that - '*the "reals" are absolutely objective facts*'.

Nyāya-Vaiśeṣika believes that – *the reality of objects are external to and independent of the cognizing subjects.* These 'reals' are not available and exist prior to all knowledge referring to them. In other words, to *Nyāya Vaiśeṣika's* knowledge is – "as a manifestation of objects (perceived)", this notion clearly presupposes "the existence of the object's prior to itself" i.e. there is knowledge prior to generating (current) knowledge about the 'objects'; this means *Nyāya* school considers – "ultimate 'real' are categories (or *padārtha*)" and moreover that, these categories are not products of their imagination or thought but in fact, are real objects of perception.[1094]

Another significant point of the *Nyāya* contention is that – "the universal is perceived through the senses". Further, perception than is to be of two types in the context of perceptual process (*vyapāra*), depending upon whether the process is -ordinary (*laukika*) or extra ordinary (*alaukika*). While ordinary perception depends upon the six kinds of sense-object relationship, the extraordinary perception is of three kinds[1095]and these three are the ways by which man's cognition transcends the directly present. These are:

[1093] Chattopadyay, Madhumita; *Walking Along the Paths of Buddhist Epistemology*, 2007, p.77

[1094] Kotwal, Anita; The nature of perception with special reference to Nyaya and Buddhism, 2014, p.286

[1095] Kotwal, Anita; *The nature of perception with special reference to Nyaya and Buddhism*, 2014, p.286

1. *Samaya-lakshan-pratyaksh*- It explains about how classes and universal propositions are known.
2. *Dhyāna-lakshan-pratyaksh*- explains how past-associations can be determinant factors in present-perceptions.
3. *yoga-pratyaksh* or '*yogaj'* does not belong to common man but to yogis exclusively

4.2.1.2. Perception according to *Buddhism*

Amongst the different *pramāna* (means of cognition), perception is universally accepted as valid by all. Perception according to Buddhists is of four types[1096]:

1. *indriya-pratyaksha* (sense-perception)
2. *manasa-pratyaksha* (mental perception)
3. *svasamvedana* (self-conscious) or *self-revealing perception*
4. *yogijnana* (yogic apprehension)

Buddhists accept the objective-factors in perception but they reject the subjective-factors. The objective factors are the 'sensations' received when the objects are presented to the sense, while the subjective factors are the 'concepts' which are supplied by the mind, such as, name, class, etcetera. This is to say that, for Buddhists - '*perception is free from mental construction*'. And therefore, the possibility of *sāmānya-lakshan-pratyaksha* - which occurs by a synthesis of both objective and subjective factors, is ruled out by the Buddhists. But even with the acceptance of *indeterminate-perception*, the *Buddhist* falls into the group called the 'sense-object-contact theory' explicit Anita Kotwal – "*as they do not deny the sense-object-contact as a means of perception, and as it is only a later determinant, whether which one perceives is vague or indefinite but nevertheless, one perceived 'it' because the sense is in contact with 'it'*." In other words, the Buddhists do not propose any other method than the sense-object-contact.[1097]

Buddhism rejected *Savikalp-pratyaksha* (cognition with mental concepts) as spurious and regarded *nirvikalp-pratyaksha* as perceptual experience par excellence. On the contrary,

[1096] Chattopadyay, Madhumita; *Walking Along the Paths of Buddhist Epistemology*, 2007, p.95

[1097] Kotwal, Anita; *The nature of perception with special reference to Nyaya and Buddhism*, 2014, p.284

prominent heterodox (*Nastika)* system of Indian philosophy, *Jainism*, dismisses the possibility of *nirvikalp-pratyaksha* as a source of cognition and treated *savikalpa-pratyaksha* as the only genuine form of perceptual experience.

Buddhism, offers an alternate to the 'perceptual character' of *Savikalp-pratyaksh* on the ground that "its dependence on '*indriya-sannikarsa'* is only partial"; and that it is- same as 'inference', since it is not an 'independent source' of cognition.[1098] On the contrary, *savikalp-pratyaksh* (with mental concepts) is '*the apprehension of a sensible object, together with its name, genres and those of its qualities that are not actually sensed (in addition to those that are sensed)*'.While *nirvikalp-pratyaksh* (immediate) is non-relational, being lacking in the dissemination between the substrate and the qualities of the object, and also in recognition of the relations subsisting among its parts and its qualities. The distinction between *nirvikalp-pratyaksh* and *savikalp-pratyaksh* is well known in the field of Indian epistemology. And most of them regard this distinction as two separate and independent forms of perceptual-experience. Yet, some of the *Nyāyikas* holds, that these two are in fact, two different stages of one perceptual experience.[1099]

With respect to the current cognitive studies from western philosophy, Buddhist perspective offers a new approach to the studies pertaining to perception and cognition.[1100] The *Buddhist* maintain that an object is 'exclusively particular' and can be perceived by indeterminate perception only, where as being a realist, *Nyāya Vaiśeṣika* system, holds that the 'real' are 'absolutely objective facts', and that the 'ultimate real' are *padārtha* (categories). *Nyāyikas* explain the six kinds of sense-object relational process:

1) substances,
2) qualities,
3) actions,
4) universals,
5) relations,

[1098] Kotwal, Anita; *The nature of perception with special reference to Nyaya and Buddhism*, 2014, p.287
[1099] ibid.
[1100] Silva, Padmasiri de; *An Introduction to Buddhist Psychology and Counselling*, 2014, P.26-27

6) negations

Nyāyaikas considers these all as "real" since these are *'objects' of sense perception, as well*'[1101] and, both 'universals' and 'relations' are perceived through the very senses through which the 'individuals' and 'terms' are perceived; for an example, if the individual 'cow' is perceived then so is, the 'cow-ness', its universal. And as *nyāyikas* are epistemological and '*metaphysical realists*' and "presentation-ist's" therefore, they view objects as they are seen by the eyes, to be "themselves". On the contrary, *noumenalist* and *conceptualists* calls 'it' a 'concept', considering it as "a product of memory" (*Smṛti*) for an example, on seeing or observing several human beings, on the basis of the similarities with one another, in their outlook, our mind through constructing their memory develops a common name for them, or a concept (*vikalp*) about them; an idea of a particular -in this case "human being"; this is deciphered basically through eliminating "that which it is not" (like, say it is not a 'cat' and neither a 'cow' or a 'bird' and so on) and concludes based on that which is different from anything but 'itself' (*anyapodha*) cognition thus consider an 'universal' - as either a name or a mental construct (word or *vikalp*). It is at this point that the Buddhist asserts, that '*in fact we wrongly assume or think of corresponding a name (or concept) to a real object and subsequently, wrongly perceive it as a Universal*'.[1102]Therefore, Buddhist, do not accept the reality to be either a category of the 'particular' (*viśeṣa*) (ex: as in this case, of the human being) or of the 'universal' (*jati*/*samanvaya*).[1103] But this does not mean that they do not believe in the existence of human beings and of its Universal that is, *human-ness* rather they consider both of these two categories as mere 'names' to the 'mental concepts'.

With this Buddhist stand for *perception*, is it possible to have a perception which is psychologically free from all its determinations? Especially, when in our daily lives, perception means "a synthetic view of identification marks" like name, class, etcetera and the sensations (or meanings) that comes along with the identification (with the perceived) or *judgementalism* that usually accompany the act of perception. Should we thence consider that the Buddhist perception of the ordinary outer world is *saṃsāra* or a matrix of mental

[1101] Kotwal, Anita; *The nature of perception with special reference to Nyaya and Buddhism*, 2014, p.284-285

[1102] ibid., p.285

[1103] ibid.

concepts and constructs. Does it not then makes the perception - an extra ordinary (*alaukik*) phenomenon of the ordinary (*laukik*)? Or where is the line that divides the two? Surely that requires a soteriological analysis of Buddhist metaphysics. And further, could this *alaukik* perception be epistemologically understood as Buddhist entry point or a portal into the 'mindscape' of the *human-ness*?

Certainly though, it can be said that it is the mental-faculty called *Buddhi* which implies for the manifestation of the 'object of knowledge' in the psychic-structure of the MIND. And even though, immediate experience of it does not confirm to a specific or particular 'characterization' as yet, even then, perhaps, it remain unaffected from distinction of 'The False' or 'The Truth' since, '*the subject of cognition and the vocabulary of different cognitive terms is an intricate area*'. *Rune Johanson* notes that when Buddha emphasizes that '*perception and cognition are synthetic processes*' his analysis is distinct from when it about the "nature of extra-sensory perceptions" to which he details another dimension to the process of cognition. *Johanson* concludes thus that '*the process of cognition is a synthetic process*', he writes, *"Perception and thinking is in the ordinary person not altogether realistic and objective. There are usually some distortions from the needs (you exaggerate what you want to see)."*

The "conditional" character of the perceptual process is a central feature in Buddha's analysis of experience. According to the *Madhupindika Sutta*, the "conditional nature" of the average perceptual process begins from contact (*phassa*) and proceeds with feeling (*vedana*) and cognition (*saññña*) towards thought formation (*vitakka*) that may stimulate "conceptual proliferation" (*papanća*). In this process, what is received originally as "sense data" becomes distorted (through thinking) and therefore, it can be easily understood here why Buddha recommends cognitive training. Buddha had clearly proclaimed a penetrative understanding of the cognitive process, as an essential training to progress on the path of Liberation (*nibbana*). Buddhism expounds that when a receptive and detached *Sati*, achieved during the practice of *sati-patthana* -the Fourfold Mindfulness training is applied with Mindfulness, to the early stages of the perceptual process, can transform our habitable reactions into 'conscious awareness' in turn, enabling a self- assessment of such an extent that one learns to automatically responding rather reacting to given situations, without any conscious

deliberation.[1104] In other words, the mechanism of perception which is by default selective and very much influenced by our "subjective" experiences and unconscious assumptions that it impacts our consciousness by developing "unwholesome-cognition" - *akuśala- ćitta*. And it is this automated human condition with its wrongful perception of the world which is to be first reversed through mindfulness training before engaging in any sort of Visualization training which the later schools of Buddhism propounds. Buddhist approach offers a new perspective to the studies of perception and cognition of western origins.[1105]Buddhism mentions many cognitive-states that lie closer to the dimension of meditative reflection, such as:

a) Paććavekkhati (check dictionary write meaning)

b) *Sati* (mindfulness)

c) *Sampajañña* (clear consciousness).

In Indian theory of knowledge, *inference* is considered as a valid means of knowledge but for it to work as an authentic method of epistemic enquiry is needed to fulfill certain criteria; which is that the components of *inference* or the subject of its enquiry must fulfill the three propositions - *paksa*, *sadhya* and *hetu* (or minor, major and middle terms). In other words, a condition of valid Reason lies amongst these three propositions- neither less nor more than these three terms of enquiry. As per the Indic thought, Reason is the starting point of inferential process on the basis of which and depending on whose invariable relation to the *inferable* (*sadhya*) that any valid inference becomes a possibility. However, different schools of Indian thought still debate and disagree on a single criterion of valid reason; in Buddhist epistemology, the relation of *hetu* or "valid reason" to the substratum of *anumana* on the one side; and to the similar and dissimilar cases on the other side is underlined with emphasize.[1106] The Buddhist scholastic propounds a theory of *trairūpya-hetu* - the three aspects of *hetu*. This opinion is expressed by *Vasubandhu*, *Dignāga* and *Dharmakirti* and declares that:

[1104] Silva, Padmasiri de; *An Introduction to Buddhist Psychology and Counselling Pathways of Mindfulness-Based Therapies*, 2014, P. 26

[1105] Silva, Padmasiri de; *An Introduction to Buddhist Psychology and Counselling Pathways of Mindfulness-Based Therapies*, 2014, P.26-27

[1106] Kumar, K. Bhima; *Conditions of Valid Reason: The Buddhist Nyāya Controversy*, 2009, p.61

1) *Hetu's* definite presence in the subject of *anumana*;

2) *Hetu's* definite presence in all the objects similar to the subject.

3) *Hetu's* definite absence in the negative instances.

Nyāyikas differs from the Buddhist on the number of valid *hetu's* and expound *pañcarūpa-hetu* or five forms (variations) of *hetu*, namely

1. *paksadharmata,*
2. *sapaksasattva,*
3. *vipāksasattva,*
4. *abadhitavisayatva, and*
5. *astatpratipaksatva*

4.2.1.3. Perception and consciousness

The subject of Perception is common to both psychological and epistemological enquiry which makes the study of perception an interface between the two. Epistemological enquiry whether normative, evaluative or critical is never descriptive; and is concerned with concepts such as 'knowledge', 'warrant', 'rationality' etc. Moreover, it is concerned with properties of memory, with the power and reliability of memory. Since, epistemology deals with knowledge, which is the property of individual minds. It employs method such as deductive logic, inductive logic, probability theory and statistics. Cognitive psychology studies perception as a species of information processing.[1107]

4.2.1.3.1. The Function of consciousness vis. a. vis. process of perception

The Buddhist explanation of consciousness describes existence by comparing it to a river. 'The stream of river' here stands as a metaphor for the casually connected process of existence, that is, a continuous process of consciousness- "a stream of consciousness" by which, alone, existence is represented in Buddhist thought. It is the Consciousness-continuum which unites different lives of an individual, as well as different moments and phases within one's life. By this approach of continuum, both an individual's personality and his life begin to appear constant when viewed as a whole, despite the fact that

[1107] Raveendran, Sangeetha M.; *Application of Psychological Methods in Epistemology*, 2009, p.89

its composite elements are ever changing; for an example, in the allegory of a flowing river, not even a single drop of its yesterday's water has stayed at the same place, but the river as a whole do remain (and is considered same). Such an apprehension is formed due to the presence of the "constant element"; this constancy in appearance is formed by the interaction between its - material, temporality and special appearance. In the same way, we can understand the constancy of relations in the ever renewing process of "becoming conscious" which although creates the illusion of an "ego – entity" or unchangeable personality;[1108] however, as per Buddhist perception on reality, "being-conscious" does not exist in actuality, what does exist though is a constant becoming which is misidentified as being "conscious".

Anagarika here makes a special distinction by underlining that consciousness as a phenomenon can be defined as a "phenomenon of resistance". In other words, as per Anagarika, consciousness occurs as an obstruction in the "stream of being", such a production allude to arising or appearance of heat or light as phenomena of resistance to the flow of electric current –"*Resistance is inertia in relationship to a moving power, as only the resistance of the boiler, transforms steam into an effective power*".[1109] In short, "*Resistance provides inertia to a moving power*". Thus consciousness too can be understood as resultant of two components – movement and inertia. And their resultant appears as vibration – or rhythmic movement. The longer the vibration continuous the more intensive is consciousness. Explaining, consciousness with such analogy Anagarika B Govinda predicts "*if consciousness is a phenomenon of resistance it must appear the most intensive in those forms of existence which are exposed to the greatest obstacles. In other words, the more persisting the form is, the less intense the consciousness (the inner moment of persevering inertia). The more changing, the more moving, the more oscillating the form, the stronger is inner principle of persistency (in thinking being the 'I'- consciousness)*"[1110]

Anagarika expounds further that - Reality is a continual oscillation between movement (non-being) and stability (being), whereby, in this process of becoming a synthesis of both principles is well represented as per the internal laws of individuality, and is well expressed in individual existence. This process of "becoming" occurs in three phases:

[1108] Govinda, Anagarika B; *The Psychological Attitude of Early Buddha Philosophy*, 2012, p.176
[1109] ibid., p.178
[1110] ibid., p.179

(1) *patisandhi,*

(2) *bhāvanā,*

(3) *ćuti*

"*Bhavaṇga*" is the functional state of the *sub-peripheric consciousness,* which occurs when an external object through the "five doors" of the senses (*pańća-dwāra*) or an internal object through the (door of Mind) *mano-dwāra*, enters into the stream of being (*bhavaṇga-sota*) and sets it into vibration (*bhavaṇga-ćalana*); therefore, *Bhavaṇga* is the *'sine qua non'* of our existence, that without which one cannot subsist or exist.[1111] And as soon as the vibration (*bhavaṇga-ćalana*) reaches its climax, the *subperipheric consciousness* gets interrupted (*bhavaṇguppaccheda*) to abscond its potential state into a state of activity. The eleven[1112] functions that come into activity with the interruption (*bhavaṇguppaccheda*) of *bhavaṇga-sota* are:

1. *Avajjana*- to become aware
2. *Dassana*- seeing
3. *Savana*- hearing
4. *Ghayana*- smelling
5. *Sayana*- tasting
6. *Phusana*- touching
7. *Sampaticchana*-receiving
8. *Santivana*- investigating
9. *Votthappana*- determining
10. *Javana*- full cognition, apperception
11. *Tadarammana*- identifying, registering, retention

[1111] as per Sumangala's *Abhidhammatha-vibhavani* a commentary

[1112] However, when taken together with three subpherical functions (*Pattisandhi, Bhavaṇga, ćuti*) the number of functions increases to fourteen.[1112] Moreover, since the senses, or the five 'sense perceptions' are modification of the same kind of consciousness therefore, they can be clubbed together in one class, that is – "perception". Thus, from this position we only get 10 instead of 14 functions of consciousness.

A process of perception, as per Buddhist scholastics takes seventeen thought moments (*ćittakkhana*). When a sense-object enters the stream of being, it takes one moment until vibration sets in (*bhavaṇga-chalana*) and two moments until the flow is stopped (*bhavaṇga-uppaccheda*) by the increasing intensity of these vibrations. The following functions arise in due order (for one moment each)-

A. *Avajjana*- 4th moment
B. *Dassana*- (and respectively *savana, ghayana, sayana*)
C. *Phussana* in 5th
D. *Sampaticchanna* 6th
E. *Santvana* 7th
F. *Votthappana* 8th

The culmination of the whole process is *javana*, the full perception (apperception) or knowledge of the object (which lasts for 7 moments, from 9th to 15 inclusive) and, finally the process terminates into movements of identification or registration (*tadarammana*) after which the consciousness is again absorbed in the quiet flow of the stream of being.

However, the complete process of 17 moments occurs only when the intensity of a sense-object is very great (*atimahanta*) otherwise (a) if the object is nearly great (*mahantha*) even the function of registration (*tadarammana*) doesn't occur, due to which the entire duration (of the process) is only up to 15 moments; and (b) if the intensity of sense impression is either small (*paritta*) or very small (*atiparitta*), the process though works but it is merely functioning as it does not bear full cognition; as well as, no apperception (*javana*) takes place because of which no mental incorporation occurs, and consequently no decision based on mental-action (*kamma*) in the sense of affirmation or negation come to mind. But in *atimahanta* case, either a positive or negative tendency (*saṇkhara*) would be created.

In other words, the "*Karmic* decisive function" which forms the future or the active aspect of *Karma* (*Pali: kamma*) is *javana*, because of which it alludes with 'free will'. Moreover, all the preceding functions (in the 'small' process of perception) are determined by previous *javana* moments accumulated either from the present or past life predisposition,

character, *Saṇkhara* etc. to form the passive (*italu*) aspect of consciousness. It is passive as it is only causally bound (to the consciousness) and not accessible to the 'freewill'.[1113]

Within the genesis of consciousness, the process of perception is only one portion within the complex of factors and functions that are interconnected. There are four different processes of consciousness, each occur in innumerable repetitions and in variations. For the full perception of a sense-object these four processes are essential. The general structure of process of perception follows four steps -

1) *Pańća-dwāra-vithi* describes dependence of perception process to one of the five external senses (as described above). This process may occur several hundred thousand times and in alternation.
2) *Tad-anuvattaka-mano-dwāra-vithi* is the reproductive process. It links together all the different aspects of perception until a complete synthesis of the "object of perception" is attained.
3) *Nāma-pannati-vithi,* is the process of grasping the name of the object,
4) *Attha-pannati-vithi,* the process of grasping the meaning.

In other words, the process of external perception comprises of (a) imagination, (b) reproductive and constructive memory, (c) construction, (d) discrimination, (e) judgment, (f) classification. All these factors follow one another in a rapid succession such that the observer perceives the observed phenomena/object, all most instantaneously. The process of inner perception, that is perception that relies on an inner (or mental) object[1114] on occasion, is very similar to that of perceiving an external sense-object. The degree or intensity of inner perception is described respectively as *vibhūta* or *avibhūta* (clear or not clear).[1115]

Explicating on the process of cognition Anagarika (2012) writes: "*In the interest of experience, and in order to grasp perceptions, the intellect breaks up experience, which is in reality a continuous stream, an incessant process of change and response with no separate parts, into purely conventional 'moments', 'periods', or psychic 'States'*." He elaborates that whatever catches the attention of the mind or interest it as per its significance for human life;

[1113] Govinda, Anagarika B; *The Psychological Attitude of Early Buddha Philosophy*, 2012, p.187-189
[1114] that is, object entering through 'The Mind door'; and this process is thus called *mano-dwāra-vithi*
[1115] Govinda, Anagarika B; *The psychological attitude of early Buddha philosophy*, 2012, p.192

gets picked out from the continuous flow of reality. It is then constructed into a mechanical world and dwell upon it and this world looks quite real until it is subjected to criticism.[1116] This 'real world' though is a result of a selective activity; and the nature of its selection lies largely outside of conscious-control. Quoting *Dr Hermann Bach, Anagarika*, recalls how *Kant* has demonstrated theoretically where, within the given consciousness lie the limits of cognition, and how The Buddha's practice, shows that way by which limits of consciousness may be over passed, higher states of cognition can be achieved.[1117]During meditative cognition (*appana – javana*) a differentiation in the intensity (or clearness of an object) does not occur, likewise, the retentive function of registering (*tadarammana*) also does not initiate, because in this the reason for this is that in meditative state, the mind is not concentrated upon the surface of the object, but is directed beyond as it penetrates the surface appearance, becomes one with the object, that is a state of non-duality is achieved. And this state of mind is called *Samādhi*. In the state of *Samādhi*, a practitioner realizes that what appears as a simple process of consciousness is in fact a complex collaboration of innumerable elements, forces and counter-forces that are in operation beyond and independent of the *ego-substratum*, however in which, the *ego-Idea* is produced by certain functions. Once the samadhi state is realized then the Buddhist description of "*anatta*" doctrine becomes self evident to the *sadhaka* (practitioner). Furthermore, when the measure of time is applied to the phenomenon of consciousness, Buddhist scholastics affirms that even what remain to seem as "constant elements" are apprehended as dissolved into vibrations measuring infinitesimal units of time; and this experience of samadhi state further strengthens the Buddhist emphasize of the Law of *anicca*, that no phenomena is permanent, and that everything exist in a state of flux.[1118]

[1116] ibid., p.193

[1117] Bach, Dr Hermann; *Buddhismus I*, p.120f.; Govinda, Anagarika B; *The Psychological Attitude of Early Buddha philosophy*, 2012, p. 43

[1118] Govinda, Anagarika B; *The Psychological Attitude of Early Buddha philosophy*, 2012, p.193

4.2.2. Visualization

Meditation from tantric point of view is not only transcendental but also "visual" - at certain stages and becomes transcendental only on advanced levels. The *psychic-ćakras* of the yogic subtle-body, with their detailed characteristics become an apparatus for the visualization-meditation. Thereby the effect of the Tantric Symbolism on the psychology of visualization is to be seriously considered (Heinrich Zimmer, 1984)[1119] recalls that a *yantra* does not take on any significance until it is the focal point of all its spiritual activity. A devotee has to make a particular *yantra/maṇdala* or a *pratimā* - center to all of his powers of concentration. The process of self transformation which occurs in the act of mandala contemplation or *yantra Pūja* depends on the nature of attribution of meaning and value that the human consciousness performs on the material substance of the *yantra*.[1120] It is clearly expounded in the *śastras* that an image is not the deity but a pratimā (reflection) of the deity, nor could any deity's essence enter from somewhere outside into the heart of the image for the duration of the ceremony of worship through some magical evocation; but it is the believer themselves that produce a vision of divine essence in his own inner being and allude it to the "sacred image" whether a *pratimā* or *yantra* or a *maṇdala*, to experience "visually" that sphere of his/her divine essence which corresponds to the present state of duality in his consciousness.[1121] Moreover, all the distractions that are foes of concentration are to be prevented by passionlessness and practice. These distractions can be prevented by focus (*ekagrata*[1122]) upon a single entity (*ekattatva*) to make the *ćitta* (minds- stuff) rest upon a single entity through *astānga-yoga* practices.[1123] *Vyasa-Bhasya* describes five stages of *Ćitta* (Mind-Stuff)

1. *Kshipta* (Disturbed),
2. *Mudha* (Stupefied),
3. *Vikshipta* (Distracted from meditation),
4. *Ekāgra* (One pointed),

[1119] Zimmer; *Artistic Form and Yoga in the Sacred Images of India*, 1984, p.32

[1120] Panda; *Mind and Supermind*, 1996, p.243

[1121] ibid., p.243-244

[1122] When the mind-stuff is withdrawn from all objects, and is concentrated upon one entity, it is said to be single-in-intent or *ekagra*. (Patanjali Yoga Darshan, 1. 31)

[1123] Panda; *Mind and Supermind*, 1996, p.177

5. *Niruddha* (Controlled).

A *yoga* practitioner experience these different stages of the *ćitta* as both good and bad experiences consequently affect his perception, and thereof, the altered perception in return affect his re-cognition and reception of perceived objects and experiences of the immediate reality (Shastri, 2006).

Patanjali explains *yoga* as *Ćitta-vriti-nirodḥa* (1.2 P.Y.S.) "*Yoga is the control of the modification of the mind field* (*Ćitta*)." *Vṛittis* here stand for the functional modification of *Ćitta*. These *vṛittis* are controlled by practice (of *aṣtanga-yoga*[1124]) and detachment. There are two stages of detachment. First the *ćitta* becomes disinterested in all the subjects and objects that are seen or heard. In the next stage the *yogi* develops *desirelessness* even towards the three *guṇas* thereby a discriminative knowledge about nature and consciousness is established. *Yoga* derives *ćitta* as the "divine resultant of *prakṛti*" based on *Sāmkhyan* notions on perceptible reality; and since it considers *prakṛti* having three qualities (*guṇas*), so *ćitta* too is considered to possess three *Guṇas- sattva, rajas,* and *tamas. Patanjali* comments on practice that, "*Practice should be done for long time duration, uninterrupted, and with a welcoming receptive attitude*" (*Satudīrghakālanairantaryasatkāraāsevitaḥdṛḍhabhūmiḥ* || P.Y.S., 1.14). There are fourteen kinds of obstacles that disturb *Sādhaka* (P.Y.S., 1.30). The Buddhist theory of *paṭiććasamuppāda* (twelve links chain of dependent co-arising) expands upon the entire spectrum of perception, cognition, imagination and visualization.

4.2.2.1. Visualization of "the Emptiness"

In the *Kālaćakra* Tantra, the origination of deities in *maṇdala* is analogous to development of a person. Hence, the evolution of a person (or different phases of his/her consciousness) corresponds to various *maṇdala* based visualization-meditation processes.[1125] A person should create for themselves a *maṇdala,* clearly depicting the correlation between their body and the psychic-universe. The essential goal is to realize *Emptiness* and take on an

[1124] *Aṣtānga-yoga* stands for "Eight Limbs of Yoga" These are: (1) *Yama,*(2) *Niyama,* (3) *Asana,* (4) *Pranayama,*(5) *Pratyahara,*(6) *Dharna,* (7) *Dhyana,* and (8) *Samadhi*.

[1125] Brauen; *The Maṇdala- Sacred Circle in Tibetan Buddhism*, 1997, p.58

"empty form" and by this whole process, the four principal drops of impurities along with the *prāna* or wind (*rlung*) gets purified. The tradition expounds that meditator should practice such that the winds (*rlung*) are dissolved in a gradual process such as to:

a) Cleanse the wheel of time – or the perception of the outer (cosmos) and the formulation as well as the expression of the inner (person).
b) Cleanse the winds related to four states of consciousness.
c) Cleanse the six factors connected with the aggregates and the elements each.

To do so, the *rlung* (wind) which flows uncontrolled in the left and right channels must be directed to the central channel and dissolved into the six *ćakra*, by which a practitioner flushes the impurities and fulfills the necessary condition for obtaining - Buddha Body, Buddha Speech and Buddha Mind. In order to control the subtle-energies, employment of visualization on deities is a unique technique of *Tantric Buddhism*, something which differentiates it from other Buddhist schools, as well other Indic schools too. Buddhist *maṇdala* meditation requires visualization of deities and assuming their form and high degree of purity. This technique of visualization helps in maintaining a *samādhi* state where formation of false view-point is put an end to. It further gives the realization of interdependence of things/phenomena and of that 'nothing exists of itself'.[1126]

Kālaćakra-Tantra is regarded as one of the most advanced teachings within *Tibetan Buddhism* (Hammar, 2005). *Vajrayāna Buddhism* differs with *Mahāyāna* where it teaches that with the help of special methods like *sadanga-yoga* of the *Kālaćakra-tantra* a practioner can reach the *Nirvāna* in one lifetime itself. Instead of *Patanjali's astanga-yoga*[1127] the pinnacle of *Kālaćakra*[1128] teachings is *sadanga-yoga*[1129] (the *yoga* of six linbs); and occurs at the completion stage of *Kālaćakra*.[1130] The six limbs of *ṣadanga-yoga* are: *Pratyahara*, *Dhyāna*, *Prānāyāma*, *Dhārana*, *Anusmṛti*, and *Samādhi*; and its final stage or the *samādhi* stage leads to the union of *prajna* and *upāya* resulting in great bliss (*mahāsukḥa*) - is also ascribed as the state of *Adi-buddha*. *Kālaćakra-tantra* is based on tantric texts *Śrī-Kālaćakra-*

[1126] Brauen; *The Maṇdala- Sacred Circle in Tibetan Buddhism*, 1997, p.61
[1127] the *yoga* of eight limbs
[1128] The word *Kālackara* means "The Wheel of Time"
[1129] *ṣadanga-yoga* also exists in *Guhyasamaj-tantra* with some differences
[1130] Hammar, Urban; *Studies in the Kalacakra Tantra - A History of the Kalacakra in Tibet and a Study of the Concept of Adibuddha*, 2005, p.10

tantra-raja and its canonical commentary *Vimalprabhā* along with many other short texts that are translated into Tibetan canons *bKa'-gyur* and the *bsTan-'gyur*. In the beginning of basic text on *Kālaćakra* itself is mentioned that everything in the cosmos has its origin in "time".[1131] The basic text and its commentary are divided into five chapters each concerned with a specific subject. These chapters are:

(II) *Loka-dhātū-pātāla* talks about the outer world (the macro cosmos),

(III) *Adhyātmah-pātāla* deals with inner-worlds (the micro-cosmos) comprised of a subtle-body of six-*ćakra*s. The subtle body in this description is a system of energy (*prāna*) channeled-network (*nādi*) culminating into three main channels, with the middle channel called *avadhūti*, has the remaining two channels on either of its two sides. Another distinction of this text is that, unlike what *Kuṇdali yoga* mentions, about *prāna's* movement, it expounds that it moves somewhere in the middle of the body and specifically in the spine. Here also a control of this movement of *prāna* (or wind) through *sādhanā*[1132] of *ṣadanga-yoga* is recommended for success in Liberation (lower) self from the cluthches of *saṃsara*.

(IV) It is called *abhisheka-patala* and deals with initiation ritual scheme of this Tantric system.

(V) Contains description of *sādhanā* (methods of practice) of *ṣadanga-yoga*.

(VI) *Jñana-pada*, as the name suggests expounds the wisdom of *mahāsukḥa* (the supreme unchanging bliss) which equals the "Absolute Truth".

Traditionally, *Kālaćakra-tantra* is understood as classified into three sections. The first group is about outer world and thereby contains knowledge about astronomy, astrology and mathematics; second category contains information on inner-world of a human being explained through his subtle body map and *prāna-ćakra* network (subtle energy system within the body). And the third group called as the "other" *Kālaćakra* deals with the *Kālaćakra* as a divinity, as mandala and related teachings. *Urban Hammar* comments:

[1131] ibid., p.5

[1132] The word *sadhana* means, "method or means" and it is a method of reaching contact and oneness with an "Emanation of Buddha", *Bodhisattva* or the protective-deity (*Dharmapal*).

"*Perhaps one could say that in the Tibetan tradition the eschatological content of the text has been stressed more than the meditative content of these verses, or perhaps the eschatological content is used in the meditational practice.*"[1133] *Śrī-Kālaćakra-tantra-raja* verse 153 mentions the ten emanations of Buddha with the same name as that of *Vishnu's* ten *avatars.* Verse 156 claims that the description of "Wisdom body of *Jiņa*" (*Jiņakāyā*) alludes to *Buddha Śakyamunī*; and it also confirms that what Buddha had taught are the teachings of the Veda (redefined and reframed). Few *Kālaćakra* texts claim that the *Kālaćakra-Tantra* was first preached by the *Shakyamuni Buddha* himself at *Dhyānakaṭaka Stupa*. *Kālaćakra* texts also contains literal prophecies of what is about to happen.

Kālaćakra texts introduced the concept of primordial Buddha (*adi-buddha*). In *Śrī-Kālaćakra-Tantra-Raja*, *Adi-Buddha* is not that Buddha who acts; it is instead (a presence of *Buddha-ness*" which is (i) omniscient (*sarvajna*); (ii) *jiņavarajanaņam* (progenitor of the best of *Jiņas*); (iii) *nirguņa* (without qualities); (iv) *nirvikalpa* (without mental constructions); (v) *jinapati* (master of *Jiņas*) and; (v) ruler of the three worlds. *Vimalprabha* text furher adds more characteristics to *Adi-Buddha*. It calls *Adi-Buddha* as (a) the one who first obtained Buddhahood; (b) *akshara-sukḥa* (unchanging bliss); (c) *jiņajanaka* (progenitor of the Buddhas); (d) *advaya* (non-dual); (e) beginningless; (f) endless; (g) non-dual wisdom and method (*prajñopāya*); (h) *niranvaya* (without partiality/retinue).[1134]

Vajrakila-maņdala is used for Visualization exercise. This mandala painting does not depict the central principle deity and the nine attendant deities; rather they must be projected into the picture at their specific locations that are marked as blue triangles, through visualization by the meditator. The mandala includes circles of flames, *Vajra*, the eight charnel grounds, and the lotus flower. It follows the typical color scheme of the mandala i.e. white (to the east), yellow (in the south), red (in the west) and green (in the north).[1135]

[1133] Hammar, Urban; *Studies in the Kalacakra Tantra - A History of the Kalacakra in Tibet and a Study of the Concept of Adibuddha,* 2005, p. 87

[1134] Hammar, Urban; *Studies in the Kalacakra Tantra - A History of the Kalacakra in Tibet and a Study of the Concept of Adibuddha,* 2005, p.139

[1135] Brauen, Martin; *The Maņdala- Sacred Circle in Tibetan Buddhism*, 1997, p.32

Sitapatra-maṇḍala (Tibet) uses symbolism. In this painting, symbol replaces the deities - umbrella symbolizes the principal Goddess, *Vajra-s*, crossed *vajras*, jewels etc. stand for other deities of the *maṇḍala* respectively.

4.2.2.2. *Maṇdala* Visualization and Contemplation

The most typical practice among the *esoteric Buddhism* is *maṇdala* contemplation. In its early stages, practitioners have to gain the realization about unison of 'the sacred' and "the self" i.e. between *noumenal-self* (*dharma-ātmā*) and the *phenomenal-self* (*anatta*), but afterwards the *sādhaka* or *yogi* (practitioner) has to deepen their experience of the "sacred". After an hour or two of *maṇdala* contemplation, the consciousness of the practitioner returns to everyday consciousness, but continuing such a practice over a number of years – "ordinary consciousness is gradually purified".[1136] *Tachikawa* expands: "*In the maṇdala, energy circulates from the centre to the periphery and from the periphery back to the centre. The interrelationships of the elements and Buddha's depicted in the Maṇdala express this. It is a world of embodied energy that circulates giving concrete expression to death and rebirth.*"For *Tachikawa*, "*maṇdala is moving body".* He explains thus: "*There is nothing stagnant in the world. This is true of cause of thoughts and concepts, but all things, whether animate or inanimate, are dancing with time. The maṇdala, as the cosmic dance of energy beckons us and our life into this dance*."[1137]

It should also be noted that both *maṇdala* contemplation method and purpose shows variations depending on (a) the period and (b) the particular streams of tradition to which they belong. And the above example is only one such method from a later esoteric tradition called the Pure Land Faith which emphasizes the negation of 'self' since for them, the idea of a fix or unchanging self is profane, while *maṇdala* contemplation emphasizes the sacralisation of the world and the self.[1138] *Tachikawa* further remarks that, "*it may be said that maṇdala contemplation developed with greater complexity the conception of provisional speech* (*in Nāgārjuna*)." From this position, there are three stages of/in Mandala contemplation:[1139]

1) One contemplates the 'personal-being' as the working of Emptiness, manifests and realizes that one is that.

[1136] Tachikawa, Musashi; *Essays in Buddhist Theology*, 2012, p.34
[1137] ibid., p.38
[1138] ibid., p.42
[1139] ibid., p.35

2) One contemplates the *maṇdala*, which focuses on the personal-being (manifested in the first step), and takes the *maṇdala* as a symbol of the world (that has been sacralised).
3) Through yoga, one realizes that the *maṇdala* and 'the self' are one.

Practitioner's of esoteric teachings practice to realize 'the self' as per the fundamental nature of wisdom i.e. Emptiness (*śunya*), apart from other fundamentals of phenomena - *anicca* (impermanence) and *anatta* (fleeting self). The practitioners of *maṇdala* contemplation see the light of wisdom (of Emptiness) or in other words, the wisdom of Emptiness apprehended as light - '*such a fundamental experience though occur only a small number of times in a lifetime and wisdom is experienced through arduous training*'.[1140] *Maṇdala* contemplation is a method of religious practice, and must be performed repeatedly. In the first stage of *maṇdala* contemplation, practitioner sees the figure of the personal-being –'*calling to mind the special iconographic characteristics of the venerated figure, he progressively add them, to the still partial Buddha figure standing before their eyes, until finally "the image" is complete'*. After a certain level of accomplishment, the practitioner forms the perfect figure of *Buddha* instantaneously, however complex it may be.[1141] *Maṇdala* contemplation itself is a ritual and by following predetermined forms one can enact the sacred meaning that has been given to them[1142]: - "*In performance of ritual, one's consciousness often is not that of everyday life. And in maṇdala contemplation as one sees the figures of Buddha's immediately before them, their consciousness is not the one of ordinary life. But rather concentrated like that of one performing a dance or singing in loud voice*". In fact, in *maṇdala* contemplation in general, a practitioner calls in the *Buddha* before one's inner eye, while reciting the *mantras* and keep hand-postures (*mudra*) resembling to singing and dancing in some way and the consciousness for most part is absorbed with the image of the *maṇdala*. In this way, practitioner's first encounter the *Buddha's* manifested form before them, and then eventually come to realize that the *Buddha's* are them 'themselves'. However, especially in esoteric training, the practitioner must have the courage to look on the frightening-being as "the sacred being" before their eyes and further 'believe'

[1140] Tachikawa, Musashi; *Essays in Buddhist Theology*, 2012, p. 35
[1141] ibid., p.35-36
[1142] ibid., p.36

that they are 'themselves' are 'that' frightening-being. This process obviously recounts the idea of "Shadows" that *Jung* has devised based upon his readings of mandala traditions and his training as a psychologist under Freud. So the frightening being that is a reflection of oneself is treated as sacred, that ways it is accepted, understood and embraced and then eventually both the reflected shadow self and its mirroring personal self is transformed, keeping the *Buddha* at the loci, the entire *maṇdala* is contemplated, while keeping intact the *Buddha* that has emerged in the first-stage, and with that 'stop' (or transform) the second-stage of *maṇdala* contemplation which corresponds to Awareness of 'present conditions' (our worldview).[1143] The *maṇdala* that emerges is gradually compressed to the size of mustard seed, and practitioners contemplate it as in point of their noses. In this condition the *maṇdala* is considered (or thought of as) it has reached death and is awaiting its next birth and rebirth occurs in the **third-stage**. And how this *maṇdala* is reborn is understood variously according to the historical period and tradition. In the third-stage, however, '*the oneness of the maṇdala and the self is realized*'.[1144] The aim of the third-stage of *maṇdala* contemplation lies in attaining 'repose' through bringing about the Oneness of *maṇdala* and 'the self'. This 'sense of repose' or bliss is felt in "The Subtle body" that has replaced 'the self'.[1145] In the *Yoga* of *esoteric Buddhism*, the "Subtle body" is thought of as: '*innumerable invisible veins running throughout the body, through which the mental functioning passes through*'[1146]. More precisely, the body itself is composite of veins taking the shape of the body.

The *sūtras* of the esoteric tradition learnt much from *Abhidharma's* "world-picture"; however, *Abhidharma-koṣa*, does not speak directly of the world as a *maṇdala*, neither it does give the 'world' the value of - sacred; rather it speaks of '*the elimination of the blind passions that one inherently possesses*'. Early *Buddhism* throughout emphasizes over realizing 'nothingness' of the blind passion and their position, the notion of sacred in them can be located in their such notion of reality, and in fact in such an approach itself. *Tachikawa* exclaims: "*And when the maṇdala as 'the sacred' reflects the world, the ordinary*

[1143] Tachikawa, Musashi; *Essays in Buddhist Theology*, 2012, p.38; (Emphasis mine)
[1144] ibid., p.39
[1145] ibid., p.40
[1146] ibid., p.38

'world' gets ornamented, drawing over life, words into a pristine and harmonious beauty. And when we inspect the actual world as a sacred, it sees is to be proven and maṇdala as a medium, for this exercise/practice grounds the energy to move 'the self' towards enlightenment". This is the second-state where the world is *sacralised*, and takes on the form of a "ritual" as the appropriate *mantras* and *mudras* are being performed with non-ordinary consciousness to visualize the *Buddha's* and various *bodhisattva* before the eyes.[1147]

> "*In Maṇdala contemplation, there is a period of time during which - whether falsely or ritualistically practitioners entrust themselves to the working of Emptiness. Even though they cannot attend the wisdom of Emptiness itself, they devote one or two hours to seeing directly the workings of Emptiness color the image of Buddha and also to seeing the maṇdala emerge as the sacralised world.*" The practitioner's consciousness in this situation is almost wholly dominated by the sacred and is not ordinary awareness even when the Oneness of *maṇdala* and self is attained through yoga, practitioners are dominated by the sacred-consciousness, but when the ritual end, they gradually return to ordinary consciousness.[1148]

Reflecting upon the *maṇdala* drawings as representative of psychic-structure, *Ramchandra Rao* writes, "If the cosmos is extended in one dimension of space (*mahākāsha*, physical space), in the individual psyche is extended in another dimension (*ćittākāśa*, subjective space)."[1149] The distinction between subject—object duality is a fundamental phenomena of normal experience of the outer world and of normal ordinary consciousness. In one's course of life a human being thrives to balance these two aspects of subjective-objective. *Maṇdala* contemplation acts as an apparatus or a centering technique as it has been rightly called for it seeks to center the two dimensions of reality, neatly. The dimensions unite in the third dimension of 'space' (*ākāśa*) - or the space of the pure consciousness. Rao reminds that the human being itself is treated as the mandala, off course we need to remember and hold on to the Buddhist conception of "human" as a so-called "being" composed of *nāma-rūpa* or mental and material stream of factors. Further human being when

[1147] Tachikawa, Musashi; *Essays in Buddhist Theology*, 2012, p.39

[1148] ibid., p.41

[1149] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979

considered as a psyche is understood via the diagrammatic representation of mandala cosmography. And this 'psyche' being a dimensionless point is located at the core (*bindu*) of the entire psychic-structure. And since even a *bindu* or a point can be further seen or described as a circle in its spread, likewise the psyche unfolds itself into a mandala, a psychic structure projected from the core outwards comprising a *brahmānda* or psychic-universe of *nāma-rūpa*. In this way, explains Rao, this inner space is projected on to the symbolic outer space – the material mandala as a design, a diagram, or a model.[1150] And this creative process of visualization is materialized by giving these mandala visual forms and symbolic attribution like mudras representing the involvement of bodily processes, verbal aspect is represented through utterances of mantras, and mental functions of a human being are reformed as symbolic diagrams. All these fundamental manifestation of the psyche viz. body, speech, and mind are addressed via the apparatus (or *yantra*) of *maṇdala* diagram extending the outward projection of the inner world. Moreover, the school of Tantra makes extensive use of the imagery of seed (*bija*), sprout, evocation and the tree perhaps to represent the "*auric-field*" or projected periphery of the psychic-structure of the mind (*ćitta*). The science of Tantra utilizes the method of "attribution and intention" consecrate a physical space with *mantra* for water, *mudras* for sunshine, *maṇdala* for soil, and *yantra* for manure.[1151] *Tucchi* confirms that – "*a maṇdala delineates a consecrated place and protects it from invasion by disintegrating forces*". Above all, he writes, "a mandala is a map of the cosmos. It is the whole universe in its essential plan, in its process of emanation and of reabsorption".[1152] *Maṇdala's* description as mansion of gods/ goddesses or their 'heavenly abode' symbolizes the higher dimension of psychic-space, a higher reality of human potential- conceptualized and projected as *maṇdala*/*yantra* apparatus for visualization and re-absorption. Rao propounds, "*The practitioner crates this symbolic world as an emanation from his own depths and as expansion of his own consciousness; after the ritual or completion is over, he withdraws this symbolic sphere into himself*."[1153] Through "re-absorption" of personal emanation a return back to the "normal" is resumed with a "*vajra-budhha-natur*e" – invincible, adamantine and firm convictions in the tenets of *Buddha, Dhamma,* and *Sangha*.

[1150] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979, p.28
[1151] ibid. p.28
[1152] ibid. p.28-29
[1153] ibid. p. 29

The tantric texts understands creation as a psychic process of psychic-energy appearing in the phenomenal world as an arousal or remembrance in a person waking from a deep sleep. In the words of Rao, "His memory which had merged in him, lost as it were, reappears as soon as wakeful awareness is established"[1154] and *maṇdala* visualization felicitates this recurrence of latent insight. The process of *maṇdala* visualization is a healing technique where the thought transference from the macrocosmic level of collective-psyche to the microcosmic center or individual psyche occur, this is identified by some traditions of tantric as transference of energy from great cosmic center (*nada-bindu*) to *mula-dhāra/root ćakra* (*kuṇdalini*). Thereby, this principle is also illustrated or diagrammatically depicted as a triangle – with each side representing the drop (*bindu*), the seed (*bija*), and the sound (*nada*) all converging at the center and remerging from transcendental drop (*para-bindu*). This illustration or diagram as a visual aid refers to the merging of the two dimensions-*phenomena* and *noumena*. From such a description it can be also argued here that a human individual's behaviour is affected by *Kuṇdalini* while a society's mannerism and custom values are operated from the cosmic-seed and a convergence (yoga) of these two dimensions is the source of creativity (*kriyā-śakti*) for phenomenal reality and potentiality or vitality for a human being (*śāmbhavi*). This understanding of psychic-phenomena and its phenomenal experience in body and speech comes from *saiva-tantra* philosophy and is thoroughly developed into *kuṇdalini-yoga*.

Tantra mostly is an approach to disseminate the use of energy (*śakti*) and its many aspects; it is therefore sometimes described as Sakta (*Śakti*sm) although in critical engagement with various emanations and manifestations of energy principle, that is, in the process of reflecting on its core concepts many schools of Indic thought results into producing Tantric literature. Since Tantra is a medium of dissemination through the method of "attribution and intention" of the wisdom (*dharmic* laws) gained via the "method of yoga" through devising an apparatus (*yantra*, *mantra*, *mudra* etc.) therefore, each dharma school in the process of imparting its teaching upon uninitiated, does devise some schematics, some code of conduct, rules of discipline etc. and thereby creates or produces a "tantra" by default. Tantra literally is a network of *sūtras* (teachings) enmeshed in a desired "form" of utility. In

[1154] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979, p.47

other words, it can be argued that each tradition and cult is a Tantra in its own way. The Tantra as a field of knowledge affected and influenced Jainism, *Buddhism*, Shaivism and Vaishnavism. The scope of Tantra drew both Jainism and *Buddhism* within its fold in the early centuries of Christian era. Most of the tantric ideas got crystallized by *siddhas* and *nathas* during medieval ages and producing traditions like *Kashmir Shaivism* and South Indian *Shaiva Siddhanta*. All the twenty four Tirthankaras are attributed with core principles of Jain expounding to provide symbolism and visualization of *yaksha* and *yakshi*, likewise in *Buddhism* many concepts and cosmographies are illustrated through figures of *bodhhisattvas, dhyani-buddhas, asankhya-buddhas, pratyek-buddha* and through couples in sexual embrace demonstrating psychic-structure or cosmic body of collective-mind - *vastu-Puruṣa* . A large proportion of extant Tantrik works are still in manuscripts. Some of the Jain Tantra texts are *Bhairava-Padmavati-kalpa, Jvala-malini-kalpa, rshi-maṇdala-mantra-kalpa* etc. The tantric works of Shiva lineage are 28 in number (including 18 of *Raudra* subsect), and for Vaishnava branch they are 108. Saktas are two kinds- Kaulas and Samayacarins, broadly seen former relies on external methods and secrecy. They are concerned with Kali (dark) aspect of *śakti* (energy). Whereas, *samayacharins* contemplate over *Śrī-ćakra* symbolism over *ćakra* within the body, so there method is internal oriented (*antaryagya*). There fivefold canon is named after five *vedic-ṛṣis – Vashistha, Sanaka, Suka, Sanāndana* and *Sanatkumara*.[1155]

The Tantric rituals are either external (*kulachara*) or merely mental (*samayachara*). Visulaization are important in samayachara technique of contemplative meditation or internal worship conducted in one's own *anāhata-ćakra* (heart lotus) often without any rites of offerings, fire etc. Rao writes, "In fact, *Vajrayāna sādhanā*, the Buddhist *Mahāyāna* thought-practice complex, developed out of this technique" a peculiar aspect of this type of internal *sādhanā* is personal contemplation in isolation after an initiation of the technique and method by a teacher, unlike the other process of external or *kulachara* which is a group activity suitable for communities and works through "observation and imitation."[1156] Moreover, tantrics cleary expound that one has to indulge in external methods until the wisdom dawn" and *samayachara* sacrifices (*antar-yagya*) are superior over external sacrifices (*bahir-yagya*).

[1155] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979, p.53
[1156] ibid., p.42

Likewise there are three dispositions (*bhāva*) mentioned by *tantric darshana* with regard to mental-energy in ascending order: (1) *pashu-bhāvna* or animal like or carnal dispositions, (2) *vira-bhāvna* or dynamic or valiant disposition, and (3) *divya-bhāvna* i.e. divine or tranquil disposition.[1157] Rao explains, "*Vamakeshvara-tantra defines 'disposition' (bhāva) as a mental process, a quality of the mind, capable of being handled only at the psychological level*."[1158] Based upon the *tri-guṇa* theory, the carnal disposition is dominated by *tamsic-guṇa* and appears through lethargy, ignorance and infatuation, *vira-bhāvana* has *rajsic-guṇa* dominant expressive as energetic action, while *divya-bhāvna* reflects dominance of *sattvik-guṇa* characterized by wisdom (*prajna*). A teacher thus initiates an adept based on presupposition of his tempera-mental facility- *dakshina*-path is for *pashu-bhāvna* temperament, *vama* for *vira-bhāvna*, and *uttar-path* is for *divaya-bhāvna* as per one tantric text. Moreover, as per *vedic-tradition*, worship of Shiva and Vishnu and vedic-rituals are recommended for anyone with carnal tendencies (*tamsic*), for *rajasic* personality- *vama* and *siddha* way is suggested, and for *divya* personality, only *kaula* rituals should be practiced, and nothing else.[1159]

Tantric initiation (*diksha*) should not be confused with mere instructions (*upadesha*). Tantric *diksha* is the transmission of certain effective doctrines by transforming the recipient entirely, moreover the secrets are revealed to only the fully ready. The expression *diksha* is a compound of two ideas- "di" stands for 'to give' or 'to endow' (divine qualities); and "ksha" removal or destroying the obstructions and ignorance of the illusoriness of the phenomenal. It is noteworthy here that *pashu-bhāvna* has often been quoted as inferior in English commentaries and it should be thus reminded her that such qualification is misleading, by inferior it is suggestive of an initial of beginning stage that has to be overcome sooner or later for advancement and moreover, it is a necessary position from which everyone, no matter how evolved, has at some point started off. It is for the same person higher reality, higher consciousness etc. are only referentially used but they are rather indicative of "expanded' or broadening of the scope of the respective idea or theory.

[1157] ibid., p.43
[1158] Rao, S.K. Ramachandra; *Tantra, Mantra, Yantra - The Tantra Psychology*, 1979, p.44
[1159] ibid., p.44-45

. *Rao* emphasizes that the working presuppositions of Tantra from each of the Indic traditions- Saiva,Vaishnava, Śakta and esoteric Buddhists appear distinct since the "functional role in each tantric seems to vary".[1160] "Energy" in Tantra is *śakti*, this is sorts of a counterpart to *maya* in *Vedanta* and *prakṛti* in *Samkhya*. This is the energy emanating from the core of *maṇdala*, and constituting the area within the circumference of *maṇdala*. This is the infinite and transcendental energy of the "absolute reality" (*param- iswara*)- which for *tantrics* is *saguṇa*- 'qualified' (with qualities) and 'glorious with being, sentience and bliss'- *sacchinanda abhibhāva,* and merges with *śakti* in its aspect of *Kāla* (Time) beyond the phenomenal context, in the domain of *noumenal*.

4.3. Sand *Maṇdala*s, *Thangkas* and Architecture

Mahāyāna has two distinct orientations towards the tenants of *Buddhism* and its practice; *Mantrayana*- the path to Liberation with the recitation of *Mantra*; and the path to Liberation through the practice of *Tantra* or *Tantrayāna*, which is further classified into four parts of yoga, out of which *Anuttaryoga Tantra* is further sub-classified into Male (Father) and Female (Mother) classes. The former puts stress upon 'method' as the path of liberation and the later, Mother *Anuttaryoga Tantra* class emphasizes upon the power of 'Wisdom' for liberation. The *Kālaćakra Tantra* and its corresponding *maṇdala* and rituals belongs to the Mother class. "*The theory of structural correlation and the parallels found amongst all things and in particular between universe, maṇdala and human body is well developed in Kālaćakra Tantra*. *Such as, one may understand human body itself as a maṇdala*" (Brauen, 1997). Similarly, the juxtaposition of architecture with a person (cosmic person) is been heavily followed for constructing many earlier Indian temples and is an ancient Indian idea. The Cosmic *maṇdala-man* (or *Vastupurush)* is represented as the entire temple (of the celestial person) where his body, limbs and energy centers (or *Ćakras*) are occupied by (and represented as) specific deities. More analogies can be traced by projecting a three

[1160] ibid., p.47

dimensional rendering of mandala into a stupa, to the universe. To reveal more clearly the cosmological symbolism of *Tantra*, *Martin Brauen* along with *Y. Imaeda Brauen* had replicated *maṇdala* in three-dimensional models with the aid of computers.[1161]

Moreover, *Kālaćakra* (literally the wheel of time) when seen in terms of division of time have three levels of interwoven cycles of time- the outer, inner and the other (or alternative) rotation of time. The outer partition of wheel alludes to the outer appearance of human environment in entireity or his outer- universe, the inner division of the wheel comprises all that which lives in the (outer) environment i.e. the human being; whereas, the other (or the alternate) *Kālaćakra* wheel is about learning from these analogies and their correlation (instead of opposing them), rather use their powers through the practice of yoga. The *Buddhist* idea of cosmos originates from *Kālaćakra-Tantra* and *Abhidharmakosa*.[1162] They both agree that the cosmos follow a cycle of arising and passing, and re-arising in an endless loop of time, but they both propose different mechanism of this process. They illustrate *cosmos* as a concentric structure with Mount Meru at the centre, though the form of each of their *maṇdala* differs significantly; how the base of the *maṇdala* in *Kālaćakra* cosmos is described is also different from *Abhidharmakosa* cosmos illustration.[1163]

The Buddhist conception of the *mental-universe* in the pictorial format of *maṇdala* is just one of the many ways it is been depicted by the *Buddhists*. The other ways includes creating small wooden shrines, which can be easily carried by the devotee. These shrines resemble a stupa which can be opened up and where its each segment contain symbolic objects and sacred symbols assigned with the meaning to the specific part of the structure. Such folding altar Stupas are called '*tashi gomang'* and are still used in Bhutan for religious story telling.[1164] [These shrines explore the idea of gathering spaces] similarly, bigger and fuller *Stupas* have been constructed based on the *maṇdala cosmo-graphics* as their building layouts. The plan view of *Borobudur stupa* (from Java, Indonesia) clearly shows three concentric circles, each representing three aspect of the Universe, from outer to the inner

[1161] Hammar, Urban; *Studies in the Kalacakra Tantra - A History of the Kalacakra in Tibet and a Study of the Concept of Adibuddha,* 2005, p.10

[1162] *Abhidharma-kosa* is a text written by *Vasubandhu* during fourth/fifth century and states that '*universe is comprised of infinite number of world systems*'.

[1163] Brauen, Martin; *The Maṇdala- Sacred Circle in Tibetan Buddhism,* 1997, p.22

[1164] ibid., p.49

circle in the following order: *kāmadhātū* (realm of desire), *rūpadhātū* (realm of forms) and *arūpadhātū* (realm of formlessness).

Similarly, a Stupa can be seen as the "body of the Buddha" (or *Dharmakāyā*). It is well known that the earlier Stupa contains relics of the Buddha, Sacred Texts or other articles of worship as the Stupa was meant to symbolize not just the Buddha's teachings but The Buddha himself.[1165] This can be noted in many Tibetan scroll paintings where the main figure of the Buddha portrayed in the front of the scroll, often coincides with a Stupa drawing done on its reverse.[1166] Some scholars have correlated various parts of the Stupa as conceptual depiction of foremost Buddhist ideals of *Dhamma* and other valuable principles for an example eminent Tibetologist *Giuseppe Tucci* assumes his viewpoint based on a Japanese source (text) that interprets and correlates various parts of Stupa with the four perfect renunciations (*Prahana*), the five faculties (*Pańćaendriya*), the eight fold path (*Aṣtāngamārga*).[1167]

Baumen also establishes a connection between the stupa, the cosmos and the human body, when the axis of the stupa, the centre of the *maṇdala* (*cosmograph mental-universe*) and the central *pranic* channel (*sushumna-nadi*) in a human body were superimposed by Martin Brauen (1997) to find that in earlier Stupas, the axis-mundi of the Stupa (which is called *Indrakila* (*literally Indra's abode*) is carved upon the Stupa, in stone, particularly in Sri Lanka and it was seen as a connection between Heaven and Earth. *Indra* is mentioned as the King of the Heavens in few Hindu mythological tales. Intrestingly, the word *indri* is synonymous for faculty of human senses in Hindi lexion. The ephithet *indrajit* is used for someone who has overcome his senses, and *jinendra* (*Jina+indra*) is a Jain salutation for the master teacher who has conquered over the sense-faculty; Jinendra is the Lord of Indra. The famous *Kṛṣṇa* stories also talks about *Kṛṣṇa*'s recurring battles with Indra, the lord of thunder storms (or forces of prakṛti/nature) and *Kṛṣṇa* consistently thrives throughout his life conquering the obstacles of nature and perceives the true reality of *samsāra* beyond the veil of ignorance (*avidyā*) and illusory outer world (*maya*).

[1165] ibid., p.26

[1166] Brauen, Martin; *The Maṇdala- Sacred Circle in Tibetan Buddhism*, 1997, p.29

[1167] ibid., p.26

Similar expression of Stupa-axis as 'the pillar of heaven' is available in Tibetan saying *-gnam kyi ka ba*. Furthermore, the central axis of the Tibetan Stupa is also called 'life-tree' or 'life wood' (*srog shing*). This 'life wood' which is placed in the centre of a Tibetan Stupa (during construction) is made from unpoisonous tree; usually the best sandalwood. This 'life wood' is inscribed with seed-syllables *Om Ah Hum Tram Hrih*, from top to bottom, similar to the placement of *ćakra*s (or Energy centers) along the central wind-channel in the human body.[1168] It is interesting to note that another name for Stupa's central-axis in Tibetan is *tshangs thig* (meaning Bhrama-line) which *Tucci* considers to be same as *Bhrama-danda* (or the spinal column) and along with the trinity symbolism of Sun, Moon and Flame that often crowns Tibetan Stupa, according to him, alludes to the three primary subtle-energy channels, and that this allegory is borrowed from Indian *yoga* tradition. And yet one more expression for this central axis of the stupa can be traced from looking at the depiction of a Stupa at Amravati (in India) where a tree is shown to grow out, above the middle of the top of the stupa (from within the *harmika,* the cubical structure above the dome of stupa) resembling the archetype of 'The Tree of Life' available from many cultures as the centre of the world (*mental-universe*). Indeed, it seems as THE centre of the "Buddhist universe" (worldview). Moreover, in *Buddhism* Bodhi-tree symbolizes the shelter under which Buddha got his enlightenment and indeed, for many Buddhist this symbolizes the center of the universe.

Buddhist conception of the universe comprises gods i.e. corporeal, subtle, spiritual and formless beings and their worlds apart from earth and its inhabitants. And practice of *Tantric* visualization and *maṇdala* rituals is about concentrating and returning to its divine centre. *Buddhist* cosmology further notes an amassing of countless 'cosmos clusters' thus embracing existence of thousand million world systems each with a mount Meru, Sun, Moon, god realms and so forth of their own. It also exphasizes that the time over which individual world systems operate takes enormous spans of time periods explained therefore in allegories[1169] and not in count of years. (Martin Brauen, 1997) There are different cosmologies recognized by individual *Buddhist* traditions and it is in line to the Buddhist idea of *essencelessness* (*sunyata*). *Kalu Rinpohe* explains this "*Any one of these various*

[1168] ibid., p.28

[1169] These individual periods are known as *kalpa (cosmic pulse-beat)* in Sanskrit.

cosmologies is completely valid for the beings whose karmic projections cause them to experience their universe in that way. There is certain relativity in the way one experiences the world. This means that all possible experiences of every being in the six realms of existence…are based upon karmic inclinations and degrees of individual development. Thus, on an ultimate level, no cosmology is absolutely true. It cannot be universally valid, given the different conventional situation of beings" (Lo Bue 1987: 795)

Kālaćakra cosmos detail from a rare scroll showcases the four discs of *Kālaćakra* cosmos from the side and above. On the Earth disc stands Mount Meru, surrounded by twelve continents, mountain rings and ocean. Above the Mount Meru, twenty four heavens can be seen; the twenty fifth is depicted on the surface of Mount Meru. Another detail from the above same scroll and depicts the correlation between the measurement of the human body and the *Kālaćakra* cosmos. Here Mount Meru correlates with the spine of the human being.[1170]

4.3.1. The Body, Speech and Mind of the Buddha

The cosmic-person i.e. the human individual, for a *Buddhist*, consists of transitory aggregates or *skandas* and these *five-aggregates* combine with one another in a mutual interrelation. These transitory *skanda* (and their changing interrelation) thus, provide a transitory self-identity to the individual, and hence, a fixed self-identity cannot be measured (or found). Further, the body of the individual (person) is supposed to be composed of *five-elements* or *dhātūs* also called *māhābhūtas* (these are- space, air, fire, water and earth), and both *aggregates* and *elements* are concerened with the level of the body.[1171] However, *Kālaćakra* tradition adds the sixth *skanda* of 'deep awareness' (or wisdom) to it. In the *Kālaćakra maṇdala* (and its initiation ritual) these aggregates and elements are assigned

[1170] Brauen, Martin; *The Maṇdala- Sacred Circle in Tibetan Buddhism*, 1997, p.32
[1171] ibid., p.53

definite symbols. Moreover, each of these *skandas* and *māhābhūtas* (*dhātūs*) are linked to each of the six *ćakras* in *Tibetan Buddhism* and are arranged upon the central axis of the human-body.

According to the *Tantric* conception, a circuit of energy path ways (*nadi*; *rtsa*) for the energy-laden winds (*prāna*; *rlung*) runs through the body, and is the most vital aspect of a person. '*This circuit of 72,000 thousand nadis formulates the most important aspect of a person on the level of Speech'*. These *nadis* emerge (branch out) and converge from three main energy channels (prime three *nadis*) along the spine, (two of which lie on the left and right side of the spinal column while the central one (called *dbu ma*) runs slightly in front). The main *nadis* runs from genitals to the crown of head, from where it slightly bends forward into forehead (between the eyes). The left channel (*rkyang ma*) is ascribed the color white and is symbolized with the Moon, and the right channel (*ro ma*), symbolized with the Sun is described red in color; while the central channel in the region above the naval is associated with the eclipse planet *Rahu* (or The Howler) and below in the the naval with eclipse planet *Kālāgni* (or the Fire of Time).[1172] As per Tibetan Buddhism, the *prāna* (energy-laden wind or *rlung*) pulsating in the three (main) energy channels carries within itself those components of consciousness that enables all bodily as well as mental processes. It is also seen as contributing factor in *samsaric* existence. It is also regarded as containing seeds of enlightenment. As per *Kālaćakra* tradition, human being is comprised of ten *principal-winds* and these are related to *elements* and are as wells as, associated to directions. The first eight winds are described as those eight Goddesses *(śakti)* that surround the divine couple of the deities *Kālaćakra* and *Vishwamata*; whereas, the remaining two *pranic*-components are mentioned as associated with *Vishwamata*; and correspond to the central *pranic*-channel.

The six energy-vortices or *ćakras*[1173] are also symbolized as *padma* (lotus flower) are assigned specific number of petals indicative of the count of energy-channels that intersect at each *ćakras* along the central *nadi* (*brahmanadi*). *Kālaćakra* tradition assigns-

[1172] *Rahu and Kālāgni,* are associated with the ascending and descending points of orbit of the Moon and from eleventh century onwards are considered as planets, in India

[1173] which are located along the central *nadi* at specific points- at the level of sexual organ, the naval, the heart, the throat, the forehead, and the crown

i. 4 petals in the *padma* of the crown *ćakra* (It is associated with great bliss);
ii. Forehead *ćakra padma* consists of 16 petals (and is called *ćakra* of wind/*rlung*);
iii. *ćakra* at throat is depicted as 32 pettalled *padma* [It is considered as the wheel (*ćakra*) of enjoyment];
iv. *padma* at heart *ćakra* is of 8 petals (This energy center is concerned with phenomena);
v. the naval *ćakra* is shown as a *padma* of 64 petals (and it is linked to production related activities of the body) and
vi. the root *ćakra* (or the sexual *ćakra*) is a 32 petalled *padma* (and is associated to the preservation of bliss).

As per the description from *Kālaćakra* texts, the smaller wind-channel (*nādis*) coils round the central-channel clockwise when it enters from the left, and those that meets it from the right side coils counter-clockwise which hinders the free flow of *rlung* (wind) in the central channel, it is this hinderance which is to be managed to attain enlightenment. The *Yoga* of *Maṇdala* rituals put great emphasis on understanding and purifying the winds (*rlung*) and uses them for positive outcomes.

Tantric Buddhism further describes a realm of Mind, beyond the confines of human body and Speech. It says that a person contain distinct mind components - these are (a) six *sense-faculties* and (b) six *sense-objects*; (c) six *action-faculties* and (d) six *actions* (or activities) and all of these are also assigned symbols during the *maṇdala* initiation ritual (particularly at the fifth and sixth stages of Tantra initiation) which are and then arranged a form of *maṇdala*[1174] to be used for spiritual purposes of healing nature. A sub level of mind realm is perceived as 'great bliss', its *aggregate* is mentioned to be 'deep awareness' which is symbolized as a *Vajra;* and its element of 'deep awareness' is symbolized with a *Bell*. These two symbols- the *Vajra* and the *Bell,* are added to the centre of the *Maṇdala* during the fourth stage of *Maṇdala* initiation ritual.

[1174] Brauen, Martin; *The Maṇdala- Sacred Circle in Tibetan Buddhism,* 1997, p.56

4.3.1.1. Body, Speech and Mind *maṇdala*

From the above discussion it is clear that the *maṇdala* symbolizes the human potential for becoming the *Buddha*. In fact it is a diagrammatic representation of the Universe or the Cosmic-*Puruṣa* , the *Buddha* itself, contemplating on which a practitioner imbibes the cosmic qualities of the *Buddha*-nature. The ritual describes the engagement with the *maṇdala* contemplation starting from its outer sphere and reaching at the centre through the medium of concentration or *Samādhi.* The outer ring of the *maṇdala* represents the Body of the *Buddha,* the inner represents Speech, while the core or the central portion is representative of the cosmic-mind or the seat of the *Buddha* (Brauen, 1997).

4.3.1.2. Temple monasteries of Tabo and Alchi

Maṇdalas in the monasteries of *Tabo* and *Alchi* in western Himalayas are the earliest *maṇdalas* extant in *Indo-Tibetan Buddhism* and reflect a 'lively spirit', the characteristic features of any *Buddhist maṇdala,* further so, as they were created in time prior to the period where Buddhist manadal's were conventionalized and fixed.[1175] Monasteries of *Tabo* and *Alchi* were constructed during second diffusion of *Buddhism* (phyi dar). Their central iconographic theme is *Mahāvairochana* -the Great illumination. And *maṇdalas* depicted here are central to the whole iconographic program illuminating the 'world of Buddha' while *Mahāvairochana* -the central divinity of these *maṇdala*s can be justified as per the *Yoga-Tantra* sayings.

The Monastery at *Tabo* was founded by *Yeshe O* in C.E.996. The research on the inscription in Dukhang reveals about the construction of the wall paintings as well as the sculptural mandala of Tabo as assigned to CE.1042. It contains two *maṇdalas* within *Dukhang* (assembly hall) these are *Vajradhātū-maṇdala* and *Dharmadhātū-Vajishwar-maṇdala.*

[1175] Kim, Sung Min; *Voices of the void-Aesthetics of Buddhist mandala on the basis of the doctrine of VAK in Tantric Shaivism*, 2010 , p.9,10,11

A. *Vajradhātū-mandla* – is a rare sculptural-*maṇdala* that includes thirty three life size clay sculptures, where the entire architectural space of assembly hall can be conceived as *maṇdala*.

B. While *Dharmadhātū-Vajishwar-maṇdala*[1176]- is non-conventional in its geometric layout of a *maṇdala* and contains seventeen painted-figures in along a rectangular arrangement.

The Monastery at *Alchi i*s temple for personal worship and prayer. The oldest structure in is the *Dukhang* (congregational hall); while another three storied structure (called *Sumsteg)* was founded later, in and around early 13th century. The *Dukhang o*f *Alchi* contains six large *maṇdalas* (of over 3 meter diameter each), and another small *maṇdala,* dedicated to *Akshobhya,* over the doorway.

At *Alchi, Vajrdhātū-maṇdala and Dharmdhātū-vajishwar-maṇdala* are essential *maṇdalas* which with some variations occupy the 2nd and 3rd stories of the *Sumsteg,* while in *Dukhang,* there are also found *maṇdalas* that belong to *Durgatiparisodana* tradition. The central divinity of these *maṇdalas* is associated to *Mahāvairochana* or *Sarvavid-Vairocana* (Omniscience Illumination). Goddess *Prajnaparamita* also has a significant place in *Alchi,* she appears in two *maṇdalas,* one at each- *Dukhang* and *Sumsteg,* respectively. The Second storey of *Sumsteg* contains ten *maṇdalas*; and the third storey contains three. *Sumsteg* is an architectural-stupa and is traditionally revered as *Dharmakāyā;* moreover, the inscription present in *Sumsteg* reveals it as an architectural space conceived of as projection of *Buddhist* teachings. A three-dimensional stupa is placed at the centre of *Sumsteg,* representing the concept of 'a stupa within a stupa', which is again demonstrated by a small twin-stupa (*kakani chorten)* in front of the *Sumsteg.* When looking at the architecture of *Sumsteg* (temple) as stupa, the meaning behind the settings of *maṇdalas* (within its vicinity) as an expression of *Dharmadhātū* becomes evident.

[1176] It is located on the right-side to the entrance to the circumambulatory path *(skor-Lam)* before the centuary *(dri-gtsang-khang)* on the west wall of assembly hall.

Chapter 5

Technical Route to Healing:

Ritual activity (*kriyā*)
and
Ritual pauses (*mudra*)

5. Technical Route to Healing: Ritual activity (*kriyā*) and ritual pauses (*mudra*)

In Indian philosophy the *bhasa* or language is considered of three kinds-

(1) Sound- *dhvani, shruti, nāda*;

(2) Sign or *mudra*; and

(3) Word i.e. *vāk* or *varna*.

The word *bhaṣa* is from the root '*bha'* meaning - 'to shine' or 'to express' or reveal; alludes to "light", thereby *bhaṣa* accompanies perception (*darśana*) of forms, which eventually is occurring in the mind's eye. And this process of perception is enjoyable. *Darśana* which literally means "appearance" is an Indian term for "philosophy"; and technically as such, *darśana* which as phenomena of appearance happen in presence of light. Any revelation due to coming of light brings knowledge; whether it occurs in the form of understanding something that is heard; to the mind, appearance of knowledge through hearing is as accessible to the cognitive function as a presence of something visual since both eventually generate sense impressions/images in the mind. Likewise, that which was once visualized by the mind's eye of the *ṛṣi* (seer) got processed as *pashyanti* (inner sound) and then shared with words (language/ music) to be heard, whose impressions are transferred to its listener/reader; and that's how any "vision" of a seer becomes available as philosophy and transmitted from the teacher to the disciple. Expanding on the subtle process of inner-voice getting on human expression *Nalapat* defines them as per various systems of Indian *darśana* into - Music (verbal), Gestural (non verbal) and written form of appearances of insight.[1177] She explicates them in the following manner:

(a) *The sound originates from instinct and develops into art of music and consists of inarticulate sounds (termed notes in music) which proceed through vocal chords.*

(b) *The sign originates both from instinct and reason, and consists of gestures of the body.*

[1177] Nalapat, Suvarna; *Ragachikitsa-Music Therapy,* 2008, p.217

(c) *The word is based on reason, consists of spoken and written words, which require palate, tongue, teeth, lips and nose*.

In other words, various branches of India aesthetics - music, literature and drama, are all developed simultaneously which Indian philosophy or *darshana* too explicates very clearly. Out of the six systems of Indian Philosophy (*shat-darshana*) *Buddhism* enjoys a great amount of Indian art dedicated to it. There are two distinct School of *Buddhism*:

(1) The *Theravada*, or the school of the Elders, often referred to as the Sothern School, is followed in Ceylon, Burma, Thailand, Cambodia and Vietnam. This division holds closely to the ethical teachings of the historical *Buddha* as they are set forth in the *Pali* canon.

(2) The *Mahāyāna*, or the Northern school, is dominant in Tibet, China, Korea and Japan. It accepts the Sanskrit Canon and teaches the *bodhisattva* doctrine. Then *Zen* is an exception, but is still included in the Northern School. The *Mahāyāna* system, although it clings firmly to the basic philosophical principles taught by *Gautam Buddha*, has taken on a strong religious coloring, and has inspired most of the magnificent sacred art of eastern Asia.[1178]

Manly P Hall remind that in the elaborate iconography of Northern *Buddhism*, only *Gautama* is accepted as an historical person, while all the other icons are essentially "metaphysical concepts", similar to the archetypes of *Platonism*. Moreover, he adds, "*Buddhism is not worshipping of idols; rather, it has created a series of psychological glyphs, picture of ideas, so developed artistically that they become continuing reminders of characteristic and attitudes that every thoughtful person must recognise as existing within himself. They re-emphasize in human consciousness the principles that have guided Buddhist since the advent of historical Buddha*".[1179] He further explains,

> *"The Buddhist images are not gods rather; they are personifications of Universal truths, and personalization of the process that can be experienced and apprehended by the human mind in the course of daily existence. Man,*

[1178] Hall, Manly P.; *Buddhism and psychotherapy,* 1979, p.4
[1179] ibid., p.22-23

seeking to understand him-self and his place in the universal plan, can come to know the Infinite only in terms of his own nature. In art, he may therefore depict God in human likeness, but this does not mean that the Divine principle at the root of existence resembles a man, or is subject to such dispositional peculiarities as we associate within mankind".

Therefore, this fact about Buddhist imageries, claims *Hall*, is the first important point in Buddhist psychology, and is one of the reasons why *Buddhism* has been able to survive the innumerable changes that have occurred in the patterns of eastern philosophy.[1180] For an example, with changing times and to convey more graphically to their disciples and followers, the early teachers of *Mahāyāna* invented '*pictorial charts and diagrams illustrating the beings and powers operating in Universal plan*'.[1181] Therefore, schematic designs, often very elaborate, such as *thang-ka* paintings were invented for the purpose of transmitting archetypal concepts without the use of words. Another picture belonging to such a scheme is called *maṇdala*.

5.1. Meaning in Tibetan Art: Symbolism of Self-transcendence

Throughout the history of Indian culture, it can be seen easily how crucial are symbols and hymns in its formulation. During Vedic times, nature was deified as "god presence" and propitiated for personal and social gains. These "spirits" of the divine-mechanism initially were eulogized in the form of hymns. Gradually the anthropologic forms were made and nourished with meaningful stories and narratives. Kamala Srinivas (2009) writes, that the "*use of symbols and hymns are imbedded in Indian culture in such a way that they have taken the form of values like sincerity, integrity, humility, generosity, purity, etc.*

[1180] Hall, Manly P.; *Buddhism and psychotherapy*, 1979, p.23
[1181] ibid., p.37-38

over a period of time. The idea is to unravel the significance of such deep-rooted emotional and spiritual aspirations for the use of one and all".

Languages too are purely symbolical in character. A language is formulated as we assign certain meanings to words and then use these words as cues in our communication and as time evolves, these meanings reformulates itself. Whatever we know occurs through the "limiting adjunct" of our mind. And the limiting adjunct is impacted by the factors like *kāla*, *deśa* and *nimitta*—time, space and causation.[1182] The association of words and ideas develop in a peculiar way depending upon the expression it symbolize, for instance, the word *prasannam* is used in *dhyāna mantra* of *Maheśa*, to represent the state of *ānanda* (bliss) that is intended in the *mantra*.[1183] A symbolic expression of religious and philosophical ideas is found abundantly in *Jainism*, *Buddhism*, *Tantra* and so on. Religious symbols and hymns form an integral part in the path towards higher wisdom, and they also serve as reminders for a spiritual life. One may initiate into aspiring the values celebrated through such symbolism through witnessing the sculptural symbolism of Ellora and murals of Ajanta etc. "*Most religious art only comes to life in a liturgical or ritual setting, in which it often comes to figures as the main focus of attention.*" What is the function and meaning of Buddhist art when we take this ritual setting into account? And how should religious art be explored/ exposed in an exhibition as a work of art or as a religious testimony?[1184]-[1185]

5.1.1. Canonical bases for painting *thangkas*

The construction of divine images is strictly governed by *dharma*. There are texts available that guides the proportions of drawing body parts of Buddha images, their colors and symbols; physical appearance of deities and *boddhisattavas*. Since divine figures are not

[1182] Srinivas, Kamala; *Anthropological and Cultural Perspectives of Symbols and Hymns in India*, 2009, p.204

[1183] ibid.

[1184] Kooji, K R van; Forsten, Egbert; *Function and meaning in Buddhist art*, 1995

[1185] These questions were the starting point of a seminar that was organized in Leiden University by a group of specialists working in the field of Buddhism and Buddhist art.

subject to perception of common beings hence their depiction is to be strictly followed by canonical instructions. It is believed that the nature of accomplished one's (deity) is so subtle that it cannot be perceived by ordinary perception and requires rigorous devout practices. Buddha however, acquired a *nirmānkāyā* which could be easily seen by the general masses, although they could only comprehend an aspect of him, as per their capacity for spiritual attainments. Buddha' acquired a *nirmānkāyā*, a form perceptible by the mind's eyes since he devoted his enlightenment for the benefit of sentient being, this is stated in *Abhisamayalnkara* as: *Tathā Karmapyānucchinnamasya-saṁsāramiṣyate*; *Āloka Tikā* by *Haribhadra* elaborates:
"*the Dharmakāya or the very nature of the omniscience is not perceived by the non-Buddhas. It is only when manifested as Sambhogkāyā that it gets perceptible by the Āryas (common beings)*".[1186] One could then argue that the sculptural depictions and painted symbologies too provides a "pictorial form" to the divinities based upon canonical literature instructed about drawing-proportions and color associations, so that common beings can be inspired for the refuge in the triple-gems of Buddhism – the *Buddha, Dhamma, and Sangha*; through a visual transmission of messages - as encrypted pictures and symbolic vocabulary. Such "icono-metric" specifications are dealt in[1187]:

(a) Parts of the text like *Aryamajushri Mula Tantra* and *Kriyāsangrha*; and
(b) Exclusively in *Daśatālanyāgrodhaparimaṇḍalabuddhapratimā Lakṣaṇanāma* which talks about the essentials of representation of the Buddha with reference to the ten-span-wide Nyāgrodha Tree.
(c) While a commentry on the proportion of Buddha statue by *Sambuddha's* is found in *Sambuddhabhāṣitapratimālakṣaṇavivaraṇanāma*.
(d) *Citralakṣaṇa* contains theory of painting, and
(e) *Pratimāmaṇḍalalakṣaṇanāma* is about proportions for creating statues.

Moreover, in case of *Vajrayāna* practitioners these spiritual paintings and sculptures are started on auspicious days as foretold by astrologers. The eyes are added on special ceremonies and once the image is accomplished the consecration rites follow. These

[1186] Samten, Ngwang; *Divinity of Art in Buddhism*; "Buddhist Art and Thought", 1993, p.104
[1187] ibid., p.103

consecration rites (Skt: *pratiṣṭha*; Tib: *rabnas*) are done by a high Lama to sanctify the images by inviting the divine spirit to dwell in it. There are also some *svayambhūta* images that are believed to come to existence without any creation of them by man. For a *dharma* practitioner with highly developed insights these images are no mere paintings and statues but the divine itself before the eyes from which guidance and counsel can be achieved. Such accounts are present in the biographies of few holy persons. H.H. Dalai Lama remarks:

> "*The many images of deity in tantra are not arbitrary creation, they are a means of purifying the impure mental and physical aggregates (skandhāh) the (dhātu) and the base (āyatan). Also the peaceful and wrathful aspects, the number of faces and hands the number of principal and surrounding figures at and so forth are due to difference I the trainee's disposition, thoughts and faculties.*"[1188]

Though the *Triratnas* (or three gems)- *Buddha-ratna; Dharma-ratna*; and *Sangha-ratna* are indeed not 'forms' subject to normal sensual organs yet symbolically these three - Buddha statue, the Dharma Book and Monk function as mediums between *triratna's* and common beings. *Ngwang* comments, "*When a common Buddhist sees a painting or sculpture of triratna, he bows down before it and takes refuge, but when a man of higher mental attitude comes across it, he visualizes the ultimate Triratna through it*."[1189]Therefore, in actuality *tri-ratna* allude to the following suggestion:

(1) *Buddha-ratna* is - "the all knowing consciousness of the Buddha",

(2) *Dharma-ratna* is – "the cessation of the hindrances and the eternal path", and

(3) *Sangha-ratna* is – "the truth perceiving *Āryas*".

5.1.2. Types of *Thangka* imageries

While art is regarded as an important constituent of the ten sciences as per *Chitra-Lakshana*, art in general, is of three kinds –

[1188] Samten, Ngwang; *Divinity of Art in Buddhism*; "Buddhist Art and Thought", 1993, p.105

[1189] ibid.

(i) Mental- Mental art may include thinking, meditation and all mental activities;

(ii) Vocal - preaching, debate, writing and so forth shall be considered as vocal arts;

(iii) Physical - physical-arts comprises - technical work, building construction, painting spiritual images and sculptures.

As per *Chitra-Lakshana* painting is the chief science since all others like sculpting; casting etc are based on it.[1190] A systematic art incorporation began in Tibet of seventh century under the reign of king *Srong-Tsan-Gampo*. Tibetan art is a unique combination of both Chinese and Nepalese influences as evident from the two chief cathedrals of Lhasa- *Ramoche* and *Rasa-hkhrul-Snang.* In the course of time many schools of Tibetan *Thangka* painting appeared with little alteration from their predecessors. They are all based on the same canonical *iconometric* rules and mainly differ in style and tones of arts. The *'bka-gdama'* is said to be the first school (style of painting) after painting was introduced in Tibet. An art style called *Sman-ris* appeared in fifteenth century at the time of *Sman-bla-don-grub* (believed to be a reincarnation of the *Manjusri*). *Sman-ris* is known for its simplicity and spaciousness in addition to the great emphasis that it lays on details. *Mken-brtse-chen-mo* school is distinguished by its special identification. Both these schools remained famous for a long time. In seventeenth century it developed with Chinese influences into having a more colorful appearance by *'Karmapa Mikyod-Dorjee'*.

Based on their subject matters, *thangka's* can be divided into five kinds as:[1191]

1. *Thangka's* depicting "Enlightened beings" (Buddhas, *gurus* and *Bodhisattavas*): These are visualized and depicted to identify and record the lineage of spiritual transmission from teacher to their disciples.

2. *Thangka's* depicting *Ista-Devtas* represent *Yidams* or "personal deity" representing individual characteristic expression of *Buddha Nature* of the practitioner which could be, therefore - peaceful, wrathful or semi-wrathful.

[1190] ibid., p.102

[1191] Samten, Ngwang; *Divinity of Art in Buddhism*; "Buddhist Art and Thought", 1993, p.102-103

3. *Thangka's* depicting *Dharmapala*: These are the guardians of the doctrine and are understood as responsible for protecting practitioners from false deceptions.

4. *Thangka's* depicting *Maṇdalas*: *Maṇdalas* illustrate the divine dwellings of the deities.

5. Thangka's depicting illustrations of teachings, like for an example, illustration of *dhamma* is simplifying its core concepts and teachings. The "Wheel of Life" painting depicts *samsāra* as a moving *ćit* (*ćitra)* containing Buddhist teachings for every stage of meditation to achieve a centralization of the mind.

5.1.3. Conceptual bases to illustrate the Tibetan Scroll Paintings

There are several concepts frequently dealt within iconography like "personification", "allegory" and "symbols". The term *iconography* bears its roots to the Greek word, *eikon* and *graphien*, that is - "image" and "writing"; iconography therefore shuld be understood more in the sense of "image writing" or "image describing"; and not merely a study of attributions in works of art or assign their dating. An iconographic investigation does not require evaluation of aesthetic value in art works, and all art - whether folk or mainstream is of equal significance, since its main objective is (a) to determine what is depicted in an art work and (b) to reveal and explain its deeper meanings perhaps how it was intended by the artists. Further, the science of iconography is concerned with tracking down the main and secondary sources- literary and visual- used by the artist. A still further area of investigation is certain pictorial themes, especially their development, traditions to which they belong, and shift of content through the ages.[1192]

According to *Roel van Straten*, three levels of meaning can be distinguished in a work of art; and these three levels gives bases for demarcating three stages (or phases) in an iconographic research. Thes three steps are:

[1192] Straten, Roel van; *An introduction to Iconography*, 1993, p.3-4

1) Pre-iconographic description – or articulating an exact account of everything seen in the work of art without establishing an inter relationship between the seen elements/objects or things;

2) Iconographical description – at this step of iconographic investigation the "theme" or the "subject" is to be identified by noticing the relationship between the elements and symbols of the composition.

3) Iconographical interpretation – at this stage it is attempted that the deeper meaning or the "content" of the work, perhaps as it is intended by the artist becomes apparent.

Beyond these three levels investigation, a fourth level of investigation that Straten calls *iconological interpretation* is also available which is concerened with the why's about the works beyong the earlier three steps that answers to question of what's – whats depicted, what's their interrelation, what does it mean? However, an important concern is why it was expressed, painted or created. He elaborates on this matter saying, "*The prime task of iconology should be to look beyond artist and the subject to the questions why was it created? Or why was it created just so?*"[1193] Since, quite often an artist is been influenced by both literary sources and iconographic traditions, hence, experience in observation is essential for an iconographic analysis.

The most important tool for *iconological interpretation* is a solid knowledge base of the secondary or symbolic meaning that - an object, situation, certain action, or even an image as a whole may had hold, in a certain period.[1194] *Straten* warns about many art historians that incorporate only those elements of representation that supports their interpretations, ignoring other, perhaps conflicting details within the same work. Therefore, he suggests, that in order to make a sound interpretation one must avoid such common drawback, he emphasizes - "*As modern iconographers (we) must accustom themselves to the metaphorical thinking of past centuries in order to see where and why artists have placed*

[1193] Straten, Roel van; *An introduction to Iconography*, 1993, p.4
[1194] ibid., p.11

deeper meanings into their work."[1195] However, iconography is not a comprehensive method to study the work of art as it fails to account for its stylistic aspects, which, in a strict sense, form an another field i.e. 'art history'. And, '*The stylistic-historical approach might best be viewed as a primary phase or as one running parallel to the phases of iconography*'.[1196]

An *iconological investigation*, *Straten* emphasizes, should give attention to the *socio-historical* and *non-art-historical* influences and values that an artist might not consciously incorporate but nevertheless enters into their artistic expression. To take into account of such influences in iconographic constructions he suggests that- "*In such investigation the art history and cultural history should interact in a complementary way within the investigation*".[1197] Moreover, scientific, social, religious, literary, and philosophical developments are fundamental to *iconological interpretations*. The investigators should ask how social developments are reflected in the visual arts, and by such an approach, '*an artwork appears as a document of its time*' that often function as a document of registers to the concerns of the artist. In a narrower sense, however, the artwork can also emerge as a personal record of the artist or, in certain cases, the patron. In fact there are often details or elements in a work of art that indicate what the artist has intended to express though not recognizable at the first glance. Furthermore, consciously added meanings are often expressed as symbols that have to be analyzed and interpreted as such.[1198]

5.1.3.1. Symbols of Reference and Symbolic suggestion

Straten reminds that "*a symbol encourages the spectator to think of something other than what the object represents*". (Straten, 1993) Although symbols abound in the visual arts of almost every epoch, it is not always easy to discover or analyses their connotations. They can vary in their meaning.[1199] It is often difficult today for spectators to recognize and interpret symbols of earlier centuries. Their values, once common knowledge- at least among

[1195] ibid.
[1196] ibid., p.19
[1197] ibid., p.12
[1198] Straten, Roel van; *An introduction to Iconography*, 1993, p.18
[1199] ibid., p.48

the educated- have been forgotten or are familiar only to the few.[1200] *Straten* explains, A symbol though can have various meanings it usually conceals a particular abstract concept. For an example, a Skull represents in visual art- the transience of human life and the symbol for death. When symbols as requisites are closely associated with a person or personification, they are called *attributes*; they serve a double purpose of enabling the spectator in identifying the figure or personifications and convey something more about the figure itself by referring to its rank or certain trait or quality.[1201]

Symbolic depiction on the other hand is *non-allegorical* in which *non-narrative* representation through one or more symbols are employed. However, many art historians refer to every work that they find a deeper meaning as loaded with symbolism, including allegories and even narrative representations.[1202] It should also be remembered that role of "personification" play a significant part in descriptions and depictions in allegory.

5.1.3.2. Personification and assignment of 'attributes'

Generally personifications are defined in visual arts as human or anthropomorphic figure. Personifications can be clothed or naked, almost always have objects accompanying them, and might also be surrounded by plants and animals. These ornaments are called *attributes*, have specific meanings and illustrate the characteristic qualities of the personified abstraction.[1203] Straten (1993) writes:

> "*The human intellect has devised a whole set of ideas and concepts that are neither visible nor tangible, like Love, Greed, Melancholy, and Good fortune, and artists have sought to transform theses abstractions into visual image for diverse reasons. Of course artists have long depicted stories in which tangible concepts play identifiable roles. But such works illustrate abstract ideas in definable contexts rather than representing the ideas in isolation, for which,*

[1200] ibid., p.45
[1201] ibid., p.48
[1202] Straten, Roel van; *An introduction to Iconography*, 1993, p.53
[1203] ibid., p.25

> *artist have their substitute for abstractions, to portray them directly as symbols and personifications*."[1204]

In order to make an identity absolutely unambiguous, the artist can supply bone or more individual attributes. The addition of attributes is a very old method of distinguishing figures.[1205] Both Greek and Indians have personified tangible- usually natural- things, such as rivers, mountains and the moon etc. and believed them capable, of being personified as well.

> "*Personifications in literature are sometimes so vividly described that it becomes difficult to comprehend whether author is speaking of a deity, a personifications, or an abstract concept*."

The tendency for representing Buddha using anionic symbolism which is observed in Buddhist art of the southern parts of India till second century CE, for example in *Amaravati* School (see: Mara's assault on the Buddha) seems to follow Buddhas instruction in *Diganikāyā* on avoiding anthromorphic depiction of himself after his demise .[1206] It leads to a sophisticated development of any *anionic* depiction of Buddha even in illustrations of narrative scenes where otherwise human figures would appear to depict regular lay people and kings and Buddha was only represented through his symbols like – an empty throne, the Bodhi tree, the Buddha's footprints, the prayer wheel etc.. Although there is still some debate about the first anthropomorphic representation of the Buddha, which perhaps resulted out of Greco-Buddhist interaction.[1207]

The Greeks were the first to give sculptural representation of the Buddha perhaps as they were not bound with any anionic restrictions. In the following centuries this *anthropomorphic* representation of the Buddha progressively evolved by incorporating Indian and Asian elements. During the first century BCE in North Western India, under the geographical, cultural and historical context of rising *Mahāyāna Buddhism* many multi-cultural influences got incorporated in Buddhist aesthetics. As *Mahāyāna Buddhism* emerged, it received "*influences from Popular Hindu devotional cults (Bhakti), Persian and*

[1204] ibid.
[1205] ibid., p.51
[1206] Kulkarni, Jagmohan; Rajkumar; *Buddhist Religion and Culture*, 2014
[1207] www.cs.mcgill.ca/greco-buddhism

Greco-Roman theologies which filtered into India from the north west" (Lowenstein, page 63). Foltz argues that "*Key formative influences on the early development of the Mahāyāna and Pure Land Movements, which became so much part of East Asian civilization are to be sought in Buddhism's earlier encounters along the Silk Road*" (Foltz, religions on the Silk Road). Commenting upon the content of Tibetan art, *Rhine* and *Thurman* writes:

> "*In a descriptive or narrative form, Buddhist mural paintings and monumental sculptures make concrete for the devotee the fundamental theories of the religion, the doctrinal specificities of a religious order, and even the philosophical or apologetic traditions of a specific monastery*".[1208]

Moreover, it is argued that even the supra-mundane understanding and consequently overt representation of the Buddha and *bodhisattvas* again is possibly a Greeks influence of their tendency to deify their rulers through paintings and sculptures in the wake of Alexander's reign: "*The God-King concept brought by Alexander's reign (...) may have fed into the developing bodhisattva concept, which involved the portrayal of the Buddha in Gandhara art with the face of Sun god, Apollo*" (Mc Evilley, "the shape of ancient thought"). Their mght have been many philosophical exchanges between Greeks and *Buddhists* which is reflected from some of of the early *Mahāyāna* theories on Reality and Knowledge whichshow resembelance to Greek philosophical schools of thought. In fact , their could be traced numerous parallels between Greek philosophy of the Cynics which seem to reappear many centuries later, in philosophy of the *Madhyamika's* and Zen

5.1.3.3. Buddhist philosophy behind *Thangka* Paintings

Tibetan Buddhism 'evolves out of a long religious and historical evolution of Buddhism in the Asian sub-continent'. While *Mahāyāna* is strikingly identified by the large number of religious imagery that it produced, the wealth of images that we receive from *Tibetan Buddhism* at first look quite away from the early *Buddhism* and Buddha's original doctrine partially because of the evolution and transformation of the metaphors and analogies

[1208] Beguin, Gilles; '*Techniques of Tibetan Painting and Sculpture'*, p.385-388; "The Sacred Art of Tibet: Wisdom and Compassion", 1991

found in the primary discourse and their subsequent development by the fifteenth century when the '*Lamaist'* form of *Buddhism* as an independent cultural identity appear in Tibet through translations of Buddhist writings and works of its various scholars over the ages and from distinct languages bringing in their peculiar cultural add-on's, *Verlag* elaborates:

> "*As happens in every great religion, the succession of teachers and disciples who came after the founder of the doctrine themselves went down in history and received canonical recognition. All these historical figures contributed to the development of Buddhism in ways that implied a greater or lesser infusion of personal, subjective experience, subsequently becoming incorporated in the Buddhist pantheon as their indelible teachings won them a place in the imperishable world of the holy*".

Since both *Mahāyāna* and *Vajrayāna* developed profound body of philosophy during their practicing of Buddha's *dhamma,* thence the new outgrowths on the original teaching during its experiential living by *Mahāyanist* 'monastic' scholars and along engagements with '*dhamma* ideals' for its possible practical implication to answer the demands of the time, sort of re-presents a new picture to previous *Buddhism* - almost defining its subtle details in a new garb. *Tibetan Buddhism* adds another dimension to the teachings when they represent 'personified form' to the earlier Buddhist expressions. *Verlag* confirms stating that, "*The Buddha's injunction about overcoming the illusory, ephemeral world of images eventually became transformed in Tibet into a system of meditating on images in order to reach, through the medium of the image, the imageless state of nirvāna*".[1209]

Verlag states that Tibetan Thangkas are not works of secular art but are religious objects, as for centuries they were kept only in temples, monastery halls; and when owned by laymen, they were housed in their private chapels for the purpose of religious devotion only. (Aurum Verlag, 1976)[1210] Tibetan imageries includes large number frescos and scroll paintings covering temples and monastery walls. These images illustrate subjects from Buddhist history and philosophy, their teachers/saints and various *dhamma* concept manifestations into deities:

[1209] Lauf, Detef-Ingo; *Secret Revelation of Tibetan,* 1976, p.25
[1210] ibid., p.23

"*The pantheon of northern Buddhsim offers an apparently endless parade of personified aspects of Buddhist virtues, qualities, teachings, and views of salvation presented symbolically in the form of images*."[1211]

The secret knowledge of Indian tantric practice seeped into Tibet along with the *Yogaccara* philosophy of *Buddhist-siddhas* and in general, of the Indian *Yoga Philosophy*. Therefore, meditation on *ćakras* is fundamental to all *Yoga-mārga* schools. *Ćakras* are psychical centers of energy located at certain points in the vicinity of backbone. The wisdom associated with these psychical-energy centers are preserved in the form of mystical diagrams (*yantras*), deity symbolism, and seed-mantras to be chanted upon as a tool for awakening and mystical experiences. Deities present the yogic insights associated with the *ćakras* in a "personified form" that is experienced as reflected in the living realities of the yogis (in their daily existence and psychic wanderings). These deity-imageries personifying the nature of *ćakras* (energy-centers) and their characteristics and traits along with *mantras* as their frequency meters respectively acts as an apparatus of *figure-yantra*s of the otherwise geometric psycho-diagrams of energy-centers to provides an aid to activating and purifying the body, speech and mind aspects of the yogis. It is established in Indian philosophy that the fundamental truth manifests as appearing distinct in the three realms of form- the bodily aspect, the aspect of speech, and the mind aspect; constituting the Indian trinity- *kāyā*, *vak*, and *ćitta*.

In other words, the nature (character) of psychic-centers or let's say its statistical information is available as deity-symbolism in the realm of *kāyā*; *mantras* for the *vak* aspect of *psychic-centres*; and in the form *psychograms* (*yantras*) to represent the mind aspect. In other words, these drawings, meters and diagrams hold the functioning/influence of *ćakras* upon the *kāyā*, *vak* and *ćitta* of a so-called being. Apart from these visual and sound aids, there are numerous discourses available as descriptive text, as instructions, guidelines and manuals for trading the path of realizing the potentials of *ćakra* in the awakening process to the higher truth beyond the mundane functioning of conscious activities. Right from ancient days to current scholarship a great deal of perspectives are available on the science of *ćakra* although it should be noted that the parameters of this science is distinct from the rigors and

[1211] ibid., p.25

mannerisms of the mainstream (medical) science, and although the gap is now reducing considerably with the holistic and inter-subjective research attitude that is progressing within the global-capitalism which the world is currently subjected to.

There are significant mainstream scientists and psychologists that are consistently expanding the horizons by which the ancient sciences have been since perceived. And further studies in the inter-linkages and overlaps of distinct streams of knowledge networks would better equip the future researchers in the field of consciousness studies, and utilizing interrelation between mind and matter in the heath and healing related industries of the future. After all the psychology of Tantric-*Buddhism* or *Buddhism* in general was meant for creating a harmonious living, in synchronicity with the sacred patterns of nature, in attunement with cosmic order- *Rta*, as it is called by the Vedic seers. Despite these emphatic discourses of the past, the holistic health approach of today is still confined to healing a particular diseased organ, often in isolation or correcting a particular symptom of sickness instead of rooting out the 'cause of the disease' by healing the ill person, as a whole; an attitude, as mentioned was always available in the health approaches of the *Ayurveda* (Indian medicine) which cares about healing the 'personality' itself and not just individual organs or body parts alone. In fact the entire Indian spiritual traditions seems to bother more with aligning the 'persona' in a harmonious state where mind (thoughts), body (eating and exercising), and speech are regulated by *dharma* remedies like Yoga, Meditation and *Ayurvedic*-suggestions. Something that appears to influence Tibet of the eighth century when it gets its separate tribes organized under one ruler-king by adopting the culmination of best of its neighbors both India and China, both having, in those days, a common in Buddhist scrutiny. Moreover, "*The Tibetan form of Tantric Vajrayāna Buddhism, besides combining three of Buddhism's fundamental doctrinal traditions, also absorbed influences from the ancient-Tibetan religions of the pre-Buddhist period, giving rise to an autonomous pantheon of Tibetan Buddhist deities*."[1212]

Yogic influence on Tantric traditions of Tibet can be seen in the following cults*: rNying-ma-pa, bKai'-brgyud-pa, Zhi-byed, and GCod.*[1213] The yogic way Tantric-*Buddhism*

[1212] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.146
[1213] ibid., p.164

involves psychic-energy of the *ćakras* through initiation to its *deities, mantras* and mystical diagrams called *yantras.*

The iconography of Yogi in Tibetan paintings is represented surrounded by deities, lamas and *siddhas*. It is distinguished by its long hairs, earings with *ćakras* on his body represented as lotuses of different colors and petal counts aligned upon the central axis of yogi's body called *avadhuti* where each *ćakra* is entwined with two *nadis* (energy channels) on each side of the central axis- *avadhuti*, and symbolized as sun-energy and moon-energy. The sixth-*ćakra* between the two eyes is depicted as *bindu* (Tib. Thig-le) popularly called the third –eye. While the seventh-*ćakra* hovers above the head as a 'circle of light' containing the creation letter AUM in it. Within the pictures centered on the Yogi, it gets the central place in the composition represented as standing upon a lotus base in a spacious landscape. (Important painting on page 165- illustrating very clearly the permeation of Indian *Yoga* teachings on Tibet's unique adaptation of *Buddhism* The representation of Hindu principles in this picture of Yogi from Nineteenth century hints at its origination to the bordering area of Tibet towards India. Similar pictures that are found from Nepal and Kashmir's Himalayan region as well, further points to the diffusion of Indic-system of knowledge as a whole influencing the reformation of Spiritual identity of Tibet as a whole. Likewise, a syncretism of Buddhist and Hindu deities can be seen in the pantheon of *Napalese Buddhism* in its *Mahāyāna* form. (here to include the NOTES about adopting Local deities and faiths into the state sponsored later *Buddhism*). "*Tibetan painting received a great deal of valuable stylistic inspiration from Nepal, with which Tibet enjoyed many centuries of close cultural exchange*."[1214] *Mahā-kāla,* an aspect of Indian *Siva* is one such deity '*who exists in a wealth of local forms that differ from one school to another*'. Siva is the tutelary deity of *yogis* and *siddhas* of the *Sivaite* sect of Hinduism. An unusual manifestation of tutelary deity *mahākāla* is 'with a crow's head' called thus *kakasya karma mahākāla* who is worshipped as protector against demons. This form of *mahākāla* is particularly known to the *Brug-pa* sect of Bhutan.[1215] There is a group of eighty four *mahāsiddhas* or great-yogis that had set the spiritual tone of Tantric *Buddhism* in India from eighth to tenth century.

[1214] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.38
[1215] ibid., p.146

5.1.3.4. Paintings as object of meditation

As said earlier, the purpose of *thangkas* is to serve as an aide to meditational contemplation on the symbolically consecrated presence (through daily rites and rituals) of conceptual deities and *buddhas* which (in turn) gets reflected in the consciousness of the practitioner '*as the content of the Buddhist teaching, the dharma'*.[1216] And thereby in order to preserve the allegories of the symbolism strict iconographic rules and measures are adhered to, without failing.

It is to be remembered here and emphasized that the 'cult idol' depicted in these paintings is for the purpose of developing insight through meditation. It is only as an active 'object of meditation' that these religious images are to be venerated and in no way should be confused for confirming any real presence of the deities represented nor should these images be believed for containing any quality of the deity on its own. The functionality to these paintings lies in the support it offers for spiritual awakening process; and the meaning and value to its content is infused through "the power of consciousness" of the worshiping meditator who enlivens the depicted personalities and illustrations of mental-reams.

With the association of meaning to the assigned attributions and with the role of power and will, as operational tools for visualization practices, the *Vajrayāna* school of thought reaches to its culmination into *vajrasattva*. *Verlag* explains,

> "*The image is simply a symbolic form given to spiritual content that draws life and meaning from the teaching it imparts or form a deliberate form of reference to its historical testimony. And even the many different buddhas and deities who are symbolic rather than historical in origin are nevertheless truly present in the sense that their representation communicates established aspects of Buddhist teaching*."[1217]

These Tibetan paintings are an expression of "inner experience" of a *yogi* in a state of meditative bliss. And likewise, the prime intention behind depicting these paintings of beautiful forms and colors is to help an aid to beginning meditator –

[1216] ibid., p.36

[1217] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.25

> "*Looking at the painting, the disciple is able to reactivate the overt and latent forces captured therein; his consciousness becomes a mirror of the outward form, and the outward form, thus mirrored acquires an inner life*".

In psychological terms, elaborates *Verlag*, "*they stimulate imaginative activity and help to pin down in consciousness the religious and metaphysical propositions that are condensed in the painting in visible, symbolic form*"[1218] In other words these Tibetan images are first and foremost an outward expression of inner psychical processes of the yogi practitioner that at some point gets depicted and preserved via artistic medium, thereby storing the spiritual content of the visions of a yogi, only to be deciphered back through *Yoga* and meditation practices by disciples and this way become part of a shared collective consciousness. And at the same time, this initial conscious identification with the spiritual dimension leads to further efforts for attainment of higher dimensions of knowledge belonging to the realm of pure awareness. *Verlag* elaborates on this, saying:

> "*Representation of particular tantric initiatory deities or of the often complex and subtle structures of the great Buddhist maṇdalas are not subject to any pictorial or artistic aesthetic; they are picture-symbol structures for quite specific religious and often profoundly philosophical aspects of Buddhist teaching, which appear in the picture in the coded form of an esoteric configuration*"

Although the underestimation of *dhamma* as religious activity can be contested here or in general, what is understood as "religious" in the western sense is more about belonging to a cult or strict adherence to a tradition, whereas *dhamma* is about attuning one to the universal principles of the laws of the cyclic time itself. *Dhamma* can be argued to be more of a psychological discipline than a moral or ethical code to live by. Dhamma taken as psychological law (as discussed in Chapter 1) of the mind, whereby if taken holistically Mind then becomes the "Supreme" entity whose various psychic-emanations and structures makes up for the '*codified*' esoteric contents of these pictures. And as emphasized above by *Verlag*, does call for a reddressal for the distinction between religious and spiritual, and for what is

[1218] ibid.

truly reflected in the discourses of the East; perhaps are "psychic-phenomena" and psychic principalities. Moreover, as *Verlag* himself reminds that the tantric tutelary or initiatory deities depicted through Tibetan art are not images of gods, in the western sense, '*but are representative of the teachings that it seeks to transmit*'. Does then rituals which accompany these images are modalities to a necessary mechanism for its *de-codification*? *Verlag* seems to attempt at addressing such concerns only, when he calls these (Tibetan) pictures as '*linear figures for mental processes achievable in consciousnesse*s'. In general, *Verlag* presents very crucial readings of the Tibetan images in his reflections on esoteric teachings when he writes:

> "*As Christianity understands the imitation dei as an emanation of the divine virtues in everyday life, so we could speak in Buddhism of the meditative process of an imitation virtutis striving to engender and assimilate spiritual values and virtues through identification in consciousness*".

Commenting upon the pictures particularly dealing with Tantric contents *Verlag* says, that they are symbolic abbreviations of the whole doctrinal systems that have evolved within the *Mahāyāna*, for an example "*The god Hevajra is the image of the path that is revealed by scriptural teaching*"[1219]. The path here is of *Hevajra* in the sense of a 'sub-system' or an alley from the main path, to be taken for a little while, a sort of short-cut. In other words, it hints at symbolized focal-points (of mediation) presented through the teachings of *Hevajra* '*whose symbolic existence is to be then realized through spiritually*'.[1220]

The stages in the realization process belong to different realms/dimensions of consciousness or aspects of consciousness appearing as different expressions of human existence generally summed up in the trinity of - *kāyā*, *vāk* and *ćitta* or of - corporeality, speech and thought also expressed as - Body, Speech and Mind of the Buddha in Buddhist cosmogony and in the concept of Buddha-nature.

In Buddhist *maṇdala*-cosmogony, to achieve freedom from ignorance (the cause of *dukkha*) three 'temporal spiritual spheres' are to be crossed to reach the pinnacle or the center of the *maṇdala* and core of Buddhist teachings – the Ultimate Liberation or *Nirvāna* through

[1219] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.26
[1220] ibid.

the method of *yoga* and Insight Meditation. From Christian theological point of view, the Buddhist purpose of human life as "achievement of *Nirvāna*" is comparable to the Biblical idea of salvation. *Maṇdala* as diagram of Buddhist cosmogony contains '*symbolic depiction of psychic and elemental cosmology on microcosmic level*'; it also provides a plan for engaging with the spiritual or subtle dimensions of one's own mind. They not only present us with interrelated teachings but provide a diagram-guide to engage with or a map for each stage of awakening into the unfolding of inner-realities of one's own mind or *ćitta*, and this realization is comparable to the evolution of the spirit or *logos*. Within the *maṇdala*, each stage is symbolized with encoded picture plan containing directives and signage's indicative of necessary steps required to cross over the stage to the next level of 'enlightenment'.

Tibetan culture as a repository of Buddhist history does also bear collection of paintings depicting legends of great saints that it had witnessed and geographical materials like herms and medicinal minerals that Tibet is home to.[1221] It is interesting to note that like in earlier days of *Buddhism*, ritual reading of scriptures was considered a meritorious deed (*kusal-karma*) likewise, in Tibet the production of images of the *buddhas* and saints is a work of merit as it is meant to benefit especially those suffering creatures that could not read or write but can still decipher these pictures and listen to the discourse associated with them and get motivated to initiate onto deeper or higher levels of knowing. It is due to the utilitarian aspect of art-making that is involved here that *Verlag* argues for Tibetan paintings as an aid for "spiritual-living" and not just painted merely for art's sake or for plain decorative purposes. And considering the spiritual priority dominating its purpose of production, he rightfully observes within the paintings that (in some of them, wherever applicable), "*Landscapes and surroundings were either merely background or they were made to match the spiritual dignity and specific quality of the figures represented*".[1222]

[1221] ibid., p.25

[1222] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.26

5.1.3.5. Iconography of *Bodhhisattvas*

One unique feature that is developed in *Mahāyāna* phase of *Buddhism* and which continued to later *Vajrayāna* and spread across the entire Far east is the figures of *Bodhhisattvas*. These are the Buddhist pathfinders, the walkers on the true-path holding onto the great *Boddhisattva* vows of practicing *paramita's* (virtues) of right conduct and right-concentration etc., under all situations and circumstances. Of their many vows is the vow to withhold their individual ultimate liberation (*nirvāna*) or perfected sate of *Buddhahood*, so as to sneak more time to help suffering beings come out from the illusion of *samsāra*. This altruistic orientation development in the Buddhist thought based on the idea of renounced *nirvāna* or voluntary delaying of "individual liberation" is considered a sort of sacrifice for the greater goal of emancipating the suffering beings as they are veiled by ignorance of *samsāra*. And thus, as *Boddhisattvas* lead the common laymen to the rightful Buddhist path, enacting the role of the torchbearers of light of *dhamma*, guiding the way forward to higher reality of existence, halting their own accession into perfected state of *Buddhahood*, the *Boddhisattvas* have thus earned a especial reverence from Buddhist devotes as "embodiments of perfect Buddhist teachers" and "living embodiments of *dhamma*". With time this promised 'active assistance' by a *Boddhisattva* became the ultimate ideal of *Mahāyāna* phase of *Buddhism*.

The ideal of *Boddhisattva* plays a cardinal role in the entire far eastern shades of *Buddhism*. Regarding the conduct of a *Bodhhi-sattva*; in the *Vahradhvaja sūtra* from the compendium *Siksha-Samucchaya, Santideva* says:

> "*Thus does the bodhisattva indeed go among all creatures fostering all the roots of the good, considering all creatures as rooted in the good, sacrificing himself among all as a light, and setting himself up among all creatures as their happiness*."

The Tibetan iconography contains a large number of *Boddhisattva* depictions. The all-bountiful and compassionate *Avalokitesvara* (slide plate 18) is the tutelary deity of Tibet and Dalai Lamas are regarded as reincarnations of him. In keeping his promise of leading his subjects towards liberation, he has acquired more than a hundred manifestations in Tibetan iconography alone.

5.1.3.5.1. **Eight Great Bodhisattvas**

In Tibet, a group of eight great *Boddhisattvas* are particularly established as symbolic aid for "psychical transformation"; these Eight Great Bodhisattvas (*byang chub sems dpa' brgyad*) are also known as Eight Close Sons[1223] whose description alludes to a mention of eight types of consciousness from the Tibetan Book of the Dead and also comprises the main *bodhisattvas* in the retinue of Buddha Shakyamuni. In *Mahāyāna-Buddhism*[1224], a *bodhisattva* refers to anyone with *bodhićitta*, that is, anyone who has a compassionate mind with a wish to attain *Buddhahood* with an intention to help all sentient beings. Thereby, the term *bodhisattva* literally means "Essence of Bodhi" (as "*budh*" represents awakening or, enlightenment) hence it represent, the renowned ones on the way to Awakening. In Tibet the adherence to ten-*paramitas* (or *Bodhisattva's* vows) becomes the basic commitment of every adherent of *Mahāyāna* thought and it is only later, when one shows advance stages of virtue-practice that one may get initiated into the higher order of the secret Tantric teachings of *Vajrayāna*.

The Eight Great Bodhisattvas are:

i. ***Mañjushri* (*'jam dpal dbyangs*):** who is an embodiment of complete wisdom of all the *Buddhas*. He is traditionally depicted with a sword in his right hand, and a text in his left hand.

ii. ***Vajra-pani* (*phyag na rdo rje*)** – Heis an embodiment of all the powers of the *Buddha*; he is shown in the image form as blue in color and holding a *vajra*.

iii. ***Avalokit-eshvara* (*spyan ras gzigs*)** represents the "essence of the speech" of all the *Buddhas*, this makes him an incarnation of their compassion. He is usually depicted as white in color and holding a lotus.

iv. ***Maitreya* (*byams pa*)** – He is believed to be the next Buddha after Shakyamuni Buddha. Whitish-yellow in color, he is depicted holding an orange bush in hands meant to dispel "the fever of the destructive emotions".

[1223] Tib: *nye b'i sras brgyad*
[1224] Tib: *theg pa chen po*

v. ***Kshitij-garbha* (*sa yi snying po*)** – whoe has taken a vow to help beings of hell realms is often depicted as white in colour, holding a staff in his right hand and a jewel (that symbolizes wisdom) in his left hand.

vi. ***Ākāśa-garbha* (*nam mkh'i snying po*)** - The name means 'nucleus of space.' He is associated with the element of space, as well as, like Mañjushri, with wisdom and knowledge. He is often depicted as blue, yellow or green in colour. He is shown holding a sword to cut through the destructive emotions.

vii. ***Sarva-nivarana-vishkambhin* (*sgrib pa rnam sel*)** – Considered as a guide to Liberation by clearing the obstacles or hinderances of five *kleṣa*:

a. Desire,
b. Hatred,
c. Sloth,
d. Arrogance /suspicion, and
e. Doubt /confusion.

When shown as attending the Buddha *Amogha-siddhi*, who in the Tibetan thought is the chief of *Karma* family (believed to be ruling the northern direction) he is shown in royal blue with a moon on his lotus. In the *sūtras* though, he is also mentioned as praising *Avalokiteshvara*, after their unexpected meeting in Varanasi. When associated with *Avalokiteshvara*, he is depicted as reddish-yellow in color and holding a wheel of jewels.

viii. *Samanta-bhadra* (*kun tu bzang po*) - He is renowned for the vastness of his offerings. He is portrayed as reddish-green in color, and holding a corn-ear of jewels as a sign that he fulfills the wishes of all beings.

The Eight Bodhisattvas are usually characterized gracefully holding each of the emblems below:

Table 11 - Emblems attributed to each Bodhisattva

S. No.	***Bodhisattava***	**Emblem**
1	*Manjushri*	blue *utpala* flower
2	*Vajra-pani*	*Vajra*
3	*Avalokit-eshvara*	white lotus
4	*Maitreya*	naga tree
5	*Kshitij-garbha*	Jewel
6	*Ākāśa-garbha*	(blazing) sword
7	*Sarva-Nivarana-vishva-kambin*	Moon
8	*Samanta-bhadra*	

Indian *Vajrayāna* is the final ordering of Buddhist Wisdom, and it is here that the *Mahāyāna* school of thought gets Tantric influences especially stressing upon the "doctrine of polarity of male and female principles". It brings forth the process of integrating- methods (*upaya*) which is the 'practice of compassion', with the 'objective' of spiritual practice (wisdom/*prajna*) to achieve the 'state of bliss' as great-happiness (*mahāsukha*). The *Vajrayāna* was founded by the scholar-yogis of *Yogaccara* lineage of Indian philosophical tradition. These yogic master scholars were called *siddhas* or *siddhāćāryas* that followed a distinct mannerism then the strict Buddhist monastic regulations. It is them who have given teachings like:[1225]

i. Six-yogas of *Naropa*,
ii. *Yoga* Tantra, *Kālaćakra* Tantra etc

[1225] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.29

iii. *Carya* literature of the *caryapadas* who were the adherents of *Sahaja yoga tradition- Sahajyana*.

The early beginning of *Tantric Buddhism* can be traced as early as seventh century. The name *Vajrayāna* stands for meaning 'vehicle of the Diamond wisdom'. The term *vajra* is indicative of - the diamond like nature of Buddhist wisdom- indestructible and reflective. The use of "diamond-nature" to address the notion of *Buddha-nature* speculates here '*the nature of its (i.e. Vajrayāna) teachings in its unalterable purity'* as well as for *sunyata* describing '*the indivisible emptiness as the essence underling the whole phenomenal world'.* The allegory of 'Diamond' in Tantric thought and symbolism also suffice '*the purest essence of clear, enlightened consciousness*' personified as *Vajrasattva*- the Tantric counterpart of *Mahāyanist Boddhisattva*.[1226]

It is the *Vajrasattva* who is the central focal of visualization-meditation and therefore *maṇdala* paintings of *Tantric Buddhism*. These new developments of *Vajrayāna* findings are achieved through assimilating practice of *yoga* to gain further insights traversed through *caryas* or mystical chants within the existing scholarly Buddhist wisdom resulting in *siddha* insights like "*My House is Empty and Nirvāna is my watchman*", another Indian *siddha Kahnupada* describes the antithesis between *samsāra* (existence) and *nirvāna* (liberation) with drum and drumstick elaborating that to hear the sound of the drum, both are necessary.[1227] And *Siddhāćārya Santideva* is remembered for claiming that '*the Supreme enlightenment is achieved through traversing the straightway*' of *Vajrayāna*. The Indian Tantric Guru *Padmasambhav* reformed the *rNtying-ma-pa* sect of Tibet in eight century to establish *Buddhism* in Tibet in its extant *Mahāyāna* form, as it was the existing Buddhist phase in then India. But along with various traditions of teachings - both Buddhist and non-Buddhist, Tantra too were imported to Tibet, and gave rise to various sub-sects in Tibet where each class resulted by giving particular importance (or being more centered) upon a certain combination of scriptures for its doctrinal referencing.

[1226] ibid.

[1227] ibid.

5.1.3.5.2. **The Eight Healing Buddhas**

The eight types of consciousness that are expounded by Buddha can be seen as evolved into the teachings of *Bodhisattva's*. Likewise, we find the treatment of such division of consciousness as psychic-aspects with distinct functions as illustrated through specific attributes of each Bodhisattva. However Bodhisattvas does not limit to teaching about potential of Buddhahood but much more viz. as Emanations of Supreme Buddha as well the Healing potential in the method of association with these various aspects of *Buddha-nature* and the self-transformation that comes along transcending into these Buddha-realms or mentalities. *Natalia Bolsokhoyeva* notes that many images of the Master of healing - *Bhaisajyaguru* is found in various Buddhist monasteries of China, Tibet, Nepal, Mongolia and Buryatia. Thes images are available in the form of both - Tibetan paintings scrolls (or Thangkas) as well as the gilt bronze sculptures. These are used as an aid in the ritual worship through prayers and offerings for the purpose of invocating healing powers of Buddha. The traditional bronze sculptures of the Healing Buddha *Bhaisajyaguru* from Tibet are available from Patan and they belong to different periods. There are many traditions that depict healing Buddha in their art.

In Tibetan paintings the most popular depiction showcases the healing Buddha as seated and in either dark bluish color of lapislazuli or sometimes as enthroned on a lapislazuli seat; his posture is usually the full lotus in which he is shown as meditating with holding in his right hand the healing fruit of myrobalan (Latin.*Terminalia Chebula*) and lapislazuli (Skt. *vaidurya*) bowl of *amrit* (nectar of immortality/divine healing nectar) in his left hand to symbolize his healing powers. Since, consumption of Myrobalan (Tib: A-ru-ra) affects the mind as well as the body; it underlines the healing nature of the Buddha. In the Tibetan medicine Myrobalan is considered to cure all 404 diseases. Diseases according to Tibetan medicine are always along an imbalance of three humours (*wind*, *bile* and *phlegs*). The association of colour blue to myrobalan comes from an earlier understanding of a similar herb mentioned in Sanskrit as *Vaidurya*. It is possible to assume that the knowledge about *Vaidurya* in various colous lies seeped into Tibetan understanding through translation of Sanskrit term *Vaidurya*, into Tibetan as glass or *"Vaidurya dKar po I* (WhiteVaidurya); crystal beryl or *Vaidurya ser-po* (Yellow Vaidurya), and lapislazuli, or *Vaidurya sNgon-po*

(*Blue Vaidurya* i.e lapislazuli). In the fundamental texts of the Tibetan medicine - "*rGyu-bgZhi*" which was written by Buddhist scholar of medieval Tibet- *Desi Sangs-rgyas rGya-mtsho* (1653-1705), the divine substance of spiritual force allude to *Blue-Vaidurya* only, even in the depiction of the *Maṇdala of Medicine Buddha*[1228], its central figure of *Gnaisajya-guru* is shown holding in his left hand a bowl of the dark blue color, indicative of the blue type of *Vaidurya,* which is assumed to be Lapislazuli only (Bolsokhoyeva, 1993). In Tibetan medical treatises, there are numerous epithets of Healing Buddha, like:

1. The Master of Healing,
2. The Supreme Physician,
3. The Supreme Healer and Physician,
4. The Buddha of healing.
5. The Supreme Healer Buddha etc.

In the Tibetan traditional art, the standard depiction of healing aspect of Buddha personality shows the Healing Buddha with his seven brothers, popularly known in Tibetan healing tradition as "The Eight Medicinal Buddhas" or The Eight Buddha Brothers. Such depiction is known to encrypt the eightfold aspect of pure consciousness illustrated by the great Tibetan "monk artists". The worship involving these paintings include ritual activities of offering praises and prayers, perform some ritual hand gestures (*mudras*), recitations of some *mantras* and secret formulas, and visualization meditation is a special feature of *Vajrayāna* which enjoys widespread popularity in the masses and holds much relevance in the Tibetan Schools of *Buddhism*.

Bolsokhoyeva, (1993) after studying the description of every Healing aspect of Buddhaas given in the text entitled "*The Wishfulfilling Gem*"[1229]. It is also included in the second volume of the collection of Buddhist religious works "*gZungs-bsdus*".[1230] It is consisted of the descriptions of the ritual worship of the Buddhas of Healings; praises,

[1228] From the first table of "The Atlas of Tibetan Medicine" from Historical Museum of Ulan-Ude, Buryatia, Russia

[1229] from - "*The abbreviated essence of The Healing Buddha Sutra*" compiled by *Shakya-shramana Chos Kyi rGyal-mtshan,* who delivered the teaching at the school of religious attainments at *Tashilhunpo* Monastery. By tradition, this monastery is the seat of the "*Pańćaen Lamas*", the emanations of Long life Buddhas.

[1230] Tib. *sMan bLa'i mDo chog gi snying-pf bsdus-pa yid bzhin norbu zhes bya ba*

prayers, offerings, a complex of the protective *dhāranis* directed to all human beings for the protection and spiritual and physical purification.

The Eight Healing Buddhas are described based on the text "*The Wishfulfilling Gem*"are following[1231]:

1. *Buddha Suparikirtitanamashri*[1232] - with golden color body.
2. *Buddha Svaraghosa*[1233] - has a body in yellow color.
3. *Buddha Suvarnabhadra vimalaratnaprabhasa*[1234] - his body is in golden color.
4. *Buddha Ashokattamashri*[1235] - the body is shown in white and red in color.
5. *Buddha Dharmakirtisāgaraghośa*[1236] - his body is shown in white and red in color.
6. *Buddha Abhijnaraja*[1237] - he has a coral colored body.
7. *Buddha Bhisajyaguru vaiduryaprabharaja*[1238]- His body is in the colour of Lapislazuli.
8. *Buddha Shrijing Shakyamuni*[1239] - has a golden color body.

It would be interesting to scientifically study these attributed colors for visualization (meditation) purpose as "Auric fields" of healing qualities using Kirlian photography and other diagnostic tools of medical technology and establish relationship between auric field of specific sickness and its remedial auric color field, which might be induced through interactivity of artificial color light and eye-consciosness. An entire field of *chromo-therapy* (therapeutic capacity of color photons) is already engaged with likewise concerns of healing relevance. It is also important to evoke here the method of *kassina* meditation as described in

[1231] Bolsokhoyeva, Dr.Natalia; *The Eight Medicine Buddhist*, "Buddhist Himalaya", VOL. V, No. I & II, 1993

[1232] *Sangs-rGyas mTshan legs-par yongs bsgrags dpal=mTshun lets youngs bsgrags dpal*

[1233] *Sgra-dbyangs kyi rgyal-po*

[1234] *Sangs-rgyas gser-bsang dri-med rin-chen snangs=gser-bzang dri-med*

[1235] *Sangs-rgyas mya-ngan med mchog dpal=mya-ngan med mchog dpal*

[1236] *Sangs-rgyas chos bsgrags rgya-mtsho'i dbyangs=chos bsgrags rgya-mtssho'i dbyangs*

[1237] *mNgon mKyen rGyal-po*

[1238] *Sangs-rgyas sMan gyi Vaidurya'i od kyi rgyal-po=sMan-po'i rgyal*

[1239] *Sangs-rgyas dpal rgyal-ba Sahkya thub-pa*

Pali Texts as well as elaborated in *Viśuddimagga* by *Budhagosh* as four meditation of color-*Kassina* out of otherwise 40 *kammaṭṭhāna*(s) discussed in previous chapters.

Another text entitled "*The collection of offerings to the Seven Budhas*", or "*The Fabulous Wishfulfilling Gem*"[1240] from Tibetan Medical tradition expounds "*the worship of the Seven Buddhas as having immense significances*". An analysis of this text by Bolsokhoyeva, (1993) reveals that it contains:[1241]

a) Rituals for the Eight Healing Buddhas addressing spiritual healing for physical sicknesses and, for curing all internal as well as external ailments.
b) Features of each Healing Buddha are described to denote their typical function.

Further this scripture underlines -

a) The popularity of the Healing Buddha cult;
b) significancee of the healing abilities and activities;
c) The insightful healing techniques and blessings associated with Healing Buddhas
d) Praises to the success of Healing Buddhas in the curing various illnesses by means of:
    i. medicinal plants,
    ii. medicinal herbs and food,
    iii. Other remedial and unremedial methods.

5.1.3.6. Iconography of *maṇdala*

Verlag recalls that "*The rules of Tibetan iconography includes a series of stipulations governing the way in which the gurus and disciples of past centuries are to be pictured canonically and what aids are admissible*." Usually there are no inscriptions giving the names of figures depicted or the artist of the pictures. The sects that endorse these pictures are also only recognizable by looking at the depicted iconography carefully to notice

[1240] Tib: *bDer gshegs bdun gyi mchod-pa'i chog sgugs yid bzhin dbang rgyal zhes bya ba bzhuga so*
[1241] Bolsokhoyeva, Dr.Natalia; *The Eight Medicine Buddhist*, "Buddhist Himalaya", VOL. V, No. I & II, 1993

the details like the monk's headgear or for an example a particular distinction like, let's say, a cut on the abbots hat. In case of the pictures of Buddhist wise man or *arhats* as they are called, the individual sage is recognized by their attributes and by distinct hands-*mudra*. *Arhats* are monks that have '*withdrawn into a state of total detachment*' overcoming the *samsaric* state of transitoriness; they are the perfect-monks, soon to be a Buddha.

In the wall painting of monasteries *arhats* are often depicted in a pair of three or four usually placed left or right to a central Buddha image, indicating their closeness to *Buddhahood*. A large portion of *Mahāyāna* and *Vajrayāna* iconography is taken up by

(a) The tutelary deity (*Yi-dam* in Tibetan) and
(b) By the divine protectors of the sacred teachings of *dhamma* known by the name *dharmapala* in Sanskrit and *Chos-sky-ong* in Tibetan.

A peculiar Tibetan system of instructions is required as a medium to decode the Tantric way of Buddhist knowledge associated with these tutelary 'initiatory' deities some of which are:

(a) *yi-dam Hevajra*,
(b) *Guhyasamaja* (Tib. *gSang-'dus*),
(c) *Mahāmaya* (Tib. *sGyu-ma chen-po*),
(d) *Ćakrasamvara* (Tib. *'Khor-lo sdom-pa*), and
(e) *yi-dam Kālaćakra* (Tib. *Dus-kyi 'khor-lo*)

These deities are depicted as *maṇdala* representing a tantric teaching system supported through commentaries available from both India and Tibet. This unique Tantric teaching system is brought together by *siddhas* and Tibetan scholars alike. Such *maṇdalas* present the teaching centering the specific deity by placing the symbolism of the particular tutelary deity at the centre of *manadala* with their attendees arranged all around in circumference, illustrating the 'cosmological universe' of the deity concerned. The status of divine protectors of the sacred teachings is given not only to some '*local tutelary deities from particular places, shrine, or religious legacies'* with added variations after their magical exorcism by either the Guru *Padmasambhava* or others; but the status of divine protectors is also granted to some angry emanations of *tathagatas* for an example *Hevajra* is an angry form of an emanation of *tathagata Amitabha*. The exorcised local deities belonged to ancient Tibet or pre-Buddhist *bon* religion which were adapted and incorporated into the Buddhist

Lamaist pantheon of venerables. Some of the prominent *dharmapala* or divine protectors of the sacred knowledge/teachings are *Vajrapani*, *Mahākāla*, *Hayagriva*, and *Vaisravana*. They are associated with 'meditating for bestowal of higher faculties or material blessings, warding off evil, malice and demons, and off course protection of *dhamma*/*dharma*; and are usually assisted by a retinue of attendees and emanations in their task of providing protection and blessing. The pantheon of *Lamaist* tutelary deities is enormous and in fact many of the iconographies associated with them are not still identified.[1242]

As mentioned above their *maṇdalas* are pictorial depiction of the particular 'knowledge-universe' developed around them and consequently focuses on them as the principle concept. These *maṇdalas* initiate a practitioner into the tantric order following set of instructions associated with the *maṇdala* and the tutelary deity. *Maṇdalas*, in general, presents a knowledge system of universals achieved through the medium of the central deity or the prime focus of such teachings. This central concept or principle is often the main object of veneration and meditation to a specific sect, which chooses to give it more preference over others. Such a preference or prominence helps in preserving and passing on the teachings associated with the central teachings, its history and other peculiarities.

As such each *manadala* is in itself a medium only to realize the ultimate reality of *Sunyata* or the Absolute truth of Emptiness associated with the realization of *Nirvāna* or the Ultimate Liberation. The initiation of the *Vajrayāna* Path is considered a Tantric method that promises such realization in one life time itself, as it is believed to fasten the process and is emphasized as the 'straight path' by the Tantric Buddhists. The Diamond method promises the indestructible, clear truth by a series of initiations crossing over one level of consciousness to the next higher plane of truth. In such a worldview, each *maṇdala*, including the *yi-dam maṇdalas*, presents the manifestation of Emptiness in each universe of teachings symbolized as the deity or *Yi-dam* signifying the 'Wisdom principles' only. In other words the chief deity or the prime-focus of spiritual practice (in this case *Tibetan Buddhism*) or the principal object of meditation or concentration is eventually held in contemplation to lead oneself onto the Ultimate Liberation of the observer-self through the attainment of the state of *Nirvāna*. Thereby, *yi-dam* too, is although a chief manifestation in a

[1242] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.31

specific knowledge system (cosmology) presenting its universal values to a certain sect (or sub-sect), is devoid of any content in itself (is of Emptiness itself) and is only a stepping-stone towards the Ultimate realization of the illusionary existing reality. It could be thus said that though the attitude to the way of the truth could vary with each sect, each of which chooses to process the reality as per their place of beginning. And this aspect of variable stages of individual consciousness at the start of their respective journey into knowing and insights does rightfully appear as various initiations one has to undergo, in Tibetan- Buddhist path, over the years contemplating from one deity-universe to the other, absorbing universal values from each of them, containing their pickings to identify with the higher domains or spheres of wisdom.

One could arguably put forth here that each *maṇdala* pictures a specific cosmological universe of knowledge (wisdom) based on meditative-contemplation over certain (combination of) principles and concepts; and reflecting back at the presented reality (existence) with the acquired wisdom. Unveiling thus the defilements of mind and senses, layer by layer, uncovering and clearing the illusions to reveal the underneath clear, shining, unwavering, indestructible and ever-present 'shining diamond' of the truth of Absolute Emptiness- a central SUN to the multi-verses of cosmologies; a predominant attitude of all Buddhist masters and the common denominator of all its schools, sects and teachings.

The ritual manual which deals with ensuring the desired material and spiritual results by fixing the practical aspect of performance rites and the creation of *maṇdala* is called *vidhi (Jap :giki)*. The Indian esoteric master *Amoghvajra* translated the ritual texts for the Five Secrets rite from Sanskrit into Chinese in the 8th century. The Japanese literature that records information on the *Five Secrets maṇdala* and ritual and, most importantly that contains drawings of the Five Secrets *maṇdalas* dates from the early 12th century onwards.[1243]

5.1.3.6.1. **Maṇdala of** *Vajrabhairava* (18th century)

The 'initiations' at every step of *Vajrayāna* path is done through invoking/visualization (mediatative contemplations) of the tutelary deities represented in cosmological diagrams called *maṇdalas* with their associated Tantric rituals rites which sort

[1243] Hunter, H; *Five secrets maṇdala*, Kooji, K R van (ed.); "Function and Meaning in Buddhist Art", Egbert Forsten, Groningen, 1995, p.111

of activates these diagrams in the psyche of the contemplator. "*The process of Tantric realization involves the entire outward and inward world of phenomena and mind.*" The idea is to bring the cosmic-plan of the concerned deity and powers upon the consciousness. The *maṇdala* as the 'palace of the deity' relates to the '*psychical and microscopic elements of sacred and profane'*, and their universal presence.[1244] The thirteen-fold *Vajrabhairava maṇdala* presents a luminous vision of his universe- his place in the heavens. Out of the nine-fields, depicted as square divisions, the central one is occupied by him (*yi-dam Vajrabhairava*) in unison with his consort (his female counterpart, or the *feminine principal*). The remaining square-fields and the four gates of the *maṇdala-palace* are occupied by his attendees. This *thangka* (plate 47) depicts (below and outside of *maṇdala*) Tibetan tutelary of wealth *Vaisravan* (on left), god of death '*yama'* with his consort *prajna-yami*, and on the right, Tibetan *Tshangs-pa dkar-po* (which is considered as the Tibetan version of Indian god *Brahma*). While the top centre of the picture, outside of the *maṇdala* shows reformer *Tsong-kha-pa* seated among white and red peony flowers; with three disciples. A further twelve monks and scholar seated on lotus thrones amongst the clouds.[1245]

5.1.3.6.2. ***Maṇdala* of *Hevajra***

The forty nine fold *pañćadāka-kula maṇdala* of *Hevajra*, belongs to *Ngor-pa sect* founded in fifteenth century by abott *Kun-dga' bzang-po*. This *maṇdala* depicts fortynine deities grouped in five *maṇdalas* contained within the main *maṇdala*. Each *maṇdala* contains a manifestation of:

(a) *Hevajra*- the blue *Hevajra Vajradāka* (at the centre),
(b) The white *Buddhadāka* (to the east);
(c) The Yellow *Ratnadāka* (at the south),
(d) The red *Padmadāka* (west), and
(e) The green *Visvadāka* (to the north).

These five *maṇdala* are arranged in the formation of a plus sign (+) contained in the large square-shape of the main *maṇdala* composition, leaving four squares at each corner. This main *maṇdala*-square is dived by intercepting diagonals line at the centre of the square.

[1244] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.138
[1245] ibid.

In turn dissecting the *maṇdala* into four triangle shapes too and they are colored white, yellow, red and green matching with the *Hevajra*-variant they occupy. This large square mandala has four entry gates at each of the cardinal directions and is guarded by four "angry deities" respectively. Moreover, each manifestation of *Havajra* is depicted in circle-shape surrounded by eight petal-shapes giving the appearance suggestion of each *Hevajra* equated with Lotus, and each petal has a *dakini*-image present in them. We have seen before that Lotus symbolizes psychic-*ćakra*, and so does the deities, and so is a mandala—as *psychograms*. This further, hints at the visual-meditator or mandala-contemplator to keep in its awareness state consciousness the absorbed aspects of these Tantric teachings transmitted during the trance-state of meditative-absorption. Furthermore, the main square composition is in return contained in a bigger circular outer-ring which is enclosed in a even bigger-square and filled by more deity-symbolism scattered upon the rectangular painting surface (plate 45)[1246]. The bigger circular-outer ring is comprises of louts foliage and flame symbolizing distinctly eight fields or eight cemeteries of India (*astamasana*) associated with "transformation of consciousness", which is of eight types. In other words each cemetery symbolism is linked with each type of the total eight types of consciousness. Outside the outer-ring and within the enclosing larger square field are formed corner-areas. Each of these four corner spaces further holds a group of ten tantric-deities. The central figure in each of these groups corresponds to each of the four aspects of realizing Tantric teachings. These four realms of realization are - the levels of *kāyā*, *vāk*, *ćitta*, and their 'indivisible totality'. They are symbolized at each corner with four versions of *Hevajra* symbolism:

(1) at the south-east corner is *Vajra-dhātū* (*Tib. rDo-rje-dbyings*),
(2) to the south-west is blue *kāyā-vajra* (*Tib. sKu rDo-rje*),
(3) at the north-west is blue *vāk-vajra*, (*Tib. gSung rDo-rje*), and
(4) in the remaining north-east is blue *ćitta-vajara* (*Tib. Thugs rDo-rje*)

This *maṇdala* of *Hevajra* comprehensively illustrates the entire doctrine of Indian *Hevajra* Tantra, the upper and lower edges of the picture has the images of principle Tibetan scholars (Gurus) and tutelary deities (lower edge) depicted along. Since all the forty deities present in have red aureoles and are shown in between patterns of foliage possibly which

[1246] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.134

might be is to emphasis on considering the interlinked network of psychic-meanings of Tantra teachings and that these Tantra teachings are understood as per the basic Buddhist law of *Pratittyasamuttpada* (Dependent-Co-arising), *anicca* and *antta*, in general. The word '*Tantra'* refers to the union (Yoga) of the bi-polarity of male and female principals. In the practice of *Yoga* system the potential of 'libido' as a spiritually conscious inner-power is harnessed. Tibetan Tantricism identifies this with the *prajnopaya* that is unison of *prajna* (wisdom) with *upaya* [method) as way forward to the goal of liberation (*nibbana*/*nirvāna*)] and evolves a system of secret Buddhist initiations into the secret *Vajrayāna* teachings and psychologically rooted symbolism of Tibetan Tantricism.

5.1.3.6.3. ***Dharmadhātū-Vagiśvara-maṇdala***

With the *sa-skya-pa* sect *maṇdalas* about '*Vajravali* cycle' for an example *Dharmadhātū-Vagisvara-maṇdala* evolved in fifteenth century itself employing Nepalese artists and executed in the tradition of South-Tibetan Monastery of *Ngor E-vam chos-Idan* at the same monastery. Under the patronage of the above mentioned the great abott of *Ngor Kun-dga' Bzang-po* (1382-1444) (founder of *Ngor-pa* sect). This *maṇdala* belongs to the typical style of *Ngor* school known for its beauty and delicacy. Another inscription confirms it belonging to a series of *Vajravali*-cycle as its twelfth picture, whereas a note on the picture itself describes it as belonging to the *Sarvavadin-Vairocana* tradition (Tib. *Kun-rig rgyud*). It contains a total 219 deities with the top and bottem rows along with the four corners depicting images of teachers and disciples of *Sa-skya-pa*. The center of the *maṇdala* that is at the *garbha* of the *maṇdala*, *bodhisattva Dharmadhātū-Vagisvara* is shown surrounded by eight attendant *usnisa* deities. The central image of *Dharmadhātū-Vagisvara* is in fact a form of tantrik wisdom-manifestation of the deity *Manjushri*. Remaining deities are depicted on four planes of elementary colors and remaining surface is covered with lotus foliages to create a radiant *cosmological* depiction of the entire concept of '*vajravali-cycle'*. Coming from probably the second half of sixteenth century, the *maṇdala* shows influence of Nepalese art and style.[1247]

Tibetan paintings received a great deal of stylistic inspiration from Nepal ascribed to a long cultural exchange for centuries. A *thang-ka* probably from fourteenth century

[1247] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.94

demonstrating a Hindu subject Shiva with four arms in his *Dakshinamurti* aspect in the center of lotus, one of his eighteen manifestations bear a testimony to this influence brought down by Nepalese artist to the southern school of *Ngor*. Shiva is a tutelary deity of *siddhas* of *Shaivite* sect and of all *yogis*, in the sense the term is commonly employed. Sitting in *Yoga* posture, in the middle of a great cave, his red aureole is depicted in the form of *torana* indicative of golden foliage emerging from lotus pillars with golden vases with socles.[1248] Amongst the mountains beyond aureole, rests of his seventeen manifestations are shown. This *thang-ka* largely reflects Indian forms adopted by Nepalese artists, and bears resemblance with the twelfth century palm leaf manuscript illustrations from India.

5.1.3.6.4. **Five Secrets *Maṇdala* (*Gohimitsu mandara*)**

Esoteric Buddhism is in essence the practice of the invocations of deities and the mergence with them. The *maṇdala* is used in this practice as a mental support or chart for the often very complex visualization procedure. In this merger the practitioner seeks a union with the deity enshrined in the centre of the *maṇdala* with those of the deity, by correlating the activities of his body, speech and mind. The result is the practitioner's incorporation of the special qualities and powers of the deity within himself. This complicated process of union is called *yuga or yoga*, which involves precise hand gestures (*mudra*), the recitation of sound sequences (*mantra*) and fixed visualization-invocation procedures, and requires guidance.[1249]

The esoteric Buddhist composition called - *the Five Secrets Maṇdala (Gohimitsu mandara)* has a major role in the *Japanese* esoteric Buddhist pantheon. This *maṇdala* is composed of five figures representing five main Buddhas of the *Vajra* world, seated on a single lotus blossom within a single moon circle, and functions as the main object of veneration in three important rituals of the *Shingon* Buddhist School.

The five set of Buddhas is the symbolic expression of the five-aggregates of sentient beings in their perfect state. In it, Vajrasattva *(kongōsatta)* is surrounded by four female *bodhisattvas*: Desire Vajra (*yokukongō*), Touch Vajra (*sokukongō*), Love Vajra (*Aikongō*)

[1248] Lauf, Detef-Ingo; *Secret Revelation of Tibetan*, 1976, p.38

[1249] Hunter, H; *Five secrets maṇdala*, Kooji, K R van (ed.); "Function and Meaning in Buddhist Art", Egbert Forsten, Groningen, 1995, pp.111

and Vajra Pride *(kongōman)*. *Vajrasattva* symbolizes the pure mind of enlightenment in all sentient beings. His retinue personifies the four tainted human passions: *craving, coveting, lust, and conceit*.[1250] In other words this *maṇdala* is a pictorial depiction of the main *Shingon* premise: the passions are identical to enlightenment. And the ritual practice centered around it is called '*the rite of reverence and love*' (*keiai, vasikarana*) and is meant to transform the practitioners passions into more evolved spiritual passions that lead to enlightenment. *Vajrasattva* incorporates both the beginning and the end process of the Five Secrets practice; he is the practitioner on his way to enlightenment as well as the enlightened practitioner himself, whose tainted passions has been purified.[1251]

5.1.3.7. **Iconography of *yub-yidam*-** The Primordial Couple

The *Kālaćakra* and *Vishwamata* visual depiction presents them in the *yab-yub* union of the father-mother representations of *compassion* (*upaya*) and *wisdom* (*prajna*). And, just like any other Tantric deity, *Kālaćakra* holds a female partner in a posture of mutual embrace. This symbol of *unio-mystica* between wisdom (*prajna*), or the insight gained into the *emptiness* of everything is pictured as a female deity or the great mother *yogini-Vishwmata* (Literally, the World [or Universal] Mother). Her oneness with *compassion* is symbolized through the sexual union with her male counterpart, the great father yogi or the male deity—*Kālaćakra* (The wheel of time).

The meaning such a depiction of male and female yogi holds is multifold, One of which demonstrates this Buddhist idea that the *Compassion* (or *Karuna),* is the method (*upaya*) by which *Wisdom (prajna*) is realized. *Wisdom* is 'the insight' into all phenomenon as 'empty by itself' and that this realization that the appearance of *Wisdom* is perceived only through *Compassion*. Hence, by *upaya* (the method of Compassion) the true reality of all things as- Empty (*prajna*) is conceived (by an individual). And as the abiding place or location of the chief deities *Kālaćakra*-Vishwamata is the centre of the *maṇdala*, which coincides with the brow *ćakra* in the human-being (the third eye), and at the centre of the

[1250] Hunter, H; *Five secrets maṇdala*, Kooji, K R van (ed.); "Function and Meaning in Buddhist Art", Egbert Forsten, Groningen, 1995, pp 111

[1251] ibid.

heavens in the *maṇdala*-cosmos or the core of the Buddhist Universe. Therefore, the Wisdom of Ultimate reality (*shunyata*) is only perceived when a harmonious state of balance between *Wisdom* and *Compassion* occurs. This occurrence provides the 'Great bliss' of pure *Wisdom* on the way of *Compassion.*

The specificities of the method to attain supreme truth is further presented within the details of the iconography of *Kālaćakra-Vishwamata,* the energy-laden bodily winds (*rlung*) and its usage to attain *'Supreme bliss'* is aesthetically presented through pictorial representation and appropriate color coding, symbolism and proportions. Through such iconographies Tantric concepts of *Buddhism* are illustrated and preserved. These depictions explicates themes suh as interconnectedness, the idea of 'Supreme Bliss', emphasis on *Yoga* practices, *Maṇdala* ritual and *Deity Yoga* etc for controlling and purifying the bodily winds, and practice of Buddha-body, Buddha-speech, and Buddha-mind for realizing the absolute-reality and attainment of *vajrasattvahood* etc.

The *yab-yum* depiction of the chief deity *Kālaćakra* with his consort presents him with three necks—the centre one is black in color, whereas the right neck is shown red and the left one is colored white. These symbolize the three principle channels of energy circulation in any person. Similarly the four shifts of the breaths are presented as the four faces of the deity (it also represents four time periods in the groups of three. His standing posture indicates that he has tamed the winds by averting the white *bodhićitta* (male) and red *bodhićitta* (female) from exiting the human body (something that happens at death) and instead attain a state of 'Supreme bliss'. The flowing down of female-*bodhićitta* in the body by the outstretched right leg, painted in red; and the left leg of white color is shown bent to indicate the upward flow of male-*bodhićitta.* These two legs also symbolizes two halves of a year as well as, two halves of a day as a person breaths either from the left or the right nostrils. Moreover, each foot is placed upon a deity, which illustrates taming the *karmic* winds flowing in the right and left energy channels (*ida* and *pingala*) in order to to guide to *sushumna* or the central main channel. This controlled *karmic* enegy of the central channel is symbolized as the female-deity, painted in blue colour, and signify profound *Wisdom*. She is described as the consort of the male-deity, who is an ideal of the practitioner. His twenty four

arms symbolize the dark and light phases of the year (or the twelve waxing and twelve waning phases of the moon); as well as the twenty four half shifts of the breath.

5.2. Techniques in Tibetan Painting and Sculpture

What is commonly known of the Tibetan art in the western world are often smaller and more portable icons usually wall hangings or altar decorations, while the wall murals and paintings in the main halls of monasteries are a bigger genre evolved from Central Asian, Nepalese and Kashmiri influences. Indeed, their visual art is credited to the Buddhist and other traditions of the planes of India. Tantric activity of sacred formulas, and *mantras* etc., are often written on the backs of the paintings. And deposits of various grains, small scrolls of religious texts, and votive offerings of molded clay (*tsa-tsa*), among other things, are placed inside the statues.

5.2.1. Method and material for mural painting

In *Tibetan Buddhism*, Rhine and Thurman explicates that "*The creation of a work of art is a religious act that brings merit not only to the one who commissions it but also to the artist himself. Each stage of creation is filled with assorted prayers and specific rituals of great length and complexity.*"[1252] The evolution of mural painting in Tibet goes back to the end of tenth century where most of the mural paintings are executed on an earthen mixture. The process is as following:

[1252] Beguin, Gilles; '*Techniques of Tibetan Painting and Sculpture'*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.385

(1) The wall is given many layers of clay, straw and dung, to prepare a surface for painting work. The layers are thinned with each consecutive layer application over the earlier. This material at some sites had adhered so badly to the wall and is one of the reasons why some paintings are in a deteriorated shape today.

(2) Then drawing is prepared and mineral colors are applied to the wall surface once it dries, that is, a usual technique for the *secco* method of fresco mural painting. To these paintings that more or less adopts the same methods of a portable paintings had in to them use of addition gold leaf patterns from 15th century onwards.

(3) And finally a layer of lacquer is applied which adds gloss to the painting. This is a relatively recent phenomenon probably came in use from 18th century onwards through Chinese influence. This is observed at paintings in Bhutan and Mongolia where alongside huge canvases too adorns the walls of monasteries.[1253]

5.2.1.1. Material of the Surface

Thang-ka literally meaning for 'a thing that unrolls', are commonly associated with painted scrolls of Tibet. The surface of these paintings is usually of canvases made from cotton (woven from spun thread), Linen (flax) or hemp. For bigger surfaces often smaller pieces of cloth are sewn together in a local style. Silk was also used as a surface at Chinese monasteries which practiced *Tibetan Buddhism*. These canvases are first stretched tightly and then prepared with sizing for a smoother surface. These sizing of variable compositions used mostly gelatin, but also some other proteins and organic materials. After desired smoothness these surfaces are further given layer of chalk and white porcelain clay (kaolin clay) made into a paste with water and applied with a special knife. After drying it is polished with a shell or a 'river-washed' stone piece.

[1253] Beguin, Gilles; '*Techniques of Tibetan Painting and Sculpture'*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.385

5.2.1.2. Drawing and Painting a *Thangka*

To position the figures, a fine network of geometrical lines is first laid on the surface using a thin string soaked in chalk and a compass. These lines follow a diagram specific to each deity whose figure and proportion are followed from *Arya-manjushri-mula-kalpa Tantra*. The proportional measures are either large measures (*cha chen*) or small (*cha chung*) and correspond to drawing specific parts of human like body of the deity. The drawing lines are made very softly and light in appearance allowing for correction and later detailing. Artists often trace anthologies of drawing and sketches as references; like one that was provided by the great Nepali master *Jivarama*. This is the oldest known anthology currently housed in a private collection at Kolkata. For creating repetitive imageries the technique of pounced drawing (*tshags-par*) is adopted that involves tracing the drawing. The technique of pounced drawings as such has been found to be prevalent since fifth century onwards. From eighteenth century on wood-block printing method of china has been adopted to sometimes draw the diagram of the entire composition and corrected wherever necessary with red or black over-drawings and then filled with a ground color usually black or Gold. The pigment colors are mineral extracts in which - blue came from azurite; green from malachite, reds and yellows from cinnabar, vermilion, realgar (arsenic disulfide), and orpiment (king's yellow, arsenic trisulfide), orange from minium (read lead), white from chalk, and gold. Black is obtained from an organic source like carbonized wood or graphite.[1254] After being finely grounded in a mortar they are mixed in water with a 'colloidal' substance over the ground-color already lay. About the adding of voluminous sense in the figures, Rhine and Thurman comments that, "*On the whole this method is comparable to that of Western gouache. The technique is originally Tibetan and is related to other commonly used Tibetan techniques, while the principles of composition seem to be of Chinese origin*". For adding the volumes to parts of the composition the lightened tone of blue and red are usually employed. The pigment for such works i.e. color blue is taken from indigo while red is extracted from '*lacquer of insect origin'*.[1255] Contour-lines and motifs are added during the finishing stages of the painting. And finally eyes are drawn in a

[1254] Beguin, Gilles; '*Techniques of Tibetan Painting and Sculpture'*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.386

[1255] ibid.

consecration ritual following eight type of procedures of 'opening the eyes of the divine figures' (*spyan-dbye*).

5.2.1.3. Embroidery and Applique

Apart from painted *thangkas* some textile one's are also available. More popular of which is appliqué embroidery method. The Tibetan appliqué (or *dras-dab-ma, gos-sku*) involves fragments of cloths, mostly silk are cut to desired shape and forms and woven together and to the background creating, so to speak, a sort of a mosaic of cloth pieces. In addition to this, the '*rigid bands of golden bindings, which are made of leather (or sometimes of horse or yak hair mixed with threads of gold) are used to hide the seams as well as to circle the contours*'. Some details could also be added through color paintings or finer embroidery work. Such *thangkas* are usually done for creating colossal images for big ceremonies requiring covering the entire facad of monasteries with huge paintings. This technique is further developed in Mongolia whereas it has been employed in practice for public ceremonies at Tibet, Bhutan and Sikkim. While Embroideries were in prevalence in China, they employed Tibetan Buddhist subject too in their *kesi* technique. *Kesi* literally meaning silk threads is essentially a Chinese technique of silk-tapestry most often used for making ceremonial clothing's particularly 'mandarin squares' (*pufang*) ascribing owner's rank. And huge Buddhist tapestries too were made with this technique and gold and silver threads. And while '*this technique, frequently seen in works from the monasteries of northern China, is unknown in most of Tibet itself.*'[1256] The borders are added to these embroideries with silk backed thicker cloth pieces, and the central icon is placed within bands of yellow and orange silk patches signifying the '*rainbow like aura*' (*ja-ser, dmar*) that surrounds the divinity. In some embroidery an extra piece of fabric is added to the lower section of the mounting, this added patch is called *tang-sgo* or '*the door of the thangka'* and acts as an aid to meditation sessions. These *thangkas* are hung by string of leather or fabric strip attached to the topper wooden rode of the frame. *Thangkas* are traditionally held unframed as they are made as scrolls, and a wooden rod at the top and bottom of the canvas is thus attached for the

[1256] Beguin, Gilles; '*Techniques of Tibetan Painting and Sculpture'*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.386

same goal in mind, of folding. The lower rods are kept longer on one side to carry inscription tags felicitating classification of rolled up *thangkas*. Moreover, to keep the *thangka's* protected from smoke from the butter-lamps, dust etc through a thin veil that is sewn at the top and often decorated with color splashes.[1257]

5.2.1.4. Sculpture

Tibetan sculptures are done with a variety of material like '*pise (compressed earth), clay, wood, stone, and metal, decorated with designs, paint, gold and gems*'. The *pise* sculptures are made by applying subsequent thin layers of clay and *pise* upon an armature of lump of straw. In fact, "*most of works made as architectural decor were made in this way up to 17th century*"[1258] Metal sculptures are done using the technique of either lost wax or repousse. Bronze which is an alloy of copper and tin, sometimes with another metal or zinc in tiny amounts; and brass an alloy of copper and zinc are largely used for casting metal sculptures. A varied range of tones in metal is achieved through variations in t proportion of zinc used in the alloy. Though as the heating for smelting metals in forming alloys is done on relatively lower temperature thus laboratory analysis has confirmed different composition of metals of different parts in a single statue. Some Nepali statues are made purely in copper. The mention of five or more metal alloys in traditional Tibetan accounts are not yet confirmed by the studies and were probably only symbolically used or in such small quantities to ritually associate the qualities of the sacred elements notionally with the sacred sculptures. In Tibet, the larger metal works are done in repousse and are used in architectural decor.

To appreciate aesthetic quality of Tibetan art fully, it is essential to understand its religious significance or realizing 'pure reality' (the true nature of reality) or in other words awakening to enlightenment. "*In the styles of early Tibetan art, the deities are presented with a complete immediacy that impacts the viewer without hindrance; in later Tibetan art, the deity and its world dwell in an idealized harmony that draws us into their realm. In both*

[1257] Beguin, Gilles; '*Techniques of Tibetan Painting and Sculpture'*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p. 387

[1258] ibid.

cases, the reality of the enlightened sphere seems to become one with our plane of ordinary reality."[1259] Therefore, to decipher the Tibetan iconography becomes a necessity to relish its high philosophy and artistic quality. Its meaning is expressed through the symbolism of deities whose forms are revealed to those minds that are purified and which is then portrayed to assist others or ordinary laity to inspire 'same vision' through discipline. *Rhie* writes, "*These images are, in most cases, visions of the Beatic Body (sambhogkāyā), the projection of Buddha's enlightened mind into the more perfected realms and minds of phenomena, like those of the Pure Lands or the accomplished adepts*"[1260] In other words, Tibetan art helps break the veil of illusion to give a glimpse of '*pristine beauty of pure reality, revealing its radiant beauty and power*'.

5.2.2. Stylistic development: Tibetan History through its Art

5.2.2.1. Tibetan art between 7th and 9th centuries

In 627 CE *Songtsen Gambo* (r. ca. 627-649) became the thirty-third king (of *Yarlung* dynasty) and united the factions into a Tibetan empire for the first time. He was married to the princess of Nepal and China, as both of them were Buddhist and thus he accepted *Buddhism* and built two temples in Lhasa to house the Buddha statues which each princesses had brought along:

(a) *Ramoche* housed *Shakyamuni* Buddha statue (called *Jowo*) of the Chinese princess,

(b) *Jokhang* housed *Akshobhya* Buddha of the Nepalese queen.

[1259] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.39

[1260] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.39

Later the statues were switched and *Jokhang* housed *Jowo*, '*the most revered sacred image in Tibet'*. *Jokhang* later became the National temple. It resembles the Indian architectural structure and more closely to the famous Ajanta.

During the reign of *Trisong Detsen* (r. ca. 775-797) the first large scale teaching monastery of Tibet was built under the guidance of Indian *dharmaguru* (Buddhist teacher) *Shantarakshita.* These two along with *Padmasambhava* founded *Samye monastery*. *Samye* was built upon a *maṇdala* made by *Padmasambhava* for his meditation session to purify the site. He was, in fact, especially invited to Tibet by its king to ward off the negative forces of obstacles that was hampering the growth of *Buddhism*. With the decline of *Yarlung* dynasty after the assassination of the last (third) of the religious kings *Tri Relwajen* in 836 *Buddhism* vanished from the central regions for about seventy years, while the teachings was kept alive in remote eastern areas of Tibet.

5.2.2.2. 11th century Tibet: Second Transmission of *Buddhism*

Buddhism resurges again, this time at the western Tibet and by 11th century in central regions with great impetus. This resurgence of *Tibetan Buddhism* after the decline of *Yarlung* dynasty by a branch of Royal *Yarlung* dynasty called *Guge* is known as the second transmission of *Tibetan Buddhism*.

The *Guge* king *Tsenpo Khore* has a Buddhist name *Yeshe O*, in order to again strengthen the Buddhist studies, he sent twenty-one young scholars to Kashmir and as well as invited *Atisha Dipamkara* (982-1054) from *Vikramshila* Monastery in central India who did arrive in 1042 though after his death, to western Tibet[1261]. While *Rinchen Sangpo* after his return from Kashmir founded fifteen monasteries in western Tibet including Tabo and Tholing. He had travelled three times in seventeen years to India and returned with not just numerous texts but thirty two artisans that were instrumental in executing the monasteries with influences from Kashmir and Himachal, along with Pala and Nepal.

[1261] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.40-42

5.2.2.2.1. **Wall paintings at *Mangnang*, *Tabo* (*Spiti*) and *Alchi* (*Ladakh*).**

The paintings at the *Mangnang* are probably among the oldest as they belong to the early parts of 11th century. Iconographically, Main hall (*Dukhang*) at Tabo monastery has the oldest complete cycles of wall paintings in Tibet, and illustrates Buddhist teachings from its three phases (or the three turnings of the wheel of *dhamma*). The lower panels depict the scene from life of Buddha (Theravada/ phase1), as well as *Avatamsaka-sūtra* story of pilgrim *Sudhana* and his fifty three stages to enlightenment (*Mahāyāna*/phase2) and *Vairochana maṇdala* which belongs to *Vajrayāna*/phase3 is portrayed on upper and middle levels. All the thirty two deities of the *maṇdala* are made into stucco high sculptural reliefs accompanied with Buddhas and Bodhisattvas painted both above and below.

Vairochana theme also dominates at *Alchi* monastery (Ladakh), in its two main halls- *Dukhang* and *Sumtek.* However, the figures shown here differs in style mainly that they are more regularly proportionate then *Tabo* which has elongated figurines. The figures are little distorted -- with small hands and feet; and in female figures 'pinched' waist is notable. Overall both reflect Kashmir style. The rare contemporary statue of eleven faced six-armed Avalokiteshwara comes from *Alchi*.[1262] The painting of goddess *Prajnyaparamita* of the 'Perfection of wisdom' *sūtra* is in *Sumtsek* hall depicted with six arms, and thereby sharing an unusual dual form with Green Tara, the female *Bodhisattva* of compassionate activity, which meaningfully associates the figure with fusion of wisdom and compassion in one figure, although otherwise a *yub-yidam* iconography is employed for the same. Moreover, here the figure employed to illustrate the philosophic unity or coexistence of both wisdom and compassion in Buddhist philosophy, is a female figure or a Goddess, which makes it a unique representation within Tibetan art. About the figure the author here writes, "*The posture is vivacious, and its shape and proportions have the charming distortions typical of this style...The body is strongly modeled with light and shade, creating the impression of a mystical, unspecified, and glowing internal light*".[1263]

[1262] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.43

[1263] ibid.

In praise of Tibetan aesthetics, *Rhie* makes an interesting remark while commenting upon *Sumtsek* wall paintings, he says: "*It is the coexistence of two worlds and the spirit of energized life that infuse the best of Tibetan art*". These two worlds of 2-dimensional and 3dimensinality, two seemingly opposite states with contrasting elements - realistic and abstract in a state of coexistence, is a remarkable aspect of Tibetan aesthetics. These wall painting expounds the theme of perfecting the Buddha nature (Body, Speech, and Mind) of the *Nirmānkāyā* Buddha ("Emanation body of the Buddha") which is the visible body taken up by *adi-Buddha* (in the form of Siddharth Gautam) for the purpose of teaching to our world.

While sticking to strict iconographic schematics, the three forms of Buddha imageries (1) *Nirmānkāyā* Buddha along with (2) the beatific body- *Sambhogkāyā*, visible only to those of purified wisdom; and (3) Buddha's Truth Body- *Dharmakāyā* signifying perfect (complete) enlightenment; are expressed by the three stucco statues in the temple hall as (1) *Manjushri*,
(2) *Avalokiteshvara* and (3) *Maitreya* Bodhisattva; these statues reach from the first to the second floor of the temple hall meanwhile the accompanying deities are painted on the walls of first, second and third stories indicative to the interlinked themes of wisdom and compassion. These include thousand Buddhas, *maṇdalas*, paradise of the Five Transcendent Buddhas and many other figures.[1264]

During the early period of the Second Transmission of *Buddhism* in Tibet, the art and aesthetics that had developed in the western Tibet played a significant role in shaping the vision of Tibetan Buddhism. The Western style had borrowed from Pala and Kashmiri stylistic traditions (an example is Buddha in No.2). A great variety is also notable among the sculptures of western Tibet belonging to later half of 11th and 12th century; some of them exemplify *Sumtsek* style, yet sometimes some influence of Himachal Pradesh stylistic traditions are also noteworthy. A minor relation to *Alchi* style of Manjushri Lhakhang hall can be traced the torso and facial style, particularly in case of Avalokiteshwara sculpture (in Ellsworth collection/ no.28). While two *yi-dam* sculptures (archetype symbolism) currently

[1264] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.44

in Zimmerman collection- two armed '*Shamvara with Vajravarahi';* and *the Hayagriva (No.54)* relates stylistically to *Lhakhang-soma.* An example of Kashmiri style influence is *Vajrakumara* (No. 53) in the Newark Museum, the intermixing of styles of central region is clearly seen in seated Buddha of Ellsworth collection (No. 137).[1265]

5.2.2.3. Tibetan art from 11th to 13th century

Between 11th to 13th centuries Central region developed into a Buddhist state. It is difficult to define the central-Tibetan art of this period in an '*all-inclusive way'* due to diverse stylistic influences that it has incorporated from India and Nepal via trade route. *Atisha* came to central Tibet from Western parts and established the *Kadam Order* and influenced rejuvenation of *Buddhism* in the province of Ü and Tsang. In later part of 11th and into 12th century various other Orders grew, like from *Milarepa* and his teacher *marpa* grew branches of *Kagyupa,* from *Drokmi* and the *Khon* famiy grew *Sakyapa*. *Nyingma* order has its roots to the period of religious kings. These all through translation of sacred texts, building monasteries, and via assimilation of arts and practices of India and Nepal established a firm monastic *Buddhism* in Tibet. Also many of the monastic universities of India and Buddhist sites were under the *Pala* rulers in the central and eastern regions of India and linked to the central regions of Tibet through the main trade route to Nepal which hugely impacted the influences to the Tibetan Buddhist art. Other inspirations are rather individualistic and specific to particular works rather than 'homogenous' as a whole. The author elaborates, "*In most cases the styles relates to sources from the art of the Pala dynasty (ca. 750-1155) in northeastern India, and their successors, the Senas (mid-12th to 13th century), but one major group shows apparent links to the art of Khotan, on the southern Silk Route in Central Asia*."[1266] Influences from Kashmir, himachal Pradesh and Western Tibet can also be easily traced. An example of art of central regions is standing *Maitreya Bodhisattva* The *Tara* stele in Ellsworth collection is based on *Tara texts* where each of the twenty-one verses (in the praise of *Tara*) is represented with a unique *Tara*. Whereas the

[1265] ibid.

[1266] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.45

monumental sculptures at lwang and Nesar monasteries in Tsang reflects influences more of *Khotanese* styles of central Asia. Khotan city was located at the southern Silk Route through central Asia amongst other prominent *Mahāyāna* centers. The art from Khotan region is notable for its unique '*figural representations containing light drapery having soft parallel pleats*'. This style had remarkably influence on Chinese Buddhist art from as early as 7th century and majorly between 12th and 14th century. '*Painting from the central region of Tibet are some of the finest masterworks of Tibetan art*'. Most of the survived painting remains are *thangkas* and a few wall paintings. Wall paintings from *Jokhang* temple at Lhasa probably dating to 11th or early 12th century reveal a distinctive style, "*The unified, elegant simplicity of the full and regularly proportioned bodies complemented by the restrained curves of the relatively plain ornaments especially characterize this style…*"[1267] The paintings of central region requires a thorough understanding of the stylistic evolutions and influences reflected through details like sizes and arrangements of its figures, their jewels, modeling pattern. In general, they follow a formal compositional style indicating a connection to Indo-Nepalese origins for an example emphasize on central deity figure shown bigger with other smaller attendant figures either above and below in symmetrically arranged in rows or to both sides of other small figures of Bodhisattvas or lamas etc. with corresponding halos and pedestals (lotus seats). Analyzing which one can deduce the connection of paintings to a specific order as well. However the main figure is always largest and centrally focused yet the smaller figures have discrete features and iconography. All figures are frontally imaged with broad faces whether rectangular or ovoid in shape. Eyes are depicted with the curved upper lid which is unique to Pala style is noteworthy here. Palms and the soles of the feet are stained in red as a mark of beauty, thin nose and mouth with red coloring usually only on the lower lip are some of the specific indications of this style of painting. So is the dark blue background intersperse with flowers '*imparting a two-dimensional setting for the deities*' notes the author. Another distinctive characteristics is the Throne that the central deity occupies, with its cushions and curtain arrangements it provides a triangular shape engulfing the figure and sometimes also holding some bird (usually *hansa*) or animal figure like a *makara (*fish-crocodile-elephant composite animal figure). The author describes further, "*The head halos are elongated and often encompassed by a lotus petal, tree or foliated scroll-like design*

[1267] ibid., p.47

descended from styles known in Pala and Nepalese art."[1268] The presence of lotus and tree symbolism further confirms at the deities figures signifying for the lotus-*ćakra* centers located on subtle-energy body network (The Tree of Life) of a *yogin*. Likewise, the lotus seat of the deity reaffirms correspondence to such significations. These lotus seats are generally illustrated large, subtly modeled and portrayed in alternating color schemes. "*Frequently, the lotus seats are placed o a structural pedestal or part of the throne that may have border patterns of large jewels, also in alternating colors. Sometimes they are the same as the jewel patterns framing the whole paintings.*"[1269]

5.2.2.3.1. **The Five Transcendent Buddhas**

One of the popular themes for painting *thangkas* in this period was The Five Transcendent Buddhas. The group of paintings from *Khara Khoto* shows stylistic variations due to diverse influences from sources to the artists working on them. *Khara Khoto* shows sharper colors and in some cases, less refined lines, prime example of this style is *Vajravarahi* from the Hermitage collection, no.93. This paintings use of white lines, '*profuse and refined'* ornamentation on the massive red body reminds the sculpture style of Odisha (Eastern India) and Hoysala temple sculptures in Karnataka (Southern India) of 12th-13th century, and continued to the later Yongle period- 1403-1425 . Here *Marylin M. Rhie* reminds, "*Since most of the Khara Khoto Tibetan-style paintings seem to relate to the painting styles from the central regions of Tibet, this may indicate the presence of Orissan and Hoysalan styles in the art of central regions as well."*In case of *Khara Khoto* influences from estern Tibet and Nepal is also apparent apart from the Pala dynasty of the northern India.[1270]

Medicine Buddha thangka from *Hermitage collection* (no. 133) which on the lower left corner shows black-hat *Karmapa* which hints at its dating after ca.1160 i.e. after formation of this order of *Dakini* worshipers. In general, *Khara Khoto* group of paintings also hold important hints about the Central Asian Kingdoms and their impact on *Tibetan*

[1268] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.48

[1269] ibid., p.48-49

[1270] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.50

Buddhism of this time, and also is indicative to the stylistic and iconographic traces in classifying types of Tibetan art of this earlier phase of Tibetan art and *Tibetan Buddhism*.

5.2.2.4. Tibetan art from 13th to 14th century

M. Rhie sees the 13-14th century period as an active phase of *Buddhism* in Tibet 'with flourishing monasteries and important writings getting translated and relations with Chinese Mongol Yuan dynasty (1279-1368) and many noted Tibetan Lamas like *Sakya Pandita* and *Pakpa* becoming '*personal preceptors to the Mongol leaders'*, and most importantly Tibetan Buddhist art left its impression on Chinese Buddhist art of Yuan dynasty'. he mentions, of a famous relief *maṇdala* sculpture of Transcendental Five Buddhas (1345) at the Juyong Guan gate in the mountains north to Beijing (capital of Yuan dynasty), and Tibetan style wood-block edition of *Tripitaka* and other numerous images carved on the mountain cliffs in Hangzhou (southern China) bears a testimony to this fact.[1271]

The impact of Buddhist art style of Tibet on Chinese sensibilities is attested by the monumental relief *maṇdala* of transcendental five Buddhas (dated 1345) on Juang gate upon the mountains in north of Beijing, the then capital of China, within the city-the famous Beita pagoda was built by nepaleses artist *Aniko,* who also had a workshop in Beijing to produce sculptures. Dunhuang caves (cave no. 465 and 113) and some of the Gansu caves are also executed during this period, which constitute today amongst some of the last major caves. *Rhie* writes- "*In Tibetan art the dominant styles continued to be related to to the Indo-Nepalese traditions, but the infusion of Chinese artistic elements begins to appewar from the mid 14th century with some regularity and importance, mostly in the central region.*"[1272]

5.2.2.4.1. Indo-Nepalese stylistic elements in Tibetan Art

The chief influence on art in central regions of Tibet during 13th century remained the s stylistic elements from Indo-Nepalese traditions characterized by smooth lines, rich patterning of textiles and vivid colors closely resembling manuscripts from 12th-

[1271] ibid., p.50

[1272] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.50

13th century from Nepal, *Rhie* assumes if not more at least one major trend in Tibetan art to be influenced from it. Rhie ascribes two masterworks to this stylistic tradition- *Green Tara* (early 13th c) and, *Shamvara and Vajravarahi* (late 14th c) from Cleveland Museum. In the appreciation of Green Tara painting, Rhie writes "…*She is seemingly from another world yet she is tiottaly in ours, representing the amazing simultaneity of the mundane reality of our world with that of the beatic Body (Sambhogkāyā) of the transcenedent of the Pure land relams*" he finds Tibetan Buddhist paintings as jestingly representing the Buddhist view of 'non-dualistic simultaneous interpenentration of all realms'; the *yub-yum* union represented in the '*Shamvara and Vajravarahi'* painting furthers the same cause of translating Buddhist insights into a compelling 'magnetism of Tibetan aesthetics', he adds "*The big, powerful forms exude an energy of primordial essence and become more than mere religious icons- they seem to live and act infused with a superhuman drama and spirit*".[1273] Rhie also associates this painting based upon its stylistic features with Sakyapa monastery group which demonstrates indo-Nepalese borrowings in their style of painting. During the middle and late 15th century, central regions especially Tsang and Western Tibet witnessed a renaissance under Gelukpa, and with the first dalai lama Tashi Lhumpo monastery in Tsang got established which today houses tallest Maitrya statue made of gold plated bronze. In the nearby town Gyantse, on the main route to India and Nepal, Kumbum stupa and multistoried temple was built. Kumbum literally mean 'hundred thousand images' houses wall paintings and sculpture on each story indicative of progression from lower to higher practices with ascending stories. *Rhie* elaborates on its stylistic features, "*The wall paintings of the Kumbum reveal a similar combination: an indo-Nepalese related style in the forms, ornamentation, and textile design, but an astonishingly beautiful naturalism in the drapery, garments, and scarves based on Chinese modes.*" Further, "*Landscape scenes and elements in the Kumbum wall paintings occur as basically discrete, highly patterned two-dimensional representations depicted in the typical registration format of Nepalese tradition*."[1274] The sublimity of Kumbum ewall paintings is reflected in the Peljor Chode sculptures too. Rhie notes, "*In the portrait –type images of Arhats, lamas, and Great Adepts in the Peljor Chode, the Tibetan*

[1273] ibid., p.51

[1274] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.55

artists achieve a peak of dynamic naturalism".[1275] Painting in mid 15th century Gyantse style incorporated Chinese influences and prospered into devising a unique natural dynamism of its own. Rhie elaborates, "*The fusion of the Indo-Nepalese styles and the more naturalistic styles filtering in from Chinese sources begins at this time, though it takes another century before its potential begins to be fully realized and developed*".[1276] Sculpture of "Eight medicine Buddhas in the Red temple at Tsaparang" is a testimony to this change as they appear quite distinct from colossal images of *Gyantse Kumbum*. In the white temple at Tsaparang 'the sculptures reach imaginative heights' and the figures appear otherworldly. Rhie writes, "*In the merging of the mystical and the human, thee sculptures and paintings offer a glorious, slightly strange, yet sublime and humanistic portrayal of Buddhist ideals*".[1277] The eastern region of Tibet shows a strong influence from the paintings that are from the early period of Ming dynasty, especially in choosing naturalistic landscape settings of *Arhat* figures. With the rise of *Karma Gadri style* (associated with the *Karmapa* branch of *Kagyu* Order) in the second half of 16th century strong influence of Chinese elements is clearly reflected. While most of its major artists belonged to *Karma Kagyupa*, the main themes of these eastern paintings are- *Arhats*, Great Adepts, and *Jatakas* - the stories of the former lives of Buddha.[1278] In the western Tibet during 16th century, the portrait painting from Guge of the Third Dalai Lama carries forward the lineage of *Guge* renaissance characterized by '*fine linear qualities and predominantly deep blue and red coloring*' and a progression in the overall appeal of the works created is apparent, *Rhie* elaborates - "*The depiction of the loosely folded layers of delicate drapery has acquired greater complexity and a generally more naturalistic, three dimensional quality. The scenes surrounding the main figure, who appears slightly set back into the picture plane, are imbued with spatial awareness through the simple mountain settings and the architectural arrangements, which are more profuse than in the earlier examples utilizing schematic registers. The development probably reflect movements already underway in paintings in central regions and Eastern Tibet, but it is this painting that provides the dated evidence of these important changes*

[1275] ibid., p.56
[1276] ibid., p.57
[1277] ibid., p.58
[1278] ibid., p.59

occurring around the third quarter of the 16th century in Tibetan art."[1279] The third dalai lama died in 1588 in eastern Tibet, while "he fourth dalai lama, reincarnated in the fanily of the Mongol rulers, did not return to Tibet until 1601, when he was 12 years old."[1280] In the central regions the trend from 15th century related to *Indo-Nepalese style* continued strongly by middle of 16th century, other stylistic direction emerge in the latter half and grew stronger as the century progressed. This trend reflects assimilation of '*naturalistic landscape elements and figural styles*' from eastern Tibet apparent through the widespread usage of '*Chinese style loose-drapery*'. Another major style emerged that used 'distinctively earthy color tonality' and a simple landscape but covered with numerous floating deities that were otherwise arranged in static rows and as per Rhie, this style represents 'a definite new direction in Tibetan paintings from central region', a fourth style is noted by Rhie (and associated with Drigung order) in which a prominent landscape contains a tree behind the lama figures instead of traditional shrine motif elsewhere used.[1281] And another style from *Nyingma monastery* reflects *Nepalese* and Guge style. The painting 'the *Padmasambhava* in the Palace of Glorious Copper' (from *Zimmerman thangka collection*) is one of the earliest known depiction of *Padma Sambhava's* paradise. These stylistic groups are evident of clear association of artistic style with a particular order, monastery, and artistic school since traditions passed from monks to new monks also while many artists were monks who came from artistic families where styles were passed on through family lineage, "*Also, artists frequently came from families of painters who for generations would be associated with a certain area, so a traditional style would tend to continue in that area.*"[1282] The powerful naturalism that emerged in the older Indo-Nepalese traditions synthesized with Eastern Tibetan schools reflecting Chinese assimilations matured into a new unique Tibetan style in the 17th century and flourishes till present. In 1642, beginning with the 5th Dalai Lama, the dalai lamas became the political leaders of Tibet as well as the head of the geluk order that spread to all parts of Tibet under his guidance and emerged as the most powerful religious Order in Tibet. The 5th Dalai Lama began constructing the Potala palace in Lhasa

[1279] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.59

[1280] ibid., p.60

[1281] ibid.

[1282] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.60

(particularly in Marpori- the red mountain) over the remains of *Songtsen Gambo* (Tibet's first great religious King). Potala place houses *Namgyal monastery*, University and residence for subsequent Dalai Lamas till 1950's and in the words of *Rhie*, '*remains today an unparalleled reminder of the Tibetan religion embedded within the secular, material world*'.[1283] A '*New Menri'* style emerged and flourished at Potala and is attributed to *Choying Gyatso* (active 1620-1665). He earlier worked for the first Pancen lama and later for the 5th Dalai Lama at Lhasa. Elaborating on *New Menri* style, Rhie writes, "*This major Tibetan style, not only in paintimg but also in sculpture and other arts, attained such a high degree of autonomous character and widespread influence that even Chinese and Mongolian Buddhist art followed the Tibetan lead, becoming practically indistinguishable from Tibetan works except as regional variations. this Tibetan international style, rooted in Tibetan Buddhist art primarily of the central regions, but spreading throughout the northern Buddhist world, produced probably the finest Buddhist art in Asia during the 17th and 18th centuries*".[1284] *Rhie* quotes *Lokesh Chandra*, "*According to Tibetan texts, the New Menri style is characterized as 'stylized realism', stressing rich and thick colors, attention to detail, patterns of elegant brocade garments, individually painted petals and leaves, and a grace and flow in the style*". The employing of the rich orange and green coloration along with '*floral backing for the main subjects*' is chief characteristic of these new developments- "*Rather than the traditional Indo-Nepalese-style niche-shrine formulation, a fully developed style of foliage and flowers is utilized as a backing for the main subject*."[1285] The Ford collection '*Penden Lhamo*' (1642) influenced the emergence of 'Black thangkas' that are praised for its bold naturalistic figures portrayed with thick even lines, producing an overall appeal of 'energetic force' gave a principle new direction to Tibetan painting. *Yamantaka* (Zimmerman collection) from the late 17th century represents this new stylistic development with its dynamism achieved through movement of solid spaces and thick line. Black thangkas portrays shimmering brilliant forms emerging from a translucent darkness. Apart from *Penden Lhamo* other motivations to this new trends are traceable to a secret vision manuscript attributed to the 5th dalai lama illustrated between 1674-1681, *Buton thangka* no. 67 from Shalu monastery in Tsang, and *Mahākāla Thangka* no. 112 (both in Asia Art

[1283] ibid., p.61
[1284] ibid., p.62
[1285] ibid.

Museum, San Francisco) who resembles stylization of illustrations in the 5th Dalai Lama's manuscript. Amongst these influences the Buton thangka appear most refined indicating maturation of this new trend, and also in its sense of idealization, something which continued till the middle of 18th century. The *Karma Gadri School* of eastern Tibetan schools flourished in 17th and 18th century in close proximity to the developments in the Chinese painting movements of Ming period. Also in this period, the elements of painting from north India had inspired the developments in eastern school and these influences grew stronger by 18th century, for example, the Great Adept paintings at Tibet House, New Delhi exhibit elements like architectural features from Mughal manuscript painting *Tuti Nama*. Commenting upon the celebration of the idea of non-duality with '*idyllic naturalism'* in Buddhist art of Tibet, *Rhie* expounds "*The full potential of the Eastern Tibetan school is achieved in the Los Angeles County's Museum's Saraswati (no. 27), in which deity and landscape are so compatible as to be inseparable and completely believable, The deity and our natural world coexist as credible, naturally integrated entities, thereby becoming a truly apt expression of the highest ideal of Buddhist art.*"[1286] The Tibetan school goes international in this period and deeply influences *Mongolian* and *Chinese* schools of painting traditions. During 18th century, while Tibet had 7th Dalai Lama reigning between 1708-1757 in China it was *Qing dynasty* under emperor *Qialong* (r. 1735-1796) and Tibet received' increased homogeneity in artistic style' as regional distinctions become less pronounced then earlier and paintings developed 'complexity and idealization. *Rhie* introduces the term *Tibeto-Chinese* as a stylistic designation for images that avail predominantly Tibetan influence and continue the older usage of *Sino-Tibetan* where iconography and the style of images reflect predominantly a Chinese Buddhist art like in case of some Arhat paintings. The International Tibetan style of Mongolia school is evident in the late 17th century Maitreya Bodhisattva sculpture no. 32 (from Slacker museum at Harvard) about which *Rhie* writes beautifully –"*It reveals a beauty of body and line that is descended from such early Tibetan styles (as seen in Maitreya). It also combines a remarkable Indo-Nepalese flavor in the body and face with a Chinese-like consciousness of flexible line.*"[1287] '*In the second half of 18th century and into the early 19th*

[1286] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.63

[1287] Rhine, Marylin M; *Tibetan Buddhist Art- Aesthetics, Chronology and Styles*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.64

century, paintings of pure lands become more prevalent; they are filled with details of palaces and deities presented as if viewed from a high vantage point, with perspective-suggesting architecture'. The style appears moving towards *formalization* with characteristics like '*clarity of forms, graceful lines and vivid colors*' to picture a parallel reality to our phenomenal reality with a 'tendency to incorporate narrative idioms and to portray symbols as part of the formalistic trends of the time'. Likewise, the Buddhist art of Tibetan style during the same period (Qing dynasty, Qialong period) also show beginnings of formalization. –"*In the 19th century, painting develops many diverse trends with a wide range of iconography. Generally, the styles of the 19th century continue with modifications and elaborations toward a settled formality that stresses a new reality based on the idealism of the 18th- century style.*"[1288] Commenting upon the sheer imoact of Buddhist aesthetics of Tibetan school, Rhie remarks –"*Throughout its course, Tibetan Buddhist art has striven for the integration of the phenomenal and the transcendent as its ultimate aesthetic principle. This has perhaps been most successfully achieved in masterworks of painting, where the style itself portrays this integration*" Moreover, "The monumental size of the these paintings increases their spectacular and dramatic attraction, and the sacred symbols and holy places assume an abstract, timeless identity and power over the viewer". Later stylization in Tibetan painting shows more affinity into assimilating borrowings from Chinese artistic traditions where 'the phenomenal world is now represented by a three dimensional setting, which is easily equitable with our own world' and with the three-dimensional setting of the deity is idealized as a transcendental realm of the deity who is now presented more humanlike with less hierarchical proportions and increased naturalism of its form with this integration of deity to its landscape setting a viewer is uplifted to it sublimity, entering into his perfected universe- the Pure land of Buddhist vision. In the overview to their book-The sacred art of Tibet, Rhie and Thurman exponentially praises the Pure Land conception of the *Tibetan Buddhism*, they write- "*The Pure land dimension of Tibet can be seen as the key to Tibet's mysterious fascination, as it revitalizes our dreams of the mandalic, sacred aspect of Earth itself and its ultimate potential as paradise. It keeps alive our hopes for understanding the fundamental truth, present in all the world's spiritual traditions that the goal reality-nirvāna,*

[1288] ibid., p.65

liberation, salvation, enlightenment, and transfiguration- are really here and now, at hand within the core of our existence".[1289]

5.3. Healing References in the Indian Theory of Art

K D Tripathi[1290] while explicating the traditional Indian philosophical view as holistic which he call a "*cosmoscentric* vision" which according to him, adds a distinctive perspective to how Indian philosophy perceives the subject of arts and aesthetics, a clear understanding of which he suggests requires an imperative investigation into how Indians understand - time, space, direction, universals, substances or elements, numbers, relation and action etc., since it is these factors that defines the nature of individual-self (*ātman*) of the maker and is reflected in its expression and art, moreover, the perceiver of the arts are also not untouched by the workings of those factors in his/her life. Conception of a substance for "aesthetic essence" alludes to Indian concept of *rasa*. There are few prepositions around 'the theory of *Rasa'* which are grouped together by Ashok Kelkar to articulate their connection with the cosmic elements or *māhābhūta*s.[1291] The term *rasa* which literally stands for both "juice" and 'taste' is found by Indian aestheticians as associated to the essence of the "aesthetic piece" or to its quality, which is felt as (or is detected) as "enjoyment" through involuntarily contemplating the taste of the juice/nectar or essence of an aesthetic piece, availed in whatever form. Kelkar noted that in Indic thought, the "animating principle" of the universe is identified with "water-element"; for him such an association might had drawn its inspiration from the visual-experience of the monsoon - cloud bringing water to earth, which then turns the earth green again – a sort of revival of life occurs thus. Similarly, another inspiration could be taken for is visulaizing vital-sap (*rasa*) in plants which by rising up brings the growth to the plant, and alluding to 'vital animating principle of life" resembling

[1289] Rhine & Thurman, *Notes on Transcriptions and Terminology*, "The Sacred Art of Tibet: Wisdom and Compassion", 1991, p.13

[1290] Tripathi, K D; *Prakriti:The Integral Vision*, Vol. III, 1995, p.67

[1291] Kelkar, Ashok R; *Cosmic Elements in India: An Agenda of Questions*, "Prakriti: The Integral Vision", Vol III, 1995, p.159-166

for the presence of water bodies in nature and its role in nurturing, sustenance and cooling down. Kelkar mentions that *rasa* has been explained in the *Taitriya Upanishad* as- "*rasovaisah|rasamhyevayamlabdhvanandibhavati|*" Moreover he recalls that the parallels between the animating principle of the "universe" and the animating principle of a "work of art" and the enjoyment obtained from "contemplating" had been noticed earlier by *Jagannatha* too. Likewise, *rasa* as a metaphor for "animating principle" and as a metonym for "enjoyment"; has been argued by a *Sankaran*[1292] to underline its relevance in theory of art.[1293]

Natya in Indic thought is considered as the highest form of art. "*In drama, both sight and hearing collaborate in rousing in the spectator, more easily and forcibly than other forms, a unique state of consciousness conceived intuitively as a quintessence, juice or flavour, called rasa*."[1294] The primordial elements of Indian cosmos – *māhābhūtas* and the Indian cosmocentric view constructed around these "elementals" become "a model for the technical organization of the medium of Indian performing arts (*nattya*) that comprises singing, instrument playing, and dancing.[1295] It is alleged by some thinkers that in the formation of Indian aesthetic values on visuals, especially in the context of *Natya* (drama), "sensation" has been taken in the "sense of taste" and while related to the element *apah* (water), and is almost devoid of its otherwise poetic associations, so as to designate and definethe aesthetic experience or *rasa.*

5.3.1. Aesthetic experience and Yoga

K D Tripathy mentions that *Abhinavagupta's Paratrisika-Vivarana* offers a deep insight into how from the position of *yoga philosophy*- "*ćetana –rūpena –prānatmanā*",

[1292] in his "*Some theories of rasa and dhvani, Madras 1926*" (reprinted New Delhi 1973, chapter 1)

[1293] Kelkar, Ashok R; *Cosmic Elements in India: An Agenda of Questions*, "Prakriti: The Integral Vision", Vol III, 1995, p.163

[1294] Tripathi, K D; *Prakriti:The Integral Vision*, Vol. III, 1995, p.71

[1295] Kelkar, Ashok R; *Cosmic Elements in India: An Agenda of Questions*, "Prakriti: The Integral Vision", Vol III, 1995, p.165

the process of aesthetic experience becomes apparent. It states that whatever enters from the outer world of sentient life into the inner apparatus of subtle-body called *suśumna* (the middle psychic-channel), The main characteristics of *suśumna* is to enliven all parts of the body with *ojas* (vital luster) of life-energy (*prāna*); by diffusing the *prāna* into *virya* (common seminal energy). According to *Abhinavgupta*, whatever enters our body as food, whether an actual edible or something that forms a perception, something like - sound, visuals, tactile etc.) is eventually converted into *ojas* by the central-channel (of the *nadi* system); where this *ojas* (vital energy) becomes seminal energy (*virya*) that permits the entire body. For example, when an exciting visual or auditory perception entering a person through his senses, "*on account of exciting power, it fans the flame of passion in the form of the seminal energy.*"[1296] In other words, all reproductive and creative function are performed by this energy; whether it is the enjoyment of a good food, relishing a beautiful scenery, sweetness in music, an entrancing poem, or getting the sense of embrace in a hug by a loved one - everywhere it is this energy that is at play. *Āgamas* satisfactorily explain this occurance in the mundane, aesthetic as well as spiritual experience through the concept of *Śakti* (or potentiality) and energy. *Śakti* for them is representation of the working of "divine energy" on physical plain. This operative phenomenal *Śakti* is called *khechari* in *Yoga philosophy*. Further more, in *shaiva-āgamas* it is discussed as *khechari-vaisamya* when the *khechari* energy is used (or perceived) in distinct forms like physical, chemical, biological or psychic energy, moreover, when 'everything' in totality is viewed (or/and used) as a form of divine energy then it is called - *khechari-samya*, which is able to lead one to liberation. *Āgamas* proclaim that even the tendencies such passion, anger, and grief has their existence depended on the divine energy (*khechari*).[1297]

Commenting on distinct aesthetic experiences, *K D Tripathy* underline that experience that emanate from the awareness of either affirmation or negation of specific human relationship is different, from those artforms that consider transcending any temporal and spatial differentiation in human relationship. He expands on his observation saying - "*The aesthete (sahridaya) of the traditional Indian art, literature and theatre attains repose*

[1296] Tripathi, K D; *Prakriti:The Integral Vision*, Vol. III, 1995, p.68-69
[1297] ibid., p.69

in his deeper-self for a moment and experiences rasa after having transcended the duality of relationship spread over the temporal and spatial differentiation"[1298].

He recalls that emotions and feelings of our ordinary mundane life are developed by a particular person - *asraya*, depending on its accompanying situations. In other words, it is the substratum of (a) emotion and (b) surrounding situation – the *stimuli*; together they bring an emotion (*bhāva*), that are then conveyed to others through either or both (a) non-verbal (gesture, facial expressions) or (b) verbal/language (spoken and/or written) signs; and both of these are 'effects' of emotions. Moeover, when these signs or "effects" are depicted in) Indian performing arts:

(i) The 'cause' is termed *vibhāva*,
(ii) The effect such as - gesture, facial expressions etcetera, are called *anubhāva*.
(iii) The substratum of emotion is called *alambana-vibhāva*, and
(iv) The stimulated surroundings etc., are known as *uddipana-vibhāva*.

Moreover, emotions, feelings and dispositions are:

(a) Sometimes lasting (such as love and anger etc.) and are thereby called *sthayibhāva* (lastin emotions); which are eight in numbers; and
(b) When dispositions/emotions are relatively fleeting (such as blushfullness and envy etc.), it is called *sancharibhāva*. These are considered 33 in number.

At times it is difficult to determine an emotion as lasting or fleeting. In such case, by the tradition (of *āgamas*), *Bharat's* classification is referred to as final. However, in our ordinary life dominant emotion is usually intermingled with various fleeting emotions and sentiments, therefore, any artistic portrayal of life use *vibhāva*, *anubhāva*, *sthayibhāvas* and *sancharibhāvas* in various combinations and sequences, yet it retain a coherency due to presence of '*rasa'*. As per Indian aesthetics, the means to achieve this unity is *Sādhārani-karana* or universalisation of *vibhāva* etc., which causes a transcending of specificity of relationship, leading further into transcending time and space and thereby allowing a merging for both actors and viewer's with their higher-self. This state of 'pure-consciousness' (*sat-ćit*)

[1298] Tripathi, K D; *Prakriti:The Integral Vision*, Vol. III, 1995, p.69

and 'bliss' (*ānanda*) experience is equated in Indian aesthetics with relinquishing experience of *rasa* - *'Bhagnavarana-cidvisistahsthayi Brahmasvadha*' meaning "*This aesthetic experience is analogous to highest spiritual experience*"[1299]

5.3.1.1. The relation between *rasa* and *guṇa*

K. D. Tripathy defines *rasa* as a substance common in drama and poetry, and further '*since a guṇa always inheres in a substance* (*as the two can never be separated*) he deduces that *rasa* to are qualified with *guṇa* (quality*).* The conception of *guṇa* (nature/quality) of three types - *sattva*, *rajas*, and *tamas* is derived from *Sāmkhyan* philosophy, which attributes the best status to *sattva guṇa*, and anyone bearing *sattvic guṇa* is associates with positive connotations. From this position *guṇa* becomes a scaling value of preferred characteristic in human personality; *K D Tripathy* elaborates:

> "*Guṇa is the transformation of mind (ćitta) in the process of aesthetic sublimation culminating into repose in the Self. This transformation is achieved firstly by purification and clarity of mind and then relates to the lucidity in sound and sense also, that is to say that the rasa which is always qualified by some guṇa is a common to all sentiments and all kinds of composition. Hence, this quality has been understood primarily relating to the suggested sense only*".[1300]

In other words, since *rasa* is considered as qualified by some *guṇa*, *guṇa* thereby in the process of aesthetic sublimation of the self, *rasa* becomes a measure of transformation of Mind (*ćitta*). The concept of *Guṇa* as explained by *Abhinavgupta* and *Ānandavardhana,* and accepted by later *ṛṣis* like '*Mammata*' suggested to some modern Scholars of Sanskrit poetics that *rasa* should be seen as "a concept related with purification of mind" that occurs in the form of aesthetic experience, however, this concept of purification through *rasa* is distinguished from *rasa* itself in the sense they share a relationship between cause and effect where 'effect' of mental-transformation (and emotional release) is caused by an aesthetic-

[1299] Tripathi, K D; *Prakriti:The Integral Vision*, Vol. III, 1995, p.70-71
[1300] ibid., p.70

experience; moreover the transformation of mind is measured by the quality (and its associated *rasa*) it thus acquires. This interrelation between rasa experience and mental quality is explicated clearly in the words of *Krishna Mishra* (1979) that, "*Guṇa is the connecting link between the Spiritual intuition (rasa) and the material conception (riti) in the poet's experience and between dhvani and alamkara in the poet's expression*."[1301]

Out of the five primordial elements,[1302] *ākāśa* (and other spatial terms) are symbolically employed in esoteric context, where the terms like *prasāda*, *ojas* and *madhurya* relates to *ākāśa*, *tejas* and *apah*. *K D Tripathy* emphasizes that these terms different modes of beauty at the sensuous level, as wells as at the intermediary level that exist between sensuous and super sensuous.[1303]Likewise, another core term in the aesthetics is "*hṛdaya*" allude to *ākāśa in Abhinavgupta's* conception of *hrdaya* (heart) as an expression the "inner-sky" (inner space) He explains that any audience member who is endowed with *hrdayakasa* - the inner central space of consciousness, is a *sahṛdaya* (a person with a heart/compassion). His heart is like space filled with light or is a 'sparkling light' (*sphuraṭṭa*) or he has an illumined consciousness. In these allegories, the spatial terms are been employed to express religious and aesthetic experience, while in the cases pertaining to sound, terms such as *nada* and *dhvani* are used to designate spiritual as well as aesthetic experience.[1304] The theory of *dhvani* is a landmark conception in Sanskrit poetics.[1305] The term *dhvani* as denoting "beauty" and the "experience of beauty" is is mentioned in the concepts of *vāk*, *nāda* and *shabda*.[1306]

K D Tripathy explicates on the usage of different terms to designate beauty from the very beginning and the fact that these terms allude to specific primordial elements in different contexts.[1307] He reminds that the term *chamatkār* designates "a flash of wonder (of aesthetic delight)", which comprehends all poetic elements from *guṇa* and *shabdalamkāra* to

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[1301] Mishra, Dr. Shri Krishna; *Coleridge* and *Abhinavgupta*, 1979, p.545

[1302] *ākāśa* (sky, ether, space-element), *vāyu* (air-element), *agni* (fire-element), *jal* or *apah* (water-element), *prithvi* (earth-element)

[1303] Tripathi, K D; *Prakriti: The Integral Vision*, Vol. III, 1995, p.72

[1304] ibid.

[1305] ibid., p.71

[1306] ibid., p.74

[1307] ibid., p.75

rasa and *dhvani*. Commenting on the presence of distinct allegory to describe aesthetic-delight in Indian aesthetics, *K D Tripathy* writes: "*The sudden flash of lightning etc., causes wonder and it appears to be quite material that the sense of 'wonder' and 'relish' are an addition to the original meaning of 'flash'*."[1308] Another term which bears the connotation of 'light' and 'flash' is *pratibhā* denoting artistic-talent. *Hari Prasāda,* the author of *Kavyaloka* calls *camatkrti* the soul of poetry.[1309] In other words, terms like *rasa*, *dhvani* and *camatkar* address a supersensuous experience whose usage evolved in aesthetic expression in parable surrounding primordial elements like *apah*, *ākāśa* and *tejas* respectively.[1310]

5.3.1.2. *Rasa* and *Ayurveda*

The theory of *rasa* in the sense of the "animating principle" of a work of art shares parallel with 'Ayurvedic Pharmacology'[1311]which treats *rasa* or the essence of medically potent material/substance within the equation of "cause and effect" of a dis-ease or ill-ness. In which case it considers:[1312]

(a) '*rasa'* as the material cause (*karyin, Upadan*):

(b) herbal substance; as the efficient cause (*karana*):

And in terms of energy during the functioning of body, as :

(i) The active principle (*virya*) of the animating energy

(ii) The animating principle (*rasa*) of a medicinal cure .

There is also a parallel between Ayurvedic Pharmacology and Theory of reception of dramatic art, as what pointed out by *DK Bedekar[1313]* The theory of reception of dramatic art perceives '*rasa*' in the following ways:[1314]

[1308] Tripathi, K D; *Prakriti:The Integral Vision*, Vol. III, 1995, p.74

[1309] ibid.

[1310] ibid.

[1311] See *Susruta* cited by *S.N. Dasgupta*, History of Indian philosophy, p.361-62

[1312] Kelkar, Ashok R; *Cosmic Elements in India: An Agenda of Questions*, "Prakriti: The Integral Vision", Vol III, 1995, p.164

[1313] *Alocana*, Delhi, April – July, 1952; reprinted, January – March, 1990

(a) as the material cause or the story / content of the text, that is as *Kavyartha*,

(b) as the efficient cause, in the sense of various *bhāvas* in the work; and

(c) as the animating energy i.e., the animating principle of art – its reception and enjoyment

5.3.2. Aesthetic-sense and *māhābhūta*

It is observed by some scholars that cosmic-elements (*māhābhūta*) makes their presence felt amongst the "experiential content" of both literary and figurative plastic art, often powerfully affecting the scene with its powerful presence and thus. There usage is sometimes so well articulated in giving a turn to events of a narrative and as in a well synchronizing connection with the emotional flow of the script often by affecting the human subjects, like in the form of a sudden natural-calamity or a much neede monsoon. The five priomordial elements are suggested in the practice (and theory associated) with classical Tamil Love poetry where five phases of love (*uri*) are associated with five kinds of landscapes, each dominated with one elemental principle, thus, in turn associated with an orchestra of emotions like anxiety, separation in love, and so on.[1315]

Our life is intertwined with the cosmic-elements as components our own body or of our environment or how our life gets affected by them, but we are rarely conscious of their functioning and impact on us.[1316] As per *Baümer*, cosmology of Indian art, is deeply embedded in a worldview woven around fundamental elements (*māhābhūta*ni, both conceptually and in practice. She elaborates:

[1314] Kelkar, Ashok R; *Cosmic Elements in India: An Agenda of Questions*, "Prakriti: The Integral Vision", Vol III, 1995, p.164

[1315] Kelkar, Ashok R; *Cosmic Elements in India: An Agenda of Questions*, "Prakriti: The Integral Vision", Vol III, 1995, p.164

[1316] Baümer; "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.2

"*The correspondence between the elements in their gross and subtle aspects: Sense- perceptions and human emotive states have been elaborated at all levels of Indian tradition*".[1317]

Further she emohasize that how the system of *tattvas* (elements) is explained in Indian understanding of nature represents it vision for establishing a perfect ecological balance. While in the modern Western sense, understanding of ecology is limited to nature and does not realizes its mental and spiritual dimensions, whereas an explaination of nature as a composite system of *tattvas* considers its all facets in which the gross elements (*bhūta*) are not excluded from its subtle aspect (*tanmatra*), it also takes into account elemental role of sense-organs (*indriya*), and beyond them the subtler mental faculties are also well comprehende in Indian philosophy.[1318] Within the total scheme of Indian cosmology, the system of *tattvas* (elements) - whether 25 in *samkhya* or 36 as in *āgamas* - it visualizes the structure of the psychic-universe of emotions and desires in pyramidical formation- based on a system of *tattvas* ascending from gross to subtle and beyond into *sthula*, *sukṣma* and *parā* levels of consciousness. It describes the creation of life as a process of devolution – beginning from the Supreme (*parā*) and coming down to Subtle, then to the gross forms of these elemental compositions itself.

Another aspect to understanding the role of *tattva-s* (elements) in Indian thought is that they are explained as all-pervading - when they are not present materially, they are available in a symbolical form,[1319] for example, Water beyond its physical presence is a "quality of fluidity" and alludes as a symbol to the life itself, as discussed previously; likewise, fire does not merely symbolize a burning flame, but it signifies its intensity, its heat and its quality to burn etc. *Baümer* explicates how Indian texts are full of descriptions about qualities and symbolic value of the element,[1320]for an example, the three main yogic *nadis* are identified with sun, moon and fire.[1321] Baumer raises some serious questions pertaining to

[1317] ibid., p.1
[1318] Baümer; "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.2
[1319] ibid., p.2-3
[1320] ibid., p.2
[1321] ibid., p.3

the role of these cosmic-elements and its understanding within the execution and reception of arts, she writes:

> "*How are the Indian arts manifesting, expressing, integrated this cosmological scheme in their different media? What are the methods of transferring this cosmology into the visual and audible form that we call art? Can our reflections on these inter-relations between cosmology, ritual and the arts be more than a romantic looking back to a lost harmony, and can they create an awareness of the urgent need of the hour, instead of being a cut from their content and used as an isolated act of entertainment for the privileged few*"?[1322]

5.3.2.1. Artistic element in religious ritual

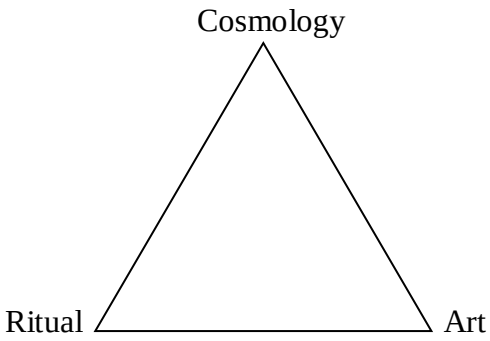
Various artistic practices, how they are conceived and expressed in various mediums had influenced the theorization of Indian aesthetics concepts, to describe art expression: at the level of the material, at the level of the creative process and artistic articulation, at the level of communication and on the level of aesthetic receptivity. In Indian thought the description of mahabhutas has been a prominent source of inspiration for aesthetic considerations and provides strong philosophical bases. In the concept of elements (*Māhābhūtani*), the cosmological, ritual and artistic dimension are closely interwoven. However, quite often these dimensions are studied separately ignoring their interconnectedness.[1323] *Baümer* underlines even the ecological importance of *Māhābhūta-s, beyond their symbolic and aesthetic dimensions*'[1324] which brings in prominence the ecological importance of artistic measures that can be employed in current practices perhaps, by devising some modern artistic rituals for ecological activism, P. P. Apte, had notes aspect in some *maṇdala* ritual where the elements are ascribed specific shapes and colors. Since, *maṇdala-s* are microcosmic representation of the *macrocosm,* and they combine ritual and art

[1322] ibid.

[1323] Baümer; "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.4

[1324] ibid., p. 1

in a unique way;[1325]perhaps visualizing a *maṇdala* for a healthy society would bear positive emotion results and a change in mental framework for dealing with our surrounding space and nature. This idea of employing *maṇdala*, rituals and primordial-elements is thoroughly explored in Indian system of thoughts pertaining to religion, society and art and is discussed on numerous occasions within this text. *Baümer* had also noted how conception of a "ritual" conjured with different art forms as well as with "cosmological conceptions" which in turn are again basic to all arts. She describes this relation between ritual, arts and cosmology with the symbol of a triangle.



5.3.2.2. *Māhābhūta* in Culture formation

Today different cultures are exposed to each other's traditional peculiarities, leaving open chances for better understanding to develop an interdependent trans-cultural foundation for a harmonious cohabiting on earth. In this respect cultural sensitivity, can play a crucial role as transforming agent. *Bryan Mulvihill* states that "*Aesthetics determines cultural Ecology*"[1326] and elaborates that:

> "*When the divisiveness between the phenomenal world and its perception, is organised with respect to the experiencing individual, and united in a configurational whole; it allows the individual to function in a Holistic frame of mind, being both the part of the whole and 'individually' responsible for its manifestation*".

[1325] Apte, P P; "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.8
[1326] Mulvihill, Bryan; *Mahabhuta in determining cultural ecology*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.168

Bryan Mulvihill further emphasizes on the need for understanding elements (*mahābhūtas*) to device a framework for a harmonious coexistence between all living beings. This he finds can be achieved with the help of a Buddhist *maṇdala* structure. He therefore strongly appeals for a greater "awareness" of the interdependence of life forms, and further about our relationship with the elements which can be noted well preserved by traditional cultural markers:

> *"Indian cultures have in the past developed refined, comprehensive, relationships to the elemental forces which can provide valuable inside for developing a modern 'cultural Ecology' that is in harmony with the forces of nature along with the physical and physiological needs of the human community.*[1327]

He identifies the reasons for the continuous ecological disaster of our times - in 'globally embedded arrogance', and inflated ego of mankind. These are two prime causes for the sheer exploitation of the earth resources;[1328] as a precaution to avoid further loses, he suggests that:

> "*To provide adequately for all and curb the greed of even a few requires at least a 90% participation in the shared resolve which only a creatively functioning cultural Unity can provide, no matter what political, social and religious system is in practice*."[1329]

Bryan Mulvihill also suggests visualizing a five-directional *maṇdala* of *māhābhūta*s - as an aid into imaging a prosperous cultural mindset.[1330] This solution he traces from history of Buddhist India. He recalls that during the period between 5th to 8th centuries A.D. which saw intense inter disciplinary development in philosophical, spiritual and cultural context. These developments he attributes to those large *Buddhist* universities that came up during those times, such as *Nalanda-mahāvihāra*, and Mulvihill underlines the presence of *five-*

[1327] Mulvihill, Bryan; *Mahabhuta in determining cultural ecology*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.168
[1328] ibid. p.8
[1329] ibid**,** p.169
[1330] ibid**.,** p.170

elemental-forces in their architectural structures; he empathetically states that '*they were iconographically presented in their configurational complexity as a maṇdala*'. [1331]

5.4. *Māhābhūta* (primordial-elements) in Indian Thought

Mulvihill praising the unique cultural development of Indian subcontinent writes, "*Perhaps no other society has developed the human interdependence with measure to such a refined and elaborate degree then the cultures of the Indian subcontinent where the relationship with the elemental forces is portrait on every level of human and cultural expression through the vision as held in the tradition of the māhābhūtas*".[1332] He finds the conception of *māhābhūtas* as crucial step in the history of India and in defining its cultural attitude for synchrony and mutual existence. He wires: "*An appreciation of the nature of the elements, as transmitted in the conception of the māhābhūta, has in the past been diverse and effective over long periods of history of the subcontinent's dynasties, spiritual traditions and diverse communities in harmonizing man's relationship with the environment in which he found himself.*"[1333] An intersubjective and holistic approach that reappears over and over in the long journey of India's philosophical evolution, to some extent can traced back to the times where the bases of human creation and existence was jotted down to its most basic levels of composition – the five primordial cosmic elements called *Māhābhūta,* and how its subtle and gross manifestations alongside their psychological and cultural ramifications bought forth a engrossing field of information conducive to benefits of the human civilization as a whole. Reflecting upon a knowledge making approach which undertakes the phenomenal analysis as an interconnected, interlinked network of various functions, is an endearing Indic perspective, Mulvihill writes:

[1331] ibid.**,** p.169

[1332] Mulvihill, Bryan; *Mahabhuta in determining cultural ecology,* "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.167

[1333] ibid.**,** p.168

"*The perception of the phenomenal world made up of elements initiates the possibility for the development of automatically directed consciousness within which the dicing perception assume the dominant role and becomes, in a certain sense, a centre around which all other cognitive operations are arranged*".[1334]

From the three different point of view which are generally used in the study of ancient literature, that is, mythological, semantic and philosophical; *Ghatage* reflects on the nature *māhābhūta* and *bhūta*. He refers to Bruno Snell for his enquiry from these positions, who had earlier emphasized on studying the early *Greek* philosophy (usually called pre-*Socratic*) based upon interpreting *Greek* texts from a mythological point of view, apart from looking at them as literary works of some aesthetic value. Semantic analysis involves the development of meanings of words, transformation in meaning attributed to some key words, their role in formation of concepts and to impact the history of ideas; Philosophical viewpoint involves identifying the right context of otherwise a complex system of thought woven around ideas, concepts, histories and culture.

Ghatage undergoes a semantics analysis, to trace the historical development of concepts associated with the words *bhūta* and *māhābhūta*. Moreover, he does not study them how a linguistic or a lexicographer would approach them, who consider evaluating "form" of the words and their usage, *Ghatage* on the other hand concentrate on the idea behind these terms itself by tracing their origin, development and ramifications.[1335] He focuses on only two aspects of the *māhābhūta-s:* (1) its predominant use in the field of cosmogony and cosmology and (2) its numerical scope.[1336] His method ascertain the etymology of those words that pertained to the "ideas of *bhūta*" (and *māhābhūta*) in general, and then find out the context of similar words in the same language (or in a group of closely related languages). This way he could locate a broad semantic-field, where he could allocate a function to each word. He states that by this approach he could observe a basic concept which could be classified along different scales, known as "semantic-coordination", for

[1334] ibid.**,** p.170

[1335] Ghatage, A M; *The five mahabhutas: a systematic analysis*, "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition., 1995, p.88

[1336] ibid., p.89

example – (a) concrete or abstract, (b) individual or generic type etc., by this way of analyses, *Ghatage* could recognize history of meaning for a word. He elaborates,

> "*Each of these steps has its own limitation and hence for arriving at a reasonably acceptable conclusion, it is necessary to supplement it with material obtained from what can be tentatively called a comparative study of word-meanings, which attempt to build up a prototype for its use as does the historical linguistics for the form of the word. Our attempt will be confined to the semantics of the given word.*"

5.4.1. The Wheel of History: Evolution of Indic world view

The history of Indian philosophical thought showcases two distinct trends: (1) '*materialistic'*, in whom, the existence of the elements, is admitted as real, this viewpoint is promoted by *Charvaka* school (*lokayata philosophy*). (2) '*Idealistic'* philosophy exclaims the existence of mental or psychological-entities as equally real. This viewpoint's origins are traced to *Brihaspati*. In Buddhism, these "non-material entities" are taken to be '*temporary'* (or having a fleeting existence), whereas other and majority of Indian philosophical schools considers them as '*permanent'*. A further trend of thought evolved later which expounded only reality to be mentality (spiritual entity) alone, and materiality was only illusory, this viewpoint gave way for *monism*. However, majority of the philosophical schools in India agreed on existence of both - mental and material elements though with sharp distinction - this viewpoint is designated as '*realistic*'. Amongst them *Samkhya* exclaims that "psychic-element" is inactive, and all the activity is a function of "material elements" alone, while remaining realists assign all activity to "psychic-element" alone, and treat "material elements" as inactive since they observe them to be insentient. A common alliance between

all philosophical systems of India is their engagement with the concept of the *māhābhūtas* and their prototypes called *tanmātra-s*.[1337]

5.4.1.1. *Mahābhūta* in *Upanishads*

The concept of the *bhūta* from *Upanishads* and other later philosophical texts of India, differ from *Veda-s* in their approach towards "elements". Vedas are concerned with "elementals" as deities, while later; the essence of the elementals is underscored with assigning an element to their dominant nature. In the *Rig Veda*, the term *bhūta* is accessed in the sense of time - 'past' juxtaposed to present or 'future'. *Vatsayana* notes that, in almost all its occurrences in the text, the word "*bhūta*" means both sentient and insentient beings (*sthavarajangamatmakambhitajatam*)[1338]. Moreover, *bhūta-s* in the sense of - *prithvi, ap, agni, vāyu, and ākāśa* (or *dyaus*) are mentioned in the *Rig Veda* as defied natural objects, explicated further as divinities[1339] whose essential nature and characteristic features are narrated through myths and legends; which perhaps had inspired post *Vedic* thinkers to eventually conceive role of elements (five-*bhūtas*) in the formation of a psycho-physical universe.[1340] *Vatsyayana* indicate at the possibility of such enquiries into nature of reality by early Vedic's influencing "*inner vision*" of later Upanishadic *ṛṣi-s* – "*The rishis envisioned certain guesses, conjectures and conclusions, and put them forth for the sake of posterity. They presumed that the inferences resulting from their deep thinking, meditation, and contemplation were not only true to them in their age, but also to the generations to come in future*".

Devanam nu vayamjanapravocamavipanyaya|
Ukthesusasyamanesu yah pasyaduttareyuge||

(RV, 10.72.1)

Meaning:

Let us with tuneful skill proclaim these

[1337] Vatsyayan; "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition., 1995, p.87
[1338] Vatsyayan; "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition., 1995, p.7
[1339] As per Vatsayana, theses divinities may be regarded as prototypal gross elements (*bhūta*).
[1340] Vatsyayan; "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.7

Generations of the Gods, that one may see them
When these hymns are chanted in a future age
-Tr.Gr[1341]

Vatsayana emphasizes that on delineating myths connected with five divinities of elementals in the (post-vedic) Upanishadic times, concept of *bhūta* became available for later philosophical speculation. The foremost common feature that the divinities (elementals) and *bhūta* (elements) share are following two: (1) Both are regarded as - all pervasive and omnipresent; (2) Both are endowed with great creative potency. This commonality is conducive to regard each divinity as individual member of *pańća-bhūta* which is understood in *Upanishads* in two ways:

(a) as five gross-elements (*pańća-bhūta*),

(b) as five subtle-elements (*pańća-tanmatras*);

These developments in the philosophical thought deduced further that all ten of them have their common source in the *Brāhman* (or *Prajapati*, or *Ātman*). Later discourse on *Brāhman* (common substance of universe), in the sense of *Ātman* (collective-self) describes them as that something which endures inside (the human heart, *hŕdākāśa*) and outside (the manifested universe). In other words, a common substance or factor called *Brāhman* is articulated by philosopher, who resides in microcosm but as attached with *pańća-bhūtas*, becomes the macrocosm.[1342]

As per *R D Ranade*[1343] thought progressed, the Upanishads also suggest '*some abstract or psychological-objects as the real source of all these elements*',[1344] which can be identified if the real meaning of the names of elements is analyzed. He is adamant that '*the names, - prithvi, ap, tejas, vāyu and akāśa appear at a later stage, once the earlier names (now forgotten), lost their cosmological affiliations, and became replaced by words which are now used to mean the same*'.[1345] He states that earlier elements had some "specific

[1341] ibid., p.6

[1342] Vatsyayan; "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition., 1995, p.18

[1343] in his well known work, "*A constructive survey of Upanishadic philosophy*", in which he has also drawn attention to similar ideas found in early Indian philosophers from the seventh century onwards

[1344] Ghatage, A M; *The five mahabhutas: a systematic analysis*, "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.93-94

[1345] ibid., p.94

connotations", and later acquired more "generalized meaning" and which stage it became important to decide for particular title for them. To support his claim he refers to a very similar situation observed in case of Greek cosmogony where earlier, *air* and *sky* did were not two different elements and either of them is taken to be the "original-substance", at the same time, air, and sky were conceived as 'living-thing' in Greek mythology too, whose description allude to "anthropomorphic gods".[1346]

On summarizing the above discussed semantic development of the four elements (*māhābhūtas*) that were originally considered as living objects like men and animals, assigned with functions that living beings performs parallels how anthropologists explain origins of various religion from a stage of *animatism* where no distinction between 'living' and 'lifeless' exists. As per Ghatage, primordial-elements of nature – *māhābhūtas* were conceived at this stage only. And they were allotted the power of conscious-activity later, which eventually lead to "anthropomorphism" giving birth to mythological stories about the, in which earth, water, air and sky were personified to describe creation. Their sentient aspect presented the nature of elements and their non-sentient part defined the bodies of deities. Ghatage notes that this process explains for the scientific *cosmogonies* of both early Greek and (some of the) *Upanishads*. The third stage of development elaborated on the role of psychic aspects of element in creation which is observed within adjustments of *cosmologies* ascribing elements with some real activity of production, while their material aspect remained inanimate by nature; thereby, distinguishing between living and lifeless things, while the ephemeral or permanent nature of the psychic-elements got defined as 'the soul'. In mythological dialectics, elements are often described as inter-linked reflecting on their inter-relationship, for example - water and fire form one group, heaven (sky) and earth form a couple, and wind is described as an all-pervasive binding force.

5.4.1.2. *Māhābhūta in Buddhist View*

To understand *māhābhūta* in the sense of 'basic element' is 'conspicuous' when early *cosmologies* from Indian and Greek traditions are taken in consideration.

[1346] ibid., P.95

Buddhism and *Jainism* represent an earlier meaning of *māhābhūtas* as compared to the other systems of Indian thought. It original sense or primary meaning can be articulated from the growth of these concepts in the early Greek philosophy.[1347] Even the count of material-elements has been changing from an earlier three to then four and eventually finalized at five. The Buddhist that term *bhūta* does not reflect its meaning as "material element" sufficiently, since primarily it the sense it alluded to mean 'living being'. They instead coined the term '*dhātu*' in their discussion on "material-substance", while *bhūta* was continued to describe its sense of an "embodied being" - a living creature for example, 'a tree' as somebody which possess life is an "elemental" or *bhūta* which is composed of its constituting elements or *dhātu*. How *bhūta* was employed in scholastics prior to Buddhist did not distinguish between the "material body" and the "animating principle", and both meanings were in extricable mixed up in the usage of the term *bhūta*, and Buddhist identified the need to distinguish these two related but separate aspects. The original meaning of *bhūta* as a living being has significance in *cosmogony* of both in India and Greece. The idea, that "one thing gives birth to another" or one thing merges into another is a basic concept in the *cosmogony* of the elements.[1348]

The early Buddhist *Abhidharma philosophy* propounds that our *psycho-physical* universe is a holistic-system comprised of thirty-one world-systems divided broadly in three main categories and placed in an ascending order in a vacuum. Its three classifications are[1349]:

(1) *kāma-dhātū* which contains eleven world systems of *psycho-physical* manifestations,
(2) *rūpa-dhātū* also holds eleven *psycho-physical* world-systems, and
(3) *arūpa-dhātū* has four world-systems holding *psychic-personalities* only, with no physical appearance.

[1347] Ghatage, A M; *The five mahabhutas: a systematic analysis*, "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.89
[1348] ibid., p.93
[1349] Tiwary; Conception of *bhūta* in early *Buddhism*, "Prakriti- The Integral Vision", Vol.II, p.107

As per Buddhism any "beings" is a structural composition of two "reals" – *nāma* and *rūpa*. While *nāma* stands for inner-personality and its expression occurs through consciousness (*ćitta*) and psychic-factors (*Ćetasika*). Physical personality of any consciousness (living-being) in all of its manifested form is referred with the term *rūpa*, which is suggestive of its gross nature and material characteristic.[1350] In Abhidharma thought description of *bhūta* relates to the notion of *rūpa*, which is a generic term to denoted "material elements". The concept of *rūpa* is discussed in detail in a catechetical way, in the second chapter of *Dhammasanghini* (first book of *Abhidhamma-pitaka*); it says –"The four *māhābhūtas* (basic material elements) and the uppada-*rūpa* (generated material elements) (taken together) constitute the *rūpa* in totality"[1351]. Moreover, it should be noted here that "material elements" in Buddhism are taken in the sense of quality or to be more specific as "qualitative energies", which further suggest that *rūpa* too indicates a sense of "material quality" instead of designating "matter" or material-element, the Buddhist term for which is *uppada-rūpa*. Matter in Buddhism is understood as generated, derived or depended on *rūpa*. In the simile of tree and earth, the tree is *uppada-rūpa* and earth is *rūpa*. In *Buddhism*, there are twenty-four (derived) material-elements (after inclusion of *hadaya-vatthu,* in the earlier count of twenty-three) and when added to four-*bhūta-rūpa*, the total count of "elementals" becomes twenty-eight.[1352] The twenty-eight "material-qualities" are: four *bhūta-rūpa* are (1) *pathavi-dhātū,* (2) *apo-dhātū*, (3) *tejo-dhātū,* (4) *vayo-dhātū*; and twenty-four *uppada-rūpa* are: (1) *pasada-rūpa*, (2) *gocara-rūpa*, (3) *bhāva-rūpa*, (4) *hadaya-rūpa*, (5) *jivita-rūpa*, (6) *ahara-rūpa*, (7) *paricchada-rūpa*, (8) *viññati-rūpa*, (9) *vikāra-rūpa,* (10) *lakhana-rūpa* (other fourteen are present as subsets within these ten)

Buddhists identifies "intrinsic nature" to the "material-elements" as a whole:

(a) They are neither *ćitta* nor *Ćetasika*; thereby they are unconscious.

(b) They are not the roots or cause (*hetu*); they are devoid of both *akuśala* and *kuśala hetu.*

(c) They are *abyakta*; that is, they are neither moral nor immoral in character.

[1350] ibid.

[1351] ibid., p.107-108

[1352] ibid., p.110

(d) They originate as depending upon some cause (*spaććaya*), and stand as composites (*sankhata*) that is, made of other-elements; and thus are by themeseves not the defining forces rather the "object of pollution".

(e) They are impermanent (*anićća*) and subject of destruction (*jarābhi-bhūta*)

According to early Buddhists *māhābhūtas* are four in number, these are the primary non-physical reals (*paramartha*) or something that form the basic material elements. As per Buddhist view the material creation related to beings, internal (*ajjahatika*) and external (*bahira*), and surrounding all around them in both the spheres of *kāma-dhātū* and *rūpa-dhātū* are their creations and manifestations. They take variegated forms in the process of evolution and play a vital role in smooth functioning of the psycho-physical order "universally". And it is for these reasons they are called as *māhābhūtas.*[1353] In the process of generating *upada-rūpa* or "material elements" from *rūpa-bhūta*, four factors (or generating forces) are systematically at work, these are – (1) *kamma*, (2) *ćitta*, (3) *utu*, and (4) *ahara*;[1354] these forces fuction both - individually and in association.

Early Buddhists attributes five basic reasons for refering to *māhābhūtas* as "basic material elements", and not anything else. It also suggests their distinct understanding of *bhūtas*. Moreover, it should be acknowledged here that as per Buddhist suggestions, in the realm of *kām-dhātū*, *māhābhūta* appear to have a strong-hold. The reasons are as following[1355]:

(1) *Mahantapaatubhaavato* (Manifestation of Greatness) – The prime identification of *māhābhūtas* is that they manifest with immense vastness (or *upaadinnasantati*). (with respect to the phenomen 'grasped at'). For example, they manifest as material forms, as bodies of various kinds of beings. And they manifest immensely with respect to phenomen 'un-grasped' (*ana-upaadinnasantati*), for example, they appear as world-systems containing big-waters, mountains, as well as grandous tress, such as - *Jambu* tree in *jambu-dvipa*, and *Ćitta-patali* tree in demon kingdom etc.

[1353] Tiwary; Conception of *bhūta* in early *Buddhism*, "Prakriti- The Integral Vision", Vol.II, p.108
[1354] ibid., p.117
[1355] ibid., p.108-110

(2) *Māhābhūta-saamannato* (Illusoriness) is marked by illusory ensemblance in phenomenon, appearing in various variegated form of deceitful manifestations. It is marked by presence of illusory (objects) that come across as real and maintain that false appearance. In other words, *māhābhūta* are known to hide their true nature behind an illusory presence therefore, are often mentioned as *ogresses* known to transform themselves in seductive form to conceal their terrible aspects, a trait shared by hiuman beings as well.

(3) *Mahā-vikarto* (Metamorphses) – presence of metamorphoses is attributed to *bhūtas*, i.e. elements undergo tremendoud change in their material-forms, both in derived and underived phenomenon. Derived-phenomenon results from disturbances of elements within, while underived-phenomenon is considered when the disturbance is external like destruction of the world-cycle.

(4) *Mahanta-bhūtada* (Elementality) – presence of vast elementary force indicates a work of *māhābhūtas*. Such a forces are are known to be beyond any *bhāvanā* or *dassana* of their elimination, and to cope with them great efforts are needed.

5.4.1.2.1. Matter (*rūpa*) as elevenfold in Sanskrit Buddhist texts

Based on Sanskrit Buddhist text *Abhidharmakośa* of *Vasubandhu* (4th AD) (and not on the *Pali* sources) all the "elements of existence" are classified into five groups of elements called *skanda*.[1356] The first *skanda* is "matter"- which is the physical element of personality – *rūpa-skanda*[1357] *Pratibha Pingbe* notes that the terms *māhābhūta* (the gross elements of matter) and *anu* are not specifically Buddhist terms, she further assert that the meaning for the element *Prithvi* etc., is very different in the Buddhist context. The *Abhidharmakośa* distinguishes *prithvi* in the sense of a *bhūta* form its otherwise common usage in which *prithvi* (earth) is designated with colour (*varna*) and shape (*samsthana*).

[1356] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach,* "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.98

[1357] While the older pre-Buddhist term for matter '*nāma-rupa*' is composed of five *skandas* (into two groups) – the first group is *rupa* and the other four (collectively called *nāma*) are– *vedna* (feelings), *samjna* (ideas), *samskar* (volition) and *vijana* (pure sensation).

Explanation of *prithvi as prithvidhātū* [1358] in Buddhist scholarship is unique. In the earlier days *bhūtas* denoted physical phenomena, but by Buddhist phase in Indian scholastics, they acquired a psychological characteristic, where "universal elements of matter" in the sense of *skandas* are like energetic forces than as material-substances (*dhātūs*). And this distinction is clearly indicated by identifying the fourth gross element- air (*vāyu*) as characterized with motion.[1359]

Abhidharmakośa expounds *rūpa* as - रूपंपंचेंद्रियांयर्थाः पंचाविज्ञप्तिरेवच। which means that *rūpa* comprises – (a) five sense organs (*indriyas*), (b) their five objects (*arthas*) and (c) their unmanifested act (*avijnapti*). Thus, *rūpa* is defined as eleven-fold.[1360] The *indriyas* (five-sense-organs) are also called *rūpa-prasada* (the subtle material elements) since they convey visual and other sensations and thereby support (*aaraha*) their respective consciousness (of the visual etcetera). Moreover, *rūpa-prasada* (or the subtle material element) are derived (*upadhya*) from the gross elements (*māhābhūta*) Therefore, the five sense-organs and their five external-objects (and of offcourse the *avijnapti*) are understood as "matter" in Buddhist scholastics.[1361]

In other words, matter is sense-data. All sense-data depend on two components: (1) Objective sense data and (2) Sense-organs. Objective sense data (*artha* or *vidyā*) is consisted of external objects whereas sense organs in Buddhist thought is conceived as, *Pingbe* explicates, '*is a kind of translucent settle matter (Rūpa Prasad)*; "*which is like the shining of the Jewel, it cannot be cut into two, and it disappears without a Residue at death*".[1362] This Buddhistic division of matter is similar to the *Sāmkhyan* conception in which 'matter' is explicated in two ways:

[1358] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach*, "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.101

[1359] ibid., p.97

[1360] The five sense organs are- the eye, the ear, the nose, the tongue and the tactile organ (skin). And the five-objects are the objects of these very sense organs – the visible, the sound, the odour, the taste and the tangible (touch).

[1361] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach*, "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.98

[1362] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach*, "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.98

(1) One approach propounds prevalence of some translucent intelligent-stuff (*sattva*) which in turn is responsible for 'sense organs' and its fuctioning,

(2) The other approach, emohasizes upon predominance of "death matter" (*tamas*) behind the workings of subtle (*tanmatra*) and gross (*māhābhūta*) forms in 'sense objects'.

Moreover, it is the *Sāmkhyan* concept of *tanmatra* which relates to the Buddhist conception of an "element" of matter'. The fundamental difference however is that, while in *samkhya* system elements (*tanmatras*) are "modifications of an eternal-substance", whereas in *Buddhism* they are "mere sense-data" without any substance in them[1363].

Furthermore, appearance of *rūpa* comprises - sense-organs and their external object '*rūpaye badhate iti rūpam*', whereas "matter" is that which materializes and, according to professor *Stcherbatsky*, different *materializing* is understood variously as - pressure, pain, disappearance or change; Matter then, in this sense is "something that disappears"; though proper understandingof matter is articulated by its "*impenetrability*" (*sapratighatva*) agiain is understood variously. The most common understanding of impenetrability is defined as the fact that when a space occupies one form of matter, it cannot at the same time accommodate another; and this state of *rūpa* (as matter) is applicable down to its "atomic" state.

Matter in its two forms of existence – (a) *nāmarūpa* (or *artha*), and (b) *rūpa-prasad*, is derived from *māhābhūtas* which Buddhists consider as the "gross material elements" or primary substances[1364] which they call *dhātūs*: of earth, water, fire and air, that is, *māhābhūtas* in *Buddhism* are only four (not five) and they are called *dhātūs*. These *dhātūs* are established through their respective functions (like supporting) and their nature as स्वस्नेहोष्णतेरणा:।स्वर:पृथिवीधातु:।स्नेहोअब्धातु:।उष्णतातेजोधातु:।इरणाकयुधातु:। is elaborated in below table:[1365]

[1363] ibid., p.99

[1364] Pingle elaborates that "*Their (dhātū's) grossness is because of their greatness and because of their being the support of all other forms*".

[1365] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach,* "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.100

Table 12- Dhatus their nature and function

S. No.	*dhātūs*	Their function	Their nature
1.	Earth	*dhrti* (or holding together)	Hardness is the Earth element
2.	Water	*sangrah* (or cohesion or striking)	Adhesion is the water element
3.	Fire	*pakti* (ripening, maturing or transformation)	Heat is the fire element
4.	Air	*bujhana*(movement) or vrddhi or prasarpana (expansion)	Motion is the air element

5.4.1.2.2. ***Avijñapati***

The eleventh aspect of the eleven fold Buddhist matter called *avijanapati* is not elaborately discussed in *Pali* commentaries but unlike the other ten elements of *rūpaskanda*, it is un-manifest and undiscoverable. This idea of *avijnapti* is a special concept recognised by only the *Sarvastivadins* amongst the Buddhist.[1366] *avijnapti* being un-manifested implies some kind of activity (*kriyā*) nor is it merely activity through material elements and thereby shares some nature of a *rūpa*. The term *avijnapti* implies a special kind revealed as a particular physical element.

Abhidharmakośa too presents *Sarvastivada* understanding of earlier Buddhist concepts.[1367]In the *Abhidharmakośa*, *akaśa* is not included in the list of the *dhātūs* (*māhābhūtas*)[1368] rather *akaśa* is considered by them as *asamskrta-dharma* since, unlike "matter" it bears the nature of "non obstruction"; which means that it is *arūpi*, *anidarsana*, *apratiga*, *anasrava* and *asamskrta*. However, if *akaśa* is to be counted as a *dhātū* (or the elements of existence) it would need to be exactly opposite, that is, *rūpi*, *sanidarsana*, *sapratiga*, *sasrava* and *samskrit* which it is not and therefore, Buddhist leave *akaśa* from the list of *dhātūs* and therefore Buddhist *māhābhūtas* are only four and not five, and that is why they are not called or reffered to as *māhābhūtas* but as *dhātūs*; and as per Buddhist what the

[1366] ibid., p.103

[1367] ibid., p.97

[1368] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach*, "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.104

term *māhābhūtas* implies occurs at a later stage as per Buddhist theology (as discussed earlier) Likewise, the concept of *bhūtas* is discussed in detail in the upper *dharma*-texts. In Buddhism, cosmic-activity is impersonal and inevitable which opertaes as per the laws of *Karma*-theory; therefore all moral functions are derived in Buddhism as per the law of "cause and effect".[1369]

5.4.1.2.3. ***Matter (rūpa) as atomic***

Rūpa in the sense of "matter" is both impenetrable and also temporary as it appears and disappears, in other words it is atomic. When it appears it is understood as "form" that is as a distinguished shape of form. Atoms are either (a) simple atoms (*dravya-praman*) which do not appear separately or (b) combined atoms (*sanghataparmanu*) including four atoms of 'universal elements' (*dhatus-earth, water, fire, air)*) which though are conventionally understood as physical entities, are also refered to as coagulating stuff like heat and motion, respectively. They are considered universal since are present everywhere, in every "piece of matter"; moreover, though these *dhatus* are present in a proportionate manner such that one of its aspect is available in more intensity and accordingly reveal a specific nature such as hardness, liquity, warmness or motion.[1370] This can be understood by realizing that there exist as much of element of heat in a blazing (particle of) flame as in water; for example, the existence of cohesion in the element water and can be comprehended in flame in its tendency of maintaining a shape (perhaps through surface tension). Likewise, the pressure of repulsion which is a basic tendency/nature of hardness is attributed to the element of earth but is also present in water (*yasomitrasphutartha*) giving water a capacity of supporting even a big-ship over its surface (explained in science as work of surface-area of the ship, which can also be argued to be a condition acceseed by science and can be relied upon scientifically as an "elemental nature" of water). '*Abhidharmakosbhasya'* has many such examples. The *kośa* says:

रूप्यतेबाध्यतेइत्यर्थ:
रूपस्यपुन: काबाधना? विपरिणामोत्पादना।

[1369] ibid.

[1370] ibid., p.101

meaning: *rūpa* is that which obstructs, (but) what is the nature of that impress or obstruction created by *rūpa*? (It brings about some change) creation of transformation.[1371]

नवैपरमाणुरूपंएकंपृथगभूतमस्ति।सधातस्थंतुतदरूप्यतएव।
The separate atom doesn't have any form. But in collected form it impresses or obstructs.[1372]

Every atom includes four atoms (or four secondary atoms), representing for one quality (*bhautika*) each: (a) of colour, (b) of smell, (c) of taste and (d) of touch. In other words, all four-elemens are present in each atom however one elemental-quality becomes dominent in its expression, as also mentioned earlier. Moreover, each secondary-atom always has as in its support a combination of four Universal ones. Consequently, a combined-atom consists of at least of eight simple atoms- *in kānadhātū*; and when the matter "resonates", an atom of sound adds up, in which case, the combined-atom consist nine parts. This number further increases in organic-matter because the 'organs of sense' are also a special atomic-matter. Other souces of thought persist that the number of primary atoms supporting each "atom of quality" must be eight (two for each element) which means that a combined-atom has many more parts, but is usually spoken of as comprising eight kinds of matter at least, that too in the sphere of defiled matter (*kānadhātu*), whereas in the higher regions of pure matter (*rūpadhātu*), smells and tastes are absent and consequently combined-atom changes.

The subtle (or translucent) organic-matter is also atomic which is represented by five different kinds of atoms their description and their arrangement are given in the *Abhidharmakośa*.[1373] Buddhist explaination on atoms is in consistency with their concept of *ksanavada* (momentariness) according to which, all atoms are momentary existence having no duration. It is noreworthy here that, while atom is the smallest unit of so called matter; moment is the smallest unit of so-called time.[1374]

[1371] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach*, "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.101
[1372] ibid., p.102
[1373] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach*, "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.102
[1374] ibid.

5.4.1.2.4. *Māhābhūta* in Jain System

In the Jain philosophical writings (both in *Sanskrit* and *Prakrit*), the term *māhābhūta* refers to comment on explanation of primary-elements in the non-Jain system of philosophy. In Jain system, the word *bhuyabhuyaim* is used to refer to all kinds of living beings (According to which, all atoms are momentary existence having no duration) while to refer to "groups" of various grades of beings – the term word *bhuyāgama* as a collective term is used. In Jain philosophical writings like those of exemplified through *Gandharavada* in "*Visesavasyakabhasya*" (of *Jinabhadra*) the words *pańcabhuya'* or *bhuya* are used to remove the doubts about the fourth element- *Ganadharin viyatta*: "*JinaBhadra appears to believe that while the earth, water and fire are directly observable, wind and sky are only to be inferred being not perceptible*". *Pingle states* that what *Jinabhadra* meant becomes clear when understood in the context of the atomic theory (of the Jain philosophers).[1375]

As per classical philosophy of the *Jains*, five material elements as elaborated in famous works like - the *Tattvartha-Sūtra* of *Umaswati* counts the Four elements (out of the five material elements) are elaborated in the concept of *pudgal* which stands for matter in general, while the remaining *akaśa* is explained along the concepts of *dharma* and *adharma* which are describd as non-sentient entities that function in conjunction with the sentient living being called *jivas*, together they form the groups of five *astikāyās*. This group (*astikāyās*) is then opposed to the *kāla* (time) which is regarded as a material non-living thing. All together they make up the six *dravya* and constitute the whole universe called *Lokatattvartha*. The space beyond the *loka* is called *alokakaśa* a state which is completely void, which in Jain system replaces *akaśa*, while it is mentioned as "incompatible with the other four material elements".[1376] Moreover, the Jain-*akaśa* forms a group by themselves which is distinct from "living elements" on the basis of their atomic structure. The current word used for *akaśa* in Jain system is *astikāyā* 'skeletal body', it provides a base (an armature or skeleton) to the four-elements (*pudgal*).

[1375] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach,* "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.90-91

[1376] Pingbe, Pratibha; *Mahabhutas-The Buddhist Approach,* "Prakriti: The Integral Vision", Vol. II – Vedic, Buddhist and Jain Tradition, 1995, p.91

KundaKunda, in his *pañćastikāyā* expounds *anu* (or *parmanu*) as the cause of the four *dhātū* (which is also a Buddhist term for four material elements) and explains *dhātū* as molecular-units formed of atoms (*anu*). Moreover, each atom is attributed with (a) one of the five tastes, (b) one of the five colours, (c) one of the two smells, and at least (d) two pairs of touch. It is also credited with the various shapes. This description is given by *Leukippos* and elaborated by *Demokritos*. Pingle notes that *'This stage of thought is nearer the concept of animatism then animalism, the first and second stages of the semantic development'*.[1377]

It is noteworthy that early Jain system was aware with such a complex theory of the atoms, and moreover they engaged with concepts revolving around material-element for example in their doctrine of *Chajjivanikāyā*, astandard description of which is available from the fourth chapter of *Dasaveyaliya*, which is basic Jain source-text (*Mulasūtra*). The view presented in it are completely *animistic* in nature, since the elements are described as animated-beings; and the idea that (human) body made of the various elements come across more like an after thought or as an idea which is inferred and elaborated from its discussion about elements.

Elements in Vaisesika theory have a threefold-form viz., *Sarira-indriya-visaya-behdat*. They propound the the view of that body of earth element belong to our solid realm, whereas the bodies of other elements are located in *Varuna-loka (aquatic space)*, the *Aditya-loka* (illuminated space) and the *Vāyu-loka* (air space) respectively, and this conclusion is a secondary interpretation in Jain though inferred based on their other discussions, and accordingly, *ākāśa* being incorporeal is excluded from this scheme.[1378] It should be noted here that the interrelation between the views of the *Caravakas*, *Buddhist*, the *Jains* and the *Vaiśeṣikas* should be comprehensively taken up in further detail on related researches on the subject, since the discussion presented here is limited, and not exhaustive; and is dealt from the position to obtain basic understanding of various viewpoints centered around primordial-elements to identify its role in healing relaed functions, and their illustrative depictions in Indian art forms.

[1377] ibid., p.91-92

[1378] ibid., p.92

5.4.2. Five primordial-elements (*pañća-mahā-bhūta*) in *Shaiva Āgamas*

As per the *āgamas*, the phenomenal world is composed of consciousness (*chinmaya*) and permeated with light (*prakāśa*), however any substance although in essence "consciousness" itself, yet comes about as "insentient" since it does not have a capacity for self-reflection and therefore it remains at the level of matter. Moreover, in *āgamaic* integral-vision all apparent diversity, in essence is - light (*prakāśa-parmārtha*);[1379] in other words, it visions everything (in the wordl) as belonging to a holistic-system.

Agamic thinkers expound that *bhūtas* (the basic elements) of the world (comprised of both pain and pleasure) should be utilized in attaining the ultimate goal of life (which for them is termed as *Shivahood*). And for that purpose, an aspirant (*Sadhak*) should perceive their dynamism in every phenomena and thing begining from the level of gross elements and deep into their subtle operations - in order to achieve *Shivahood*.[1380] **'***By means of contemplation thought of Shiva as the medicine rightly applied in the mind, while it moves on, transmutes it into gold, like mercury, applied on log of wood or the walls transmutes them*'.[1381] [Also read *tantraloka*, XVIII. 103-104]

5.4.2.1. *Shristhi* - The creation of existence

As per *āgama*s, the understanding of universe is comprised of two aspects – signifier and signified:

(1) The signifier is called *vaćaka*, and

(2) The signified consciousness is called *paramarsha*, which is the process of cognition; expressing as *vaćya* in the form of *phonemes*: a, a, i, u representing -

   (i) *anūttara*, (considered as integral or *antaranga*)

[1379] Chakravarty, H N; *The pentadic Universe in the Saivagamas*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.27

[1380] ibid., p.35-36

[1381] ibid., p.28

(ii) *ānanda* (considered as integral or *antaranga*), and

(iii) *iccha* (considered to be Lords *bahiranga* or external *śaktis.*)

The phonemes then in various combinations give rise to the four seed syllables:[1382]

(1) ya (i+a) which has the characteristics of vibration, that is *spanda*

(2) ra (r) which has the characteristics of illumination that is *prakasana*

(3) la (l) which has the characteristics of nourishing that is *pahanana*

(4) va (u+a) which has the characteristics of supporting that is *dhārana*

These seed syllables relates with four (out of five) elements (excluding *ākāśa*) The knowable objects thus begin to appear themselves (a) in individual will and (b) in the collective will thus distinguish themselves:[1383]

(a) On the gross level into the five gross elements, and

(b) On the subtle level into the five subtle elements.

Thus, producing ten principles, namely: (1) earth, (2) water, (3) fire, (4) air, (5) space, (6) smell, (7) taste, (8) form, (9) touch and (10) sound.

5.4.2.2. *Drishti* - The process of knowing

Both gross and subtle *bhūtas* becomes available as "knowables" due to coordination of both internal sense-faculties and external sense-organs. And a comprehensive understanding or a complete picture of the "knowable" is availed through an interaction of senses and mind - intellect, egoism, primordial *Prakṛti* and *Pūrūshā*. As per *agama's* the knowables remain present in a very subtle way inseparable from the power of cognition (*paramārsha-śhakti*) when they operate in the sphere of *iccha* and *ishana,* and the emergence of knowables into gross-states occurs only when they separate themselves from it.

The self-knowingness (*vednā*) brings the above group of five (that is, mind, intellect, egoism, primordial *Prakṛti* and *Puruṣa*) into the view of *Puruṣa* (the Self), which though being a knowable itself, is also a "knowing-subject", this gives it an edge and hence it

[1382] Chakravarty, H N; *The pentadic Universe in the Saivagamas*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.29

[1383] ibid., p.29-30

operatesabove them, consequently, in the absence of the self (*purusa*) all the knowables remain meaningless. In other words, the knowing subject (or *Puruṣa*), though limited itself, still plays an important role in understanding of knowables.[1384]

Vimarsha or reflective consciousness is known as "void", that is, internally inseparable from its very nature. Since self-knowingness (*vednā*) is a manifest of the void, the state of knowable gradually dwindles but the power known as *ākāśaśakti* helps the limited-self to become relieved of the binding forces - the four *Śaktis* of respective elements. It is because of them that the consciousness shines forth with free, dominating brilliance. Similarly, the power of subtle-elements (*śakti* of *tanmātrās*) allows limited-self (individual self) to realize the manifestation-of-consciousness by providing:

i. *dhriti* (Steadiness),
ii. *apayanam* (Nourishment),
iii. *tatprakāśayogah* (union with its light), and
iv. attainment of vibration (characterized by Supreme-freedom and pervasiveness).

Agamas also mention that the *śakti* that operate in the lower spheres or in the state of gross *bhūtas* also remain available in subtle-regions and function there as higher *Śakti*, where they are not only pervasive but replenish the self (*svarūpasyapurakam*). Coming from this position, *Āgamas* expound subtle forms of primordial-elements (earth, water, fire, air and the void) as five *Brāhmans* which they termed: (i) *Shuddhavidyā*, (ii) *Ishara,* (iii) *Sadashiva,* (iv) *Śakti and* (v) *Siva,* represented as deities: *Sadyojata, Vamadeva, Aghora, TatPuruṣa and Isana* - the Supreme lord, respectively. *Swachhanda-Tantra* further adds that the five *Brāhmans* abide at locations on the subtle-body (placed at the joint of the eyebrows to *Brahmarandhra*).

[1384] Chakravarty, H N; *The pentadic Universe in the Saivagamas*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.30

5.4.2.3. Five-elements as material of consciousness

The *Saivāgamas* claims that the five-elements that constitute the physical-objects are the manifestation of the consciousness. To them the Supreme-Consciousness (*Siva*) extend itself into bliss, knowledge and activity etc. which is depicted through the five faces of the Lord (Siva). The process of consciousness in *gross* forms is however a very subtle process (which would need a detailed study beyond the scope of current thesis). A relatively easier explication of these concepts is given in *Para-trisika-laghuvrtti* by *Abhinavagupta*.

5.4.2.4. Five-elements in Shiva iconography

The faces of Shiva are called *Isana, TatPuruṣa , Aghora, Vamadeva* and *Sadyojata*:

(1) The face of Shiva occupying the East is *tatpurush,*

(2) South is *aghora,*

(3) West is *vamadeva,*

(4) North is *sadyojak,* and

(5) The top is occupied by *isana*.

These five faces are also conceived elsewhere into an integrated or "unified form" called *Isana*. This representation in likeness of human-body is called *murti* and is comprised of:

(1) Head (*murdha*),

(2) Face (*vaktra*),

(3) Heart (*hridaya*),

(4) The Secret part (*guhya*) and

(5) *murthi* the form itself.

These specifics of human-parts allude with the syllables *ksa, ya, ra, va, la,* and represent the-five-elements respectively. *Āgama* elsewhere also describes an eightfold-body (form) of *Shiva* (hence, called *aṣtamūrti*) in which apart from the-five-elements as his body along, they also portray symbolism of the sun, the moon and "the self". Together these eight elements represent vastness of consciousness allegorized as a vast lake of consciousness called *maharada* to indicate agamaic preponderance on establishing that "*the supreme self itself is the Supreme-Lord*". In other words, the all individual-selves when taken in totality, or the collective-self itself is described as the Supreme-governing force of the the universe- the

great lake where '*the entire universe (or various streams of consciousness) is to be plunged and the aspirant should think himself steadily established there*'.[1385] By decoding *agamic* allegory, it becomes clear what is meant with "purification" in Shaiva spiritualism; it is by taking a dip in the supreme lake, or by realization of "totality" that the one that purifies and the object that is purified become ONE or as they meet, when the individual self submerge itself into the Supreme-self; and this is the "highest form of purification" for a *Shaivite*. This is why perhaps, the ritual of eightfold bathing is elaborated in *Āgama's*, it involves eight different materials – (1) clay, (2) water, (3) sacred-ashes, (4) dust emerged from the feet of cows and (5) the water that has fallen from the sky which denotes the five gross elements, once charged with *mantra*.[1386] In *Tantric* literature *bhūta-shuddhi* (purification of the elements) is considered to be a common practice generally performed before creation of the pure *śakta* body of worshipper by means of various *nyasa* (placement of the syllables) in different limbs of the body of the worshipper.

The essence of all the physical objects is considered to be five subtle elemental-forms (*tanmatras*) namely (1) *gandha*, (2) *rasa*, (3) *rūpa*, (4) *sparsha* and (5) *shabda*. In *agamic* texts these are considered to be presided over by the deity (named differently as *Sarva*, *Bhāva*, *Pashupati*, *Ishana* and *Bhima*). *Chakravarty* explicates on them, saying "*They are not the passive superintendents but the impelling agent to agitate the respective subtle-elements through which the gross forms of bhūtas come into existence*".[1387]

5.4.2.4.1. **Self-Sacrfice: The Highest form of Sacrfice**

In the case of those *āgamas* which support a non dual (*Advait*) viewpoint about universe, any dichotomy between matter and spirit or the position of subject and knower of the subject (of universe) is unacceptable, On the contrary, they imply the composition of universe through five elements, which they comsider as permeated with the "divine essence", thereby for them, even the the basic *mantra* that describes the divine too comprises that divine essence. By them, the divine –essence is also propiated as a deity, worship of which involves offering of five kinds of articles made out of elements, it is also

[1385] Chakravarty, H N; *The pentadic Universe in the Saivagamas*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.31
[1386] ibid., p.32
[1387] ibid., p.33

remembered that these very same elements are made manifest by the will of the very divine itself -*bhagavadicchavijrimbhitani*. These five articles of offering assuming the five subtle-forms are-

(1) the sandal paste, as representing the element earth;

(2) flowers, signifying void;

(3) incense for air;

(4) the lamp, for fire; and

(5) food as representing water.

Furthermore, all these articles are conceived as possessed of (1) sweet-fragrance, (2) having attractive sound, (3) delicate touch, (4) beauty of form and (5) delightful to the taste. Moreover, what is the most crucial aspect to performing these rituals is that they are performed to train the mind. The text on rituals says that these articles of offering are to be collected in the receptacle of the mind with the help of sense-organs; and considered in the mind as comprising one's own, followed by contemplating on Oneness of the self with the presiding deity of each article as it is offered separately to each deity. As per *śaiva-āgamas*, such ritualistic offerings are the highest form (*mahāmakha*)[1388] of sacrifice of the lower-self to make way for the supreme-self to utilize the practitioner, now an empty vessel for activity of the supreme-will.

5.4.2.4.2. **Self-knowledge: The Supreme form of Ritual**

Elements that exist in the gross and subtle forms, as per agamas exist beyond them as well in the form of *śakti* (or energy) at which level they operate distinctly, and does not contribute in binding the self to *smasara* but rather, becomes helpful to the cause of attaining Liberation. The ritual explicates a ritual for self-attainment which by first visualizing a divine-self and apply it with the sandal-paste etc. in accordance with one's own innate mood (*svabhāva*). In *shaiva-agamas*, such ritual is considered to be the supreme form of practice related to knowing self.[1389]

[1388] Chakravarty, H N; *The pentadic Universe in the Saivagamas*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.33-34

[1389] Chakravarty, H N; *The pentadic Universe in the Saivagamas*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.34

5.4.2.5. *Bhūtashuddhi* (purification) in *pañcaratra āgama*

In *āgamās*, particularly *pañcaratra-āgama* sublimation of gross and subtler elements (*māhābhūtas* and *tanmatras*) with the help of regular as well as occasional rituals is well concieved. The *Bhūta-Shuddhi* (or elemental purification) ritual explicates a *psycho-yogic* process which is given so much importance that it is considered a mandatory prerequisite for both *bahirpuja* as well as *manaspuja* (worship within or inwardly).[1390] As per *pañcaratra-āgama*, the worship of lord Shiva (*Shiva-consciousness*) is said to be a three-fold process involving:[1391]

1) Internal worship - *manasik*
2) The image worship - *berapuja*
3) The fire worship - *homapujetisatridha.*

The *agamic* scholastics recommend methods of *manasa-yagya* (mental adoration) to achieve relief from a) diseases, b) old age, c) mortality, e) bondages of the world (*karmic* ties) etc.. Through *manas-yagya* or *manspuja* demerits of *karmic* nature are exhausted which results in the experience of 'eternal bliss'. Some other healing activities too function on par with *manaspuja*, like some *Vedic*-sacrifices called *antar-yaga* too are performed internally or mentally nd thereby instead of the concrete physical material, mental concentration are implied in such processes. These methods clearly indicate that mind is conceived of as something that has the power to create a world of its own. Moreover, *manas-yagya*, too, is an abstract process to be performed with one's eyes shut.[1392]Few of such mental abstractions as they are described in *Upanishadic* passages and other places are following:

(1) *manomayi-murti*, an idol created by once mental agency;
(2) *manasa-snana* i.e., performance of ablution by mind;
(3) *manasa-japa* i.e., muttering of mantras without the movement of tongue and lips;

[1390] Apte, P P; *Ritual sublimation of elements in pañcaratraagama*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.11
[1391] ibid., p.16
[1392] Apte, P P; *Ritual sublimation of elements in pañcaratraagama*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.16

(4) *manasa-homa* i.e., the ritual of fire worship with one's mind;

(5) *manasi-srsti* i.e., mental creation and other concepts connected exclusively to the sphere of mind.

The *āgamās* advocates performing the *manas-yaga* with perfection, they stringly explicate that '*sincere and devoted accomplishment of manas-yaga paves the way for perfection and liveliness in the otherwise prosaic mechanism of the outer worship*'. Moreover, proper mental contemplation before performance of a ritual charges it with spirituality.[1393] In other words, both internal and outer-rites are complementary to each other,[1394] that is why in daily worships too, *antar-yaga* comes prior in order to add - perfection, purity and better sense of devotion - to the *bahya-yaga* which follows. However, *bāhya-yaga* has its own limits on the path of spiritual progress of the individual aspirants[1395] and is completely abandoned at certain stage of spiritual practice.

Involvement of two-fold worship in agamas alludes to their understanding of *vāsanās* originating and operating on two levels. In *Jayakhya-Samhita* of the *pancārātr-āgamā*, it is explained that there exist two aspects to "passionic-precipitates" (*vāsanās*) of an individual self. *Vāsanās* originate both from within and without; in other words, it is triggered from the objects (or cravings and desires) present in one's outer atmosphere, as well as from the internal surges that are extant within. The *vāsanās* occurring from the outside objects can be overcome by diverting one's mind from their temptation towards the process of outer worship (*bāhyayaga)* which is another guided way to generate proper *samskāras*; whereas the seed of internal *vāsanās* are sterilized through the process of *manasyaga* which also helps in shutting any outer influences when the mind is focused on the object of meditation during *manas-yagya*[1396] Repeated practice of this process takes one to the enviable state of *samādhi* – and emergence in Supreme-Being.[1397]

[1393] ibid., p.21

[1394] ibid., p.20

[1395] ibid., p.21

[1396] Apte, P P; *Ritual sublimation of elements in pancaratraagama*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.21-22

[1397] ibid., p.23

During this stage of *Samādhi*, mind has to develop the faculty of concentration (*ekagrata*) which leads into the next stage called *nirbija-samādhi* at which the object of contemplation is total-merger with the Supreme-Self. Practices of *nadi* related yogic-methods which may not be employed in the *agamic* process of the internal worship could be benefitial at this stage to achieve reunion (or yoga) with the Supreme/cosmic-being (*vishesha-Puruṣa* of *yoga*), which in *agamic* literature is *Shiva* (pure-consviousness).[1398]

5.4.2.5.1. **Places and locations corresponding to *ćakras***

In Śaivite system the correspondence between the microcosm and the macrocosm is articulated for esoteric goals ranging from gross to the subtle aspects, and comprehended to their supreme or highest (ultimate) levels are well elaborated concepts illustrated in numerous manners, like throughout:

(i) *Śīva* temple with its different parts like *gopura*, *vimana*, *dhvajastambha*, and *garbhagriha*

(ii) *Śīvalinga*

(iii) Rituals and;

(iv) Human being.

Shaivaagamic texts, *Puranas* and *Stotras* avail information on numerous esoteric subjects. Their articulation of five-elements is reflected upon in *kriyākramadyotika* of *Aghorashivāćārya* (also called *Aghorashivāćāryapaddhati*) written in 12th century and commented by *Nirmalamani Desika* from *Tiruvarur*, this text is followed by *Shaivaites* in Tamilnadu even now. There are some *puranic* texts that consider many of the holy *kshetras* (places) in different parts of India as corresponding to (a) *ćakras* (like *mūladhāra*, *swadhisthana* and *ajna*), (b) five-elements (*pańća-māhābhūtas*); according to *Sutta-Samhita* (*JnanayogaKhanda*, 11.50-1) -

(a) *Kamalalaya*[1399] of Tiruvarur in Tanjore district represents *mūladhāra-ćakra*;

(b) Chidambaram represents *anāhata*[1400]

[1398] ibid., p.19

[1399] *adharah kamalalayah*

[1400] *Chidambaram ca mahāprajnabhruvorghranasyamadhyame*

The principle behind such description is that the temples in different *kshetras* (*areas*) of India symbolise and concretize certain *Upāsanās* or *vidyās* as mentioned in the *Upanishads*, local *sthalapuranas* and reiterated in the versus, songs of devotees like *alvars*, *Nayanmars*, *Tyagaraja* and *Muthuswami Dikshita*. Such representations confirm that human habitation was thought of in those days as pervaded with the 'supreme' essence, to whose body (which is the habitable world) these *ćakras* are located with the intention to permeate into the environment, the positive energy allocated to the *ćakras*.

5.4.2.5.2. **Five temples of Five-elements**

In a smaller compass, in Tamil Nadu five temples are assigned to correspond with five-elements. And in another example, at Temple *Thyagarajaswami* at Thiruvarur, the five-*lingas* that it houses are said to embody five elements. In the matrix of *shaivaite* concepts about performing ritualistic actions (*kriyā*), five-elements and its symbolism is integrally associated. *Kriyā* is an intrinsic aspect of *agamic* philosophy on *jnana*, *vidyā* and *tattva*; which are employed in Śaivite methods to reach at the pinnacle of obtaining *Śīvahood* (*Śaivattva*). *Śaivattva* is symbolized with *shivalinga* (the phallus symbol). The *lingam* (meaning "an identity") alludes to *Śīva*-consciousness, termed as *pati*, while human-being, in this system of thought is equated with and termed as *pashu* (to signify the animalistic-tendencies in consciousness) has to venerate *Śīvalinga*, and rituals for doing thus (or *kriyā'*s) employs and binds all five-elements in one way or the other, while the *pashu*-consciousness remains binded by them, and can get liberation from embracing the *agamic*-truth that the intrinsic potential embedded in each person, body and *tattva* is in actuality - *Śīva*.[1401]

To permeate *Shivattva* within the Subtle as well as gross bodies of a *Śaivaite*, *Śaiva* scholastics recommends *bhūta-shuddhi*;[1402] its *kriyā* ritual follows purification of (a) the self (*ātma*), (b) of the place (*sthana*), (c) of the *mantras*, (d) of the *Linga*, and (e) of the substances (*dravya*) to be offered. During the process there is also performed a ritual involving embodying the five *Brahma-anga-mantra* on the five fingers on each hand; the

[1401] Janaki, S S; *Panchbhutas in Shaiva ritual with special reference to bhutashuddhi*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.38

[1402] Janaki, S S; *Panchbhutas in Shaiva ritual with special reference to bhutashuddhi*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.39

hands are thus transformed into Shiva (*shivikarna*), and become capable of performing all subsequent rites. The five *Brahma-anga-mantra* alludes to five faces of Shiva as well as to his five-limbs

In the next phase the purification of subtle body is attempted. The Subtle body is mentioned as comprised of eight constituents (*puryastaka*), these are, the five *tanmatras* of *shabda*, *sparsha*, *rūpa*, and *gandha*, along with *buddhi*, *manas* and *ahamkara*. All of these constituents of subtle-body are purified for the purpose that the *ātmā* can be reinstated in it. At this stage, all the thirty six *tattvas* which comprises the body are visualized as getting back to and merging with their associated sources in the reverse order. Accordingly it is visualized that[1403]-

(i) Earth-element reabsorbs into odour,

(ii) Water- into taste,

(iii) Fire-element into form,

(iv) Wind-element into touch,

(v) Ether-element into sound, and

(vi) The perceptible qualities (*tanmatras*) into the inert aspect of the ego.

(vii) Then is visualized that the active faculty known as mouth, foot, hand, anus, and penis are reabsorbed into the "animate aspect" of ego,

(viii) And the faculties of knowledge called ear, skin, eye, tongue, nose and mind (*manas*) are reabsorbed into the "wholesome aspect" of the Ego.

(ix) Ego is then visualized to reabsorb into the intellect (*buddhi*),

(x) *Buddhi* is visualized to reabsorb into the qualities (*guṇas*), and

(xi) *Guṇas* are visualized to reabsorb into *Prakṛti*.

(xii) *Prakṛti* along with *rāga* and *vidyā* are visualized to reabsorb into *Kāla*.

(xiii) Then *Puruṣa* , *kāla* and *niyati*, as well as *Kalā*, all are visualized to reabsorb into *māyā*.

(xiv) It is then visualized that *Shuddhvidyā* reabsorbs into *Ishwara*,

(xv) *Ishwara* into *Sadāshiva*,

(xvi) *Sadāshiva* into *Śakti*,

[1403] ibid., p.40

(xvii) *Śakti* into *Shīva*, and finally,

(xviii) *Shiva* into the (undisturbed) *Bindu*.

Thus, a *Shaivaite* is able to remove a large part of the impurities of the gross body, the *bhūtaśarira*. The Subtle body when identified with thirty six differentiated *tattvas* that are dispensed throughout the body are considered as inherently pure, Therefore when the lower level *tattvas* reabsorb back into into undifferentiated sources - *Maya* and *Mahāmaya* (or *Bindu*), they to achieve purity. However, such purity persists only at the final stage.

5.4.2.5.3. **Shapes and Colour of *Bhūtas***

Apart from being defied, in *agamic* rituals, the elements are also visualized into shapes and colours. Moreover, the *māhā-bhūtas* are artistically made use of by drawing *maṇdala*, particularly the *vastu-maṇdala*. The diagrams are said to be renderings of the macrocosm as they reflect amongst microcosm.[1404]

The mention of shapes and colour for *bhūtas* is given in different *agamic* texts in which their discussion correspond with elaborations on *śakti-peeth* (centre-of-consciousness), visualized inside the body by the *yogin* and are considered to be made of the-five-elements.[1405] These *peethas* are meditated upon as located in *mūladhāraćakra* and so on and also physically located in different parts of India (details later). The *Yogini-hridaya* mentions four *śakti-peetha* designated as (1) *kāmarūpa*, (2) *purnagiri*, (3) *jalandhara* and (4) *oddiyana*. These four *peetha* correspond with four-elements attributed with specific shapes and colours:[1406]

(i) *Kāmarūpa* (is earth)

(ii) *Purnagiri* (is water),

(iii) *Jalandhar* (fire) and

(iv) *Oddiyana* (air).

[1404] Apte, P P; *Ritual sublimation of elements in pańcaratraagama*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, 1995, p.11

[1405] Chakravarty, H N; *The pentadic Universe in the Saivagamas*, "Prakriti: The Integral Vision, Vol. III", 1995, p.35

[1406] ibid., p.35

In the context of *nyasa*, the body is conceived as consisting of five elements. When *pańća-tatva--nyasa* are performed, *matrikas* are placed (upon body) and are known as *malinis*. According to *Malinivijayatantra* (Chapter 6) the body measures eighty four digits (angular).

Based upon the its *śloka***,** the shapes and colours of four-elements are as following:

(a) Square (earth / yellow);

(b) Circular associated with six dots (air / smokey);

(c) The shaped like half moon (water / white);

(d) Triangular (fire/red) and attached with mark of Swastik.

5.5. *Māhābhūtas* in conception of *psycho-physical* universe

Vatsayayana had managed to extract form Vedic literature and other sources, various speculations, postulations, conjectures and even random guesses regarding man, universe and its creator. He states many such opinions that often times vary; at times, the creator of (the universe) is expressed as *Aja* which is described as primeval, everlasting, as well as an "uncreated being"; other times, it describes the creator of universe as *Ekam* (the one)[1407], sometimes "he" is *Indira* who forces the earth and sky asunder[1408]to bring into existence that which was not yet existent[1409]; prior to him, it was *Varuna* who is attributed with control over air(space), and who could do something as contrasting as generating fire in the water[1410]. In the *Atharvanic* phraseology the role of creator is assumed by *Brahamandana*[1411]; or

[1407] RigVeda, 10.81.3
[1408] RigVeda, 10.89.1
[1409] RigVeda, 10.90
[1410] RigVeda, 5.85.24
[1411] AtharVeda, 4.34.35

Ucchista[1412], or *Ka*[1413]; or *Prāna*[1414] or *Sambhav*[1415]; or *Viraja*[1416]; or *Vena*[1417]; or *Kāla*[1418]; or *Brahmachari*[1419]; or *Prithvi*[1420]; or *Rohita*[1421]; or *Madhu*[1422]. It may be *Prajapati* of the *Brahamanas*[1423]; or *Purush* or *Brāhman* or *Ātman* of the *Upanisads*[1424]. In short, Vatsyayana[1425]postulates various titles assigned to the creator as per their functional contexts throughout the evolution of Indic thought. S N Murthy recalls that in *Rigveda,* the moon is described as having originated out of the mind of the cosmic *Puruṣa* .[1426] Sometimes, a solar eclipse is also spoken of as a battle between *Indra* and *Vrita* (or *Sambara*) for *Soma* (liquor), it is noteworthy here that sun and moon are symbols ascribed to *ida-pingala nadis*[1427] in the Yoga system of thought. There is also found analogy where lunar eclipse is described as "*seven swans eating the Lotus like Moon in the Manasa lake*" or *Ćakravāka* birds sucking the moon in the Saris-land which is probably hinting towards the seven *Ćakra*s of the body.[1428] The belief of attaining immortality by leaving behind "the mortal body" (*dehin*) at the confluence of three rivers – Ganga, Yamuna, and Saraswati at Pryagraj, all these Murthy suggest are actually hinting at Yogic lessons attributed over places and things in the outer-world, perhaps for an aligning the life with *rta*[1429] of universe. Similarly the belief for attaining immortality if one leaves his Immortal body at the *sangam* (or confluence) of the three rivers Ganga, Yamuna and Saraswati meeting at *Prayaga,* again remind of the three

[1412] AtharVeda, 11.7
[1413] AtharVeda,10.2
[1414] AtharVeda,11.4
[1415] AtharVeda,10.7,8
[1416] AtharVeda,8.9,10
[1417] AtharVeda,2.1
[1418] AtharVeda, 19.53,54
[1419] AtharVeda, 11.5
[1420] AtharVeda, 12.1
[1421] AtharVeda,13.3
[1422] AtharVeda, 9.1
[1423] SB,6.1.1.8
[1424] *Prasna* UP,6.1; BrUP,2.2.1; TaittUP,2.1
[1425] KapilaVatsyayan (ed.), "Prakriti: The Integral Vision Vol II", 1995, p. 6-7
[1426] "*The moon was gendered from his (cosmic-Purusa's) mind*" (RigVeda, IX.73.8); Murthy, S N; *Vedic view of the earth,* 1997, p.101
[1427] primary channels of vital breath in human body in its subtle layers
[1428] S N Murthy, *Vedic view of the earth*, 1997, p.111
[1429] The principle of *uniformitarianism* found in nature year after year season after season, was identified by the *vedic* bards as *Rta* or *Satya* (truth). This was the foundation stone of the school of logic. (Murthy; 1997 "Vedic view of the earth", p.230)

principle *nadis* in human body meeting at *sahsrara-ćakra* (the crown). The color-dots that Marathi married women wear on temple of their forehead is shaped like a crescent moon, and man ear a mark too after performing *puja*, these symbols allude to illumination in the consciousness, again something that *Yoga philosophy* suggests when the *nadis* are balanced with *prāna* (vital beath or life force). Likewise, the belief of drinking Ganga water at the time of death to attain liberation (moksha) from the shackles of life and death; also alludes to keeping a Yogic state at the time of death.[1430] The attainment of nectar in the form of *soma* (food of *devas*), holy river's water, divine mother's breast milk or water dripping from a *kalash* (pot) over a *Shivalinga*[1431] in Shiva temple, all allude to the vital-sap that is received through yogic practices, and conveyed through various analogies and symbolism. Vatsyayana once wrote:

> "*While on the surface, myth has a dream like structure, its meaning and value lies in its pointing at natural phenomenon. As has been pointed out, Indian Science and philosophy and its symbols develop on the postulate of the perpetual movement of creation, degeneration and regeneration of the Cosmos. This is quite distinct from an evolutionary model. Time and existence are conceived of as systems of interconnected cycles, not in linear terms starting from a one specific divine act of creation. Resultantly, Indian cosmology tends to be circular or what was the fluid within is the ocean".*[1432]

Murthy finds some relationship of the earth with universe being established by *Vedic's* who believed Earth as a representative of the universe (*vishvambhara*); in *Pyavarthvi-hymns*, the earth is considered along with the heaven; this concept of the earth in relation to the universe is as old as the *Rig-Veda* which paved the way for a cosmic theory in the orient. The description of Sun is present in three of the four Vedas, how often it alludes to the *ida-nadi* which also represents the masculine charge of energy is a matter of research. Sun is described as one who cures heart diseases in a hymn. The Sun is also requested to cure jaundice.[1433] The Sun in these instances probably symbolizes the 'pineal-gland', which is

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[1430] Murthy, S N; *Vedic view of the earth*, 1997, p.111

[1431] *Shivalinga* is the symbol for *muladhara chakra* in Jain-tantra.

[1432] Vatsyayan, Kapila; *Ecology and Indian myth*, "Prakriti: The Integral Vision"Vol.III, 1995, p.144

[1433] *Take from me this yellow hue* (RigVeda, 1.50.11)

taken as the inner agent of illumination. In another hymn, the sun is called the eye of *Mitra, Varun* and *Agni*. (RV. 1.115.1) at another, the sun is described as the soul of the moving and stationary world, the living and non-living (RV. 1.154. 1).[1434]

Wu Shu in "*Atom and Anicca*" recalls Diamond-Sūtra's assertion that when Tathagata (Buddha) spoke of universe, he meant it nouminally.[1435] In the sixth *anuvaka* of *Sksavalli* of the *Taitiriya-Upanishad*, it is observed that *ākāśa* is *hridaya* or *Manas*, i.e. mind. And in Advaita thought, it is considered that the internal mind is ākāśa- '*Yaesontarhrdayaakasah'*, and that the internal mind is recognised as *ātman*, reflection of the *Brāhman*, which means that "the internal-mind of a person is a common field for all living beings". Suggesting the truth of universal nature – i.e., the universal-mind forms the internal-mind and thus the universal-mind should be understood as *ākāśa* and therefore everywhere, as universal.[1436] In Buddhist logic, Burde mentions that Time and Space cannot be separated from the things that exist in them. He states that the Buddhist idea of Space-Time broadly is consistent with the relativistic view.[1437]

Upanishads has philosophical insights on different issues pertaining to men, nature and cosmos, discussed on three levels:

(1) *aadhidaivika* - that is, from the position of waking state of consciousness

(2) *aadhibhautika*, that is from the position of dream-state

(3) *aadhyatmic*, that is from the position of deep-sleep state

From the position of *Upanishads* universe is concieved by the cosmic "being" (*viśeṣa Puruṣa*) or supreme-self which though remain unmanifested (formless), but its presence is inferred from emotions as its superimpositions. Upanishads notes two processes of creation (of universe) – physical and mental.[1438] The direct process in *Prassnopanishad*-III.3 is mentioned as '*from that Supreme-being the prāna (vital-breath) is originated'* while,

[1434] Murthy, S N; *Vedic view of the earth*, 1997, p.117

[1435] Burde, J.; *Buddhist logic and Quantum Dilemma*, 2012, p.233

[1436] Murthy, S N; *Vedic view of the earth*, 1997, p.101

[1437] J. Burde, Buddhist logic and Quantum Dilemma, 2012, p.233

[1438] Mande, K V; *Cosmogony and Cosmology in major Upanishad*, "Prakriti: The Integral Vision", Vol. II- Vedic, Buddhist and Jain Traditions, 1995, p.79

Taittraya-II.1 says - '*from that Aātmā (collective essence) the ether is manifested'*; it is perhaps this "cosmic-creation" which then allows the appearance of the world.[1439] According to the materialistic (*bhautika*) point of view, the five-elements are the root-cause of the world. *Upanishad* describes a thing as coming out from subtle into the gross. *Taittraya-Upanishad* describes the order of creation as starting from space to human being, for them human-being is the center of enquiry, that how a human-being comes into existence. *Brihadaranayaka-Upanishad* argues that the pair (of subtle and gross) was produced from the Self, and that is how a human came into being. *Aitareya-Upanishad* gives a detailed description of the origin of a human-being. *Chandogya-Upanishad* correlates cosmos with human beings in the famous *panćāgni vidyā*. The mention of a symbolic sacrifice for the birth of human-being from *Puruṣa* again hints at groos coming from subtle, or ohenomena coming into existence from noumina. *Vatsyayana* states that Ancient Vedic ritualistic text mentions "sacrifice" as a prototype (or dramatization of the game) of Universe, the description of *Prajapati,* and his sacrifice offerings were allegories about explanation of *Rta* - the Cosmic-Law (as the Vedic's understood them).[1440] Another peculiarity of *bhautika-darshan* of Upanishad is its description of inanimate principles in terms of animate things. Moreover, the theory of three-foldness (*tri-vritkarana*) provides the bases of *Vedantic-advaita* fivefold origins of phenomena. *Tri-vritkarana* expounds that there are three categories of beings – those born out of eggs (eg. reptiles), born out of embryo (eg. mammals), and by breaking the earth (eg. trees). *Aitreya-Upanishad* adds one more *jati* (birth), that of those born out of sweat.[1441]

Another way of interpreting Upanishadic wisdom is by breaking the use of similis to understand the origin of the world (perhaps, the world-view). *Mande* states that '*a literary interpretation of cosmology is possible by resorting to the use of similies in the Upanishads*'. *Mundaka-Upanishad* believes that the whole manifestation is due to a Highest authority from which the whole universe originates, that high origin is an imperishable "spirit" understood through the allgory of spider (which is creator of web), earth (which is the creator of life),

[1439] ibid., p.79-80

[1440] Vatsyayan, Kapila (ed.), "Prakriti: The Integral Vision" Vol II., 1995, p.41

[1441] Mande, K V; *Cosmogony and Cosmology in major Upanishad*, "Prakriti: The Integral Vision", Vol. II- Vedic, Buddhist and Jain Traditions, 1995, p. 80

and person (which is a creator of opinions/worldview). In the opinion of Mande, the simili of person presents a cosmological aspect, whereas the remaining two, spider and earth, represents cosmogonical explainations.[1442] *Prashna-Upanishad* states that "*whole universe establishes itself in that highest-spirit, just as all birds find stability on the tree where they dwell*".

The role of *māhābhūtas* in the formulation of a psycho-physical universe is addressed by *Vedantins* as following: *Mula-Prakṛti* (The Original) transform from its subtle-state (called *tamas*) into - *mahat* (cosmic-mind), *ahankara* (ego-self) etcetera. There are three states (of expression) of *Mula-Prakṛti* - *tamas, akshara* and *avyakta* all of which are "very subtle". Even the other transformations (following these four states - *mahat, ahankara* and *tanmatras*) are also subtle and when they attain the state of *vikāsa* they get the name *bhutās*. Just like in the analogy of a seed (which is kept in storage) would not sprout by itself but only when it is combined with the sprouting conditions (like availability of water and mud), likewise the non- transformed state of the seeds (here representing *Mula-Prakṛti*) when attains *vikāsa*, would sprout into *bhutās*; as per *Vedantins "This is how the universe takes shape"*. Moreover, all created things (eventually) dissolve into their origin, the cause, as can also be seen in our day to day experiences.

However, *Buddhism* and *Jainism* do not accept this process of creation (of universe) given by Vedics, as it is since they do not accept *akasa* as the fifth-element which is not experienced by any sense-perception; and they accept four visible *māhābhūtas* only.[1443] Buddhist scholar *DharmaKirti*, in his works called *Praman-Vartika* and *Nyaya-Bindu*, discusses these differences. He argues that *ākāśa* is the absence of the four *māhābhūtas* and therefore, accepting *ākāśa* (etheric space) as a separate matter is wrong; since, state of absence does not account for a real element/or substance. *Vatsyayana* mentions another reasoning, that is, '*Ishwara, ātmā, akasa, dik, Kāla etc., are not existing things, because they do not create or contribute in the creation of another thing visible, that is, (in these cases) there is absence of artha-kriyā.*'[1444] *Artha-kriyā* here account for "coming into existence of a

[1442] Mande, K V; *Cosmogony and Cosmology in major Upanishad*, "Prakriti: The Integral Vision", Vol. II- Vedic, Buddhist and Jain Traditions, 1995, p.80-81

[1443] Vatsyayan, Kapila (ed.); *Prakriti: The Integral Vision*, Vol II, 1995, p.32

[1444] ibid., p.34-35

new object", for example, earth-element causes burning; cooking etcetera, so there is some *artha-kriyā*, or some fruit/result/value-giving activity. On the contrary, non-happenings of fruit-giving movements represent absence of *artha-kriyā*. As per Vatsyayana, '*Wherever there is existence, one can see the coming into being of another object or transformation. With the existing of a particular thing or its absence, if, some knowledge is obtained by its absence, then that is called Svlakshana*'. That is how *Dharmakirti* defines *svalaksana* in his *Nyaya-Bindu* and by the absence of this so called *svalaksana,* he establishes the absence of *akaśa*. *Vatsayayana* elaborates: "*The existence of a thing can be accepted only when there is arthakriyā and this is a correct proposition, likewise, the existence of svlakshana also confirms the existence of a thing. Ākāśa does not possess either of the above two qualities as stated by the Buddhist. And Vaidikas differ here*".[1445]

5.5.1. *Māhābhūta maṇdala*: psychic process of becoming

A *maṇdala* illustration denotes a concentration of energy usually depicted a circle, but it refers to a total sphere, the center of which is the core of its content or meaning. *Mulvihill*, describes a *maṇdala* of the *māhābhūta* as an expression of "meaningfulness of being" expressed/experienced through elemental-forces. The centre (of the content) of *maṇdala* correspond with "primordial awareness of being itself" encircled by its own projection (of content) comprised of elemental-forces.

> "*The bride of irritation, horizon, and thematically directed consciousness constitute the centre, because it abides, as reflective perception which is inherent as the nature of the human mind, and that which put in front of the mind reflects, known in Buddhist Vajrayāna terminology as mirror like Pristine cognition*."

"*Ma also means beautiful and La beautified*" thus Mullvihil deduces that through an expression of *maṇdala* depiction of *māhābhūta's*, the understanding of the *being* is enhanced with a better awareness of the nature of the *elements*, he elaborates, "*The experience of being*

[1445] Vatsyayan, Kapila (ed.); *Prakriti: The Integral Vision*, Vol II, 1995, p.35

in the phenomenal world of elemental forces has meaning, being itself as the ground. Therefore, the energy of the forces is the ground or foundation of meaningfulness." Moreover, a human being is both equally dependent upon, and an expression of the elements.

> **"***Both together form the whole, as expressed by the image of the five directional maṇdala principal, with four cardinal Points arranged around beings, either expressing the cognitive awareness of being*".[1446]

Mulvihill states that when this central-awareness solitary fit into an ego (logical) projection of a self which is in control of the elements, the whole process gets affected, where the elements become tainted by the independent self-centered projection of noxious conflicting emotions - ignorance, attachment, greed. On the contrary, by shifting the centre (of understanding) from an ego-centered perception towards an interdependent relationship configuration, the poisons begin to purify and transform into experiences of creativity in harmonious interaction of forces.[1447]

Mullvihill suggests looking into the "organisational structure" of the *māhābhūta-maṇdala* to map a model of developing an ecologically sound cultural system -*"If we have to survive as a species, we have to develop a culture based on an awareness of the actual nature of our physical and psychophysical situation. A deep study into the maṇdala principles contained in the māhābhūta will provide profound insights to this all-pervasive nature of things as they are*".[1448]

For this purpose, first the *maṇdala* is to be considered in all its complexity viz. (a) external, (b) internal and (c) "primordial" (or arcane) features of "being conscious". By keeping these features in check the undivided wholeness of a "being" is to be assured. To support his faith in mandalas as portraying higher principles in esoteric terms, he emphasizes that - "*The māhābhūta maṇdala is not based on ideas of imagination but the actual physics and psychophysical nature of human interaction which is embodied in physical structure. A*

[1446] Mulvihill, Bryan; *Mahabhuta in determining cultural ecology*, "Prakriti: The Integral Vision" Vol. III, 1995**,** p.169

[1447] ibid.**,** p.170

[1448] ibid., p.172

transformation always indicates first an awareness of the actual situation to be transformed."

Mullvihill outline the complexities of "being" as they are rendered in a *maṇdala* in following manner, he suggests that '*the four directions are quaternary of externally, internally, arcanely abiding temporary cognitive fields*', he describes them thus:

(a) Externally- earthy solid, watery cohesion, fiery combustion and stormy mobility,

(b) Internally- the perceptible, feeling, ideation, and actualizing, and

(c) Arcanely- dullness, arrogance, addiction, and envy.

Mulvihill further expands stating that together these three formulate "configurations" that abides:[1449]

(1) Externally as the "five-elemental-forces" which can be referred to as the five femininities;

(2) Internally as the "five psychophysical groupings" which are then the five masculinities,

(3) Arcanely as the five-poisons of the mind, which when transformed are the five pristine cognitions.

He further expands on his argument stating, "*Although, this gives a very simplistic overview of the māhābhūta maṇdala but the human relationship to the five elements is not a simple nor straight forward as outlined above very briefly. Yet if we consider the primordial poisons are 'misconceptions', arising out of ignoring the subtleties of human interdependence with the phenomenal world and the underlying mental states of irritation; giving rise to closing down of one's protective ignoring awareness, the effect of one's action result in the environment."* For example, the earth element when perceived as that which goes on, no matter what one do to it, exemplifies the attitude of dullness. Dullness operates internally to ignore or close off that which is perceptible. The transformation is achieved by turning this dullness with a vibrant paying of attention to realize that the earth is not a solid

[1449] Mulvihill, Bryan; *Mahabhuta in determining cultural ecology,* "Prakriti: The Integral Vision" Vol.III, 1995**,** p.170-171

unresponsive lump but a vibrant relationship of interdependent elements.[1450]He concludes stating that the process of "becoming attitude" expressed as the *maṇdala* of five-elemental-forces is in itself a way to begin to transform the negative aspects into positive or functional cooperative interdependencies.[1451]

5.5.2. *Māhābhūta maṇdala*: Artistic process for "Self" restructuring (in *āgamas*)

In *Āgama*s, the way gross-elements are explained and inter-related is significant and unique in the sense of restructuring the "self". Sabarathinam states that it trains us to restructure the Self by destructuring the gross-elements by looking at them as invested with divinity and not with inertness. The divinity is present in them through the use of symbols, colurs and associated sounds. Moreover, all the ritualistic activities in *āgama*s are conceived to impact the gross-elements. *Sabarathinam* underlines how well *āgama*s and *Shilpashastras* studies the interaction between rituals, images and the elements[1452]; and further states that '*the most aesthetic aspect of Indian rituals is the employment of maṇdalas*', which he notes is employed by all religious systems of India, and writes – "*In fact, in Buddhism, the science of mystic maṇdala – has become the main core.*"[1453]

Maṇdala, as an artistic device to convey metaphysical and ontological principles, incorporates in itself all the significant aspects of spirituality – symbols, sounds, colours and divinities. Sabarathinam claims that *āgama*s excel other scriptures in its employment of *maṇdalas* in elaborate details and descriptions. Amongst the *shaiva-āgamas*, *Kiranaāgama* make available the mechanism of *maṇdala* in its chapter called *maṇdala-vidhi*, it also describes a *vaktra-maṇdala* for veneration of *Devi Saraswati*, and its section on *kalasha-maṇdala* provide such details on *Mrityunjaya* which are not mentioned anywhere else. *Maṇdala* conveys its content through its mystic design by incorporating aesthetic combination and intersection of various forms relates with gross-elements and *deities*, correspondence of colours, distribution of *mantrakshara* (Letter mantra), and their esoteric

[1450] ibid., p.171
[1451] ibid., p.172
[1452] Sabarathinam, S P; *Agamic Treatment of Mahabhutas in Relation to Mandalas and Art*, "Prakriti: The Integral Vision" p.61
[1453] ibid., p.58

significance. Each *maṇdala* has its principal *deity* which is either directly or indirectly related to the five gross-elements, and the associated rituals of *maṇdala-puja* are considered highly effacious in sanctifying the environment due to which, mandala-*puja* is well established within the monthly festivals by the *Shaiva-aāgamas.* It is noteworthy here to mention that in the agamic texts, square shape is preferred over other formats for creating both the fire-pits (*kundas*) as well as for making the *maṇdalas*. As mentioned earlier symbolism and color correspondence is an essential aspect to *maṇdala* practice, in which:[1454]

(a) white represents water, *krita yuga, sattvaguṇa, buddhi-tattva*
(b) red represents fire, *treta-yuga, rajoguṇa, Kalā tattva*
(c) black represents air, *dwapara yuga, tamoguṇa, niyati-tattva*
(d) yellow (gold) represents earth, *Kāli yuga, suddha-vidyā tattva*
(e) pure crystal represents space, *avyakta-tattva* and *Shiva-tattva*

According to the broader classification of forms as found in *Shaiva-āgamas*, there are two kinds of form:

(1) Conceptual forms which are strictly meant for meditation and intuition purpose alone.
(2) Structural (sculptural)

In *Shaivāgamas* it is instructed clearly that conceptual-forms are never to be subjected to iconographization. Sabarathinam elaborates that most of the forms described in the *Shakta-āgamas* and in the *āgamas* pertaining to *spanda* or *Trika-Shaivism* are conceptual alone although there lineaments (or characterizing features) are described. Such restrictions on iconographization are found in *Shaiva-agamas* too[1455]. It is clearly stated that the forms of *Kartr Sādakhyam*, *Murti Sādakhyam*, *Amurti Sādakhyam* are not to be sculpted or installed; and the (four) *sādākhya* are to be meditated upon (alone).[1456] *Sabarathinam* here clarifies that the four forms - *Kartr*, *Murti*, *Amurti and Shiva Sādakhyam* represents *nāda* principle alone, and since they are not associated with the (*śakti*) *pitha*, therefore, they are not to be iconographized. *Sādākhya* is the name applied to Shiva when he assumes the state of

[1454] Sabarathinam, S P; *Agamic Treatment of Mahabhutas in Relation to Mandalas and Art,* "Prakriti: The Integral Vision", Vol.III, p.59-60
[1455] *Vatulāgama* states- *kartraadhikam chaturnam tu sthaapanam na kārayet* (Vatul A, I.118)
[1456] Sabarathinam, S P; *Agamic Treatment of Mahabhutas in Relation to Mandalas and Art*, "Prakriti: The Integral Vision", Vol.III, p.47

adhikara at the plane called *sādākhya*, the third principle in the process of evolution. *Śīva* gradually comes down from this to lower planes of evolution and assumes various forms during the process, corresponding to the nature of plane.[1457]

It is only the *karma-sādākhya* which can be represented as the combination of *linga* and *pitha*, in which the *linga* form epitomize the principle of *causal* and *primal sound* whereas, the *pitha* form symbolize the principle of *bindu* - the point of cosmic evolution and involution. In other words, *Shivalinga* illustrate the combined form of *nāda* and *bindu*.[1458] Also, it is at the stage of *karma sādākhya*, where *Śīva* manifests himself in *Sada-Śīva* form having five faces, ten-arms, and two feet perhaps signifying at five-directions, ten actions or functions, and a necessity of keeping a balance for its movement or a balanced motion.

5.5.3. *Māhābhūta* in Architecture

Kelkar states that in Indian art and architecture, a temple is conceived, either in the image of cosmic-man or in the image of a sacred mountain.. He further notes, that a Temple relates to elements in number of ways; earth, water, air and light play important constitutive roles in Indian architecture.[1459] For example, a temple is always placed near water; built off and on the earth; it is itself the home of Fire. Its tower is the embodiment of air; and its apex- or rather the space above it- of ether- "*let the earth reside in (moulding's) khurka-hoof*" says one fragment of an architectural-text[1460] translated by *M A Dhaky*.[1461] *Dhaky*, in support of his claims observes that "*the moulding that support and bind the temple (both pittha and vedibandha) have at their root the petals of the Lotus. (At various places) among these mouldings, elephant courses suggest the rain clouds hovering, like Indra's elephant, between the earth and sky. Above, is the temple- mountain (perhaps, Shīva's mansion) which, like the*

[1457] ibid.

[1458] Sabarathinam, S P; *Agamic Treatment of Mahabhutas in Relation to Mandalas and Art*, "Prakriti: The Integral Vision", Vol.III, p. 54-55

[1459] Kelkar, Ashok R; *Cosmic elements in India: an agenda of questions*, Prakrti, Vol 3, 1995, p. 165

[1460] the text is "*Prasaas* Cosmos", it also says "*let the Cosmos be distributed throughout the structure*"

[1461] "*Prasaas Cosmos*", the Adhyar library bulletin 35 (1971) p. 211 – 226

Himalayas themselves, hovers above the monsoon's water laden clouds".[1462] He further states that "*the walls of the temple are themselves a 'cage' (panjara) forming a pillared enclosure, giving a body to Air*", and correlates his findings with details from *Agni-Purana* which exclaims that the-five-elements – water, light, Air, sky, (and earth) – act as the 'wrappings', this he notes in the temples "wall freeze" (*jangha*), as '*a space for the microcosm (Brahmandaka), guarded within*'. Furthermore, he recalls that - "*the spaces within the temple, both the flat surface of the hall and the womb-chamber of the sanctum, are meant to be the earth-altar of human sacrifice*."[1463]

In his study of Indian temple architecture Meister remarks - "*The temple has, in its overall ornament, a cosmic geography*".[1464] Meister finds on the corners of the upper *vedi*-platform at the famous Sea Shore temple, four personified figures of the *māhābhūtas*[1465]. He also remarks that, the full range of 'elementals' – the particulate fragments or atoms of a reality – are infinite in number and at times associated with *Śīva's* host of spirits (*pramathas*) are represented at the Shīva temple at *Amrol.*[1466] Meister notes that its depiction of goblins in corner niches on the wall, in part represent Elements (*bhūta*). These figures also remind of '*Dikpalas'* replacing the otherwise, a familiar set of deities, that are conceived in temple structure as "guardian of three quarters".[1467] Figures of the earth-guardians of the directions of space are placed on the corners or entrances of most temples (placed at each side). Another manifestation of the *māhābhūtas* occurs when they are shown as 'wraping' the wall of the temple – which as per the *Vastu-Shastra's description*- appears as safe guarding the *microcosm* within.[1468]

[1462] Meister, Michael W; *The unity and gravity an elemental architecture*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.123

[1463] Meister, Michael W; *The unity and gravity an elemental architecture*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.124

[1464] ibid., p.125

[1465] in *Mahabalipuram*, Tamil Nadu, built in the seventh century

[1466] in Central India; built early in eighth century.

[1467] Meister, Michael W; *The unity and gravity an elemental architecture*, p.123-128, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.124

[1468] ibid., p.125

5.5.3.1. Concept of "space" in *Vāstu* tradition

Sthapati states that "*The science behind the vāstu-puruṣ-maṇdala that signifies the universal rhythm of the space and the emanation of Universal objects there from, in musical phrases, is the key to the culture of India as a whole*".[1469] Reflecting upon the relevance of the fifth element-space, its various understandings and significance of such articulation in Indian architecture, *Stapathi* notes space to be an ultimate substance since it is comprised of *parmanu*, which are minutest unit of space having its own energy signature. Elaborating on *parmanu* he writes that "*It is absolute or abstraction of all visual and oral phenomena of the universe or the ultimate form.*" He also underlines that *space* is understood in Indian scholastics as *luminous,* '*as the particles are always emitting light*'. *Sthapathi* further notes that the basic material property needed for the emergence of subtle forms (in the micro as well as macro spaces) is *Vastu*; and it is this property which metamorphosed itself into the manifested world. From these observations he deduces that "*all the objects of the universe are therefor'space- turned spatial forms*'. *This is just like the gold turned into gold ornaments*".[1470]

He further states that "Space" - whether as a particular (case) or as an universal (phenomena) - possesses a unique quality of giving form to experiences by vibration which occurs when its particles spin at specified rates defined by the *kāla*, the absolute time. *Kāla* literally means *'that which emerges from within'* is an intrinsic property of space as it corresponds with animate objects of nature. *Sthapati* explains further - "*What is actually experienced by the space is vibrated into a form within, just like the vibrations of the string in string-instruments turn vibrations into sound-forms.*" Moreover he states that "*a space is sensitive enough to order these vibrations into rhythms and to evolve into the desired forms – that are structured and aesthetically alluring*". And this is space's unique quality.

Sthapati makes very intresting parallels between various mediums of creative-expression with reference to time and space, and its usage in Indian practices of art and aesthetics, he notes that in art, *kāla* becomes *tāla*- i.e. rhythm. In the physical world, *kāla* is

[1469] Sthapati, V Ganapati; *Concept of space in the Vastu tradition-My experience*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.131

[1470] Sthapati, V Ganapati; *Concept of space in the Vastu tradition-My experience*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts p.136

counted by the Indian dancer with their foot thumping the ground (it is called *tāla* or *pada*) and by a drummer (musician) through his hands (*karatāla*), Furthermore, "*the dancer produces bodily forms by dancing to this time-scale, and the musician signs his song to this time-measure*". In other words, 'time produces musical forms'. Likewise "poetical compositions" are governed by its own reference for time-measure called *matrakāla* or *aksharkāla*. Expanding further on the corealation between time and space in Indian art forms - the time in Indian aesthetics is scaled into various measures of creative beats and *Sthapati* states that - "*These rhythms, in abstraction, are discovered to be rhythmic numbers. They are the spatial measures for the Shilpi to shape his experiences into the forms desired.* And therefore all art-piece are "*spatial forms produced by the time-scale*".[1471] Through, this unique grammar of *tālam* (beats) in Indian aesthetics, the *shilpi* (creator) creates giving form to his/her feelings, and as per *Sthapati*, '*He feels transformed into the gross forms that he has created*'. Reflecting upon the registration of time (or an emotional/historica phase) as well as its retention in an art piece, *Sthapati* comments that "*Time is still in such visual creations of the shilpi, and do not suffer distortion, deterioration or decay as the objects of nature otherwise undergo*." Therefore, objects of nature after artistic intervention become "timeless objects", by which they happen to signifying and share the *timeless* attribute of *Brāhman*.[1472]

5.5.3.2. *Māhābhūta* in *Shilpasūtra*

Baümer makes a very crucial observation and states "*Unlike a conventional sign, a symbol has certain universality, this is all the more true in the case of the fundamental element constituting the universe, weather acknowledged or unconsciously assume*". On her extensive research on Indian elements of aesthetics and their philosophical underpinnings, she had extracted some very fine observations; this is reflected in her statement, such as – "*What is expressed in the language of a myth finds a symbolic expression in the grammar of form, in the lines, geometrical shapes and in the temple*

[1471] Sthapati, V Ganapati; *Concept of space in the Vastu tradition-My experience*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.136

[1472] ibid.**,** p.137

structure."[1473] For an example, she highlights that the Lotus petals surrounding the plinth of temples signify the emergence of an ordered structure (the temple) from the primeval ocean of the cosmic Chaos.[1474]

In her analyses of the contents of text - *Shilpa-Shastra*, she found that as it is concerned with the creation of the temple employing human like imageries, she could also trace the text as expounding the involvement of five-fundamental-elements for its artistic creations, in one way or the other. She comments that in general, in Indian aesthetics '*The cosmogony and cosmology of the Vedas, Puranas and Āgamas formed the general background and fertile soil on which the arts could grow*'.[1475]

Shilpa-Shastra texts are mainly concerned with temple architecture and image making, moreover, these texts belong to different periods and its content concern itself holistically with different religious thoughts of India. These texts reflect upon artistic Indian formulations from 9th to up to early 17th century, providing a thematic and symbolic development- "*Starting from a simple geometrical component, and ending with the temple structure*". They also comment on symbolic relationship between the cosmic-elements and the creation of art. Baumer comments that these texts are sometimes extremely brief but they carry important reflections on various aesthetically oriented subjects.[1476] *Baümer* finds that "*the whole of Shilpa-Shastras hints for an interconnectedness between the Cosmos, man and the divine*."[1477] In case of *Vastu-Sūtra Upanishad*, the artist is called the one "*who has the knowledge of circle and line*." (*sūtra* 1.4). It provides a clear symbolism of the fundamental lines constituting a diagram (*panjara*), a compositional framework for an image or panel.

> "*The line is called ''the support of the composition (rekhanyasasyadarah), it is like a flow. It corresponds to the elements (adibhūta) and to the divinities (adidaiva).*" (*Vastu-Sūtra Upanishad* I.8)

[1473] Baümer, Bettina; *Lines of fire, lines of water: the elements in Shilpa Shastra*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.122

[1474] ibid.

[1475] Baümer, Bettina; *Lines of fire, lines of water: the elements in Shilpa Shastra*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.115-116

[1476] ibid.

[1477] ibid., p.122

Baümer explains the method of compositional structurization as it is explicated in *Vastu-Sūtra Upanishad* as following-

(a) The first to be drawn on the stone is a circle - representing the universe (*vishva*) and fullness (*purna*) II.6-7, and its central point (i.e. *bindu* or *marman*) is its life breath and form support.

(b) And just as the creators by their action divide the World, the artist divide the circle by the line (II.9), "*straight lines are like the rays of light*" (*tejas*) (II.9) moving in all directions.[1478]

(c) The two Central Line, one vertical and horizontal are called *agnirekha* (fire line) and *aprekha* (waterline) respectively, as the nature of the fire consists in rising upward vertically and of the water is in creating horizontal surface or flowing (II.21) the diagonal lines have the nature of wind expressing movement and dynamism (and even aggressiveness)

(d) The element Earth is represented by a square (or Rhombus) called *karnikakshetra* inscribed inside the circle and symbolising the universe (phenomenal world).

(e) The element *akaśa* is all-pervading and invisible; it is within this *akaśa* that all these forms emerge. [Note: the diagram is on page 117]

The central point (***bindu***) in the fundamental diagram is called "the life breath of the earth" (*rasayahprānāh*, II.14) and as the *Cosmos* consisting of a combination of the-five-elements is enlivened by the breath of life (*prāna*) so is this image- panel which represents the divine beings, (when the symbolism of line is identified with element) indicates that the diagram (and image which is later carved on its basis) is enlivened from within and represents a living entity,[1479] and Baümer clearly expounds that "*it should be understood as with the symbolical correspondence between the Cosmos and the image created*".

[1478] Baümer, Bettina; *Lines of fire, lines of water: the elements in Shilpa Shastra*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.116

[1479] ibid., p.118

The text states that just as in the creation of the world, the five-great-elements emerge, likewise, with the circle as support, the artist conceive and dispose the features of *beings* and elements (on the panel) (II.10).[1480] Moreover, just as in the cosmic-creation, the elements are not isolated, but are in constant interaction; for an example, from the contact of water and wind, foam arises, again in the form Bubbles arise; this contact of water and wind is represented in drawing by horizontal and diagonal lines, there ends on the circle when are joined "an active field" in a shape of square emerges (II.12).

Baümer further reflects on emergence of forms by different arrangements of joining lines in a drawing, she notes - "*Also, the geometrical extension of horizontal (Water Line) and vertical (fire line) that is the triangle (with its Apex above) representing fire and (with the apex below as) water; and whose intimate union is an essential element of all maṇdala and yantra; (and) when these (two triangles) conjoins, a state of union arises; those who realise this (principle phenomena) become perfected. This is the state of awakening.*" *Baümer* recalls that in Indian Tantric thought, by joining the fire and water (elements), man becomes divine, '*which the priest knows as Supreme-delight*' (*Mahacchandas*) (II.6).[1481] She further explicates that these two most opposite, mutually exclusive elements (fire and water) plays an important role in *Vedic* cosmology and rituals, *Agamic tantric* ritual and *Yoga* (in the form of the pair *agmi-soma*) - "*the dynamism of creation is only possible when these two elements meet, and the integration of yoga equally.*"[1482] Based on her extensive research on Indian texts that relate to aesthetic concerns in general, and particularly in the context of above discussion she remarks that -

> "*In more than one culture (of India) the artistic creation is linked to the creation of the universe, and the artist to the creator. This is all the more true in the context of Sacred art, where the artist becomes an instrument of the cosmic creator and is identified with him (as Vishvakarma, Prajapati, etc.)*"[1483]

[1480] ibid., p.116

[1481] Baümer, Bettina; *Lines of fire, lines of water: the elements in Shilpa Shastra*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.118

[1482] ibid.

[1483] ibid., p.115

The *Vastu-Sūtra Upanishad* when relates the qualities gained from the elemental lines to the mood or expression (*bhāva*) of the represented image it notes that - "*by a harmonious form, a meditative mood is induced.*" (*Sūtra*, II.22). Another *Sūtra* depicting the relationship between the lines and image comments that "*vertical lines allude to erect limbs, while horizontal lines with restful and quite limbs, diagonal lines limbs indicate movement. And further adds that 'by setting them in this way' the images become attractive to the mind.*" (IV.28). Moreover, explicating on various parts of the "composition of a panel", *Vastu-Sūtra Upanishad* refers to a popular belief of its time that: "*all these Gods and the five great elements- earth, wind, ether, water, and fire; have been created by Prajapati"* and according to (the available knowledge of these) elements, the respective qualities embodying any form (*bhāvarūpa*) is envisaged (VI.21).[1484] The cosmic element (although not all the five *māhābhūta*) play a prominent role in the making of a standing image of a deity, whose body-parts are equated with certain elements. In such allegories, the feet are called the 'earth part' (*parthivanga*, IV.19), the top part of head is called the 'light part' (*jyotiranga*, IV.14) and 'the *purush'* (human figure) correspond with the esoteric conception of the pillar (of the universe) *Sūtra*, IV.17. The upright form (in such contexts) represent the support (indicated by a pillar) between earth (solidarity/heaviness) representing with floor of temple, and heaven (lightness/openess) represented with the roof of a temple, while the space which is created (in the room) allude to *akaśa* element (and the temple-room/hall thus representing the "sphere of light").[1485]

5.5.3.3. Temple as an apparatus (*yantra*) for healing: *pańća-māhābhūta yantra*

Agamic text that prescribes the art and science of temple building, calls the innermost chamber the place where the main deity is housed – a "*garba-griha*" or 'womb abode' which is also one of the twelve Sanskrit names for the sun – *hiranaya-garbha*, literally, the 'golden womb'[1486] which alludes to the inner-sun (*pranav*) symbolizing the

[1484] Baümer, Bettina; *Lines of fire, lines of water: the elements in Shilpa Shastra*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.119

[1485] ibid.

[1486] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.168

illumination of consciousness, experienced as "rising of the sun" at the crown chakra (*sahasrara*). In Tantra the final goal is visualized as a reunion (*yoga*) of all parts of the self:

(f) Yoga (*reunion*) between 'owner' and 'higher' human capacities,
(g) between all the elements and their abstract alchemical properties,
(h) between the senses and the one who is sensing,
(i) between the seer and the seen.

This is understood as a process akin to sexual union and illustrated as such in some painting. In Tantric yoga (or *Kuṇdalini yoga*), the female *Kuṇdalini* or individualized "creative energy" that lies coiled in the *mūladhāra-ćakra* (*ćakra* at the base of the spine) is aroused and, in a movement (that both mirrors and reverses creation), rises to the upper most *ćakra - sahasrara*, which is conceived as passive male awareness. There the female-energy of *Kuṇdalini* unites with the male energy of the *sahsrara*. AS per Tantra philosophy, as explicated by Roxanne, "*The mating of instinct and awareness, of creation and transcendence, of the individual ego and Universal Being, is the goal of Tantra, and is the ultimate spiritual realization*."[1487]

The *sanctum sanctorum* of the temple (*garbha-griha*) or the primordial-womb (the seed source) in the words of Roxanne "*does not represent just the power of creation or immanence*" rather, she elaborates "*it more accurately stands for immanence and transcendence, and their ultimate inseparability*"; Furthermore, the ritual circumbation of temple mimics the *movement of awareness, during its awakening process from from the outer influences to inner world of inspiration, from mental creation to self-transcendence, this Roxanne finds 'equates to sensual sexuality with the outer realm of creation.' At the center of a maṇdala , yantra or sanctum sanctorum, this union finds its moment of complete balance,* "*transforming itself into a divine and mystical joining of eternal male and female.*" and Roxanne here emphasizes that " *To see these two realms as divorced from one another would be to miss the point entirely, for the inner and outer worlds are two poles of the same continuous, non dual reality, each drawing its identity from its complementary opposite. The temple is a cosmos in and of itself and represents the totality of all that is. The stillness at the*

[1487] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.179-180

center extends outward and infuses the activity taking place on the outer walls with its sacredness."[1488]These outer walls of a temple, symbolically represent *samsāra* or the play of life of the outer-world - the life in general; while the *garbha-griha* section of the temple which houses the "chief-deity" demonstrate the Supreme Consciousness in "transcendence"; and "*as the devotee moves from the outside of the temple to the inner womb chamber, all the decorative trappings, representing the world of the senses, finally fall away to reveal the supremely transcendent beauty of the deity that site majestically at the center of the temple*"

In Tantra-inspired *śakti*sm, the feminine principle is the primary means by which liberation is attained. "*Shakta worship the godess as mother, celebrating woman's life-giving powers, but they do not limit her to that role. They recognize the full range of woman's qualities, her connecting nature that weaves life with death, fertility with pleasure, experience with wisdom.* In Indian imagination the goddess is simultaneously the Supreme Mother, lover, and Goddess of Time and Death- "*As nature she liberates man out if narrow, limited existence, from the realm of opposites into the realm of nondual, transcendent union. As the highest creative principle her image teaches us that light and dark, male and female, good and evil, are not opposite but complementary.*" It is a woman who bears a womb, Roxanne underlines- "*(It is) the darkness of the womb, whether in birth or death, (which) is the source of the light of awareness*."[1489] Further, she writes, "*The goddess as womb not only symbolizes the ground of being of earthly creation but on the cosmic level encompasses the entirety of universal creation; hence, she is consciousness itself. Both transcendent and immanent, the goddess as womb represents the continual re-creation of the universe through conscious awareness-the union of opposites-symbolized, enacted, and realized through the tantric ritual act of sexual union.*"[1490]

The term *pratima* which means an "image" is commonly employed in popular usage for temple sculptures, however it stands for an image-copy of a deity. Zimmer describes *Pratima* as a figurative form of linear *yantra* and calls it "a functional entity in spiritual

[1488] ibid., p.170

[1489] Kamayani Gupta, Roxanne; *A Yoga of Indian Classical Dance*, 2000, p.167

[1490] ibid., p.168

realm".[1491] Moreover, *pratima* is one of many representational kinds of sacred devices or spiritual tools called *yantra*.[1492] Zimmer elaborates:

> "*Besides the pratima there are other handmade, meaningful constructs that more or less differ from it in form but serve precisely the same purpose and may replace it within the sacred ritual. These include ćakras, maṇdalas, and related to them, exclusively geometric, linear figures that have no other name but yantra.*"[1493]

Pratima is remarkably unique from other *yantras* because of the symbolism that it employs to signify the essence of the deity through figurative elements from human and animal world of appearance. It is noteworthy here that, all the attributes of a deity are taken from sensual world of appearance. Other forms of *yantra* viz. the geometrical or purely linear images may or may not employ figurative elements and moreover, rely mostly on written symbols out of feasibility. To know the essential quality of *pratima* form their corresponding *yantra* should be taken into consideration, Zimmer explains:

> "*If we wish to reach a basic understanding of the unique formal characteristics of the Indian sacred image, then we have to come to grips with the absolute functional congruity of these constructs, though they are apparently so different in form, and although in linguistic usage their common designation is yantra.*"[1494]

Heinrich Zimmer's method to understand the true esoteric meaning of *pratima* should be obtained through cultivating '*true insight into the real functional identity of these figurative forms*'. This can be done as per Zimmer by:

(1) First, decoding the geometric diagram decorated with figure symbolism,
(2) And then eventually the purely linear and abstract-geometric *yantra.*

[1491] Zimmer, Heinrich; *Artistic Form and Yoga in the Sacred Images of India*, 1984, p.158
[1492] ibid., p.29
[1493] ibid., p.28-29
[1494] Zimmer, Heinrich; *Artistic Form and Yoga in the Sacred Images of India*, 1984, p.29

It should be remembered here that such a reading of these images is done in a ritualistic setup that includes devotion and meditation methods. Zimmer explains his stance, "*..to understand the choice of particular formal symbols that are used in many of these sacred images to symbolize divine essence requires a slight extension of our vision to include a completely different kind of phenomenon that may replace sacred images in the act of devotion.*"

Traditionally, whether *Tantra* or any other procedure for image oriented spiritual practices, that employs utilizing numerous and varied symbolic allusions both material and psychic is attributed to the first teacher ever – *Śiva*; likewise, a Guru for such practices is considered an embodiment of *śiva-consciousness*, *Zimmer* elaborates: "*The adepts teacher (guru), as the transmitter of tantric doctrine, is a living embodiment of that immortal archetypal teacher who first revealed its truth and is accepted by sacred tradition as having first given voice to it: Siva, the Great God.*"[1495] According to Tantra, during the process of "creation" coming into being, *"*The Pure Being" (or *supreme-Puruṣa*) in its first-transformation (from its undifferentiated state without attributes called *nirguṇa-brāhman*), reveals itself through the Tantric anecdote of a "divine couple" - *Shiva and Śakti*, referred as the Supreme principle and his divine energy. Vedanta describes them as two aspects (1) of repose-in-itself and (2) of the energy-that-unfolds-itself, *māyā.* In the language of figurative forms, the symbol for both of them is the lover's "sexual union"; on the plane of linear expression, it is the symbol of triangles pointing upward and downward which signify womb and phallus (*yoni* and *linga*). *Zimmer* writes:

> "*It is the aim of devotion to raise oneself from the māyā-bound human state to divine being, that is, to bring the Brahman, dark and obscured in the consciousness of jiva, to the crystal clarity of its essence; to achieve this, there is a transitional stage in which the initiate, whose sentient life is to be totally purified and controlled, experiences himself as Siva by elevating in worship, a female person to Śakti.*"[1496]

[1495] ibid., p.30

[1496] Zimmer, Heinrich; *Artistic Form and Yoga in the Sacred Images of India, ,* 1984, p.30-31

5.5.3.3.1. ***Pratima* (image) as *Yantra*- an apparatus for *yoga***

Tantric esoteric rites and rituals explicate symbolic forms of images, as either *pratima, ćakra,* and *maṇdala;* and corresponding *mantra* or 'traditional conceptual formulas', along with, 'deification of the initiated person'; that again is based upon the referred 'material'- *yantra* (*maṇdala, ćakra* or *bijamantara,* and *pratima*), that reflects upon the some hidden meaning (preserved rather hidden in occult vocabulary) represented by the "entire performance of ritual" conducted in a strictly controlled manner so as to keep it free of subjective rendering and retain its 'purely expressive and iconographic character', the same intention for "purity" is true for *yantra* and *pratima*. It is noteworthy here that it is by the "focal power" of the devotee (or the power of concentration of a meditator) through which any *yantra* acquires any significance, *Zimmer* expands:

> "*The image is not the deity, nor could the deity's essence, through some magical evocation, enter from somewhere outside into the heart of the image for the duration of the ceremony of worship; the believer produces in his own inner being a vision of divine essence and then projects it upon the sacred image placed before him, in order to experience visually the divine essentiality in that state of duality which corresponds to his own consciousness*".

As per *Zimmer,* the *Pratima* literally denotes '*a thing which is measured against and tailored to its original*'; Zimmer explains, "*We can compare this relationship to the one existing between the silhouette of a living object and the object itself, where the value of the silhouette resides precisely in the faithful reproduction of the contour of that three-dimensional phenomenon*".[1497] Thereby, *yantra* and *pratima* seeks to reproduce the '*essence'* flawlessly through human hands and can be easily discarded once their symbolic usage is over.

Another expression of the essence of the 'suprasensual' are sound syllable (*bija akshar*) or a word charged with spiritual-practice, and *mantra* "a phrase" charged with meaning above and beyond its function in everyday language or regular use for imparting

[1497] Zimmer, Heinrich; *Artistic Form and Yoga in the Sacred Images of India*, 1984, p. 31

knowledge. It is considered by the tradition that chanting them whether as whispers, spoken aloud or silently repeted (whichever is applicable) connect its practitioner with the divine, often experienced within the inner field of view and conjured with, these *mantras* are laiden with attributes of *śakti* in any number of forms i.e., even more than one aspect of *śakti* can reside in a single *mantra*, adding thus more power or potential to the *mantra* - which is called *mantraśakti*:

> "*Owing to the symbolic value of each of the mantra's phonetic signs, the manntras are composite concentrated expressions of essence; their substance-shakkti, is not discernible through discursive reasoning, but instead through the power of the believer's mind when it is successfully focused on them in meditation, thereby expanding their meaning to fill totally his mind, to permeate his consciousness.*"

Likewise, the *pratima's* mystery is ncovered through contemplation, various methods of which are available as traditional techniques and knowledge systems.[1498]However, *Zimmer* reminds here that any Sacred image is neither the most essential element of the act of devotion nor the source of "primary energy" rather it simply adds some variety into spiritual process. A passage from *Bhagavata-purana* (elaborated by Siva Chandra) exemplifies this-

> "*A yogi will call to mind within the circle of fire in the lotus of his heart this form of mine, beneficial in meditation-namely, a form full-limbed, calm, of beautiful features, with four long and beautiful arms; graceful neck and a fair forehead; with divine and gracious smile…The yogi, thus in Samādhi, will see me as the Paramātmā of all jivas as his own Ātma; as one light mingeled with another, and not different from it. In a Yogi, who has thus by intense mediation attained samādhi, the three form of error-namely, object, knowing and action-will soon be subdued*."[1499]

The above cited passage helped in demonstrating to *Zimmer*: "*..how an initiate, after learning how to bring pure divine Being (Brāhman) before his inner vision in the attribute-*

[1498] ibid., p.34

[1499] Zimmer, Heinrich; *Artistic Form and Yoga in the Sacred Images of India*, 1984, p.35

laden, personified manifestation of Vishnu, is to reach samādhi successfully without a scared image".[1500] The process tells how to bring in the inner vision the pure divine Being (*Brāhman*) in an attribute-laden form called "Vishnu" to help attain a *Samādhi* without any need for a material sacred Image, moreover that a psychic-image is more than sufficient. Infact, '*creating a mental image of a deity is a prerequisite for a productive external puja.*'[1501] As per *Gautamiya-Tantra* (principles, II, 404) "*This inner worship (antaryaga) brings release to sādhak even during their lifetime, but Munis (ascetics) alone who are desirious of liberation have the competence to perform it*."

"*Samādhi* is the reunion of fragmented divine", and it is the goal of all *pujas* which are meant for transforming the *jiva* consciousness into *Brāhman*-consciousness, something that though is already present inside the *jiva* but has adopted a state of duality- of soul and world (perceiver and perceived) during its coming-down (being fragmented) as per the Samkyan process of creation (and the function of the universe). The Sāmkhyan/Yogic/ and Vedantic Pure-being or *Brāhman* is called by Aurobindo a "*Psychic-Being*", whereby merging with this "inner being" - brought forward to prominence through *Yoga-Tantra* etc, is equated with integrating all aspects of personality in Indian Psychology. The different aspects of personality that are extracted by Western psychology relevant for Integration Theory are:

(a) Jungian "shadows" or dark-psyche
(b) Freudian Individual 'ego-potentials', and
(c) *Adler's* inferiority-superiority duality complex.

It should be noted here what *Zimmer* too had recalled, in his words, "*Beauty is as much a part of these divine manifestations as is the terrifying shape in which the Divine may reveal itself*."[1502] It is not an exaggeration to revoke here the Jungian conception of Shadow-selves or those unacknowledged aspects of one's forgotten sides to him/herself, that requires and embracing and value (evaluation) of their existence, their purpose and credibility. Perhaps, mention pf such experiences in yogic literature alludes to what *Jung* had encountered in his psychoanalysis activities.

[1500] ibid., p.35
[1501] ibid., p.44
[1502] Zimmer, Heinrich; *Artistic Form and Yoga in the Sacred Images of India*, 1984, p.63

5.5.3.3.2. ***Mantra, Yantra* and *Dhyāna***

Mantra, dhyāna, and linear *yantra* are three quantities that are congruent in their underlying idea. They are materially different expressions of one and the same aspect of the Divine: Zimmer observes that whether in the form of Sound, or as in contemplation of something either figurative or linear; these are three statements, in three different languages, about the same essential thing. And, despite their differing forms, since they give expression to the same basic idea, they can be called congruent in form, and they are in fact constantly treated as such in actual Tantric practice".[1503] Another indispensable component of the ritual worship is Visualization meditation which involves contemplating on the figurative manifestation of the deity to be summoned before the inner vision followed by the instructions regarding offerings (to the deity), recitations. Zimmer emphasizes that, in ritual practice, the figurative visualization and the linear *yantra* are congruent on innumerable occasions viz. the ordinance regarding *dhyāna* sketches out a figurative vision which the believer projects onto the linear *yantra* by means of infusing with breath, while holding the *dhyāna*, this is called *prāna-pratishtha*. Moreover, Zimmer mentions: "*Wherever the divine power of the breath of life (prāna-śakti) appears before the inner eye, it is one of the innumerable variant manifestations of the supreme śakti: a formal transformation of kali-Durga's image, who is the śakti of "Great God" Siva*."[1504]

In normal ritual practice or *puja,* meditation culminates in the transfer of the visualization deity onto the *yantra*. Then the outer worship of this enlivened *yantra* begun; it concludes with the reabsorptionn of the 'chosen divinity' into the believer's heart.[1505] However, Zimmer states that the use of *yantra* for devotional service belongs to a stage of limited or lower consciousness, whereas for those who has experience himself as *Brāhman* after transcending beyond the realm of multiplicity, every religious act using words and offerings becomes hollow- "*whoever at every moment knows himself to be divine and, at the same time, to be one with all, has no further need of these acts*". The Tantra of The Great Liberation (*Mahānirvāna-Tantra*) tells that:

[1503] ibid., p.71

[1504] Zimmer, Heinrich; *Artistic Form and Yoga in the Sacred Images of India*, 1984, p.70

[1505] ibid., p.74

(a) The highest state (of worship) is that in which the presence of *Brāhman* is perceived in all things.

(b) The middle state is that of meditation.

(c) Even lower is the state where hymn and *japa* are employed

(d) While the lowest is that of external worship.

Yoga is realization and unity between *jiva* and *paramatama*, and yogic methods depends on that whereas the devotional *bhakti* method of Vedanta philosophy, commonly known as "worship" is based on the two-fold knowledge that:[1506]

(1) *paramātmā* is *Ishvara* (the supreme being), and

(2) "I am", that is *jivatātmā* or *ātman* (self) is his servant as being dependent on "It",

in other words, "myself" is a fragment of the whole-self.

But once it is realized by the individual-self that everything has a common aspect or core called *Brāhman* the Yoga or (reunion) occurs right away and thus, theoretically the possibility for regular household worship methods decipates as there is no duality during the "oneness" moment or the *samādhi*-state.

5.5.3.3.3. **Temple of *māhābhūta and guṇa***

A temple is conceived by Indian tenents on art and aesthetics upon the reference explicating on how the world is constituted with the five-elements. *M.A.Dankey*, in his article "Prasad as Cosmos", quotes texts, one from the *Agni-purana*, and the other from the *Vastu-Shastra* of *Vishwakarma*;[1507] where the different parts of the temple are assigned to various deities corresponding with cosmic elements, in a ritual context. For example, *Agni-Purana* conceives the whole temple body pervaded with *Shiva-tattvas* (factors of pure consciousness) and thereby the temple structure represents the *microcosm* (*Brahmānandakam*, V.20), to emphasize such conception, the temple house the-five--elements in its wall portion - "*as physical wrappings*" on temple structure. Such a conception is however a general assumption inferred from available hints from the text, and nowhere a detailed or obvious identification of the 'elements' of the *Cosmos* is apparent in temple

[1506] ibid., p.47

[1507] *Brahma Vidya***,** "The Adhyar Library Bulletin", Vol. XXXV, part 3-4, 1971, p.211-26

structures. Such an allusion is presnt in a subtle manner and contemplated based upon referential text sources often addressing different contexts as well.

The text *Vastu-Shastra* of *Vishwakarma* says "*let Mountains descend in the pillars and the sky pervade the karotka (i.e., the central sealing of the Mandapa hall*)." (V.10). '*Since the vitana (ceiling), as one beholds it from within the hall, is the metaphorical sky of the hall, the sky (ākāśa) is bidden to pervade the ceiling*'. (art.cit., p. 218-19). Based on which the most appealing identification of elements when they are traced in temple-structures can be correalated with in *khuraka* (the lowest molding of the *vedibandha*) as suggestive of earth-element. The next molding is *kumbhaka* is probably connected with water element as it has the shape of the *kumbhaka* that resembles a water pot which correspond with the illustration of *shristi* (creation phenomena or world). Other parts are connected with various deities too. Moreover, from another perspective when the entire temple comples is taken as structural reference to cosmos - the two ends of the five *māhābhūtas* (considered her, in the sense of physical matter) correlates with the tempe-ground or *prithvi* (*denoting earth element) and with, *akaśa* representing for 'the vault of the sky' in the inner room-space of the temple vault. In suport of her assumptions Baumer writes that '*Such a conception of the temple as Cosmos is pervasive in space and time: from Western to Eastern India, and through a span of six or seven centuries'*[1508].

An unpublished *śilpa* text from Orissa, *śilpa-ratnakośa* (which is dated 1620 AD), gives a supplementary symbolical identification of elements of the *Cosmos* in structural constituition of temples. It presents the three *guṇas*: *tamas*, *rajas* and *sattva* in the ascending order of the temple. *Tamas* is related with heaviness of the earth-part below, *rajas* with its multiplicity of forms and figures in the middle, and *sattva* which is light and lightness, at the top. The base mouldings in the Orissan temples, consists of five mouldings and thence are called *pańca-karma*. In the cosmic conception of the temple *pańca-karma* is identified with the five elements. And, in the process of identification of the temple with the *Puruṣa* or the cosmic man in the human form, these *pańcakarma* are compared with the five toes of the foot; '*all the five elements form the basis of creation, so the pańca-karma is the base of the*

[1508] Baümer, Bettina; *Lines of fire, lines of water: the elements in Shilpa Shastra*, "Prakriti: The Integral Vision", Vol. III – The Agamic Tradition and the Arts, p.120

temple;' *Bettina Baümer*, further explains "*the proliferation of vegetal forms above the pańća-karma, on the wall part, is explained (in the text) keeping this conception in mind. Many types of Creepers should be made on the latajangha. Just as in the beginning trees (and plants) were created out of the five elements, thus on the shikharjangha creepers and trees are pleasing*." Thus *Baümer* concludes: "*out of the primordial simplicity of the five elements the forms of nature and their rich superstructure of the shikhara grow. Without the basis of the five elements neither natural nor artistic growth would be possible, nor spiritual fulfilment which is the ultimate aim of image-making and temple architecture*".[1509]

5.5.3.3.4. ***Māhābhūtas* as deities**

Upanishadic system adopts two methods for spiritual activity: symbolic ritual and symbolic meditation, while the former leads to religion, the later caters to philosophy. And this feature reflects upon its gradual development from *Brahamanas* in which rituals had a primary role to play. In *Upanishads*, the concept of *māhābhūtas* is dealt by treating them as personifications into deities (in *Praśna-Upanishad*); as embodiments of highest reality (*Brihadaranayaka*); and as the creators of the world (*Taittraya-Upanishad*). In other words, gross-elements have a foremost position in Upanishadic thought.[1510]

It is a basic principle in *Upanishad* to visualize inner-world into the outer eality. For example, in *Prassana* (II, 1.2), the four gross-elements are associated with the four vital-breaths (*prāna*) and are further visualized as deities that are supporting the living-beings. It is unanimously accepted in Vedic thought that the four gross-elements has come out of the "imperishable soul". In *Prassana* (III.3) the four-vital breaths are mentioned as originating from the supreme-being (*Puruṣa*). Likewise, in *Brihadaranayaka* the five gross-elements are stated as present in *mahāvidyās*, and as the embodiments of highest reality (Br III 4.3,4,7,12,14). Furthermore, the *Upanishads* declares that "*the Omniscient one rules over action that leaves its effect, including the five-elements*". *Shvetashvara* affirm that by conquering the five-element disease, ageing, and death are conquered too.

[1509] ibid., p.121

[1510] Manade, K V; *Cosmogony and Cosmology in Major Upanishads*, Prakriti: The Integral Vision,, 1995, p.82-83

Chapter 6

Holistic Healing and **Social Paradigm**

6. Holistic Healing and Social Paradigm

Taschikawa notes that earlier forms of "Hinduism" identified three aims of human life (1) social rectitude and duties (*dharma*), (2) acquisition of wealth, and (3) fulfillment of desires. to which, later a fourth distinguish goal was added – to seek emancipation, from the world of transmigration; to this Taschikawa remarks that "*In the lives of people involved in Hindu society, the Buddhist community was recognized as a group devoted solely to the fourth goal*" and states that those pursuing the first three goals and those pursuing the last had different attitudes towards life as the fourth end is not realized in the midst of society, but is pursued by individuals who have separated themselves from society to face the universe or the sacred.[1511] Interestingly today, we find the 'emancipation seekers' within the Hindu-fold themselves appear as standing in opposition to the so called secular world-viewpoint of the 'regular laity' who chooses to pursue the regular goals of wealth and fulfillment of desires which is much frowned upon by the religionists. Originally, *Buddhism* asserted the necessity of living household live. However, until the time of esoteric tradition, the *Buddhist* teaching was chiefly formulated in monasteries. This monastically centered *Buddhism* vanished from the Indian subcontinent early in the 13th century.[1512] *Tibetan Buddhism* based on late Indian *Mahāyāna*, efforts an unusual example of *Buddhism* preserving within itself two ideological levels, holding together both (a) world of affirmation and (b) the world-negation Moreover it founded itself in opposition to the native *Tibetan* culture and religion (called *Bon*).

In the schools of Indian *Buddhism*, great importance had been given to systematic knowledge about the structure of the world. But each person's *Karmic* hindrance and attainment of birth was of concern for Pure Land *Buddhism* which, however, did not developed into issues of how '*karmic* hindrances' was created within the world for society or how people living in the world in involvement with others and – should seek birth in 'the pure land' (Like, in the case of *kamakura* period Pure Land *Buddhism*.) The author *Tachikawa* claims here that, "*not only the path of Nembutsu but almost all traditional schools of Japanese Buddhism have been aloof from social problems; the history of Buddhist*

[1511] Tachikawa, Musashi; *Essays in Buddhist Theology*, 2012, p.11

[1512] ibid., p.11

engagement with global issues has been extremely brief. Today when all human beings and even the Earth on a global scale is facing profound crisis we must consider how Buddhist faith can deal with such issues. And what powers does it possess to treat such problems."[1513]

> "*While contributing greatly to the achievements of Indian culture in the course of its development, particularly in such areas as systematization of knowledge and rituals, Buddhism functioned within the native Hindu world as of the focal point of opposition and was never in a position to offer a model for the three goals of social norms and the pursuit of wealth and desires, that is, for human society apart from the monastery*."[1514]

And this situation has been the same with the *Buddhism* transmitted outside of India. Buddhism has been concerned chiefly with the problem of how an individual can attain Emancipation or Awakening, and the strategy is roughly similar to the fourth aim of *Hinduism*.

6.1 Art of "Healing" and "Art as Healing"

As per Achterberg (1985) the usage of imagery in healing is mostly based on ancient shamanic practices that now a days have a widespread applications within the medical community.Perhaps it is their impact that most medical schools in the United States today offers a courses on spirituality along with medicine, with the core purpose of teaching doctors to develop interest and take in account the spiritual history of their patients. As per the National Institute for Healthcare research (2000), medical science is slowly admiring the significant impact on healing of emotions such as love, forgiveness, revenge, humility, hope, optimism, and wisdom. Such an outlook to health sciences is emerging as a valuable input to physical and mental health services as well as a potent consideration for achieving social well-being. Today, many artists are involved with medical and educational facilities across"

[1513] Tachikawa, Musashi; *Essays in Buddhist Theology*, 2012, p.18
[1514] ibid., p.11

has also brought polarization within the art community itself since an art therapists is often perceived in popular opinion as a more 'clinical' oriented and thereby is alluded with more credentials and usefulness than any other or usual "skilled artist" that remain a mere "creative" working for themselves. *Farelly* underlines that this is an unfortunate simplification, even a distortion for evaluating an artist or the art-piece; she clarifies her position on placing utility of creative expression on its healing value stating: "*As a matter of fact it is very important for an art therapist to remain actively engaged with art making whether it's painting, writing, and dancing et cetera. And to be a healer of good capacity it is always required to face once own frighteningly dark nature that shows up through the creative expression*".[1515] A number of studies conducted in America shows that even free art-sessions that conducted without any assessment, intervention, or treatment are also effective - both physiologically and psychologically effective. In one study without applying any art-psychotherapeutic procedure, cancer patients from *North-western Memorial Hospital* were subjected to simple (regular) art sessions involving creative activities of free choice for an hour, and measured by *Edmonton symptom assessment scale*, revealed that eight out of nine suffering-symptoms were considerably reduced. This case gives an archetypal example about therapeutic-properties underlying in Art by itself, which gives the bases for conceiving 'Art as therapy'.

Mimi Farelly-Hansen argues that art making becomes a type of meditation when clients are led through extended relaxation periods before creative work, are asked to prepare for painting by quieting the mind through a simple breath awareness practice. This quality of likeness with meditational activities is a recurring feature mentioned by numerous art practitioners from diverse fields like dancing, music and writing. Apart from this feature of mind-calming activity while expressing creatively, it is important to play with art materials without any preconceptions of what will emerge, and has been stressed by many practitioners. Another important exercise, during Art Therapy, adopted by many is surrendering of one's conscious control through drawing an object, either oneself or something from nature, without looking at the paper.[1516] Such specific impressions impact art making attitude and it's purpose of attempt, it is not the aesthetic component in art that is at

[1515] Farelly- *Hansen,* Mimi; *Preface*, "Spirituality and art therapy- living the connection", 2001, p.13
[1516] ibid., p.25

focus here but rather the process and staying away from inhibitions regarding following the usual academic rigor and practicing control (of the art tools/ brushes etc.) that is usually employed otherwise. Mimi comments:

"*Any relief from suffering by the client occurs not through catharsis or insight, but through the powerful experience of focusing outside the self, fully entering the present moment with all of one's senses, successfully negotiating boredom and frustration and occasionally being rewarded by a profound sense of awe or bliss*."[1517]

For achieving the selflessness that *Mimi* recommends, *Marek's* method employs befriending those aspects of the 'self' that had been locked away, which he finds connected with the tendency to paint same or similar images repeatedly, he believes that "*such images, not unlike archetypal images, press to be seen, felt, and responded to, emerging until there is completion, until there is the willingness to open and receive guidance and make new choices*". He further adds that –"*All images are healthy at core because no matter how vile or terrifying they might appear, they are energetic offerings in the service of the soul …transformation happens when we become intimate with those very aspects we consider the enemy. Healing begins when we allow our images the space to be seen and felt*."[1518]

It appears that to *Marek*, it is not the catharsis but '*embracing the catharsis*' which becomes his methodology for engaging with the healing aspect of art making. He states that quite often the impulse on the part of clinicians is, sending patient to art therapy sessions "*so they can get their feelings out*"; but *Marek's* affirms that art therapy is not about ridding oneself of something stuck inside, in his words, "*it is not about purging your interior demons*". Rather, he emphasizes that "*The importance of art therapy is that you can begin to see and touch what's inside you and make a relationship with it*".[1519] Sharing his experience with his clients, he writes -"When you allow people their experience, they often relax and healthy change simply occurs. If they are not hurting themselves or another, and you don't

[1517] Farelly- Hansen, Mimi (ed.); *Introduction,* "Spirituality and art therapy- living the connection", 2001, p. 25

[1518] Marek, Bernie; *Each Time a New Breath: Buddhism, Art, and Healing*, "Spirituality and art therapy- living the connection", 2001, p. 64

[1519] ibid.

have an agenda to change or fix them, they can be friends with their aggression. It is paradoxical, like meditation; change happens when we stop trying so hard. When we relax our agendas and meet ourselves where we are, we can also meet others where they are."[1520] Elaborating his views on aggression he says that aggression manifest in many ways, sometimes it is visible as "speed", other times it take the form of denying those things in life that bring us pleasure. Expressing further on his method incorporating meditational features, he expands:

"*I grew to evaluate the role of meditation and also how the art process and therapeutic process are parallels in many ways. I appreciate the value of meeting people in the present more – who they were, what they were about, what they were experiencing in the moment. My purpose came to be more about providing and environment in which mindfulness could flourish*."

Bernie *Marek's* view on Art therapy or on arts potential for healing could be glimpsed from his statements like, when he says, "*I realized that art making and viewing art is far more than a vehicle for interpreting, diagnosing, and treating Pathology*". He states that his focus on treating pathology changed to that of 'looking for' and cultivating the inherent health, creativity, and goodness in others.[1521] About his interaction with the clients during their Art therapy sessions, Marek writes: "*I would point out what I saw and heard in terms of their present behaviour and suggest that whatever feelings and thoughts they were carrying into the studio with them impacted their ability to focus and literally to be in touch with what they were doing*" [1522] He adds, "*We learn to respond to the physical qualities in imagery rather than eagerly searching, interpreting, or analyzing for meaning. We learn to open, be playful, and respect the image as a guide in provoking deeper connection with ourselves*." This is one of his ways for using art for healing.[1523] His take on looking at art is significant, he states: "*When looking at each other's art I ask people to describe their experience, for example 'when I look at your picture I feel hot or busy or gleeful or uncomfortable.' I*

[1520] ibid., p. 67
[1521] Marek, Bernie; *Each Time a New Breath: Buddhism, Art, and Healing*, "Spirituality and art therapy- living the connection", 2001, p. 71
[1522] ibid., p. 70
[1523] ibid., p. 72

discourage people from responding with 'I like it' or 'I don't like it'. We practice our ability to touch our experience, to come out of our preoccupations and mental discursiveness and resonate with images in front of us". And the efficient way to do that is by paying attention to our body and our senses, he remarks, "*When we have had too much trauma and pain in our life, we disconnect from ourselves as well as others in order to survive*."[1524] *Marek* states the role of art practice is to help others make friends with all aspects of themselves, and this purpose of art making should be understood when making use of art for therapy. He adds, "*Making friends has to do with seeing, touching, and letting go of physical, emotional and mental constrictions that impede the flow of our vital energies. If we make friends with ourselves, then we can make friends with others. If we make friends with others we begin to create community, and community is healing*."[1525]

Marek underlines that combining the disciplines of art and meditation requires paying attention to what comes before the eyes, so as to take note of what is arising and dissolving in our daily life experiences –in *Marek's* words "*with each coming and passing of our life breath*".[1526] In other words, *Marek* is pointing towards adapting Mindfulness alongside art-practice. An art experience when conjure with meditative awareness relieves our usual modes of perception, with renewed senses one can move beyond our habitual frames of reference, which can drastically impact - how we hold ourselves and our world together.

6.1.1. Contribution and Future of Healing Arts

The usual proclaimations that all creative involvements - whether art making or exhibiting the finished art-pieces bring a sense of gratification has been supported by research reports which mention both physiological and psychological improvement through artistic engagements. Today, there is a vacuum demanding for spread of knowledge about

[1524] ibid.

[1525] Marek, Bernie; *Each Time a New Breath: Buddhism, Art, and Healing*, "Spirituality and art therapy- living the connection", 2001, p.73

[1526] ibid., p.73-74

advancements in Art Therapy for the general benefit of the society and this shall be achieved by promoting a democratization of Art and bringing art in public domain. To begin with utilizing the potential in this new stream of Art Therapy for Indian society, there are some suggestions for incorporating Art Therapy study with social science subjects. Also, free art-sessions can be introduced in various organizations to bring upon self-awareness, self-esteem, progress, and development of positive outlook and improved self-perception within the members of the organization. There is an opportunity open for a national organization for art therapy and its advancements in promoting a 'positive impact' of art, in health. There are few people concentrating on art therapy in India and there is a need for improvement in educating people on art benefits.[1527] In India, only a handful of people are working towards promoting art therapy, one such is renowned art therapist and author *Dr. Sangeeta Prasad*, her contributions to the field of art therapy and the efforts made towards bringing art therapy to India are immeasurable. Through her teachings, writings, and art therapy programs both in US and India she has worked with variety of populations. Her latest publication is *"Using Art Therapy with Diverse Populations, Crossing Cultures and Abilities"*, giving a treatise on techniques of art therapy with distinct populations. Art Therapy if is introduced first as a social science concept can be helpful in analyzing the various underpinnings of art therapy concepts and its theoretical foundation , in the context of Indian Diaspora can be effectively laid. Indian culture has lot of diversity and few researchers find this within-cultural variation "*a flowery platform for (exploring) art therapy with distinct population*".[1528]

The further explore the concept of 'Art as therapy' with reference to Indian philosophy and historical context a critical research aptitude must be adopted and several experiments must be conducted with various subjects, such as groups of students, artists, families, and non-psychiatric patients. From thousands of years, in India, traditional women practice the drawing of geometrical patterns called *Rangoli*, and other decorative motifs on the walls of their houses and interiors, it's not just a ritual of painting motifs and symbols of religious significance, but is also viewed as a stress bursting activity, Similarly *Maṇdala* drawings making is practiced for the purpose art therapy, often in clinical settings and even without. By portraying any symmetrical pattern within the circle is sought as "a

[1527] K, Akila L; et al., *An Introduction to Art Therapy and Creativity in Organisations*, 2015, p.1
[1528] K, Akila L; et al., *An Introduction to Art Therapy and Creativity in Organisations*, 2015, p.4

representation of the unconscious self". It was *Carl Jung* who recognized the significance of *maṇdala* imagery for psychoanalytical readings and this has evolved into an art therapy technique. These subconsciously created *maṇdalas* acts as a medium to represent or a carrier to reflect one's soul's impression. There are in fact several practices that can be viewed from the lens of therapeutics affectivity, like knitting, for an example, and while some of the so called leisure activities when conducted with the "mindfulness" becomes insightful, and yet, other creative endeavors like, the subconscious act of making *maṇdala* images, can be pondered upon as mental discharges, or otherwise in Jungian sense, related to his notion of archetypes and mental-balance. In Chapter 4, the various dimensions of *maṇdala*, their sacredness in ancient wisdom schools, like *Tibetan Buddhism* and psychological relevance etc. are discussed in detail.

Clinical neuroscience proves that promoting health and well-being is a part of art's influence (Cohen, and Carr, 2008, 21), Art Therapy sessions shows reduction in physical impact of sufferings, and appearance of psychological relieve when chaotic emotions are balanced by art making exercises; thereby in America and Europe, Art Therapy had been engaged with modern Healthcare.[1529] Once healthcare organizations in India assume the Art Therapy modality into our system, apart from its therapeutic benefits, there would emerge be new employment opportunities for learned art therapists. Moreover, schools or pedagogy in general can approach and involve Art Therapy's potential for increased efficiency and overall holistic growth of students and especially benefit children with special need, something which the history of research on Art Therapy has already indicated. It should be remembered here that compared to art teachers, Art therapists because of their clinical training are more suitable to work with "impaired students" (Rubin, 2010, 31), moreover, a mere knowledge of art and education does not suffice for art therapist's occupation for which clinical training is a necessity (Rubin, 2005, 8).[1530] Rubin (2005, 238) says: *"Art classes—taught by clinically sensitive teachers or art therapists—can also be therapeutic……. Art exercises can be helpful in looking at both individual and interpersonal dynamics—as applicable to a staff group as to a family. Such workshops help employees to function more effectively in the work*

[1529] K, Akila L; et al., *An Introduction to Art Therapy and Creativity in Organisations*, 2015, p. 6
[1530] ibid.**,** p. 5

place, since art is a dramatic tool for clarifying interpersonal issues".[1531] In other words involving art therapy as modality can be utilized for creating a overall creative environment at school, where not just students but the entire staff can reap benefit from such developments, also, it should be noticed here that this aspect of 'art as therapy' can be introduced more easily than clinical-art therapy or its 'art in therapy' aspect. In fact all organizations can benefit by the positive outcomes of conducting art classes and or its variants. In fact the lessons from yogic science like Mindfulness practices should be sincerely scrutinized and filtered before incorporating them in a secular setup to imbibe the best of all systems of self-improvement. Though art is introduced in schools, the scope and importance of art needs to be increased in educational organizations. Study conducted by Guggenheim museum suggests that: "Arts education increases fundamental literacy skills in elementary school students."[1532] Many large organizations, like educational institutions, hospitals and companies by utilizing the impact of art therapy, which is easily accommodating, can develop positive relationships amongst its members. Moreover, to participate in art therapy one need not be an artist, and with little scribble and exploring the brush strokes and play of colors, one can experience the therapeutics with deep satisfaction and sense of understanding. However, it should be noted here that painting and drawing brings out both chaotic and pleasure full feelings, therefore, it's sensible to have a psychologist along, if not an art therapist, for a fruitful assessment of the creativity expressed.[1533]It should be noted here what *Arguelles* writes about coming of an idea into a form of artistic expression, he states:

> "*The problem of art, I slowly discovered, was inextricably involved with the problem of history, and the problem of history with the unfathomed depths of man's own nature. A rare art historian like Wilhelm Worringer revealed to me that art was generated by spiritual forces, and that art history properly understood was 'history of the human psyche and its forms of expression'.*"[1534]

[1531] ibid.**,** p. 6
[1532] ibid.
[1533] K, Akila L; et al., *An Introduction to Art Therapy and Creativity in Organisations*, 2015, p.8
[1534] Arguelles, Jose A.; *The transformative vision*, 1975, p.1

Wollinger[1535] along with others shifted the focus of art history from art-objects (objects of perception) to perception of art/objects. *Arguelles* considers this to be an important shift as it brings in prominence the "psychic categories" or as he calls them 'possibilities expressed by the spirit' through human form, and therefore expounds '*understanding the human nature to understand art*'. He questions the orthodox historical training as arbitrary and misleading since it teaches only about effects (of human nature). He explains, "*And these effects were increasingly disastrous or absurd for the simple reason that learning about human nature- psychology on the grand scale- had been ignored, and this ignorance had been institutionalized. As a result, the study of history had become a narrowly circumscribed and totally intellectual endeavor entirely removed from the actual experience of human expression. The realm of contemporary art, too, had been circumscribed and subverted until it served only a blind self-interest.*"[1536] The predominance of mental-impressions by our outer reality is well articulated by *Wollinger* as quoted by *Arguelles* –

"*The variability of these psychical categories, which have found their formal expression in the development of style, progresses by mutations, the orderliness of which is regulated by the fundamental process governing all development in human history: the checkered fateful adjustment of man to the outer world. This ceaseless shifting in man's relation to the impressions crowding in upon him from the surrounding world forms the starting point for all psychology on the grand scale, an no historical, cultural, or artistic phenomenon is within reach of our understanding until it has been set in the perspective of this determining point of view.*"[1537]

Benefit of art as life enhancing force is widely accepted from time immemorial, and such views are held all around the world, extant within the ancient systems of knowledge. Recent Art Therapy studies, Texts and Journals suggest that art-making brings in behavioral improvement along with several other benefits, and behavioral improvements are much required in the workforce of any organization,[1538] society being one of it. Art as therapy can be useful in understanding and appeasing human behaviour in an organizational environment,

[1535] in the book 'the science of art as human psychology', year
[1536] Arguelles, Jose A.; *The transformative vision*, 1975, p.2
[1537] Arguelles, Jose A.; *The transformative vision*, 1975, p. 2
[1538] K, Akila L; et al., *An Introduction to Art Therapy and Creativity in Organisations*, 2015, p.3

and it can affect the performance by motivating both internal and external perspectives of the entire group of people. Liebmann (2004) specifies the benefits of working in Group Art Therapy[1539] as:

a) Awareness, recognition and appreciation of others;
b) Co-operation, involvement in group activity;
c) Communication;
d) Sharing of problems, experiences and insights;
e) Discovery of Universality of experience/ uniqueness of individual;
f) Relate to others in a group, understanding the effect of self on others, and relationships;
g) Social support and trust;
h) Cohesion of group;
i) Examine group issues.

Another area of focus for implementing art based therapy modalities, can be and in fact should be- the Child Care. A meta-analysis of psychiatric disorders in India concludes that the reporting system of disorders in child and adolescent are quite scarce; in such a state of psychiatric disorders, problems like depression, and anxiety in normal children can remain neglected, ignored, or un-detected by parents, which would lead into forming a morbid future society. However, as art therapy is been found to provide a comfortable and non-clinical, friendly atmosphere to the children where they could express in pictures and drawings and other art forms, to describes their feelings and emotions.[1540]

There is a spiritual aspect of art making which shares some features of healing. Art therapy has much to contribute to the larger conversation about spirituality and Wellness. People like *Chickerneo* (1993) and Feen-Calligan 1995 has blended art therapy with the 12 step recovery model. Lewis (1997) discussed the private practice implications of Transpersonal arts psychotherapy approach to which included past-life work. Franklin (1999)

[1539] ibid., p.5
[1540] K, Akila L; et al., *An Introduction to Art Therapy and Creativity in Organisations*, 2015,, p.4

expanded on the potential benefits of the *witness* in meditation, art, and supervision.[1541] When we look at the art in comparison to spiritual practice there are some notable similarities that can be easily found between the two most notably it is the result or the fruit of the practice of Art which resemble the outcome of a many spiritual practices, like[1542]:

(a) A heightened awareness of self and others,
(b) A reawakening of the senses and the body,
(c) A new ability to inhibit fully the present moment,
(d) A sense of awe at the mysterious ways that the images which visit us speak of realities beyond our conscious understanding,
(e) Greater sense of acceptance for all aspects of ourselves and others,
(f) Love, compassion and gratitude for some larger, deeper, ineffable presence to which we all (human beings, animals, plants) belong.

6.1.2. Opening the gates of "Heaven": the concept of *avatāra*

Ancient man found that his *cosmos* is bound with a perpetual struggle between order (*rit*) and chaos—interviened by relieving activity, and perceived as a "divine manifestation" by the ancestors who observed this divine presence as immanent everywhere, and manifesting via multiple forms of metamorphosis and incarnation (Naamleela, 2015). The term *avatara* represents the manifestation of unique and living appearance of the divine in man, for example where in *Rig-veda Samhita* is written: "*They call him Indra, Mitra, Varuna, Agni…To what is One, sages give many a title*", it addresses different aspects of the "divine intervention" itself.[1543] Likewise, the *Puruṣa-sukta* explains the unity of the universe when it describes the cosmos in terms of a body of a cosmic being called *Puruṣa* comprised of '*the moon, the sun, the air, the earth, human beings, animals, and all living forms emerge*'. This all-pervading cosmic-being eventually is illustrated as *Vishnu* - the

[1541] Farelly- Hansen, Mimi (ed.); *Introduction,* Spirituality and art therapy- living the connection, 2001, p.22-23
[1542] ibid., p.24
[1543] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.4, 5

Purushottama or Supreme *Puruṣa* (Being), whose name comes from the Sanskrit root "*vish*," meaning to pervade.[1544] Rig-veda hymn 10.90, the *Puruṣa -sukta* reads:

> *A thousand heads hath Puruṣa,*
> *A thousand eyes, a thousand feet,*
> *On every side pervading earth he fills a space ten fingers wide.*
> *This Puruṣa is all that yet hath been and all that is to be;*
> *The Lord of Immortality which waxes greater still by food,*
> *So mighty is his greatness; yea, greater than this is Puruṣa.*
> *All creatures are one-fourth of him,*
> *Three-fourths eternal life in heaven;*
> *With three-fourths Puruṣa went up: one-fourth of him again was here.*
> *Thence he strode out to every side over what eats not and what eats.*

The hymn describes that three-fourth of *Puruṣa* is (in) heaven, and remaining one quarter is manifested on our realm (the earth); further in hymn 1.154, the *Vishnu-sukta*, in which he is described as striding over the universe in three steps. These two allegories allude to thinking for taking three divine steps to reach the zenith of the realm of heaven (heavenly mental states). In other words, on breaking up this allegory one may presume that the narrative hinted at here prescribes the notion of self-transcendence viz., when the self manifested on earth, that is, the self confined to *samsāra* (phenomenal world or emotional matrix), by following footsteps of *Vishnu*, could "personify" the heaven(s), just like him. These three steps can be equated with *śila*, *samādhi*, and *prajna* or three aspects of *Buddha-nature* (discussed later). It is noteworthy here that the "*vyuhas*" of *Pancaratra* theology too discusses a four-fold range of attributes of *Vishnu(hood)*.

In ancient days, *cosmos* was observed as a ground of eternal struggle for balance between the *sura* (forces of *dharma* or divine order) and *asura* (*adharma* or chaos); within which the act of natural order (or divine law) is elaborated and expressed through the school of *avatara-vada*. The concept of *avatara* can be traced back as early as *Rig-veda-Samhita*, (written approximately in 1400 BCE), although its discussion in writing systems first occur

[1544] ibid., p.5

around 400 BCE and got elaborated in the *Brahmanas*, the Sanskrit epics, and the *Puranas*, but without any mention of the term *avatara* which eventually gets coined to address a recurring figure of 'other worldly' denomination (or suggesting a noumenal intervention) – as *dash-avatara* (of *Vishnu*).[1545] In the *Satapatha-Brahmana*, *Vishnu* is explained as a horned-fish which manifested in order to save Manu (the progenitor of MAN or humanity) from a great flood. In the *Satapatha Brahmana* and the *Taittiriya Samhita*, Vishnu (as one of the cosmic principle from the triad of Brahma, Vishnu, and Mahesh) is decribed as incarnatesd as a boar, such description correspond with a metaphysical act of creation of earth and the gods. The myth of *Vishnu's* three strides reappears in *Satapatha-Brahmana* through a story of a dwarf who tricks the *asuras* (or demons) to get back the rule of *devas* (or gods) into the (phenomenal) world.

The term *avatara* appeares for the first time in the *Ashtaadhyayi*- the foundational text of Sanskrit grammar by *Panini*, around the time when new forms of worship were emerging.[1546] Other Sanskrit terms such as *rūpa*, *vapus*, *tanu*, and *pradurbhāva* which tend to describer the "active energy within the sphere of creation." as divine can be argued as the linguistic predecessors to the "word" *avatara*[1547]. *Dasgupta's* in "*A History of Indian Philosophy*" sees *Puruṣa-Sukta* as the starting point of the doctrine of *avatara*. The traditional Sanskrit term *avatara*, generally deciphered as "descent," or "incarnation"; belong to the root verb '*tar'*, meaning "to pass/cross over," and the prefix '*ava'*, meaning, "away, down." A variant Sanskrit word *avatarana* implies "*the entry of an actor upon the stage making his appearance from behind a curtain*."[1548] *Naamleela* elaborates "*Therefore the idea of crossing over, or coming down, is symbolic of the descent of the divine into the world, as well as the passage of the unconditional stepping into the conditional, as if from behind a metaphysical curtain.*"[1549] While the literary references to the term *avatara* are primarily *pauranic* which can be argued as dealing with cosmological principles explicated through the method of "personification", consequently, much later the concept came to refer to "unique spiritual individuals" from the eighteenth century to the present day.

[1545] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.3
[1546] ibid., p.6
[1547] ibid., p.4
[1548] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.4
[1549] ibid., p.3-4

By the time of the late *Puranas*, the *avatara* were almost exclusively associated with *Vishnu* to describe the cosmic-principle which pevades everywhere.[1550] Cosmic principle, when personified (as a method for understanding it or for veneration of Vishnu amongst the three primary principles of cosmos - "three supreme deities" or *Trimurti* comprising *Brahma*, *Vishnu*, and *Śiva*. *Vishnu* became the central figure in *Vaishnavism* where the *avatara-s* of *Vishnu* or various aspects of cosmic-principle of perseverance especially elaborated. Clarifying upon the various emanations of the Supreme (spirit-self/ Archetype-Self), *Basant* writes, "*I need not remind you that there is but one Self, and that these names we use are the names of the aspects that are manifested by the Supreme; we must not separate them so much as to lose sight of the underlying unity*"[1551]; though by its various functions a division arises which became identified with human heroes in a long tradition of oral poetry; considered as *avatara* they were worshipped/adorned for the *avatarana* or "descent of the divine" in human form. In other words, a divine human-being became referred to as an *avatara*. *Annie Basant* explains the word "*avatara*", from the root "*tri*", that means "passing over", added with the prefix "*ava*", signaling the idea of "descent", particularly – "one who descends" as the literal meaning of the word - *avatara*. She recalls another word that is related to expressing "universal manifestation of cosmos" - "*a'vesha*"; this term has its root in "*vish*", meaning - permeating, penetrating, pervading. *Besant* comments, "*So that while in the one case, Avatara, there is the thought of a descent from above, from Ishwara (Logos) to man or animal; in the "vish", there is rather the idea of an entity already existing who is influenced, permeated, pervaded by the divine power, specially illuminated as it were*".[1552] Elsewher, she elaborates, "*The Self is in you and in me, as much as the Self is in Ishvara, that One, eternal, unchanging, undecaying, whereof every manifested existence is but one ray of glory. Thus it is true, that which is taught in the Yoga Vasishtha; true it is that even the greatest, before whom we bow in worship, has climbed in ages past all human reckoning to be one with the Supreme, and, ever there, to manifest Himself as God to the world*." *Yoga-Vasishtha*[1553], explicates that the deities such as *Mahādeva*, *Vishnu* and *Brahma*, have all reached their

[1550] ibid., p.3
[1551] Besant, Annie; *Avataras: Four Lectures*, 1899, p.11
[1552] Besant, Annie; *Avataras: Four Lectures*, 1899, p. 3
[1553] *Yoga-Vasishtha*, Part II, Chapter ii, *shloka* 14, 15, 16

status through oneness (*yoga*) with cosmic-center.[1554] And thus we have a kind of intermediate step between the divine manifestation (*Avatāra*) and *cosmos* — the partial divine manifestation is when someone is considered as permeated (*anvesa*) by the influence of the Supreme-*Puruṣa* (*Iśwara*). This divine influence permeates by practically dominating the individual (the Ego)."[1555] (In a case of *Avesha* it is generally assumed that this divine influence continues through a great portion of the life (the latter portion, as a rule), and is comparatively seldom withdrawn.)

The *cosmic-center* which emanates, descents, permeates is called *Brāhman*; on the basis of its functionality is qualified into a triad (or *Trimurti*) of its three functioning aspects; philosophically they are called *sat-chit-ānanda* as attributes of supreme-being. The personified aspects or *murti* of the supreme-being/self or *param-purush*/ *param-ātmā* or *Brāhman* are theologically classified into *Brahma* (Generator), *Vishnu* (Operator) and *Mahesha* (Destroyer) aspects of the evolving self-cosmos. *Vishnu* represents (or alludes to the) all pervading aspect of universal manifestation; the all permeating life by which the mental-universe or existence (Self) is held together (as per the *Vishnu* school). For *Shaiva* branch of Indic-knowledge, the supreme being or the center/host of the cosmic-self (the Self in its entirety) is attributed to *Śiva* (function of *Brāhman*); the cosmic-self-center is thus called *Sacchidānanda* (*sat-chit-ānanda*) also, elaborated as *satyam-shivam-sundaram* as the quality/adjective (wisdom) of the cosmic-source/True-Self/*Brāhman*; however, *Besant* (1899) rightly notes that there are never a mention of *avatara* of Shiva and his (its) divine-intervention, which rather is explicated as a "momentary manifestation" (found within the acts of dissolution) for the desired job. In Christian theology, the supreme-triad (of existence) is called "trinity" of - father, Son and the Holy Ghost [although the term "*trinity*") resounds Sanskrit origin, where it would mean three (*tri*) policies/plans (*niti*); Annie Besant notes that the sign for the second figure from the triad- *trinity* is a "duality symbol", whereas the third figure - The "Holy Spirit" or Holy Ghost or "Spirit of Wisdom" is attributed with the bringing the order out of chaos - "by the manifested Word of God". This understanding eludes the illustration of wisdom (*prajna*) as a personification and elaborated upon (venerated/praised) in *Mahāyāna Buddhism* as well through discussion under the *dasa-mahā-*

[1554] Besant, Annie; *Avataras: Four Lectures*, 1899, p.6

[1555] ibid., p.3-4

vidyā or ten great goddesses (nine emanations or *avatara*, of the chief archetype of the Feminine-Self or *Devi-maṇdala*). Once it is understand that Vishnu represent not a person but *Purush* principle of Samkhya-philosophy it becomes easier to decipher the truth that is encrypted through many narratives involving "human being" enacting the cosmic-play of *samsāra*, and thereby highlighting that all life is nothing but manifestation of the "spirit of wisdom". This is reflected in *Kṛṣṇa*'s description of him-self to *Arjuna* in *Virāt-rūpa* (a holistic vision of the Self/ himself) or as holistic-self that comprising all various births/incarnations along with incorporating all pieces of the empirical-self from one life; in other words, *Kṛṣṇa* thus illuminates that each-birth is but one incarnation of THE self, each personality is one aspect of the individual self, and each (other) person is but reflection of the same self, manifesting its each side/aspect, all its possibilities of expression, all the time and at the same time through all of us (which when viewed collectively, present the archetype self or the Purush); the central essence (energy) of this *Puruṣa* is *Iśwara*, and its many appearances are due to "Maya" - veiling: "*When, O son of Pritha (o earth bound spirit), I live in the order of the deva's, then I act in every respect as a deva. When I live in the order of the Gandharvas, then I act in every respect as a Gandharva. When I live in the order of the Nagas, I act as a Naga. When I live in the order of the Yakshas, or that of the Rakshasas, I act after the manner of that order. Born now in the order of manava's (humanity), I must act as a human being*." *Besant* (1899) notes that in Shrimad-Bhagavata (in the 3rd chapter of first book), is given a comprehensive list of the forms of Vishnu, apart from *Avataras*, She notes - "*He appeared as Nara and Narayana; it is said He appeared as Kapila; He took female forms, and so on, a whole long list being given of the shapes that He assumed.*"[1556] Likewise, *Kṛṣṇa* expounding that, "*Amongst the Vedas, I am Sama*" establish him with the *cosmic-being* which is *sarvajna*, s*arvatra*, *sarvattha* (everywhere, everything, all ways).

Naamleela highlights many cosmological myths from *Vedas* and *Brahmanas*, to explain the act of creation by employing a variety of images and symbols. Moreover, throughout the *Brahmanas*, (9th to 6th centuries BCE), the narrative revolving around *Vishnu* gradually emerges with prominence; and as such being a "syncretistic character" incorporates the quality of "all-pervading immanence" associated with the earlier concept of "*Puruṣa* ",

[1556] Besant, Annie; *Avataras: Four Lectures*, 1899, p.14

along with the solar and fertility functions of earlier (Vedic description of) Indra and other early gods (*devas*). *Naamleela* exclaims that the later *avataras* of Vishnu co-opt the popular narratives of historical folk heroes of "tribal conflicts" enmeshed with some allegory while representing an historical account. Naamleela (2009) writes, "*The plurality of Vishnu's actions began to exemplify the idea of a benevolent God who takes a helpful and loving interest in the world for the sake of human beings*".[1557] Considering the allegoric significance in view it is emphasized here that in *Amsavatarana* section in *Mahābharata* discusses the purpose and nature of *avatara*, as well as distinguishing a *purnavatara* (full *avatara*) from *amsavatara* (partial *avatara*). While *Kṛṣṇa* (as a Hero) exemplifies the *purnavatara*, most of the other character from *Mahābharata* could also be interpreted as *amsavatara* of either gods or demons; and these various emanations are indicative of a man's journey towards 'personifyed aspect' of its complete self-nature, from his fragmented aspects or roles – which are nothing but various "emanations" of his own true self. This evokes the notion of Jungian 'Individuation' process by which the mythological illustration of *asura* can be reviewed in terms of allegorical representation of the out of tune aspects of "the empirical-self", correlating with Jungian description of the shadow(s), whereas *vasu* the *deva* (or *sura*) also called lovingly as *Krishna*, *Kanha*, *Kisna*, *Gopal*, *Govind* etc. perhaps signify an attuned personality or "one self" integrating with its empiricism or the higher-self. This attunement is yoga which *Kṛṣṇa* expounds in Bhagwata Gita. In *Ashvamedha-Parva* of the epic *Mahābharata*, which contains the *Anu-Gita* when Arjun once the great war was over, asks *Kṛṣṇa* to repeat his teachings from the battlefield prior to war, *Kṛṣṇa* replies "*It is not possible for me to state it in full in that way. I discoursed to thee on the Supreme Brāhman, having concentrated myself in Yoga*."[1558] The concept of Incarnation thus viewed, can be elaborated as an attribution of "personification" to divine aspects of the constituent-elements (psychic-spheres) of *ātmā* (collective whole of the psychic-principles) or the psychic structure of cosmic-being (*dharma- ātmā*); *Mahābharata* thus can be seen as a descriptive *maṇdala* representing the archetype of mental-tussles, superimposed over which the historical tales are composed as a reflection of inner minds outcomes as actions or *karma* of previous *samskāras* (residual memory), that are the cause of our external-world of actions

[1557] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.6

[1558] Besant, Annie; *Avataras: Four Lectures*, 1899, p.7

and behavioural dispositions. From this perspective, various actors in the cosmic-play of *Mahābharata* become representatives of illustrious principles of *samsāra* (phenomenal world) projected outwards as cosmos:

> "*Bhishma is the incarnation of the Vedic god Dyaus, (cursed by a sage to be born as a human). King Yudhisthira was said to be an incarnate portion of the god Dharma; Arjuna of Indra; Draupadi of the goddess Śrī; and Kṛṣṇa's brother Balarama, of the great serpent Shesa*."[1559]

Hinduism was defining itself in relationship to the growing influences of *Samkhya*, *Buddhism*, and *Jainism*, the Gita section of *Mahabharat* was much emphasizedand commented upon.[1560] Likewise, in another great Sanskrit epic, the *Ramayana*, many philosophical and devotional themes of *avatara* were articulated, many characters in the epic are viewed as *avataras* of *Vedic deities* (such as *Rama's* and his three brothers, *Lakshmana*, *Satrughna*, and *Bharata*); *Hanuman* was viewed as an incarnation or reflection of *Shiva*, while *Rama's* wife *Sita* came to be seen as an incarnation of the goddess (feminine principle) *Lakshmi*. *Rama* is expounded as an *amsavatara* (or partial *avatara*), that is as someone who though is divine but is also a fully human personality. Later Indic-schools defines and elaborates the concept into-[1561]

(a) *avesavatara* - an individual possessed by cosmic-being or collective-mind
(b) *arcavataras* - image-forms of cosmic-being (*loka-Puruṣa*)
(c) *Puruṣa vataras* - spirit incarnations or emanations of *Puruṣa*
(d) *lilavataras* - playful incarnations or emanations of *cosmic* play

Both *Ramayana* and *Mahābharata* are compendiums of oral traditions that had revolved for long around the stories pertaining around the figures of *Rāma* and *Kṛṣṇa*, and as a continuation of story-tellling traditions are supplemented with additional texts, revisions, and commentaries. Multiple versions of the *Rāmāyana* are available right from North to South India, as well as from Southeast Asia. Alusions to *Rāmāyana* includes the tenth-to-

[1559] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.7
[1560] ibid.
[1561] ibid., p.7-8

fourteenth century text of the *Yoga-Vasistha*, the sixteenth century *Adhyātma-Rāmāyana*, and the *Rāmcaritmānas*, by *Tulsidas*. *Naamleela* translates the title *rama-charita-manas* as "Holy-Lake of the Acts of Rama"; it can be understood as a *charita* (or character) like *Rama* of *manas* (mind); that is, mind attuned to *Ramahood*. This notion address reconsideration of the attributes of Rama as cosmic-principle prescribed over for mental-healing or as a scale for a healthy state of mind, where (individual) mind turns GOD - Generating, Operating and Destroying (transforming mental defilements) while immersing (in *Yoga/bhakti-yoga*) in the cosmic-law (*dharma*) of the collective-mind (*cosmic-being*) which is *Rama*, (considered as an *avatara* of Vishnu by the *Vaishanavas* (or Vishnu-ites). *Bhakti* phase has elaborated on the principles of Ram where the concept of avatar provides a focus for *bhakti* - a devotional love relationship with the divine in its manifestation as "absolute reality" provides human beings a means to realize *moksha* -"Liberation from conditional reality of the phenomenal world (*samsāra*)".

While *Garuda Purana* and the *Agni Purāna* enlist ten-*avatara* (*dashavatāra*), *Pańćaratra* mentions a count of thirty-nine, and *Bhagavata Purāna* enlists twenty-two, mentions up to forty, and finally remarks that the actual number is in fact innumerable. These "descending" of the all pervading "universal-spirit" can be comprehended as an archetype of human-evolution or a cosmography (or a *maṇdala*) of human comprehension of its place amongst the nature/cosmos, within the gradual advancement - learning, observing, transference and preservance of knowledge. For *Mircea Eliade*, the concept of *avatara* is an example of "*hierophany*," or the breakthrough of the sacred into the world. The term "sacred" sacred comes from Latin roots meaning "dedicated, set apart". The *avatara* phenomena explicated is enlisted under ten famous appearances of Vishnu (principle) of the True-self, presented below along with an alternative reading based upon our discussion around psychic-structure of human existence throughout this thesis are following:

1) *Matsya* (the great-horned fish) reminiscence the "Brahmanical hero" which appeared to save the sage *Manu* from the flood. The story is reminiscent of Noah's Ark myth probably hinting at a restart of human civilization and beginning of the current human race.

2) *Kurma* the tortoise baceme the bases for the earth (*samsāra* phenomenal existence) upon which the legendary churning of the ocean (*bhava-sāgar* or cosmic-sea of emotions) by *suras* and *asuras* (suggesting existence through oscillation between order and chaos) bacme a possibility. This allegory alludes to sustenance of *samsāra* (phenomenal world) by *kuṣala-ćitta* and *akuṣala-ćitta* as elaborated earlier amongst the Buddhist principles of psycho-therapy.

3) *Varaha*, (the boar iconography with his great tusks), is associated with the downfall of demon *Hiranyaksha* and rising of the earth (human inhabitants) from depth of the cosmic-sea (*samsāra*).

4) *Narasimha* depicted as man with Lion-head (perhaps indicative of his stature as "Lion amongst men"), defeated the demon *Hiranyakashipu* (at the request of his devotee *Prahlada*). Upon psychological rendering of its *Vasihanava* vocabulary through decoding its symbolism, the emergence of Narasimha from a pillar through *bhakti*-power[1562] of *Prahlad* to defeat the pride of *Hiranyakashipu* can be rendered as *Kuṇdalini* activation upon human effort to transform the ego-self with "Higher self" by "manifestation of divine light"[1563], that is, through the activity of an *avatara*. In the story Narasimha comes out of a pillar, perhaps the central-pillar (*meru-danda*/ *avadhuti*) in the *nadi*-network of the subtle channel of *prāna* (vital-breath) mentioned within human-body in the Yogic sciences. Naamleela (2015) observes that *dharma*, *bhakti*, and *moksha*, are three dimensions existing simultaneously which should be intersubjectivley understood to define the concept of *avatara* as a function of divine manifestation.[1564] And manifestation of the divine reality

[1562] *bhakti* stands for devotion towards the manifest forms of *dharma* which allude to activity of pure light of consciousness viz., righteousness, moral order and virtue. Dharma stands for "to support" or "uphold" the cyclic-law of universal principles (order) by which, thus the human society should be governed. Vedic term Rit is a precursor to the idea of Dharma. (Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.12)

[1563] Adi Da Samraj (1939-2008) used the description "*Avataric Incarnation of Conscious Light*" to communicate that he was not the incarnation of a Hindu deity, but of what he called "Conscious Light," or the nature of absolute reality itself, transcending all dualities and structures of belief. (Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.11)

[1564] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.12

brings to the ordinary human domain the worldview towards life as a "sacred activity", identified with presence of extraordinary beauty of bliss in the feeling of being in the present moment. *William Butler Yeats'* famous poem "The Second Coming", composed in 1921, described the reincarnation of a messiah, using allegorical-imagery comparable with the description *Narasimha-avatara.*[1565]

5) *Vamana* the dwarf establishes his influence on the three worlds. His story echoes the Vedic myth of Vishnu (explicated above) where heavenalludes to the three portions of *Puruṣa* achieved by Vishnu in three strides. The story hints at nurturing those portions of empirical-self that allude to cosmic-self. (Vishnu here represent an archetype of self-evolution)

6) *Parasurama* literally meaning the Rama *avatara* with an axe. The allegory in this sory can be articulated for the descent of cosmic-center (called Rama) from the higher-self (culmination of The-Self from all earlier existences) to rid the *samsāra* of *Kshatriyas* (or warrior mentality), with yogic mentality (Brahmin). The term *Kshatriya* can further be articulated through its subverted as well as *Prakṛti* counterpart form '*chhatriya*' perhaps meaning "archetype" (a unit of something under an umbrella- *chhatra-chhaya*) or another variation, "*chhaetriye*" meaning regional or "that which belongs to particular sphere of something" – a *maṇdala* of something. With this understanding of *kshatriya* for an archetype/*maṇdala*, defeating the particular archetype (*kshatriya*) would suffice to the process or practice taken for emergence into (merging with) the Ultimate-Archetype, with its center or *Nirgun-Brāhman*/*Sunya*, this correlates with the self-transcendence of the devotee of *Vishnu* through devotion (*bhakti*) and *yogic-sādhanā*. The *maṇdala* contemplation from the *Mahāyāna Buddhism* contains many rituals for *maṇdala* contemplation alongside Visualization meditation, there are also abounds visualization meditation for Vishnu in *Vaishanava* tradition apart from *Śrī-yantra* contemplation from *Śrī-Vidyā* tradition. To explain the Jungian approach to *maṇdala* contemplation for self-transcendence, *Arya K G* writes, "*The*

[1565] ibid., p.19

diagrammatic representation of maṇdala constitutes of many signs which are capable of arousing the imaginatiovere. The imaginatio, when, vivified by the visualisation of the evocative images, allows the transformation of the normal psyche into a rejuvenated body." At this state the normal psyche identifies oneself with the divine personality. During visualization exercise through the triggering of 'active imagination' the memories in the unconscious surface to the conscious." (Arya K G, 2014, abstract, page 4)

7) The story of *Rama* is mentioned in Ramayana in which it defeats *Ravana* (of Lanka) in a war and establishes and ideal empire. Vedantic understanding of Ramayana attaches a psychological underpinning to its narrative, thereby raising its significance and healing prospect. This description is also associated by many scholars for a social reformation through cultural appropriation and cooptation of Buddhist, Jain, and *Sāmkhyan* influences upon the social mindset and related constructs. *Frank Whaling's* in "*The Rise of the Religious Significance of Rama*" takes the term/name *Rama* to symbolize meaning on three levels- dharma, a devotional lord, and identical with *Brāhman* and examines this symbolic development through historic revisions of *Ramayana*.[1566]

8) *Kṛṣṇa* defeats his wicked uncle *Kamsa*, plays the central role in *Mahābharata* war, and numerous demons throughout his life, right from childhood. Some scholars argue for a psychological understanding of these stories. It is suggested here that these stories and their allegories should be identified in the light of available resources on *Kuṇdalini* activity (*Kaliya-mardan* episode; *Radha-Krisha* as personification of *ida-pingla nadis*) and its associated mental-experiences and symptoms, demons (*Kṛṣṇa* taming demons) as psychological-attacks/yogic experiences on healthy/yogic mind (during awakening of *ćakras*), fighting cousins on the battlefield as negotiating with "ancestors" over righteousness, that is healing them or turning them to

[1566] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.12

dharma. The five-*pandavas*, could be reviewed as *pañća-koṣa* of conscious-self, Arjuna representing the *Anna-maya* or physical-body (human suit over consciousness), *Kṛṣṇa* as the sixth-sense or the higher-authority, and Gita itself as the primordial vibration (*anhata-nada*). If deciphered properly (alongside Behavioural psychology) the presented hidden-suggestions of *Mahābharata* can greatly benefit healing of the mind and would enhance personality related understanding; moreover, the discussions on *ātmā* in Bhagwata Gita discourse as an expounding on collective-self equates to *samsāra* or the existence itself, and contains many potent ideas for social order in harmony.

9) Both *Buddha* and *Balarama*- are incorporated as the ninth *avatara* or reappearance of Vishnu (energy of perseverance). This dual claim for ninth position amongst the list of ten *Vaishanava* incarnations, can be attributed to its coinciding over such period in history where elaborating upon philosophy around the concept of *ātmā* as a "collective-self" or empirical expression of humanity was occurring. In other words, the school of *avatara-vaada* expanded the original teachings of Buddhists for individual liberation, by focusing on its healing measures suggested for entire societies into cyclic dharma-principles (*maṇdalas*) reviewed further as historical principles into cycles of humanity , that is, archetype-*Puruṣa s* or "*Puruṣa -artha*" narratives, also available in literary forms as epics (*puranas*) etc. These developments are discussed earlier within the current thesis work with reference to Suvarana Nalapat's observations into "particular and whole" of various constituting elements of knowledge-documentation, like *chhaatra* (student) as a particular constituent of "*chhatra*" literally, umbrella, meaning "school". Another, scholarly reading of cyclic history as a *maṇdala* of time is discussed elsewhere within the thesis too. It should be noted here that chapters in the Vedic literature (four Vedas) are called *maṇdala*.

Similarly, perhaps another progression of this period (in Indian history, as per particular schools) occurred and has concluded through explicating *Balarama* as ninth-incarnation of Vishnu, or in other words as the ninth major event in

Human-progression as per *avatara-vaad* school of thought. *Balaram* is expounded as a reincarnation of *Lakshmana*, the younger brother of Rama from previous age/eon (*yuga*) that perhaps reflects reinventing of other indic-schools at the time when *Buddhism* (probably *Mahāyāna*) was in full prominence. And the school of *avtara-vada*, in its unique way of surmising evolution of human-civilization (or history of *Bharat-varsh*) in tier of re-appearance of cosmic-principles (or repeated divine patterns) gives these two narratives- of Buddha and Balarama. These developments need detailed research and analysis and can further contribute to the understanding and significance of Indic-tradition of knowledge production and preservation.

10) The future incarnation yet to come is named *Kalki* and is signified as "a man riding a white horse". The concept attributes its destination as bringer of a new dawn, with an end to the *Kali Yuga* (phase of darkness) with his mighty sword of discrimination. (Understand description from (Lanka-avatara *sūtra*). *Kalki* can be associated to the archetype of new paradigm awaited upon humanity, which symbolizes the collective effort of human-action for establishing a paradise on earth. This utopian notion is clearly expounded in the East by the *Tantrayāna* phase of *Buddhism* with *maṇdala* veneration of various heavens, like for an example the Medicine Buddha Realm *maṇdala* is suggested for use - to manifest upon earth (or superimpose upon *samsāra*) the paradise of Healer-Buddha. This notion of collectively rising to the higher-realm of mentality and (that's how) bringing the divine-realms upon earth, are also symbolized through Temple architecture discussed in earlier chapter-5, and was a much celebrated Indian phenomena in the *Bhakti* phase which also resonated through the concepts such as *Ramarajya*, and *Begumpura* (by *Saint Ravidas*) etc.

Kalki when understood as a cosmic-being or *maṇdala* of a new paradigm, with its iconographic assignment to "riding of a white horse", while holding a mighty sword of discrimination perhaps signals at utilization of the (human) cognitive-skill (sword of wisdom) to discriminate right from wrong to dispel

the darkness (*ignorance*) and thereby, bring a paradigm shift (in human mentality) by shifting the collective-consciousness to upper planes of consciousness, and thereby formulating (dawning of) a "new-humanity". When understood in the light of *Mahāyāna* and *Vajrayāna* Wisdom these *avataran* or descend of higher-self/mind appear as related to Jungian explanation of Individuation of the self; from *yogic* understanding (especially as it is explained in *Bhagwata Gita* as words of *Śrī-Kṛṣṇa*) such self-transcendence through Yoga; further from Buddhist psychology, the levels in the transcendence of mind are explicated as evolution/expansion of mind through *Jhana*-realms (four of them) into a state of Liberated-mind, called *Nibbana* or *Moksha* or *jivanmukta*. Liberation can be understood as beginning/initiating at, with weakening of *samsaric*-bonds (thus the individual-self turns *jivanmukta*) identified by (or as identical with) initiation into (regular) spiritual practices and with rigorous, disciplined, unfailing conviction (repeated attempts or Faith/devotion/*bhakti*) i.e. liberation is detected in the mental crossing over the multi-layered "state of *samādhi*"; the highest of such state is when the mind is least fickle or not (at all) fickle by external affairs, where outside 'performances of the world' does not impact or influence the inner-peace and stability of emotions. This state is experienced as undiluted *shanta-rasa*; and appear (from outside) as *saudarya* (beauty). This condition is identified as a blissful state of unconditional happiness and Loving-kindness. Shaiva system calls it *sachidānanda*. *Vednatins* calls it *Brāhman* (activity of *brahma*, the core of Mind-*maṇdala*), and *Buddhism* calls it *Buddhata* (core of Budha-nature), also embodied into the figure of "Future Buddha" - *matreya* incorporated for the essence of *Buddhism*.

Other popular mentions of *avatara* are:

a) *Dattatreya* (a yogic sage);
b) *Hayagriva* (horse-headed solar deity);
c) *Hamsa* (the celestial swan);

d) And sometimes *Sita* and *Radha* (*Rama* and *Kṛṣṇa's* consorts) are also mentioned as incarnations of the goddess *Lakshmi*.

Naamleela (2009) notes that "*Human beings have now replaced the higher gods, incarnating as avatars into virtual worlds of their own creation*"; these virtual world's *avataras* can be considered as new Archetypes through cultural appropriation re-fabricating a secular mythology of modern times. The first reference to the term *avatara* in English language was done by Sir William Jones in 1784 in the sense of "descent of the deity as preserver". The concept reached the west with the movement called "Oriental renaissance" (in eighteenth century) through which the oriental scholars devised some integration of eastern ideas and western scholarship however in a colonial setup and while keeping a cultural hegemony intact.. European renaissance (14-17th century) prepared the western for secularism and scientific temperament which established a firm preference of reason over faith paving way for new secular mythological idioms to emerge in the form of a re-coding or re-appearance of religious myths into non-religious systems like literatures, virtual gaming worlds, films and now on social media. Due to the huge shift from god-centered mentality to individuality, self-introspection and human-effort, the concept of *avatara* reinvented itself into a kind of "simulacrum of self-hood" incarnating via film protagonist, social media profiles and virtual gaming characters; and its impact upon our collective-imagination and particularly to what this imagination thereby aspires becomes a concern of social relevance. Naamleela (2015) recalls that in a 1985 computer game *Ultima IV: Quest of the Avatar*, designer *Richard Garriott* reframed the term *avatar* to mean the on-screen representation of the user (gamer); further he mentions that "*In 1992, Neal Stephenson used the word avatar in his cyberpunk novel Snow Crash to mean the virtual simulation of a human form in a virtual-reality world*". He writes*, "He is not seeing real people, of course. This is all a part of the moving illustration drawn by his computer according to specifications coming down the fiber-optic cable. The people are pieces of software called avatars. They are the audiovisual bodies that people use to communicate with each other in the Metaverse*."[1567]

[1567] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.20

6.1.2.1. Artistic inspiration: cosmic intervention upon "artistic-self"

Comparing momentary emanation of universal manifestation or in other words, about the immanence of divine-presence as Besant remarks that "*Inspiration, as generally understood, is a more partial thing, more temporary. Divine power comes down, illuminates and irradiates the man for the moment, and he speaks for the time with authority, with knowledge, which in his normal state he will be unable probably to compass. Such are the prophets who have illuminated the world age after age; such were in ancient days the brahmanas who were the mouth of God.*"[1568] Explicating upon the concept of *avatara* or descent of divine as inspiration that often culminates into self-transcendence, it is argued here that the creative aspect of the self that combines with the source or object of inspiration, as a surface of consciousness that makes the transcendental bridge between the outer and the inner worlds, is the "artistic-self" which informs the artistic personality. Besant (1899) beautifully reflects upon inspiration as *avataran* (descend) of cosmic-self, which could be perceived as receptor of relevant material for the vacuum or voids within the self by it "artistic faculty" as a healing exercise and as part of the adaptive cycle of the evolving-self. Besant recalls:

> "*Have you ever been drawn away for a moment into higher, more peaceful realms, when you have come across something of beauty, of art, of the wonders of science, of the grandeur of philosophy? Have you for a time lost sight of the pettinesses of earth, of trivial troubles, of small worries and annoyances, and felt yourself lifted into a calmer region, into a light that is not the light of common earth? Have you ever stood before some wondrous picture wherein the palette of the painter has been taxed to light the canvas with all the hues of beauteous colour that art can give to human sight? Or have you seen in some wondrous sculpture, the gracious living curves that the chisel has freed from the roughness of the marble? Or have you listened while the diviner spell of music has lifted you, step by step, till you seem to hear the*

[1568] Besant, Annie; *Avataras: Four Lectures*, 1899, p.9

*Gandharvas singing and almost the divine flute is being played and echoing in the lower world? Or have you stood on the mountain peak with the snows around you, and felt the grandeur of the unmoving nature that shows out God as well as the human spirit? Ah, if you have known any of these peaceful spots in life's desert, then you know how all-pervading is inspiration; how wondrous the beauty and the power of God shown forth in man and in the world; then you know, if you never knew it before, the truth of that great proclamation of Shri Krishna the Beloved: '**Whatever is royal, good, beautiful, and mighty, understand thou that to go forth from My Splendour**'."*[1569] (Besant, 1899)

6.1.2.2. Artist as an *Avatar*

Rudhyar speaks of the idea of '*artist as avatar*' which requires and artists to first become '*the work of art of the spirit*' him/herself to facilitate creations of such works of art that are effective for both the present and the coming future. To realize the idea of artist as an avatar, an artist's consciousness is to be transformed in order to embody the spirit of new-dawning or related Jungian archetypal forms and thereby consolidated archetypal forms for releasing their power into the collective imagination. Further, the specializations signified by artist and scientist needs to be consolidated for a harmonious merging of science and arts - of intelligence and intuitive knowledge, *techne* and *psyche*, the right and left brain hemispheres.

Rudhyar in his '*Birth patterns for a New age*' (1969) writes about art with respect to culture-cycles – "*Art must be considered as a whole. As such it is an emanation of the collective consciousness of the Race, an Image of its Soul, a precipitation of the innermost rhythm of its being…Objectively, it is the sum total of the race-Images.*" (Quoted by *Argulles*)[1570] From this context, observes *Argulles*, art as a whole or "Art-whole" and Culture are but the same thing. He notes that when the form is overvalued in European art, technique became scattered and unrelated. This disharmonious predominance of form over 'content' or its promise occurred as a consequence of failure of the spiritual renaissance of the 15th century and affinity towards Greco-Latin forms. Of this trend, he writes - *"...a deadly*

[1569] Besant, Annie; *Avataras: Four Lectures*, 1899, p.9
[1570] Arguelles; *The Transformative Vision*, 1975, p.231

process from a spiritual point of view which killed the true Nordic European spirit that had just produced a Shakespear and in Central Europe a host of Great Seekers after Truth."[1571] This 'deadly classicism' ended with resurgence of artistic regeneration with the rise of Romanticism. From *Rudhyar's* observations on 'historical occurrences' *Argulles* extracts the historical tendency towards greater 'multiplicity and individualism' which he observes in - the separation of art from the art-whole, visible in the dominant cultural propagations of the period embodied by cathedrals. While recalls *Argulles,* with *Romantics* another tendency towards "unity negotiations" occurred through *synesthesia*, idealized by the *Symbolists* of 1880's and 90's. Whereas, Cathedral's idealized *synesthesia* as reconciliation through reunion with 'the primary vision of the race or culture'- their ideal of a perfected humanity. Integration through embracing all aspects of existence musts a parallel process of regeneration, and *Argulles* makes a statement very relevant to our times that "*nature's aim is to bring out an image which reproduces in perfection the primal unity*".[1572] This image *Argulles* perceives in *Jung's maṇdala*, Yeats Great Wheel, and Rudhyar's Horoscope which were devised to articulate "inherent wholeness of an individual".

It is necessary here to invoke Rudhyar's views on duties of an artist that he emphasizes after artist achieves the mastery over the 'material of their own lives', his words- "*We believe the deepest duty confronting artists today is to bring forth symbolically utterances emanating this really human spirituality. This can be accomplished only if they themselves are tuned to their own spiritual centers, only if they themselves become to some extent, actually if not necessarily in full mental consciousness, incarnations of the God within*" Clearly this indicates the impression of eastern wisdom upon *Rudhyar* and apparent indications towards integration of "fragmented subjectivity" taken over by the "archetypal symbols of the archaic".

The idea of "God within" is well articulated and comprehensively analyzed by the Indic schools of thought. The Tantric-artist of the east is a *sadhak* first, who purifies his body and mind to conceive the seed of ineffable wholeness, pointing to the need and urgency for an artist to look for wisdom beyond academics- "*The shaman and the yogi, the sorceress and*

[1571] ibid., p.232

[1572] Arguelles; *The Transformative Vision*, 1975, p.232

the priestess, all derive their strength from an initiary death and rebirth experience they must each undergo before they can truly be themselves. It is this transfigurative experience that endows them with their unique vision. In traditional societies this experience was highly valued, and the right to undergo it was safeguarded religiously." but this, *Argulles* notes was undervalued in techno-historical society, in fact the vision-quest along with its rituals was invalidated. He claims, that in its great rush for progress techno-historical society ignored the cyclic nature of the universe, as well as the visionaries were sidelined and aberrations thus caused was justified for progress, and propagated for collective acceptance as a regular 'historical destiny'. Visionaries- artist and poets etc., on the other hand had called these tumultuous times as 'redemption of history', which *Argulles* considers to be the 'essence of transformative vision' where suffering constitutes the process of transformation.

Reflecting upon the impact of industrial revolution on the shifting parameters of art-history, *Argulles* writes, "*During the first phase of industrialization, in the early nineteenth century, progressive apologists argued that the machine would give the masses extra leisure time in which to offset the debilitating horrors of mechanized labor by pursuing the humanizing arts and handicrafts. But this idea was ill-conceived, for true art is not a hobby but the very fruit of a life lived in integral relation to the cosmic web of earth and the cosmic web of heaven. Mechanization had completely disrupted this dual relationship; thus the leisure time it afforded could only be a blank space in which man's expressive functions were further atrophied by an entertainment industry that demands utter passivity from its audience.*"[1573] This passage sums up how in the pace of progress in industrial and technological age the division of reason and vision separated further. Earlier, the art specializing to fine-art under European renaissance, whereby meaning and value of art depended upon the well defined art-history, during industrial age had its intuitive side further devalued and eventually succumbed to reason. And with little consideration for artistry of expression, an innate function of human nature, one may easily argue that the humanity lost its sense of aesthetics and became disoriented with 'intellectualism'. *Argulles* writes:

> "*Most fundamentally, the history of modern art implies that for the vast majority of human beings, the primary integration of mind and body at best*

[1573] Arguelles; *The Transformative Vision*, 1975, p.290

has become unconscious, and at worst has been destroyed prior to the rise of the specialized artist- and mechanization-handicraft and artistic activity had been one of mankind's noblest ways of consciously integrating mind and body. The specialization of art led to the appearance of few geniuses, but it reduced the rest of humanity to a race of robots. And the genius himself, though his extraordinary abilities are worshiped in our culture, is often a distorted personality".[1574]

6.1.3. Artistic Will and Self-Transcendence

"*The world as will and idea*" this quote by philosopher Schopenhauer underscores that world processes has two aspects- Will and Idea. *Jinarajadasa* emphasizes that a human-being expresses itself as Energy- physical, emotional and mental. This "energy of Will", termed *iccha-śakti* in Sanskrit and called "*sabhavi-śakti*" (potential force) by *āgamas,* is infinitely more powerful than 'the man' and to which man eventually loses. The only way to succeed as per Schopenhauer is by becoming one with the world as 'Idea'. Reflecting on Schopenhauer's claim *Jinarajadasa* suggests the idea of art - artistic sensibilities and expression of artistic will, he says,

"*If once we can react to the world, not in its manifestation as idea, then man comes to a haven of peace. For this, man must detach himself from the world as will by the development of his artistic sensitiveness. For, when he reacts aesthetically to the world, then he can sense it without being necessarily dragged into the terrific machinery of the world as will.*"[1575]

This conception of "world as idea" lies at the root of Greek art. Both drama and sculpture, presents certain kinds of worlds as "ideas". When an observer watches them it finds a reflection of his own self in them and sympathizes; this identification causes

[1574] ibid., p.290-291

[1575] Jinarajadasa; *Art as Will and Idea,* 1927, p.3-4

'catharsis' and brought about a moral cleansing to occur. This detaching from *world as will* to connect with the *world of idea* brings redemption and a sense of liberation. In major Indian *religio-philosophical* systems also, the adherents begin their religious life with a sense of detachment from the world, either because of conviction that the phenomenal world is unreal or because of profound discontent with the world. In *Yogachara Buddhism,* it is their tenets of *abhuta-parikalpa* and *parikalpita-svabhāva* that promote detachment. In *Advaita* it is *maya*, and in Yoga it is the principle of *param-vairagyam* (extreme detachment), that leads one towards *asamprajata- samādhi.*[1576]

C *Jinarajadasa* says: "*The supreme element which is necessary in any series of events to reflect the world as idea is Art*".[1577] And he specifically underlines that "*Every artist, whether a sculptor, a landscape painter or a musician, sculptures or paints- composes ideas, not things*"[1578] concluding thus that the "world as idea" is then the "theme" of art.[1579] *Jinarajadasa* further mentions that, the redemption of the world does not come only through identification with the "world as Idea", but also through identification with the "world as will". Thereby, apart from the detachment to the world (which is not permanent) there must be domination of the world i.e. we must live our own will and not the world's will and *Jinarajadasa* notes that "*This domination of the world as will is equally the theme of art*".[1580] He comments,

> "*A true artist, while he must be detached and serene, must yet, on the other hand, be so intimately identified with the world as will, that he allows all forces of that world to flow through him. Yet he must not allow them to dominate him, for he must create out of their substance a thing of his will, not of theirs. Every great artist is a vortex of life's forces, and the more he dominates them and then reshapes them, the greater is he as artist*"[1581]

In this way an artist as creator teaches redemption 'that of, freedom by domination'

[1576] Subramani, Vijaya; *Transcending the subjective-objective duality in Indian philosophy and Aesthetics*, "Saundarya, the perception and practice of beauty in India", 2003, p.29-30
[1577] Jinarajadasa; *Art as Will and Idea,* 1927, p.9
[1578] Jinarajadasa; *Art as Will and Idea,* 1927, p.11
[1579] ibid., p.12
[1580] ibid., p.14-15
[1581] ibid., p.16

By observing the world presented to us through artworks as *ideas*, is one aspect of redemption, the other aspect is "*to transform the world as will, till that world comes nearer to the great Archetype of Perfection, which is ever hovering over the created universe*"[1582] In other words, an artist must transform its observer into 'an artist of its own', and not merely remain an observer (a experience of catharsis) but actively inspire humanity to posses 'artistic qualification' to dominate the world at will - with the ideas of his own will, with his – potential energy or *shambhavi-śakti*.

It is necessary to create ideas for a new world, ideas that are insipient to inspire and invoke in others the "inherent capacity to create", lying dormant in each. *Jivarajadasa* writes,

"*The God-given faculty of art in the artist is not there merely that he may stand apart and create for himself, but that he may go out among all men as a moulder of a vast humanity, shaping each individual in it, till every man and woman feels the glorious power of understanding life by dominating the world as will. When all are artists, then the work of the artist is over; but not till then.*"[1583]

Jinarajadasa further emphasizes that:

> "*Each of us must be an Artist; for to be an 'ansha' or fragment of Divinity means to be an artist. The Great Artist dwells within us, not only without us. What He does, that can we also. It is true that He has His chosen band of prophets; they are the creative artists of every nation. But since His nature is in each of us, somewhere in us too an artist is hidden. It may be an artist in words, an artist in humble ways of service, an artist in fine endurance and perfect heroism. There are many other types of artists than poets and painters and sculptors. The artist is he who takes life as it comes and transforms it till it reveals a hidden glory*"[1584]

This reminds about the many claims of 'some' healing potential embedded in each one of us, which can be accessed through Self-transformation which equates to realizing the

[1582] ibid., p.18
[1583] Jinarajadasa; *Art as Will and Idea,* 1927, p.22-23
[1584] ibid., p.179-180

'Artistic-Self'. With such progress in the discourse of art education and further supported and propelled through art-historical discourse to include all form of creative expressions within the fold of critical scrutiny of art theoreticians and gallery displays; all of which can provide the needed thrust and would add some honor to the practice of art and deliverance through artistic-expression. Moreover, what accounts to be art and consequently who is advocated as an artist does, by this, get challenged - for review and critical assessment. *Jinarajadasa* propounds,

> "*We are indeed all creative artists, because the whole world of art is pouring into us, and we can transmute it, if we only understand how we can be dull diamonds straight from the mine, reflecting very little, or we can be 'cut' diamonds with many facets which flash out the many colors of the one light. What art can do for us is to 'cut' and polish our natures, and bring out facets after facet from the hidden qualities within ourselves of thinking and intuiting. Art makes us centers of serenity*."[1585]

He adds, '*All life is both - a mystery and solution, at the same*,' the collective life of men which we term 'culture' are the sum total of all the solutions gathered by their experiences. In other words, civilization attempts at finding as many explanations to life's mystery as possible to its time. Religion attempts that too, so does the philosophy reflected in such conceptions as of an Absolute or in Vedic axiom the *para-Brāhmana*; each civilization, one may argue, simply adds another explanation to the totality of Life's mystery. It is an attempt in parts of time to understand comprehensively the 'whole' mystery. *Jivarajadasa* writes, "…*In India...we realize that religion and philosophy are solutions not contradictory, but complimentary. But we have not realized that what is called Art is also an explanation of life. This was the supreme achievement of the Greeks. The keynote of their culture was the realization that, apart from religion, science and philosophy, art had its own supreme value as solving the riddle of life*" *Jinarajadasa* continues:

> "*The Greeks postulated a Divine Mind of archetypal Ideas. These archetypes were modes of life of the Supreme, and each archetype was a statement of one phase of life's mystery. An archetype reflected itself in certain particularize*

[1585] Jinarajadasa; *Art as Will and Idea*, 1927, p.69

objects in the phenomenal plane of things and of events. The reflection of an archetype here below was seen when man trained his imagination to sense abstract Beauty."[1586]

Unlike Indian, to the Greeks an object of beauty was not absolute delight (pure conscious delight) but a revelation of "Ultimate Truth". In other sense, there is no liberation for Greeks without "cultivation of a higher artistic sense". Apart from this view, for Greeks, "the mysteries of truth are entwined with mysteries of beauty", *Jivarajadasa* here observes a beautiful remark:

"*... The most glorious period of Greek art, just at the time when Phidias created the Parthenon; Greece was then full of the statues of the Gods. Each of these statues was created from a living model, but to the artist each statue embodied a cosmic concept. Pallas Athena, the maiden Goddess of Wisdom, was for the artist not merely a beautiful maid, but an intensely ethical concept of a Divine Wisdom that was militant, the wisdom which 'mightily and sweetly ordereth all things'. Apollo at that epoch was not just a handsome youth but rather the divine inspiration in the heart of man. The great artists of the time when they worked in stone, attempted to embody ethical concepts in stone*."[1587]

6.1.3.1. Self Elevation through Sublimation

Longinus, whose nativity is still in dispute, was, according to *B. Prasad*, a Greek rhetorician and literary theorist of the first century AD. He is regarded as the author of the treatise on the "*Sublime*". In this treatise *Longinus* elaborates on what constitutes sublimity in literature. He regards art and literature for its transporting and elevating effect. Before him the prime goal of "art and literature" was to either teach (or instruct) or to delight; or to do both. But for *Longinus* the end of literature is not to convince the reason of the reader or the audience but – "to transport him out of the material conditions". This

[1586] ibid., p.169-170

[1587] Jinarajadasa; *Art as Will and Idea,* 1927, p.35

elevation or transport is done through - the power of speech (or words).[1588]

> "*Sublimity of expression is linked with the sublimity of thought. Noblest thought produce noblest feelings and transport the mind. The noblest thoughts use the noblest state of knowledge to achieve sublimity. The use of true emotions at the right place inspires the words. The emotions are expressed through words and lead to the loftiness of utterance. But they have to be the true emotions in the right place. And the right emotions contribute to the uplifting of mind*".[1589]

Likewise, In *Rasa* theory *Bharata* does not speak of any instructional aspects of literature, but "*to transport the mind, to bring to a higher level of aesthetic experience*" which he calls *Rasa* and at a later point *Bhoja* expounds to ultimately leading to *ānanda. Bharata* speaks of *bhāva* as the means to produce or achieve *Rasa,* to which *Anadhavardhana* adds *dhvani* also as the means to achieve *Rasa*.[1590] *Longinus* too seems to be appropriating the notions of "Rasa theory" that deals with poetry, but he also seems to expand it. Unarguably however, both *Bharata* and *Longinus* speak of "the effect of literature" though *Bharata* concentrates on *natya* (drama) and *Longinus* concentrates on poetry (*kavya*). *Longinus* seems to be appropriating *Rasa* theory to deal with poetry, but he also develops it. This correlation between the two is assumed because his idea on sublimity and the true effect of literature seems to be an elaboration of Rasa. It moves ahead from the basics it gains from *Rasa* and proposes - a higher state of mind than just the experience of *Rasa*.

When *Longinus* focuses on poetry, he uses *bhāva* in the sense of capacity for strong emotion. Thereby, in the "Theory of Sublimity" the proper combination and conjunction of *vibhāva*, *anubhāva* and *vyabhićari bhāva-s* (of *Bharata's* theory) are transformed into the appropriate use of - figures, nobility of diction, and dignity of composition. This concentration on figures which *Longinus* puts forward in 1st century AD can be seen in the

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[1588] PA, Abdul Hameed; *Aesthetic interplay between Bharata's Theory of Rasa and Longinus' Theory of Sublimity*,p.4

[1589] ibid., p.5

[1590] PA, Abdul Hameed; *Aesthetic interplay between Bharata's Theory of Rasa and Longinus' Theory of Sublimity*, p.5

later phase of Sanskrit aesthetics. Likewise, the *Sublimity*, reflected by the grandeur of thought and other supporting elements, which reveals "the true nature of literary experience" resembles *Bhoja's* aesthetics of *ānanda*, the ultimate bliss which art and literature provides.[1591] Moreover, while, *Bharata* speaks of these elements - *vibhāva*, *anubhāva* and *vyabhićari bhāvas* and their combination in the structure of *nātya* (drama), *Longinus* emphasizes - the structural, figural, and linguistic aspects of the construction of poetry.

It is assumed that there was a relative transaction of ideas between Sanskrit and Greek literary scenarios during and post *Ashoka's* reign. Also *Longinu's* ideas of Sublimity - the true effect of literature, as resulted by the "grandeur of thoughts" and "true emotions" equates *Bhoja's* concepts of *ānanda*. The influence of the figural and linguistic aspects of poetry puts forward by *Longinus* can also be seen reflected in the later phase of Sanskrit poetics. Even in *Bhoja's* theory of *ānanda*, '*Rasa'* is not sublime; but a means to achieve *ānanda*, and *Longinus* speaks of the true effects i.e. "the grandeur effects of literature" which Hameed says, "tend us to think of a flow of aesthetic ideals from *Bharata* to *Longinus* to *Bhoja*". And further, the influence of the figural and linguistic aspects of *Longinus*'s theory can be seen reflected in the concepts of *dhvani*, *vakrokti*, *auchitya* and *sphota*.[1592]

6.1.4. Healing effects of *rasa-dhwani*

> "*The Indian tradition analyzes the psychology of aesthetic breakthroughs and situates them in the broader context of human aspirations. The work of Abhinavgupta's (11th cent.), in particular, also analyzes the relationship between aesthetic experience and other breakthroughs within human experience.*" [1593]

The term *rasa* is not restricted to aesthetic contexts rather it concerns itself with

[1591] ibid., p 8.
[1592] PA, Abdul Hameed; *Aesthetic interplay between Bharata's Theory of Rasa and Longinus' Theory of Sublimity*, p.8
[1593] Higgins; *An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs*, 2007, p.43

transforming the emotional states of the audience members once the emotions are released aesthetically.[1594] The term *rasa* when aesthetically employed translates into – *mood enhancement*, *emotional tone* conducive to happiness, or *sentiment* favourable for productivity and growth; more literally the term is defined as *flavor, taste* or *Juice* of an aesthetic-piece, however, *rasa in the sense of a phenomena is more like an activity of savoring an emotion in its full flavor*'.[1595] Accordingly thus, the aesthetic breakthrough of *rasa* relies upon the "cultivation of moral" within the spectator, as well as in the "features of the aesthetic object".[1596]

The *Natyasastra* states that - "*Rasa is produced from a combination of determinants (vibhāva), consequences (anubhāva), and complementary psychological states (vyabhichari-bhāvas)*". In any dramatic rendering, the "causes of emotions" (*vibhāva*) are certain conditions, objects, and other "exciting" circumstances (situations). By employing particular use of *vibhavas* desired *emotional-states* in the *characters* (of the play/drama) and consequently their corresponding *rasa* state is produced in the spectator. The performer's *gestures* and other means of expression of *emotional-states* are called *anubhāva* that is, "consequents" or "resultant manifestations". Moreover, the "complementary psychological states" or *transient-emotions* (*vyabhićaribhāvas*) that accompany primary-expression are explained in terms of a theatrical-play, as those relatively brief conditions that, though, fleeting, contribute to the basic emotional tone of the play. The *Natyasastra* cites 33 of these *transient* emotions.[1597] In addition to the *vyabićari-bhāva*, other *anu-bhāva* sometimes gives such *transient-effects* that add to the formation of a *sthayi-bhāva* which serve as an overarching emotional tone of the play. It is the conversion of a *sthayibhāva* (a durable emotion) into a *rasa* (savoring or aesthetical-relishing) of an emotion that produces an aesthetic experience. *K.M. Higgins* writes:

> "*Of Bharata's prerequisites for the ideal spectator, later interpreters emphasize the requirement of being capable of empathetic response to the emotions of others as indispensable to the spectator's ability to experience*

[1594] Higgins; *An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs*, 2007, p.44-45
[1595] Higgins; *An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs*, 2007, p.45
[1596] ibid.
[1597] Higgins; *An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs*, 2007, p.45

rasa".[1598]

K.M. Higgins underlines *Abhinavagupta* position on psychological preconditions necessary for the attainment of *rasa*. While, describing *rasa* as it is produced in poetry, *Abhinava* asserts that, "*rasa is…a form that must be tasted by an act of blissful relishing on the part of a delicate mind through the situation…of previously deposited memory elements which are in keeping with the vibhāvas and anubhāvas, beautiful because of their appeal to the heart, which are transmitted by (suggestive) words of the poet*." *K.M. Higgins* observes that *Abhinava* here is postulating the role of unconscious memory-traces (*sanskaras*) in the arousal of *rasa*.[1599]

Further she adds, "*The element of resuscitated memory enable one who experiences an artwork or other affect-producing stimuli, to recognize the convergence of one's own experience and the emotion one encounters of the other*." This recognition of common emotional experience depends on moving beyond a narrowly egoistic outlook into a more generalized, transpersonal sense of the emotion. She explains, "*One interprets the perceived emotion as an instance of a type and recognizes its common character with one's own remembered emotion, thereby undercutting one's "sense of personality" owning one's "emotion". And this breakthrough is essential for rasa to occur*."[1600] In short, the transformation of *bhāva* to a *rasa* depends on "transcendence" of the narrowly personal sense of self; accordingly, any experience of *rasa* requires overcoming the egoism and such a "breakthrough" enables the artistic-perception (audience member) to achieve the "state of *rasa*" - a condition of pleasure, or rapture.[1601]

6.1.4.1. Psychology of Aesthetic Experience

Higgins recalls that "*Since the mid twentieth century, Anglophone Western philosophy has for the most part resisted discussing inner states, with result that the spiritual aspects of art (and of other phenomena) are approached only obliquely*." And exclaims that,

[1598] Higgins; *An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs*, 2007, p.47
[1599] ibid.
[1600] ibid., p.48.
[1601] Higgins; *An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs*, 2007, p.48

"*Rasa theory offers an explanation for the power and intersubjectivity of aesthetic experience that serves as an alternative to both the Kantian interplay of intellectuals faculties and Hume's generic sentiment of taste*" and thereby argues that the psychological emphasis of Indian aesthetics too stands in contrast to (current) Western aesthetics.[1602]

Higgins argues that *Abhinavagupta's* discussion on "the inherent potential in human, for tranquility" as a condition resembles the *religio-philosophical* discussion about "the ultimate spiritual liberation". However, the breakthrough into *rasa* gets impended by obstacles. *Abhinava* mentions these obstacles are seven in number, and expounds that eliminating obstacles makes room for *rasa* experience. *Higgins* notes that two (out of seven) of these obstacles are psychological in nature; whereas, the remaining five obstacles sort of rely on the play and functioning of the physical sense-organ. The psychological obstacles are due to "the inability to overcome narrow self absorption"[1603]due to:

(1) Keeping an exaggeratedly personal identification; and
(2) Fascination in personal feelings.

Higgins emphasizes that according to *Abhinavagupta* - '*aesthetic pleasure is the primary purpose of drama*', moreover, he calls it '*as valuable as enhanced wisdom*' and exclaims that, "*The detachment and profound pleasure involved in rasa produces a sense of tranquility, or equanimity, in the person who experiences it*." Tranquility or *shanta-rasa* is the *nava-rasa,* ninth in number and the new addition to the older list. The exposition supporting the existence of *nava-rasa* is defended by some later interpreters of the *Natya-shastra*, such as *Ānandavardhana* and *Abhinavagupta*. The Sanskrit word "*nava*" accounts for both the count "nine" and for meaning "new". Since with respect to *nava-rasa,* the other eight *rasa* are more transitory therefore, *shanta-rasa* is equated for the final resting place for the remaining eight *rasa*, this establishes the conception of *nava-rasa* as "the supreme *rasa*" and consequently it is compared and argued for *moksha* – the "ultimate spiritual liberation", by *Abhivanagupta*.

Being a *Shaivite, Abhinava* affirms that - the ultimate reality is *shiva-consciousness*;

[1602] ibid., p.51
[1603] ibid., p.48

and thus the spiritual goal of any human being should be to realize *shiva-consciousness* by overcoming the misconception of "individual being" and by embracing that – "oneself is one with the whole creation as *shiva*", this *shiva-self* is the only "true self". *Kashmir Shaivism* to which *abhinava* belongs sees one's "individual consciousness" as a play of the "universal consciousness". *Kashmiri Shaivism* is highly life affirmative, and perceives the world as manifestation of the supreme reality (*shiva-consciousness*); and holds that realization of one's True higher-self brings *moksha* i.e. Liberation; and that "*moksha* in this way is possible in within one's lifetime". *Higgins* comments- "*The experience of rasa borders on the experience of moksha. Lifting one to a transpersonal perspective on the emotion, one tastes. Rasa moves one past the limitations of ego-identifications and closer to liberation*". In other words, *shiva* expresses itself through our consciousness and actions.

Shanta-rasa however is not identical to *moksha*; but a means to achieve it and comes across as indicating a "sense of liberation". The *sthayi-bhāva* that corresponds to *shanta-rasa*, gives it a stable basis. And subsequently, a stable basis for *shanta-rasa* is a stable mind, which further is conducive to *moksha*/liberation. This state of mind is achieved through recognizing the true-self and the corresponding *rasa* of which is - bliss from knowledge of the true-self. Though *rasa* is a transient affair and relies on the premise of creative-phenomenon, likewise *shanta-rasa* relies upon the creative play of *universal-consciousness* acted through impersonal identification through each character/being. *Shanta-rasa* moreover gives us a glimpse of such 'impersonal; identification' which if sustained would lead into a state of "spiritual liberation". *Higgins* observes here that "*The experience of moksha is thus the most stable of all possible states of mind. All other emotional conditions are transient in relation to it, even shantarasa"*.[1604] She further highlights that *Abhinava's* analysis prompts questioning aesthetics as a generic thing, as in western formulation or some different kind of aesthetic experiences which has different preconditions and trajectories?[1605] And comments- "*More generally, the Indian aesthetics builds its account of aesthetic experience from a psychology of emotions and this serves as the basis for analyzing aesthetic breakthroughs*."

Cheriyan (2017) looks into the Psychological aspect of *rasa-theory* from the position

[1604] Higgins; *An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs*, 2007, p.50
[1605] Higgins; *An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs*, 2007, p.50

of *Colorgenics* and comments -

> "*Bharatha has analyzed with clinical precision the entire range of human emotions right from the basic to the transient and his notion of the sthayi bhāvas is the same as the theory of the basic instincts of man put forward by the modern psychologists. Through his Natyasastra, Bharatha has touched the entire gamut of human emotions, right from the basic emotions to the transient ones*."[1606]

The relationship of color with sahrdaya's psychological response is defined as Color emotion. *Sahrdaya* is termed for such a viewer who becomes attuned - *en-resonance* with the expressed narrative/emotional tone. A more complex definition of sahridaya as a viewer resonating to colours would perhaps require considering the relationship between color stimuli and psychological responses in terms of both linguistic associations and emotional content, within the configurational and contextuality present in a visual experience. "*Colors have certain wavelengths, which can be felt and experienced and they can influence the emotions. Colors and emotions are both composed of real physical vibrations. Colors and emotions constantly affect people in their everyday life*".[1607]

In recent years, *Chromo-therapy* has emerged as an important branch of study. Now relabeled as *photobiology* or *color-therapy*; many of its proponents including scientists affirm that light and color have significant impact on human emotions, health and behaviour. As per *Birren*, colors have impact emotions based on their temperature (strong and weak), their materiality (as hard or soft), and their psychological influence (as active or calm) etc.[1608]

6.1.4.2. The psychological aspects of *Rasa*

Bharatha in the sixth chapter of *Natyashastra* calls *rasa* a *padārtha* in the sense of *vakyārtha* (or the purport of the sentence) which *Abhinavagupta* later identifies as a

[1606] Cheriyan; *The Psychological and Physiological Relevance of Bharathamuni's Theory of Rasa: A Study on the Basis of Colorgenics*, 2017, p.60
[1607] ibid.
[1608] Cheriyan; *The Psychological and Physiological Relevance of Bharathamuni's Theory of Rasa: A Study on the Basis of Colorgenics*, 2017, p.61

faculty to relish the *kavyārtha* explaining *'Since rasa makes the kavyārtha being enjoyed and contemplated upon, rasa is padārtha'. Rasa* then produces *bhāva* based upon *kavyārtha* through mental articulations and contemplation which results into physical gesticulations or *bhāva*. Although the question still remains whether *rasa* is 'something' to be relished (*asvādya*) or whether it is the 'relish' (*asvāda*) itself. If *rasa* is the "relished experience", than it is '*an objective experience*' and not "subjective"; that is to say that - *rasa* thus is an experience of an external event or object, the cognition of which is produced through its contact with the senses adding mental impressions (*vasanās*) on the inherited *vasanās* (from previous births) and therefore, "rasa is not an object of experience itself". And since previous accumulated *vasanās* is a prerequisite for experiencing *rasa*, anyone able to experience it (*sahridya*) is considered fortunate for experiencing the generated feelings (emotions) as "blissful". In other words, *rasa* is experienced by the latent emotions stored in one's *mind-body*.

It is very clearly stated in the *Natyasastra* that *rasa* is the enjoyment of *sahrdaya's* latent permanent emotions (*sthayi-bhāvas*) itself, moreover, it is the *experience* as such and not a 'thing' to be experienced, that is, "*rasa* is subjective only and not objective".[1609] Further, as per the Author, "the medium of rasa experiencing is not the senses but the mind alone". It is said that there are eight permanent moods in our mind '*which are generally latent'* and once aroused they are experienced. This rousing occur either through mind coming in direct contact with tangible objects or indirectly within the mind itself through the medium of drama and poetry which act as 'the object' of experience. In other words, "mental experience of once own *bhāvas* (emotions) itself is *rasa* experience (*rasānubhuti*)." In other words, *rasa* is not an inherent quality (*dharma*) of the experienced object but is a *dharma* (quality) of the spectator (experiencer) themselves, whose mental-state (*mano-bhāva*) re-experiences the latent-stored emotions once excited or triggered by the cognitive-enactment of experience. Since this procedure is dependent on the mental-state of the experience therefore *rasa* turns out to be a subjective-occurrence and the eligible candidature for experiencing the relish of rasa is a *sahridya* – a person/spectator/audience or anybody whose heart (*hridya-ćakra*/ *anāhat-ćakra*) revolves on the same wavelength with the presented

[1609] no-name, p.51-52.

artistic-situation/expression/moment. Or in plain words, *sahahridya* could be understood as literally meaning 'same hearted'.

Peculiar *vāsanā's* in the mind are one of mind's many qualities (*dharma*), and experiencing them (*vāsanā's*) is a subjective phenomenon called *rasa*, for an example *bhāvanā* or aesthetic contemplation produced by a *kāvaya* (poetry) occurs when *rasa* becomes an object of blissful cognition in the form of relishing produced by *vibhāvas*. *Rasa-svādan* or tasting of the experience (in the form of relishing) is a cognitive-process involving both "intellectual activity" and the "experience thus produced" from such mental comprehensions. Therefore a *rasika* or person qualified to experience *rasa* should posses both *pratibhā* (insight or intuition) and a pure i.e. uninhibited heart. Such a person is *sahridya* and is able to grasp through his intellect the meaning or the content of an art-piece and through the *summum-bonum* of his accumulated *vasanās* guiding his experience 'self' - associates the *rasa* (essence) or the *dhwani* (resonance) of the witnessed art-piece whether poetry, drama or likewise presumably, any other art-form.

Rasa-anubhuti or experiencing of *rasa* is a mental-phenomenon of experiencing the modifications of one's own mental-states (moods) with contact of senses with the *stimuli*. In Yoga-philosophy these mental-modifications are called *ćittavritti*. *Ćitta* in context of *yoga*; stands for intellect (or *buddhi*) only, and its quality (*dharma*) is cognition (*pratyaya*). *Abhinavagupta* has used the term *rasacarvanaa* to denote a type of cognition (*pratyaya*). In other words, the site of *rasa-anubhuti* is *ćitta* which is not inert (*jada*) but is capable to know itself and other things. And therefore while understanding the procedure of *rasānubhuti;* modifications in the '*ćitta'* (*ćittavritti*) should be noted.

As per *Yoga-darshana*, *ćitta* operates on five grounds (*bhumi*)- (1) *kshipta* (agitated), (2) *vikshipta* (distracted), (3) *mudhā* (inactive), (4) *ekāgra* (concentrated) and (5) *niruddha* (controlled). The first three stages are common states of our day to day life activities. *Ćitta* in wakeful stage is generally *kshipta* and during inadvertence it is *vikshipta*. *Ćitta* is in *mudha bhumi* during deep sleep and *niruddha* during *Samādhi* (to be specific, *asampragyāta-samādhi*)[1610], while *ekāgra* stage has the mind in the state of *Sampragyāta-samādhi or* the

[1610] In this state of samadhi one is not conscious of any object, and thus all the *vrittis* of all the *guṇas* are suppressed.

stage where a man is completely absorbed in an action or concentrates on an object, and thereby, in term of *guṇa* quantifications *rajas-guṇa* and *tamas-guṇa* are suppressed but *sattva-guṇa* predominates. In other words, yoga is capable to provide permanent removal of distress (*dukkha*) by avoiding it to occur in the future by achieving the stage of *asampragyāta-samādhi*, however, *kavya* is capable for doing such momentarily and limited to present only - '*the removal of the distress caused by the kavya is there so long as the reading of a kavya or its presentation continues'*. The author further explains that *Kavya* produces *sadyah-paranivriti* (immediate happiness) by causing the *sahridya* to forget oneself and submerge in *ānanda* (bliss), whereas the main purpose of the *Yogaśastra* is '*heyam dukhmanagatam'*. Hence *kavyārtha* (essence of poetry/ its aesthetics) is related to *asampragyāta-samādhi* (the state of *samādhi* where one is conscious of an object) with the object of concentration being *kāvya-artha* (aesthetics of the poetry).

Moreover when the mind is concentrated on a gross object, the resulted state of *asampragyāta-samādhi* is called *vitrak-anugata* and when it is concentrated on the thought it is *vichār-anugata,* and likewise when the mind is concentrated or is brought back to oneself (*ātma*n) the *Samādhi* is termed as *asmitanugata*. *Samādhi* in general is associated with *vitarka* (argumentation), *vichāra* (deliberation), *ānanda* (joy) and *asmita* (the sense of being). The procedural description of *sampragyatā-samādhi* state as described in *Yogabhaṣya* and *kavya-rasa-carvana* is very similar. As per *Yogabhaṣya, sampragyatā-samādhi* illuminates *sadbhūta-artha* (beautiful crux of the matter) in the mind, destroys *kleshas* (hindrances), weakens the bonds of *karma,* hence shifting the mind (*ćitta*) towards the *niruddha*-state (in which *sattva* predominates).

The predominance of *sattva-guṇa* in *ćitta* during *sampragyatā-samādhi* state is explained by *Bhattanāyaka* when explaining the *bhojakatav-vyapara-* "*After the sādhāranikarana of the vibhāvādi the sattva-guṇa in the mind of the spectator becomes predominant suppressing the rajas and the tamas*". This moment is called *ānandamayasamvit* and is felt as "brightness in the mind" and experienced as "blissful" - in whom the mind takes repose. In other words this, state of *rasa-carvanā* (the relish of the *rasa*) can be looked at in three ways:

1. As a state of *sattva* predominance i.e. *sattvodreka*,

2. *prakaśa-ānandamaya-samvit* i.e. a bright and blissful experience due to removal of hindrances (or *kleshas*), and
3. As *visranti* or repose of the mind - where the mind (*ćitta*) becomes favorable to *nirodha bhumi* (a dimension) of the mind.

Bhattanāyaka has coined the term *visranti* to denote this capacity building of *ćitta* to transpire into *nirodha-bhumi*. All in all, it helps in shackling the bonds of *karma*. And this phenomenon of karma bonds weakening is coined by *Abhinavagupta* as *sādhārikarana*. *Karma* bonds being loosened is suggestive of weakening of the effects of previous *karmas* and any desires being currently produced during *rasānubhuti* is temporarily suspended i.e. any tension of such bonding is not felt during the experience and would recur again. And this recurring back can be resolved by yoga practice alone. *Yogaśastra* prescribes certain purification methods of *tri-guṇa* theory to turn *ćitta* towards *nirodhabhumi* by suppressing *rajas* and *tamas* and thereby leaving *sattva* predominant. *Yoga* texts classifies all worldly objects into four categories viz. *sukkha, dukkha, punya* and *papa* (happiness, affliction, merit and sin) and suggests pondering over things as having these distinct varieties and as a consequence develop right attitude in response accordingly: '*One should have friendly attitude towards happy persons, show pity to those afflicted with sorrows, and should be pleased with the people of merit (punya) and should have an attitude of indifference towards the sinful.'* This practice develops *śukla-dharma* (pure righteousness) by which the mind gets rid of all the impurities and becomes capable of concentration resulting into *ćitta* acquiring *sthiti-śilata*. Since the reaction of the mind depends on the nature of external object and therefore *yogaṣastra's* classification of objects into four groups: *sukaspad* (pleasant), *dukhaspada* (distressing), *punyaprada* (meritorious) and *papaprada* (sinful) and accordingly mental reactions (feelings) as *maitre* (friendliness), *karuna* (pity), *mudita* (joy) and *upeksaa* (indifference) producing in *ćitta* (mind) modifications as either *vikāsa (expansion), vistāra (spreading), kshobha (agitation)* and *vikshepa (distraction).* The four fundamental *rasa* correspond to these feelings as per *Natyashastra* are *shringāra, vira, bibhasta and raudra.* While the remaining four *rasas: hasya, karuna, adbhuta and bhayānak* are side products to these.

In other words mind reacts to contact with *punya* by showing joy (or culminating

mudita) due to its expansion through relishing the *shringāra-rasa and hasya-rasa*. When *ćitta* comes in contact with a pleasurable object/subject it results into spreading of the *ćitta* beyond the locus of its existence and throughout the body. The spreading of *ćitta* is felt as the entire body coming alive. This *bhāva* (expression of body) is called *maître* and is associated with *vira-rasa* and *adbhuta-rasa*. That is to say, *ćitta-vistāra* is felt as *sthayi-bhāva* of *virarasa* i.e. high spiritedness (*utsāha*) energizing every part of the body. Hence, *maitre-bhāvana* (intention) if is to be consciously cultivated, which has to be done through causing *vistāra* (expansion) of the mind (*ćitta*). Likewise, *vira dharma* (quality) which as per *Natya-shastra* is a nature of noble person is culminated via. Clear understanding, determination, foresight, modesty and prowess etc. Agitation of mind is a result of distressed *ćitta* expressing itself. The latent *bhāva* (emotional intend) though is of *karuna*, and its tangible expressions are weeping or crying which as per *Bhāvabhuti* "equips *ćitta* to get back to its normal state". Since distress disturbs the nervous system due to the conflict aggravation amongst the *tamas*, *rajas* and *sattva guṇas*, its physical tangible expression (*bhāva*) of agitation (*kshobha*) turns up either by *karuna-rasa* or mainly through *raudra-rasa* both of these are experiences originating from the feeling of agitation. The 'distracted state of mind' (*vikshepa*) is produced due to coming in contact with 'sinful' experience, which in turn produces the feeling of indifference (*upeksha*) expressed as either disgust (*bhibasta*) or fear (*bhayānak*).

The prime difference between the process of yoga and *rasa-uttpatti* process of *kavya-artha* or *natya-manchan* is the mind becoming concentrated or "*ćitta* achieving a *samprajnatta* state". Based upon the gradational difference of concentration is how various *Samādhi* states are named after. When *ćitta* is concentrated on a gross subject (*sthula-vishaya*) it is called *vitarkanugata-samādhi*. When on some thought (which is subtler then gross subject-matter) it becomes *vićāraa-anugata*. When on even subtler 'object of meditation/concentration' it turns out to be called *ānanda-anugatta* for an example, concentration on *samskāras* (latent impressions) or emotions (since *samskāras* influences our emotional expression). In other words, "*ānandaanugata-samprajnātta-samādhi* is a state of concentration on one's own emotions and thus achieves self-consciousness". This according to *Abhinava* brings *ānanda* (bliss) through establishing contact with one's own

consciousness. And, *Panditraja Jagannatha* considers this as the process which removes the veil of ignorance from the *ātman*.

To the list of eight *rasas* another fundamental *rasa* as the source and eventual purpose of all the other eight is later canonically argued and accepted as – the *nava rasa - shanta-rasa*. And though it is *Abhinavagupta* who is credited for establishing the '*shanta-rasa'* as the ninth in tally and the newest edition to the earlier account, but even before him *Rudrarata* had mentioned *shanta* and *preyas* as distinct *rasas* in his *kāvyalankāra*. Moreover, author argues that there must be a long history of some critics accepting *shanta* as a *rasa* and others counting it as already included it in one or the other *rasa*. *Abhinava* argued that since '*vibhāvas when intensifies vyabhichari-bhāvas then only they turn into sthayibhāvas, this indicates that the count of rasas is only an upalakshana with no fixity'.*

In Natyashastra, chapter (*adhyaye*) sixth and seventh discusses the concept of *rasa* with reference to *natya*. Though sixth *adhyaye* mentions count of *rasas* as eight it also separately mentions *shanta-rasa* as *navrasa* (which could be understood as both for meaning "ninth" or new *rasa*). *Bharata* attributes it to leading the experience towards the realm of *moksha* (salvation). Seventh *adhyāya* mentions eight *sthayi-bhāvas* which when come in contact with *vibhāvas*, produce the associated *rasa*. *Abhinava* suggests for the classification of rasa into eight divisions being based upon the idea of the 'fourfold division of goals' (for the human being) known as *purushārtha-chatushtaya - dharma, artha, kāma and moksha*. Accordingly he classifies the *rasas* and maintains that "*dharma is the aim of vira, artha of raudra, kāma of shringāra and moksha of shanta*".

With the establishment of the *dhvani-siddhānta*, all the elements in a *kavya* viz. *dośa, guṇa, alankāra, riti* and *rasa* were assigned definite context, scope and form by *Ānandavardhana*. To him *rasa* (relishing experience) is only found when an experience is capable of producing *dhruti* (melting), *dipti* (glow) or *vikās* (expansion) of *ćitta*. Thereby only such expressed *bhāvas* capable to conduct likewise modifications in the mind of spectator/audience are able to enact out *rasa* filled *bhāvas*. He accepted *shanta* as an independent *rasa* since it cause *dhruti* of *ćitta* on account of disappearance of *ahankāra* whereas in *vira - ahankāra* is intensified, causing *vikāsa* of *ćitta* i.e. he doesn't include

shanta in *vira*. He however declared *shanta* as the main *rasa* in *Mahābharata kavya*.

Dhananjay who came after him and before *Abhinavagupta* explains why *nirveda (detachment or despondency)* is not a *sthāyi-bhāva* as it is momentary. He agrees upon the theory of *Bharata* about four *rasa* as fundamental and other four as their side-products. *Bhoja* however has his own peculiar theory when he argues that all forty-nine *bhāva-s* can interchangeably be *sthāyi-bhāva-s, vyabhićari-bhāva-s* or *sātvika-bhāva-s* since they are produced within the mind of a man and are thereby not permanent. He argues why *harsha* (delight) can also be intensified like *rati*; and questions why it is not accepted as rasa especially when it is frequently experienced? Moreover, emphasizing that it stays for a longer duration relatively than - *krodha, hasya* or *bhaya* etc. According to him "the popular theory is not based on any principle". He argues, "*If rasattva (rasahood) is to be achieved by merely being intensified then all the forty-nine bhāvas mentioned by Bharat should get that status*." With the allegory of fire, he explains, "One and the same fire is given different names. The fire, connected with the earth is called *agni*, the one moving in sky is termed *nakshatra* and one in the belly is known as *jatharāgni*." Their functions are addressed with specific terms too viz. burning, shining and digesting respectively, therefore he argues for *shringāra* as being the only existing *rasa* which is operating in different states and for different functions. For him *shringāra-bhāva* is what lies at the basis of every type of literary appreciation, further he identifies similarity in *rasa* and *ahamkāra*, both being special quality of *ātman* and calls it *beej* (seed) responsible for intensifying *ātman-guṇa* like *buddhi, sukkha, dukkha, iccha, dveṣa* and *prayatna* etc.

Rasa is the experience of one's own *mano-bhāva* (mental emotions), that is it is a mental process in which the object of experience lies dormant inside the mind are triggered (or get *utsāhit*) by an external stimuli. These latent emotions are called *sthāyibhāva- rati, hāsaya, krodha, utsāha, bhayta, vismaya and jugupsa*. *Natyashastra* in its consideration of external stimuli talks with respect to *kāvya* and *nātya* only. The reason why experience of *kavya* is always blissful is because it is experienced by mind in its *sattvic* state, and since it is a mental-process only without any tangible experiencing agent or object therefore it is "blissfull". It is because of this rational that *rati-bhāva* which can turn into feelings of pleasure, pain or senselessness (*moha*) yet within the description of *kavya or natya* they are

always mind opening or blissful because the emotions produced are always felt from a safe distance. In case of *natya* it is clearly seen performed within a setup separated by a *proscenium-barrier*.

Bharata's ideas of 'aesthetic enjoyment' deserve a relook from the perspective of emotion based psychotherapy. Emotions and motivations are significant areas of research in psychology. The traditional Indian view on the nature of ultimate reality explains it as an "indivisible unity of *sat, cit and ānanda*". In other words, reaity is comprised of an indivisible unity of existence, consciousness, and delight, which suffice that 'delight is inherent in existence', this position is contrary to western/mainstream psychology's viewpoint that '*happiness is dependent on the satisfaction of individual needs and desires*'. Indian psychology, on the other hand exclaims that the "delight" inherent in human-beings gets clouded in ignorance (*avidyā*) of day to day existence due to an ego-bounded consciousness. In other words, it attributes the cause of suffering to '*ego-bounded deformations*' and to the '*limitations of the over individualized human consciousness*'. The solution is suggested by detaching from ego-self and rediscovering the pure self (self love).[1611]

It can well be argued here that Indian psychology can contribute much to the alternative non-western world views shared by a section of thinkers in Asian, Africa, and Latin American countries, on their opinion about mind, psyche and various psychological phenomena such as healing, health, self, or personality. Western psychology operates in the dimensions of physical and the social but in either case is concerened with only the "waking" aspect of consciousness. The sub-disciplines within the physical dimension of western psychology maneuver are Genetics, neurophysiology and the cognitive sciences, while the social dimension function through inputs from various offshoots of psychoanalysis, social constructivism and cross-cultural psychology.[1612]

A general widespread tendency in psychology today favors the physical over the social dimension; such favouritism is true in the field of consciousness studies as well in which "*existence of physical reality is taken for granted while the ontological 'reality' and*

[1611] Cornelissen, R. M Matthijis; Misra, Girishwar; Varma, Suneet; 2014

[1612] Cornelissen, et al., *Foundations and applications of Indian Psychology*, 2014, p.xi-xxv

subjective experience is kept open for discussion". In western science the ontological subject-matter is considered as '*epiphenomenal products of material processes*'.[1613] Moreover, in western epistemology only the ordinary waking consciousness is considered valid for research. Consequetively, the objective research method is arguably more respected in western scientific methodology.

> "*Obviously all this is simplification and there are exceptions to this pattern- one could, for example, think of phenomenology- but still, a strong physicalist bias, an absolute faith in the ordinary waking consciousness and a total reliance on objective methods are so much part of mainstream psychology that amongst psychologists, they are commonly considered indispensable elements of the scientific method.*"[1614]

With respect to Indian intellectual position, "*the most fundamental ontological reality is spirit (and not matter)*"; this fundamental indivisible unit is *sat-chit-ānanda* (absolute existence-consciousness-delight). Western science also agree that there are physical energies, and substances that are non-perceptible to human senses, however, Indian traditions adds non-perceptible non-physical existences operating on different levels as real - *'ontologically as real, or even more real than the physical world'.* It calls these non-real existences "inner worlds" and considers them '*the intermediate planes of conscious existence (existing) between the absolute, silent consciousness of the transcendent and the apparent unconsciousness of matter.*' Likewise, epistemologically it extimates higher levels of "sources of knowledge" and thereby, Indian philosophy supports the possibility of apprehending truth directly through intuition. Most importantly though, objective knowledge based on senses is considered *avidyā* (ignorance) and a preference in Indian system is given to "already extant inner knowledge" called *vidyā*. This attitude to knowledge generation and evaluation is important to consider, as it gives a mutual ground between the western and Indian philosophical baseline. And moreover this difference of looking at the subject of philosophy consecutively impacts what and how psychology is utilized.[1615] While since matter based physicalist attitude of the west confines itself with observing the outer behavior

[1613] ibid.

[1614] ibid.

[1615] Cornelissen, et al., *Foundations and applications of Indian Psychology,* 2014, p.xi-xxv

and measurable neural activities, the non-physical activities becomes illusionary and para-psychological phenomena is considered as 'anomalous'. Intrestingly however the 'mental attitude for spiritual pursuit' in Indian tradition is much closer to European scientific attitude than to the religious life of the Europeans which does not necessarily employs spiritual objective for Truth. In other words, the ancient Indian approach towards understanding the functioning of mind and modern scientific attitude (of psychology) are complimentary to each other. Indian psychology's tenets cover most areas in which mainstream (western) psychology is interested - '*and on many occasions offers something unique to add to it.*' For example, the Indian concept of *ahamkara "stands in somewhere between the western concepts of ego and self-concept*", there are mentions of more-subtle and non-egoic centers and furthermore, Buddhist thought demonstrates '*how consciousness can exist without any centre whatsoever'*. Moreover, Indian discussions on dark 'unconscious' lying beyond the surface of waking consciousness, and about subtle *koṣas* or layers of consciousness reminds one about the western interests of depth psychology.[1616]

6.2. Curing the Social Organism

Jin Y. Park (2011) recalls that with the emergence of new philosophical way of thinking in the west called "Deconstruction", a rupture occurred in the continental-philosophy. This new development facilitated a proper evaluation of different perspectives and philosophies from west and east. *Park* (2011) further states that prior to this emergence of deconstructive perspective and its impact upon the workings of continental philosophy, Freudian psychoanalysis had already discovered the "unconscious" - the unknown realm within an individual, and thus destabilizing the concept of "Cartesian modern man" by which Reason was accounted for the central role in human exstance. Later, *Jacques Lacan's* theory of the "split subject" too declared the error in placing the Ego-Cogito as a ground for

[1616] ibid.

certainty in one's existence. Further, the post-structuralism of Michel Foucault displaces the focus from human *episteme*, (something that played central role in Continental Modernist philosophy), resulting in its disappearance from the realm of human science.

Moreover while European Modernist thinkers grounded their philosophical investigation on the principle of identity; Post-Modernist philosophers investigated the relation between (a) identity and non-identity, (b) inside and outside, and (c) self and its other. Post-Modernist's percieved a human-being as - a 'differential notion', in which the "identity" is viewed as constructed by his/her relation to "non-identity". Amidst these developments, the *Derridian* (Deconstructive) notion of "*difference*" posed a serious challenge to the metaphysical concept of the subject which eventually proved out to be the turning point in Continental philosophy. To expand the philosophy of "difference", *Derrida* presented his own version of "difference", which he called *differance (differ/defer)*. His neologism combines the two meaning of the French verb *differe*- (1) to differ (difference in kind) and (2) to defer (difference in temporality), in an attempt to symbolically represent the inexhaustible "movements" of "difference" which are – '*constantly and always already charged with traces*'. In an interview with *Julia Kristeva*, he observes, *"Difference is the systematic play of difference, of the traces of differences, of the spacing by means of which elements are related to each other."*[1617]

Derrida points out that "*once the language, the medium of philosophy, is accepted as functioning on a "differential bases", no discourse can enjoy the privilege or coherence or the purity of unity*". And for *Park* (2011) such marking of gap/lapse in any discourse through a deconstructive reading turns out to be the procedure of marking the limits and nature of *prajnapti*[1618] And since, the metaphysical thinking in particular (and western philosophy in general) comes about as a discourse on "Truth", whereby the presence of Truth correspond with presence of some "enduring entity" thus, *Park* (2011) observes that from *Derridian* perspective the history of western philosophy comes across as - '*a history of the metaphysics of presence*'. Moreover, in both *Buddhist* and *Derridian deconstruction*, there is awareness that (a) the field of existence and (b) as well as existence itself, cannot be exhausted. *Park*

[1617] Park, Jin Y.; *Buddhisms and Deconstructions*, 2011, p.xv

[1618] Park, Jin Y.; *Buddhisms and Deconstructions*, 2011, p.xvi

notes that what *Huayan Buddhism* calls "*dharmdhātu*" (the realm of reality) is "such a field" which *Derrida* had termed 'Context' - "*There is a context, but one cannot analyze it exhaustively; the context is open because 'it comes' [ca vient], because there is something to come [il y a de l'avenir].*" Such correlations identify the (notion of) *dharmdhātu* with "contextual aggregate-s" of truth (of reality).

Furthermore, Park underlines that just how in Buddhism with Dependent Co-arising, Derridian *differance* names "*a concept which attests to the impossibility of drawing a line between things, between events and beings, because there is always something to come*".[1619] Park (2011) emphasizes, *"Śunyata, the discourse on emptiness as described in Shanlun Buddhism is deconstructive on its methodological negation yet un-Derridian in that Śunyata 'points to' an experiential dimension that is not confined to language, or even thought"* (Ellen Zhang).[1620]

It is suggested by few scholars that textual deconstruction exercised by Derrida should be compensated for by "religious discipline," especially by the Buddhist practice of meditation and "religious enlightenment beyond language and conceptuality".[1621] Furthermore, one problem with underlining the "deconstructive operation" of *Buddhism* is the fact that Buddhist literature/doctrines contain two aspects- (1) deconstructive aspect (reflected by, the *Madhyamika* school of *Buddhism*) and (2) onto-theological aspect.[1622] Though the history of *Buddhism* itself has been a series of – "deconstructive movements against the human beings tendency of reification" (Park, 2011), or in other words, *Buddhism* has a tradition of 'self-deconstruction', and this "deconstructive operation", as noted by *Youru Wang,* was an essential motive of the early development of Chan *Buddhism*.[1623]

Another crucial point to be remembered here is that the 'deconstructive operation' and deconstruction, as written text (discussed in lectures and taught at institutions) are the two truths of deconstruction.[1624] When workings of *Buddhism* are compared with

[1619] ibid.
[1620] ibid., p.xviii
[1621] The role of praxis in Buddhist tradition has been emphasized here
[1622] Park, Jin Y.; *Buddhisms and Deconstructions*, 2011, p.xvii
[1623] Park, Jin Y.; *Buddhisms and Deconstructions*, 2011, p.xviii
[1624] ibid., p.xvii

Deconstructive operation, *Park* (2011) found that both *Buddhism* and Deconstruction refutes generalization which involves appropriation and reification. He further, provides evidence for his claims notifying that generalization involves essentialization which defies the functioning of dependent co-arising or *difference.*[1625]

6.2.1. *Psyche* and *Techne* : Cyclic Connections in the *Maṇdala* of History

It is essential here to explain *Argulles's* point of view on history which he perceives as "a collective play of human psyche of an alchemical nature". He defines '*psyche'* as that 'innate human ability' by which it "intuit" or perceive something as a whole – in its totality and thereby, *psyche* impacts the primary human "impulse" - which is towards self-expression, a role attributed to right cerebral-hemisphere[1626]. It is the cereberal hemisphere which '*physically actualizes the impulses emanating from psyche*' and is termed '*techne'* by *Argulles.* He expands - '*techne is mutually defining counter aspect of psyche*', *whereas* '*psyche is primary and relates man to nature as such, techne is secondary and accounts for the artificial, structuring side of human being*". These two are interdependent and degree of their independence defines the degree of human imbalance like sickness or insanity; whereas '*Art is the perfect marriage of psychic impulse and technical implementation*'.[1627] He also writes elsewhere, "*What we call history is not a line on graph, but an alchemical formula symbolized by the Ouroboros- the dragon eating its own tail. In alchemy the Ouroboros symbolizes the fusion of energies necessary for integration. By biting its own tail and infusing itself with its own poison, the dragon completes a circle and transformation occurs.*"[1628] This also symbolizes the 'the Great Return' that is, restarting from where one lefts something undone earlier, and this restart occurs with new gains from experiences gained during the gap, and therefore, "the return" becomes revitalized with renewed energy

[1625] ibid, p.xix

[1626] to the left cerebral hemisphere are attributed the functions of logic, analysis, language and mathematics

[1627] Arguelles; *The Transformative* Vision, 1975, p.4

[1628] Arguelles; *The Transformative* Vision, 1975, p.221

of gains and takes a step closer to the fulfillment of the previously incomplete objective. He observes a reoccurrence of such phenomena in *maṇdalas* – which he perceives as as an artistic return of perennial philosophy – "*maṇdalas are artistic manifestation of perennial philosophy*". In other words, *Argulles* observes a presence of '*unitive aesthetic*' in the realm of psychophysics. To *Argulles*, the *maṇdalas* of *C G Jung* from the duration of First World War are reflective of a 'completed Ouroboric circle', which *Jung*, while quoting *Goethe*, has called '*formation, transformation, eternal mind's eternal recreation*'. *Argulles* recalls *Jung* apprehending through *maṇdala* an important realization regarding the-Self that it doesn't go through a linear evolution and what occurs is '*circumambulation of the self*'. *Jung* writes, "*Uniform development exists, at most, only at the beginning; later everything points toward the center. This insight gave me stability, and gradually my inner peace returned. I knew that finding the maṇdala as an expression of the self, I had attained what was for me the ultimate*"[1629] Once the re/cyclic pattern in nature of reality is realized, many phenomena appears demonstrable as *maṇdala*. Based upon the rediscovering aspect of the self nature- for its expansion for growth, *Jung* had perceived a perfect illustration of the self, in a *maṇdala* diagram. And *Argulles* notes that '*history, being but an expression of the self, to use Jung's terminology, is also a maṇdala*'.

Jung himself in later period of his remarkable carrier associated *maṇdala* with nothing less than to the '*prima material of a life's work*' and as per *Argulles*, with *maṇdala's* attribution to *prima materia*, *Jung* was successful in reestablishing a lost scholarly connection to the much ignored 'alchemy' apart from reminding and demonstrating the role of art in self-realization and '*its importance as a tool for psychic survival*'.[1630] While establishing parallels between *Jung's prima material* and *Whitman's primal thought*, *Argulles* notes the *ourobolic* connection in Celtic poet *W.B Yeats's* 'Great Wheel' from his book '*The Vision*' (1925) *Argulles* writes,

"*For Yeats the Great Wheel was the cosmic emblem in which all things could be read: the nature and constitution of the universe, the typology of human character and its*

[1629] ibid.

[1630] ibid., p.222

development, and finally, the mirror of history, the great cycles of interpenetrating concord and discord, which held within the serpentine coils of time the secret of the Great Return."

Argulles reads The Great Wheel as the primary symbol of *Yeat's* vision and further analyzes it based upon 'alchemical symbol' from *Michael Robartes's* '*speculum Angelorum et Hominim'* as broadly divide into dark and light phases, which he reads as primary (dark) and antithetical (light) phases. This dual division is of four faculties along with their corresponding principle (1) Will (and its principle – Husk), (2) Mask (and its principle – Passionate Body), (3) Creative Mind (and its principle – Spirit), and (4) 'Body of Fate' (and its principle – Celestial body).[1631] The 28 spokes of the wheel symbol corresponds to the phases of moon cycle. About the play of dynamics of the two forces- primary and antithetical, *Argulles* recalls Yeats referring to *Hegel's* 'dialectical philosophy' for comprehending their dynamism and was not himself too certain about the 'full ramification of this great symbol'. *Argulles* writes, "*Like all symbols, it may be applied and read in diverse ways, expanding or contracting in dimension, providing a measurement for the most minute nuance of psychological impulse or the greatest expanse of time*".[1632] Overall, with the interaction between two forces, four faculties and their corresponding principles, and a cycle of 28 phases *Yeats* devices a '*quasi-astrological system of cosmopsychology*'. *Yeats's cosmo-psychology* takes into account how the history of an individual through various life-s (rebirths) becomes the history of civilization, and the vice-versa is equally true since an individual is heavily adapted to his given history in each life. *Argulles* praises this scholarly approach saying: "*Because of the close identification of the development of the individual, and the history of the race, the entire vision borders on the mythological; what was absurd and arbitrary is suddenly transformed into the detail that gives meaning to the whole*."[1633] Through this Great Wheel Yeats had demonstrates a cyclical understanding of history, where an era ends with influx of 'dramatic reversal of ideas' that begins a *psychosocial revolution.*[1634]

[1631] Arguelles; *The Transformative* Vision, 1975, p.223
[1632] ibid., p.224
[1633] ibid., p.224
[1634] ibid., p.225

Argulles eventually, in his scholarship to understand the transformative transition of human nature, fuses perennial philosophy and psychophysical aesthetics. While 'art' to him is reflective of '*the history of the human psyche and its forms of expression*' and based on these view he articulates the history of European Renaissance till present- a period which he considers is marked by intense 'European thought and activity'. Analyzing European psyche in a larger context of 'human nature' he had taken into account even the non-European cosmological systems like *Mexican* and *Hindu-Buddhist* for a larger global perspective on visual arts as a form of expression of human psyche, reflected in the nature of human organism in general.[1635]

In his book '*The Transformative Vision*' (1975), *Argulles* seems to present a cyclic philosophy of a seed of Great Return. He looks at various thinkers and commenting and articulating on each presents a re-vision of possibilities for transformation of the individual self and through it, a collective renewal. He writes, "*The Great wheel of Yeats or Jung's maṇdala is then the seed of the conception*"[1636], elsewhere he commented, "*The seed contains all forthcoming elements in condensed, unified form; its potential is tremendous; it is a release of power. In the seed is the Great Return*".[1637]

Discussing the publication (in 1927) of English translation of *Bardo Thodol* - 'The Tibetan Book of The Dead', he writes about *Bardo*– "*The Bardos: twilight hallucinatory realms suspended between death and birth, history itself, in which the possibilities unrealized in life are grasped at, and ethical retribution for one's act are paid back.*" *Jung* in 1935 had written a psychological commentary on *Bardo Thodol*. *Argulles* clarifies that both *Yeats* and *Artaud* perceived our present era as *Bardo* realm. In fact *Jung*, too seems to be suggesting something similar when he advises understanding the 'realm of the dead' in backward order to how it is detailed in the 'Tibetan Book of The Dead'. The order of the realms as given in the book 'Tibetan Book of The Dead' is:

1. The *Chikhai Bardo* (realm of the primordial light);
2. The *Chonyid Bardo* (the realm of the archetypal apparitions); and
3. The lowest *Sidpa Bardo* (the realm of hellish apparitions and wrathful deities).

[1635] Arguelles; *The Transformative* Vision, 1975, p.3
[1636] ibid., p.227
[1637] ibid., p.228

After death, the spirit or consciousness takes rebirth from *Sidpa* realm (lowest realm) by choosing parents and entering a womb after copulation. *Jung's* suggestion to understanding the process after death as mentioned in the *Bardo Thodol* in reverse order starting with the *Sidpa* realm is perhaps so we could relate to its seeming affinity with our present experiences or current reality, which is far removed from primordial truth and analogous to *Sidpa* realm where '*wrathful deities enact all our agonies of desire and death*'. It is said, in the book that at the moment of death - a clear light of 'illumination and understanding' appears, while due to its intensity "consciousness" shrinks and falls first into the primordial realm (*Chikhai Bardo*); if unable to comprehend the meaning of the experience, it falls further below into *Sidpa* from where it renters the manifested world of our current outer experience. Thus, one may here argue that our present history is perhaps a 'womb' between its past and future *Bardos*, a process of how mankind enters another phase of its collective development. *Argulles* here makes a very interesting analogy he writes-

> "*…for assuredly we are living a myth, and what we choose to call real is as arbitrary as the fixation of a madman. The obsession must be exorcised, but in this case the madman is the collective mentality of the human race. The situation is inexorable; conception has already occurred. The great wheel of Yeats or Jung's maṇdala is then the seed of conception. The ovum is the spirit of the earth surging toward regeneration. Mankind is the vessel*."[1638]

Reflecting upon the thoughts of *Dane Rudyard* on art, *Argulles* says, "*For Rudhyar the question of art was no longer a merely aesthetic matter. It was inseparable from the question of life itself. Since life is psychobiological in nature, art is psychobiological as well*"[1639] *Argulles* notes that *Rudhyar* in his book '*Art as Release of Power*' instead of reacting to the conventions of his time and unlike the Freudian Surrealists, presents ideas that appear to address the future. *Argulles* remarks, "*It is an interesting testament to the suicidal tendencies of the European mind that in the decades following the Great War, the surrealists looked not to Jung but to Freud, who was incapable of seeing beyond the limits of his own ego. In his last book, Civilization and its Discontents, published in 1939 on the eve of the Second World War, Freud touchingly and characteristically reasoned to the pessimistic*

[1638] Arguelles; *The Transformative Vision*1975, p.227
[1639] ibid., p.229

conclusion that the warring dualities of man and nature, conscious and unconscious, reason and instinct could never be satisfactorily resolved."[1640] For *Rudhyar*, natural result of human action is 'magic' he writes, '*magic is merely the release of power through an efficient form by an act of will*' and if understood as an expression of a form of focalized "will and desire" of a race, what and how we classify as magic would considerably vary. As 'power-releasing forms', *Argulles* emphasize, electrical generator is an 'instrument of magic' in so much is the archaic chants of India, a shaman-healer or the ritual dance, and claims that "*the aesthetic qualities these objects and activities may happen to have are incidental to their true function*", he adds, "*the artist of the old were not really artists; they dealt with applied magic, as the builder of aeroplanes deals with applied science. They conceived their activities in terms of life, in terms of doing things, of accumulating power, of being a master of natural forces; in order to live a fuller and more intense and freer existence, an existence richer with power- which is the one great eternal goal of all men…*"[1641], from this perspective aesthetic value becomes of secondary priority and any form that is useless translates as meaningless and of little value. This point of view is shared by general masses or middle classes about the aesthetic value of the elite which they receive often with suspicion and as irrelevant with no meaning. *Rudhyar* had made comparisons between sacred art and prevailing modes of contemporary art movements of his time-surrealism/individual expressionism and constructivism and other purist art forms. The art is sacred when '*they are consecrated by the power they release*' and that it should be a '*consciously conceived source of power*'. As per *Rudhyar*, while *Surrealism* get into manipulation of the viewers emotions through dramatic effects, *Constructivism* manipulates the material and objects for achieving specific aesthetic or intellectual effect. They do not serve any authentic function aside stimulation of senses; whereas applied arts have a practical use for art, as per *Rudhyar*, since it is '*a consciously conceived means of release for psychic or spiritual energy*' much like - the "sacred arts".[1642] Bound in forms, material excitement and sentimental feelings the true regenerative purpose of art is lost, art is power itself when it is perceived as 'energy transformer', an abundant source of energy, energetic expression of the will, involving with arts means exchanging with energy. *Argulles* emphasizes that an

[1640] ibid., p.221

[1641] Arguelles; *The Transformative Vision*1975, p.230

[1642] ibid.

artist's work '*must enhance the receptivity to the incoming energies of the time that is dawning*'.

6.2.2. Psychology of *maṇdala* symbolism

"*Jung finds in maṇdala an archetype which express in integration of personality and the emergence of the Self. In all places the self is expressed symbolically and it is around the 'symbol of self' which is frequently represented as 'Divine Child' that the process of individuation takes place. It is based on a perfectly balanced square or a circle in which midpoint is given special importance.*" (Arguelles, 1975)

Within the practice of certain Dharma, *maṇdala* diagrams hold great value since their centers usually contain a certain figure of higher spiritual significance. In Buddhist Tantra, elevated Buddha is symbolized in the centre. In Christianity, the figure of Christ forms the central figure of *maṇdala*. The peculiar symbolism of the *maṇdala* exhibits everywhere, the same rules and regularity of arrangement. Wholeness is symbolized symmetrically by a circle, or square and sometimes by cross of a flower. For instance Tao, the golden flower of China and correspondingly *Padma*, the lotus flower of India are symbols of wholeness and indicate spiritual significance. Indian Tantras too have certain features of *maṇdala* symbolism. God's images in the temples are *maṇdala* and the dot in the centre represents the *Siva*. Sachdeva observes that "*In Indian Philosophy, religion and ritual the Whole (Om), the Transcendent (Tat) and the Manifest (Sat) is represented by the same symbol (Om)*"[1643]. For verification and support of his thesis on *maṇdala* symbolism, *Jung* has not only investigated the dreams of the patients but has also studies the religious art of the Oriental and primitive people, *Buddhism* of Pali cannon and Buddhist Tantric philosophy (Sachdeva, 1978).

The Jungian process of individuation appears similar to religiously proclaimed 'spiritual transformation' since four steps of *Jung's* analytical treatment corresponds to the four steps in path of enlightenment. Sachdeva mentions the four Jungian steps (mentioned in 'Modern Man' in Search of a Soul', 1933) as:

1. Confession,
2. Understanding,
3. Education,

[1643] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.85-86

4. Transformation

Sachdeva (1978) relates them to four qualifications of a disciple mentioned by *Shakrāćārya* in his 'Crest Jewel of Wisdom' viz.

1. Discernment,
2. Dispassion,
3. Control of conduct, and
4. Illumination

Sachdeva (1978) thus remarks that "*both, 'yogic discipline and process of individuation converge on the fundamental goal of integration or wholeness, both also agreed on their conception of an ideal personality*"[1644], he further notes that *Jung's* idea of 'counter polarities' within man also resounds '*dvandvaatita*' (pair of opposites) from Indian psychology[1645] and further comments that "*Jung has described the psyche as being based on the 'principle of opposiutes' in tune with his basic concept of 'psychic-process'. On the basis of deep analytical study he has discovered that the human psyche involves a few fundamental polarities or 'pairs of opposites'*." These pairs of opposites (or polarities) play a very crucial role in the dynamics of human personality; these are:

a) conscious versus unconscious,
b) persona versus the shadow,
c) anima (feminine side of man) versus the animus (masculine side of woman);
d) Reductive versus prospective (past versus future).

'Jung uses the modern term "individuation" for the psychological process of mental integration by which an individual personality is built up, and this process of mental integration or individuation contains both conscious and unconscious process. Jung says, "*By it, I mean the psychological process that makes of a human being an 'individual'- a unique indivisible unit or 'whole man*." Individuation is a natural process which can be adopted as a psychological discipline consciously undertaken to bring harmony between personality and the real self, through inner self transformation,[1646] "*The normal process of individuation*

[1644] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.86-87
[1645] ibid., p.87
[1646] ibid., p.78

leads through the archetypal situation to the true centre of personality or the self…once the collective unconscious is integrated to the conscious, and thereby the central point of being or the self is reached, the purpose of integration is achieved"[1647] and as per *Ira Progoff*, the conscious side represent persona and unconscious (in general including everything spiritual) is denoted as *Anima/Animus* by *Jung*.[1648] The personality that an individual displays in society is called as 'persona' by *Jung* and expounds that "*when persona is believed to be true then an individual blocks itself from realizing its true potential*", this certainly reminds of *Shankar's* explanation of the veil of *maya* over the true-nature/self called *Brāhman*. *Ira Progoff* further explains, "*Fundamentally the aim of individuation is to free the Self from the false wrappings of the persona on the one hand, and from the suggestive power of the unconscious images (i.e. Anima) on the other*." Moreover *Jung* emphasizes that persona is an excerpt of the collective-conscious, In other words, when a man is cut off from his unconscious he starts to project his shadow (or his unacknowledged aspect) on to people. By projection it means that he assumes them to be what he thinks of them, irrationally or simple, starts judging them based upon limited information that he has of them; people appear 'bad people' and consequently the 'judgemental one' finds himself amidst a 'dark world'. *Jacobi* had called this shadow-self as the 'dark brother'.

Persona or 'mask of personality' contains 'conscious attitudes' or 'a social image consciously maintained with much effort' which when breaks down, regresses the psychic energy and archetypal material in the unconscious gets activated and brings "automated complexes" to the conscious side of the mind; the first one to appear is the "shadow"- "*Its autonomous reactions shoot up into conscious in the form of sudden mood or temper as if an autonomous personality is at work in the psyche*" This leads the individual to commit blunders - "*tactless acts and foolish errors which are against the wishes of the ego*."[1649] Till the automatic complexes are active an individual is not free to integrate his psyche, and therefore one has to bring these complexes under control. When such corrupted psychic-content from the unconscious intrudes into the conscious mind, neurosis develops.

[1647] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.87
[1648] ibid., p.80
[1649] ibid., p.81

6.2.2.1. Individuation: Jungian discovery of SELF

To reciprocate the ills of a "corrupted mind", *Jung* recommends proceeding with the 'individuation' process by distinguishing oneself from the 'shadow' and embracing shadow as a part of psychic-whole. *Sachdeva* (1978) elaborates, "*Individuation is a two way process of differentiation and integration, both of which takes place together*."[1650] To reverse the neurosis, the *shadow* is to be confronted with conscious contents of the mind (by wisdom-mind, Mindfulness or *vivek*). Embracing the 'shadow' becomes easier by acknowledging the position of *shadow* within the psychic-structure, '*shadow stand on the threshold of the way to the collective unconscious, to the creative depths, to the dark sides of us that we never admitted*', And negotiating with our shadow aspect is facilitated by '*meeting with the figures or beings of the unconscious- anima or animus*'. The anima figures stand for the "feminine constituents in man's unconscious personality" and likewise, animus personifies "the masculine side in a woman". This unconscious constitutes a functional complex in the psyche.

Jung observes *anima* as having a large concentration of libido-energy and because of its extremely powerful intensity calls it *mana* (meaning extremely potent). Furthering the process of integrating the entire psyche requires dealing with *anima* figures (or soul image) and to settle the terms with them '*for this purpose the individual must be able to speak with soul-images as if they have a separate individuality of their own*'.[1651] This is achieved by becoming fully aware with the soul-figures as distinguished aspect of one's own unconscious yet "autonomous personifications of the unconscious" (variable particulars of the archetype anima/animus) - '*These images assume an independent life and follow the laws of their own'* and their appearance in the outer world (during public interaction) indicates activation of archetypal-figures. Apart from an unaware encounter with them, these archetypes can be stimulated through active imagination to allow them to come up in the conscious in a relaxed state, like during the Buddhist *maṇdala* visualization and associated rituals, where through traditional methods of contemplation on these images they are unified or identified with the unconscious as a whole (or in other words, they are reminded of their higher and fuller

[1650] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.78

[1651] ibid., p.82

personality through the ritual to which they were summoned) and thereby, through this tantric-method they are 'depotentated' or are made to forbid/forget/forgive their limiting existence as "particulars of a whole" and transform into the "existence" itself, which is identical with their own supreme-self (*param-Puruṣa*) or the supreme-manifestation (*iswara*). Incidentally, by negotiating thus with each particular aspect of one's unconscious personifications (soul-imageries), one becomes unified with its own deep-center or in other words, experiences the realization or "emergence of THE self'- "*Once the collective unconscious is integrated to the conscious, and thereby the central point of being or the self is reached, the purpose of integration is achieved*."[1652]

After the *anima/animus* complexes are won over, Jung expounds that, what appears next is a deeper central principle of "self realization" encountered as the archetypal-image of "old-wise man" or *magna mater* (in case of male) and "great earth mother" (in case of female)- "*These images are personifications of 'spiritual principle' in man and 'the material principle in woman' and they may appear in an infinite varieties of shape*" and Sachdeva observes these figures as reverberating the description of '*gurutattva'* (principle of guru-essence) expounded by Indian *yogis*; while remaining in commune of the *magna mater* or mother earth (*Prakṛti*/ *Gia*) resonate to the spiritual claims of 'becoming one with the God', for an example Jesus declared that "I and The Father are ONE" and this individuated 'self-realization' or Individuation is called by Jung as the '*mana personality'*. Sachdeva explicates,

> "*So long as man succeeds in holding to a deep center, the conscious and the unconscious operate as a whole. When the conflict of opposites is resolved and the conscious and the unconscious balance each other there emerges the unifying symbol of self as midpoint. This marks the last and final stage in the technique of individuation and Jung calls it 'Self-realization' or 'Creation of self'. The entire material of personality is reoriented around this new center which is marked by qualities of wholeness, unity and harmony. This unifying function of the psyche signified to Jung the 'transformation of personality' and in a metaphoric sense it refers to 're-birth'*."

[1652] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.80

The conscious personality thus experiences a transformation as the previous center is displaced from ego to the current position of (true) 'Self', thus bringing an altered view of life (relatively), followed with renewed responses and acceptance. Sachdeva clarifies that: "*this centre point of new harmony was inferred by Jung on the basis of an elaborate study of first 400 dreams and visions, out of about 1,000 in number. This dream investigation which originally appeared in Eranos volume, contains a distinct category of images which Jung call Maṇdala Symbolism. This symbolism which has been described in detail in The Secret of Golden Flower, plays a very important role in individuation*."[1653]

6.2.2.2. Psychological center of Individual-being

The *psychic-being* is the psychological center of our being that knows and manifests, it is the seat (of the highest power) at the core of ourselves hidden beneath the layers of conceptions- physical, intellectual, emotional, volitional and moral and according to *Aurobindo*, '*thinking, feeling and the willing along with their planes of beings and expressions are instruments of psychic-being meant for its evolution'*.[1654] In other words, for Aurbindo, the *psychic-being* is the integral principle of human nature. For the discovery of true individuality, 'Psychic being is to be realized by conscious detachment of *Puruṣa* from *Prakṛti*. *Sachdeva* notes that the *psychic-being* can be described as "the *Puruṣa* in the heart of *chaitya-Puruṣa*"[1655], this implies that a certain *Puruṣa* is still a particular aspect of the collective *Puruṣa* (or *iswara* - called *chaitanya* by *Aurbindo*). Suppose, a person has the skills to be a barber, that personality trait of the individual along with other barbers makes up a barber-*Puruṣa*. The other qualification of the person likewise makes other collective *maṇdala* of those skills. When the individual person matches the full capacity of *purush*-barber or of the best from the collective, it becomes "the best" barber. Likewise, all the various *Puruṣa s* (for each skill) comprise a *maṇdala* of perfect-Self, this True-Self is the *iswara* or the highest potential/nature/hope in being. A man's *pravritti* (or individual nature), joins the collective of other/various man's *pravritti*, to comprises the "whole-nature of

[1653] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.85
[1654] ibid., p.135
[1655] ibid., p.139

mankind" (*Prakṛti*). *Sāmkhyan* philosophy, in its creation (*shrishti*) of world of existence – both phenomenal (*samsāra*) and outer-world (*jagat*) describes this process of separation of *Puruṣa* from *Prakṛti*.

The three complexes of personality in *yoga philosophy* are *–lokeshana, vitteshana, putreshana*. Yoga presumes that there would be some permanent substratum that can do the cognizing function of the (and for the) fluxes of mental and physical phenomena (and their knowledge) and it calls it '*Puruṣa '***.** Moreover since personality can generally be seen as a collection of habits, attitudes and capacities, whose habits, capacities and personality is this. From yogic standpoint, it is the *Puruṣa* – the personality of *ātman* (individual self). This *ātman* or self is operating through its *ćetana's* (awareness) functional aspects- *mana*, *buddhi, ahamkar* which (in)forms the consciousness (*ćitta*) that in fact, flows in a stream of passing and arising (*bhavanga-sota*) cognition units (*ćitta-khanda*) as per Buddhist psychology. Sachdeva writes,

"*Puruṣa is the core of our being and constitutes the true centre of our personality. According to Sri Aurbindo secret of personality-integration lies in the discovery and activation of the psychic centre of personality. Yoga conceives this centre to be harmonious and unifying but its innate nature. This central factor is most capable of bringing about unity and integration in personality; without unifying activity of Puruṣa true integration is not possible. to hold that pure consciousness is the essence of personality does not imply any denial of the mind, the sense and the body, all of which are instruments of the psychic centre, personality.*"[1656]

Sachdeva compares *Jung's magna matar* with *Aurbindo's psychic-being*. As per Sachdeva, in his commentary on *Aurbindo's* discourse on integration of personality, he writes, "*In integration of personality it is psychic being which rules over the pseudo personalities instead of being ruled by them. This demands reversing the process of disintegration and disharmony by calling the psychic being to the foreground as 'the leader of the march set in our front'.*"[1657] He exclaims further, "*the principal technique of Integral yoga for awakening of psychic being towards integration of personality consists of threefold*

[1656] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality,* 1978, p. 113

[1657] ibid., p.140

movement of aspiration, rejection, and opening oneself to Divine influence." The interest or inspiration for the psychic-beings is the "divine influence" instead of the ego's desire; this recalls Jungian emphasis on transformation of ego for a 'creation of self'. By surrendering to the Divine grace one gives up pursuits of one's self-interest, which can be assumed to be meant for limiting desires of the pseudo-personalities. It implies a total rejection of all influences except the 'Divine'. *Sachdeva* writes, "*Evidently Analytical philosophy of Jung and integral Psychology of yoga warrants a comparative study, which will throw light on the intended significance. Both psychologies aim at bringing out orientation to anew center of being which in case of Jung is 'self' and in case of Sri Aurobindo is 'psychic being'*."

For *Aurobindo*, consciousness is 'a self aware fundamental force of existence – "*it is not only power of awareness of self and things but also a dynamic and creative energy which can determine its own reaction or abstain from any, it can respond to forces but also can create forces from itself*."[1658] *Aurbindo* classifies the range of consciousness into operational planes of its activity into: (i) Inconsient, (ii) sub-consient, (iii) consient, (iv) subliminal, (v) superconsient.

These can be further argued for as influencing man's basic responses, the *pravritti* (attitude) is thus linked to them, along with the *triguṇa* explanation that Samkhya explicates. Various dimensions of "human personality" in its entirety are conceived by *Sri Aurobindo* as comprising[1659]:

(a) Physical, mental, vital, subliminal (or the subtle physical, mental, vital),
(b) The *psychic-being* (or the individual "spiritual entity" or empirical-self),
(c) The Universal Spiritual Consciousness, and
(d) The Supra-mental Integral Consciousness.

[1658] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.136
[1659] ibid., p.138-139

6.2.2.2.1. Yoga for Self-integration: Union of Individual-self with the Cosmic-center of SELF

The process of yoga brings re-union of individual-self with the cosmic-center of SELF. In other words, it is the union (yoga) of (a) individual-self with the collective-self, (b) *purush* (empirical-self) with totality of all empirical-selves (called *Ishwara*), or (c) of transactional consciousness with transcendental consciousness. Such reunion is elaborated in *Patanjali yoga sūtra* as occurring in four stages (or *padas*)-

a. *samādhipada* (identification),
b. *sadhanāpada* (practice),
c. *vibhutipada* (attainments) and
d. *kaivalayapada* (supreme realization)

Further *sadhanāpada* (the way of practice) is eightfold[1660]:

a) The first two- *yama-niyama* deals with ethical discipline. *Yogasūtra* II-30 enumerates five restraints (*yama*) - non-violence, truth, no stealing, chastity and non-possession. *Yogasūtra* II-32 enumerates five-observances (*niyama*) - purity, contentment, penance, study (of scriptures), and surrender (to the supreme spirit).

b) Next three- *asana-pramayama-pratyahāra* deals with body and the senses, and

c) Last three steps[1661] (which are also referred to as internal limbs), deals with training and use of mind.[1662]

Sachdeva elaborates, "*All the five yama-s and five niyama-s have important psychological implications. For illustration, the practice of very first yama (ahimsa) serves the aim of clearing up built-in aggression; and the practice of very first niyama (sauća) clears up the built-in compulsions. Thus yamas and niyamas, which demand searching self-*

[1660] Comprising following eight steps: *yama, niyama, asana, prānāyāma, pratyahāra, dhārana, dhyāna, Samādhi.* These eight steps comprise the eightfold path of *rajayoga*

[1661] these three steps- *dhārana-dhyāna-samādhi*, together constitute a yogic technique designated as '*samyama'*

[1662] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.118

analysis, have therapeutic value for mental integration."[1663] He also observes *yama-niyama* to be basically 'dealing with ethics and morality in the broadest sense of these terms' and since, '*practice of yama actually means the practice of sadāchāra (right conduct) Sachdeva* underlines that "*The noble eight fold path of Buddha primarily deals with the practice of yama.*" He further explicates that, "*yama might be called 'inhibition' in psychoanalytic terminology. However…in yoga this inhibition is a conscious practice directed to a well-defined aim.*"[1664] *Sachdeva* further exclaims that psychological process of 'sublimation' and spiritual process of 'purgation' recognizes the importance of yogic method of *yama-niyama* in *ćitta-śuddhi* (psychic purity); which thus are also preparatory stages to the "integration of personality". Moreover, from the position of *yoga-psychotherapy*, '*any ethically sound personality is a psychologically healthy person'*.

6.2.2.3. Adler's method of Transverse

Speaking of integration of personality *Sachdeva* analyzes *Adler's* "method of transverse" – that is, method of shifting from inferiority complex towards a complex-free personality. For *Adler*, a man's total behaviour is either a positive reaction or negative to his inferiority-complex. Positive reaction requires/produces adjustment reflected by compensation and negative reaction brings maladjustment reflected in his escapism. Thereby, inferiority-complex acts as an index to measure his relationship with others as well with himself. He comments, "*An infinite amount of tragedy comes from this wrong view and unhealthy attitude towards self. Because of self-hatred and inner self-contempt many people go throughout life committing partial suicide-destroying their talents, energies and creative qualities. Besides it leads to unfortunate attitudes towards others and towards life and seeks superiority in self-centered directions. A person's attitude is very much spoiled by his over-concern about his superiority or inferiority.*"[1665] According to *Adler*, "the purpose of inferiority-complex is to spur us to compensation", in other words 'our goals represent compensation for some real or imagined deficiency'. *Sachdeva* comments, "*like the genius, a*

[1663] ibid., p.119
[1664] ibid., p.118-119
[1665] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality,* 1978, p.97

person with inferiority-complex may have goals that reach beyond himself but his basic motivation is egocentric. He wants to achieve something to be loved and respected which reflects that he has inferiority-complex. In him, egotism is a mask for his sense of inferiority. In contrast a genius may also start with inferiority-complex but he compensates for that inferiority in doing something which is socially useful."[1666]

Expanding *Adler's* views *Beran wolfe* remarks that 'superiority-complex is no more than a smoke-screen about an inferiority-complex' and about man's methods of compensating for his sense of worthlessness that '*there is hardly an inferiority that cannot be compensated in some socially useful fashion'* and thereby, '*the goal of an individual life represents the complete compensation or over-compensation of his own inadequacies'*. Further, in *Beran Wolfe's* words,

> "*Neurotic attitude to life is represented by 'philosophy of the turnip', normal man's attitude towards life is 'as if life was a business' and the genius's attitude towards life is artistic attitude in which underlying philosophy is 'what can I put into it i.e., what best can I contribute towards life*,"[1667]

However, it should be remembered here that for *Beran*, '*neurosis is not a disease but a cowardly attitude towards the problems of life'*.[1668] To this *Sachdeva* adds,

> "*Behind both inferiority and superiority complexes there is ego and its vanity in which one wants to cut a good figure before others. If a person craves for appreciation from mothers and sons sequently also fears rejection, such a dependence on external world reflects that he or she has an inferiority-complex and his or her personality-pattern manifests low self-esteem. Therefore, it is essential that one detaches oneself from these external evaluations and unconscious slavery as it is always possible that society may not give one the desired appreciation and approval.*"

[1666] ibid., p.100

[1667] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality,* 1978, p.101

[1668] ibid., p.98

Modern psychology traces the underlying causes of complexes (including inferiority-complex) in false self-love (narcissism) and destructive self-hatred (masochism). Thereby, cultivation of a complex free personality demands converting these traits into positive self-love and sound self-esteem. To achieve these, yoga emphasizes cultivating three qualities- non-*attachment*, *unselfishness*, and *desirelessness*- "*Yogic solution lies in understanding the fact that everyone is born with one's purpose in life and to pursue that purpose 'svadharma' is the law of life*."[1669] Yoga prescribes '*advesita sarvabhūtanam'* (non-envy against all creatures) and '*sarvabhūtahiteratah'*[1670] (doing good to all creatures) for cultivating a complex-free personality. From yogic point of view, a man who does not seek and depend on the respect of others is indeed worthy of honour.[1671] Sachdeva claims, "*A yogi whose entire pravritti (i.e. basic motivation) is for the benefit of others and who does not desire anything for himself enjoys best mental health*"[1672]

6.2.2.4. Different paths towards a holistic-being: *Cosmic-Puruṣa*

Sachdeva highlights differences between distinct approaches to 'self-realization' in Jungian and yogic system of thought:

(1) For *Jung* it is '*the conscious integration of the contents of psyche*'.
(2) Whereas in yoga-system when consciousness is realized as such, it is found without "contents".

Though *Jung* considers *yoga* as one of the grandest system of spiritual achievement that human mind has ever produced yet he recommends the west to not follow it blindly and adopt its as per their sensibilities, he gives reason for his critical approach that since archetypes are different in different races thereby psychic disposition of western man is going to differ from an eastern man. Moreover, the yogic saying that '*the ego is to be*

[1669] ibid., p.103

[1670] □□□ □□□□□- □□□□□□□□□□□□□□□□□□□□□□□ □□□□□□□ □□□□□□□□□□ □□ □□□□□□□□□□□□□ □□□□□ □□□□□□□□□□ □□□□□□ (□□□□□□□ □□□□□□□□□, 12.4)

[1671] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.102

[1672] ibid., p.105

completely surrendered to the will of the god' does not resonate well with his conception that 'consciousness and unconsciousness which are two aspects of life do not make a whole when either is suppressed or damaged by the other'.[1673] He points at another discrepancy in yogic terminology of the scholars, "*One hopes to dominate the unconscious but the past masters of this art of domination- the yogi-wind up with Samādhi, an ecstatic condition that seems to be equivalent to an unconscious state. The fact that they call our conscious, the universal consciousness does not change things in the least; in their case the unconscious has devoured the ego-consciousness. They do not realize that a universal consciousness is a contradiction in terms, since exclusiveness, selection and discrimination are root and the essence of all that can claim the name of consciousness*." (*Jung* in "*Integration of Personality*", 1939, p 26)[1674]

Sachdeva points out at *Jung's* ascription of "contradictory qualities" like 'unconscious- chaos' to the 'wholeness of a *yogi'*- "*It is indeed paradoxical that both - rational and irrational, higher and lower elements of man's consciousness are contained in the unconsciousness. It is all the more paradoxical that everything higher, virtuous and rational should obey the unconscious, primitive and irrational elements*".[1675] *Sachdeva* suggests that yogic wholeness or superconscious is a distinct plane of consciousness than unconscious plane, since superconscious (not universal consciousness) is devoid of qualities of 'exclusiveness, selection and discrimination' which are ascribed to consciousness by *Jung*[1676] i.e. superconscious state is different from conscious state, but is it different from unconscious? For *Jung*, ego and unconscious are two principles that make up the total psyche and in the process of individuation; ego is replaced by the 'self'. And in his words quoted by *Jacobi*[1677] - '*If there is no ego, there is nobody to be conscious of anything'*, ego appears like a prerequisite for consciousness or the sense of 'I' (self). In Jungian sense, (the renewed) self is the center of '*integrated-personality*' (conscious and unconscious taken together).

[1673] Jung in his, Integration of Personality, p. 27

[1674] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.88

[1675] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.89

[1676] ibid., p.80

[1677] in *The psychology of C.G. Jung*, p. 124

However, this argument by *Sachdeva* doesn't stand a ground when the ultimate realization is spoken as '*sat-chit-ānanda'* in Indian system of thought. Also, the Jungian conception of self is a '*psychological constitution of human personality in totality containing ego, personal unconscious and collective consciouses.* Sachdeva confuses the *Samādhi* state with that of super-consciousness, in his words "*Yoga refers to Samādhi states without contents, wherein ćitta ceases to operate*". There is an error in his comprehension where *Samādhi* a stage to ultimate realization or *moksha* (liberation) is taken as the ultimate state of oneness with the core-self or the Jungian 'True-self'. In *Buddhism*, all the four states of *Jhāna* (meditative absorption) are *samādhi* states; and Liberation (*Nibbāna*) is found beyond the fourth level. Also, Jungian unconscious refers to "unrealized potentialities of the hidden side of the self" whereas, universal-consciousness or *superconsciousness* of a yogi is a realization of the yogic-potential of being, in the final stages of becoming (existing) the existence itself. As discussed elsewhere, since the fundamental difference between experience of existing differs from existence, which is devoid of any experience, this existing as existence or becoming one with the phenomena of existence itself is the *yoga* or union and is state of non-duality (*advaita*). Sachdeva also accuses *Jung* for overlapping unconscious to super-conscious and any remark on that is beyond the capacity of our current concerns with *maṇdala* symbolism and their Jungian analysis. However, Sachdeva himself calls them as means and not the end of Individuation; he writes "*Maṇdalas are the means of sādhana for integration, for release of enormous energy in the individual. In short, Maṇdala is the last archetype and it is the symbol of wholeness and an image of integration. Unless everything deceives us, they signify nothing else than a psychic center of personality, not to be identified with the ego. Attainment of the self represents the culminating phase that brings the process of individuation to completion*."[1678] In fact, he emphasizes that individuation should be sharply distinguished from 'individualization' Since, '*It (Individuation) is the means by which new and deeper relationship is established with others leading to wholeness*', Further, he himself writes that "*individuation is a not 'once for all' achievement but a continuing activity, a gradual development involving life-time*".[1679]

[1678] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.86

[1679] ibid., p.79

6.2.2.4.1. *Puruṣa* as the center of Yogic Personality

The role of Mind in western psychology coincides with the Indian description of three classes of *ćitta –buddhi, manas* and *ahamkara,* taken together. In Yoga these three together are described although as "non-conscious" in themselves but are illuminated (or animated) through *Puruṣa* turns conscious. Sachdeva (1979) explicates *Puruṣa* in term of personality of an individual being. He writes: "*In yoga, it is the Ātman or Puruṣa which is the core of the personality and which has to be realized by the individual. As a result of yogic practice, personality as Puruṣa is intuited as the Ātman different from Prakṛti. In this yogic concept, the views of the materialist, the viatalist, the sensationalist and the rationalist are not entirely rejected as false but are considered as the means of personality development, realization of Puruṣa.*"[1680]

Naamleela recalls the climactic scene of *Mahabharata* (where the narrative of *Bhagavad-Gita emerges)* when *Kṛṣṇa* grants *Arjuna* the divine vision of his multi-armed cosmic form, which Naamleels finds as "*a sight reminiscent of the Puruṣa, or cosmic being of the Rig Veda*".[1681] The difference between *Sāmkhya* and *Yoga* is of *praxis* and *theoria*. As per *Kruger*, *Lubbe* and *Steyn* (2009:86) *yoga* is but applied *Samkhya*, however, as per *Masih* (1988:32) *yoga* unlike *Samkhya* gives a place to *Ishwara* in that purpose of turning *Samkhya* functional. Both of which suggests that for a release from limitations (*dukkha*) "*the true-self (Puruṣa) is to be disengaged from illusory-identification (attachment) with limitations*"[1682], in other words, *Puruṣa* achieves its true nature or inactive pure consciousness by practice of detachment[1683]; *Maniraj* (2013) elaborates, "*What this basically means is that (the method of) Yoga (aṣtānga-yoga) attempts to reverse the Samkhya view of the evolution of the world through stages until the self re-enters the original state of pure consciousness*."[1684] Such reflecting upon the *iswara* as "a special kind of *Puruṣa*" is reminiscent of the fact that the other *Puruṣas* by coming in contact with *Prakṛti* get themselves into the bondage (of

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[1680] ibid., p.243

[1681] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.16

[1682] "*Untouched by taints or karmas or their fruition or their latent stocks is the Lord, who is a special kind of Puruṣa*." (*Patanjali Yoga-sūtra*, 1:24)

[1683] □□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□: □□□□□□□□□□ □□□□□□ □□.□□□

[1684] Sukdaven, Maniraj; *An Investigation of the notion of Avatara in the Philosophical Systems of Shankara*, 2013, p.74

limitation/*dukkha*); and even though through *Yoga* these *Puruṣas* regain their lost status of "pure consciousness" they still do not achieve the status of the 'special *Puruṣa'*- the *iswara*, which remains '*Untouched by taints or karmas or their fruition or their latent stocks'*. *Georg Feuerstein* (1987:391) mentions that in Christian theology the term *ishwara* is equated with "presence of god" or ontological existence of omnipresence of god (*tatra niratishayan sarvajnabijam*).[1685] However, *iswara* - the special or unique *Puruṣa* contains multiple connotations as per the function it performs in Indic theology. Gleaning at the concept of *avatara* or descent through philosophy (particularly Yaogasūtra 1:24) would suffice for *iswara* to lose its attributes by being subjected to *tattva* and taints of *karma*, however this dilnema is addressed by *Sri Ranmmakrishna* who exclaims that "*avatāra-s are born free of karma or personal destiny*".[1686] Another, position for possibility of *avatāra* would be to perceive them as equivalent to *Puruṣa* or highest potential in man viz., his "true-self", or the complete form (totality) of his empirical-self or ontological existence. Moreover, the yogic-method of self-transcendence would lead to unite the fragmented aspects of the empirical self into one-holistic SELF, technically found extant only in the noumenal space, and the purest of which would coincide with mirroring the cosmic-*Puruṣa* – The True Self or the *ishwara*.

6.2.2.4.2. ***Puruṣa*** **as "Integrated Personality"**

From Yogic standpoint, '*personality'* is composed of three basic "constituent qualities" or *guṇas- rajas*, *tamas*, *saatvic* and *Sachdeva* argues that *Freudian* personality does not take in account the '*satvic* aspect'- *the essential goodness in man.*[1687] Although it is Freud who first conceived and developed a fully fledged theory of a dynamic concept of personality, in his quest to explore the hidden recesses of the self[1688] however, *Sachdeva* argues that it is in fact the "*Yogic concept of personality*" which can answer many problems of contemporary psychology by giving a larger perspective about structure of mind, and nature of *personal-consciousness* etc.[1689] Moreover, he adds that, "*Both Freud and Jung*

[1685] □□□□ □□□□□□□□ □□□□□□□□□□□□□□□.□□□ "*In Him (Ishvara) the seed of omniscience is unsurpassed*" (Patanjali *Yogasūtra*, 1:25)

[1686] Jones, Naamleela Free; *From Gods To Gamers*, 2015, p.12

[1687] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.241-243

[1688] ibid. p.242

[1689] ibid., p.244

assume a string ego-structure which they regard as necessary condition for civilization. But according to yoga ego remains the seat of conflicts and constitutes a fundamental principle of ignorance. Consequently, both Freud and Jung fail to resolve the dilemma of modern man fully and finally. Relatively speaking the postulates of existential analysis appear to have a closer proximity with yogic approach than the ideas of Freud and Jung" This statement by Sachdeva corresponds to his belief that *Existentialism* is primarily dealing with diluting or overcoming the subject-object dichotomy which is a shortcoming of western thought.

He further emphasizes that within an Integrated personality, the transcendence of ego, as per Indian thought does not results into 'Individual Empirical Ego' but rather into a higher consciousness corresponding to Upanishadic/Vedantic concept of '*Brāhman'* – "*At this stage, false consciousness disappears along with the polarity of conscious-unconscious and a new realism dawns upon the horizon of consciousness*" *Ouspensky* (in his *Tertium Organum*) call it '*manifestation of Cosmic Consciousness*'. Sachdeva remarks that, "*Freud has wrongly equated this unitary consciousness to the undifferentiated homogenous experience, (instead) the dawning of Brāhman Consciousness has got immense therapeutic value.*"[1690] He emphasizes that the false nucleus of consolidated *samskāras,* which is The-ego, should be replaced with a true-center of experience- the real 'Self' (*Brāhman*) and in fact both yoga and psychoanalysis seek to achieve this 'wholeness' of personality by replacing the 'fantasies of the neurotic'- ignorant world view of a lower self . Sachdeva emphasizes that "*(Any)one has to realize, clearly that his psychological being is different from the real Self, which progressively leads to the mastery of psychological processes*".[1691]

According to Maniraj (2013), "*the relationship between Brahman and the empirical world can be described by the term vyavahārika*". As per *Śankara's advaita-Vedanta*, the phenomenal world as it appears is but a superimposition on *Brāhman*, and this true reality is revealed upon correct knowledge (of *Vedanta*). Once the Brahaman-consciousness shines, the world as it usually appears disappears and a common substratum of reality becomes apparaent –which is *Brāhman*. Thus the appearance of the world is an illusion (*Māyā*) which comes across as - ignorance, superimposition, power, deception and falsehood. As per

[1690] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality,* 1978, p.247

[1691] ibid., p. 248

Vedanta, *maya* is the principle of "becoming" and "appearance", by the function of which the "absolute"- non-dual *Brāhman* becomes diversified and manifold. And the state in which *Brāhman* is "consciously associated with Māyā" to create the illusory phenomenal world/mental universe is called *Iśwara* (god in Theology, whose functional aspects are Trinity/*Trimurti*). To address the ontological dilemma for the status of *Māyā*, *Śankara* exclaims *māyā* to be "neither existent nor non-existent", since, explains *Sachdeva*, "*if māyā is existent then his philosophy of non-dualism would fail as there would be another reality; and if māyā is non-existent then the phenomenal world would not exist too*". To resolve this dilemma *Śankara* posits two levels of truth- *Nirguṇa-Brāhmana* and *Shagun-Brāhman*[1692] (Superimposed *Brāhman*). As per the philosophy of non-dualism (*advaita vedanta*) the absolute truth of the phenomenal world is realization of *Brāhman*, which is superimposed by *maya*/ or veilded by illusion (due to our *avidyā*/ignorance) and therefore our (perceptible) world (view)/reality and its inhabitants/subjects exist on empirical level only (this claim is shared by the theory of Emptiness by *Mahāyāna Buddhism* as well and is discussed earlier). According to *Śankara*, the understanding (and testing) of reality is based on the criterion of truth according to which – "*for something to be true it has to have an element of non-contradiction and has to survive through the three periods of time: past, present and future*". In other words, "Truth must be immutable and permanent". For *Śankara*, *Brāhman* is the only reality (*paramarthika*) and everything else is false: it is neither real nor unreal (e.g. the world and everything in it).[1693]

According to *Gaudīya Vaisnava Vedānta*, the absolute ultimate reality is "*Śrīkrsna*" which for them equates to the highest (cosmic) *Puruṣa* (*Ishwara*). *Neha Shrivastava* (2009) emphasizes that, the *Ātman* described in the *Brhadāranyakopanisad* IV.5 surmounts to "*Brāhman*" that is the collective-self and not to individual self or *Jīvātman*. She explicates clearly that therein *Brāhman* is addressed by the words: *ākāśa* (Ether), *prāna* (Vital-Breath), Light, *gāyatrī*. Espousing on the nature of *Brāhman* as "the ultimate cause of the world (*samsāra*)" she writes, "*He (the cosmic-purisha) is all blissful and is the source of bliss to all*

[1692] *Brāhman* with attributes which emanates multiple aspects of *Ishvara*, these aspects are its functioning role as the Creator, Operator/preserver, and Destroyer of the world (*samsāra*). Moreover, as per *Brahmasūtra*, there are even more aspects/emanations then the popular three roles.

[1693] Sukdaven, Maniraj, 2013 https://scholar.ufs.ac.za/handle/11660/1923

Jīvas. The Lord has a physical body (Krishna/ ŚrīKṛṣṇa) upon which the desirous of salvation meditate. He is the eater of the moveable and the immoveable." (Neha Shrivastava, 2009). The cosmic-being (ultimate *Puruṣa*) of an individual-self (*Jiva*) is articulated as *Brāhman* (which is a *Vedantic* term for *iswara*) to declare that:

(a) *Brāhman* is Immortal, Fearless, All-Happiness. He is Imperishable and All-Pervading.

(b) *Brāhman* is unmanifest, but He becomes manifest through loving devotion and meditation.

(c) He is the seer of all and is the Inner Controller. *Brāhman* is not only the operative cause of the Universe, but is the material cause as well. *Brāhman* creates the universe in mere sport".

(d) He is the whole of *Jīva*. His nature is ever present and is the cause of the appearance of the nature of *Jīva*. Through His desire the Jīva's bondage and salvation arise.

(e) He is the maker of all which are seen in dream and are indicative of pure and impure fruits.

6.2.2.4.2.1. <u>The Centering of Self components: Integrating the "particular" archetypes</u>

Freudian psychoanalysis locates the etiology (causative factors) of personality disorders, infantile attitudes and reaction-patterns in the depth of a child's psyche formulated in its early infantile stages, 'pre-Freudian psychology failed to observe the importance of familial relationships, which Freud studied with fruitful results', and later Aldler made significant contribution in this respect - "*Psychoanalysis helps to soften and correct the sick superego, which is formed within us by the father, the mother and other authority-figures*". Freud's discovery of the mechanism such as conflict, repression and unconscious motivation; along with his method of 'free-association' contributed a lot to psychotherapy. In his psychoanalytic method:

I. Personality is first torn to pieces causing 'disentanglement of repressed material in the unconscious',

II. Followed with Freud's definite and feasible method of approaching the unconscious in order to reinterpret it- of knowing (A) what kind of material gets repressed, (B) why it does so and how that culminates into to personality disorder comes the next step of building back the personality; since after identification of superego, its reduction (treatment) is needed in order to settle the "neurosis", and it is here that *Jung* role in psychotherapy takes prominence.

III. To this process of building back; Sachdeva, proposes utilizing the techniques of Yoga found suitable for the integration of personality. Sachdeva adds, "*Western psychologists do not fully appreciate as yet that yoga can make significant contributions to the thought and technique of psychoanalysis-cum-therapy*" and further claims- "*Besides, psychoanalysis is quite inadequate in cultivating the intrinsic conscience and lifting the non-sick people to their fullest potentialities*".[1694]

Psychoanalytic techniques seeks to eliminate shadow fears and emotional distortion objectively to achieve 'free-psyche' (in case of *Freud*) that from yogic viewpoint appears limiting and thereby a 'negative ideal' to be pursued. Despite the great capacity of psychoanalytic method in unraveling of unconscious causes of maladjustments and neurosis, as per *Sachdeva*, it still does not trace out the root of the problem which as per *Yoga* is *ignorance*, and which sees the permanent solution of neurosis in a complete transformation of personality. Sachdeva mentions, that while "*psychoanalysis seeks to relieve the patient of his fixations and brings him back to the level of average normal life. For yoga, the problem is to relieve the normal man of his normal fixations.*"[1695]

6.2.2.4.3. **Particular archetypes of *Samskāra***

Reflecting upon yogic term *samskāra(s)* conceived as archetype Sachdeva finds the yogic concept of *ćitta* corresponding to psychoanalytic description of the 'unconscious', he writes– "*vasanas-samskāra complex in yoga include all the contents*

[1694] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.250-251
[1695] ibid., p.252

explained by Freud and Jung. Jung's Analytical Psychology and Yoga Psychology appear to be almost in full agreement so far as presence of 'Archhetypes' or Samskāras' in the psyche as well as their influence on the human personality are concerned." Although he correlates *samskāras* with archetypes however, since unlike archetypes *samskāras* are the result of both- the resultant *karma* of our forefathers as well as of our own *karma* performed by our own selves of the past lives along with the present life[1696] whereas the archetypes are "awakened symbols of our collective human psyche" and therein lies the difference between the two conceptions - in the origin of Archetypes and *samskāras*. And therefore, self-negotiating with the two conditions would also differ remarkably.

Yoga espouses looking at the subconscious impression of *samskāras*, apart from conscious influence of *samsāra* that conditions the conscious decision-making of the mind – 'yoga methods reach the deeper layers of *samsaric* limitations and reconstitute the entire man into a harmonious and creative personality. In case of psychoanalysis, the psychic aberrations and disharmony is traced to the influence of underlying forces of id, ego, and superego, however, yoga goes further into 'analyzing the cause of psychological incompatibility itself' and locates them at fundamental elements that constitute a psychic-being viz., *sattva*, *rajas*, and *tamas*; and their disorientation and proportional disbalance as the primary root of a personality in dis-ease. Sachdeva asserts that, "*Psychoanalysis tries to determine the whole personality by the sum total of subconscious tendencies and thus favors deterministic psychology; even Jung's analytical psychology in spite of its conception of self, remains deterministic*." The aim of psychoanalysis is to free the libido by bringing the unconscious factors to the level of conscious. To this effect Freud assumes an activity of the mind which can help modify the crude and instinctive urges of human nature. This he termed '*Sublimation'*. However, psychoanalysis does not recognize any possibility of complete sublimation of libido through sublimation; which however, is possible through '*transformation'* approach of 'Integral Yoga[1697]'.

Yoga psychology classifies the human consciousness into states of mind- *ćittabummi*, also called *samapattis* or different stages of attainment of mind towards *kaivalya*. In other

[1696] ibid., p.241

[1697] A holistic approach which take the three Indic-systems – yoga, Vedanta and tantric togethet

words, *ćittabhummi* can be referred to as *mental levels* or *psychic planes*. As per *Patanjali*, it is through the suppression of mental modifications that one progresses through these five stages of mind- *ksipta* (agitated), *mudha* (stupefied), *viksipta* (oscillating), *ekāgra* (one-pointed) and *niruddha* (restrained or functionless). Sachdeva alleges that western psychology remains restricted with the first three stages of mind (which he calls, the lower states of mind) and observes that '*both Freud and Jung fail to get a vision of the total range of consciousnesses*'[1698]; he argues that "*The limitation of Freud's concept of mind are noticed when the state of deep sleep is taken into consideration and these become further marked when Turiya state is also considered*."[1699] In fact this, objection to the limitation of western psychoanalysis has been raised by numerous exponents of Indian psychology. In the words of Annie Besant (in *A Study in Consciousness*), Yoga is a rational application of the Laws of "*the unfolding of the consciousness (in an individual case)*", in other words, Yogic view responds to the question of functioning and organization of the structure of mind in its '*karmashaya* theory'. Freud too explains the structure of mind yet not much on the nature and content of the unconscious.

It should be remembered here that the aim of yoga is '*kaivalya*', and is concerned with an absolute value –Truth (God of the West and *Brāhman* of Vedanta) - "*Both yoga and psychoanalysis seek to achieve wholeness or integration of personality. But there is a profound difference in the very conception as well as aim of integration between the two systems.*"[1700] Patanjali in his *Yoga-sūtras* identifies five afflictions of the mind (*kleshas*) which are responsible for disintegration of our personality through bondage with *samsāra*. And in *sadhnapada* (Y.S. II-10 and 11) outlines requisite techniques for overcoming these root mental causes of human suffering via. *dispassionate observance of the modifications of mind*. The *vairagya* (dispassionate attitude) of a practicing yogi (*sadhak*) disarms the unconscious authorities and consequently, disapproving of their powers establishes a firm control over them. This process of subjugation of unconscious influence through conscious efforts brings forth a complete *transformation of consciousness* into 'superconsciousness'.

[1698] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.244-245

[1699] ibid., p.241

[1700] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality*, 1978, p.247

These conscious yogic efforts of *mononasha* or *vasanakshaya* i.e. *disintegration of psycho-mental fluxes* comprising *vasanasa* and *samskāras* results into '*ćitta-shuddhi*' or pure-consciousness, and consequently further interplay of *shudha-chitta* and *samsāra,* results into production of effective *samskāra* and a real- "Undulated Self" or in other words, the 'Superconsciousness' becomes activated or comes into "being". However, it should be acknowledged that Psychoanalysis had made significant contribution in understanding of emotional life. "*By the technique of free association it gains insight into the subconscious dynamics of personality*." and likewise, it is through a psychoanalytic understanding of yoga texts that has contributed a fresh insight and scientific consideration of its findings, reoriented and standardized amidst a fast paced, vastly industrialized and consumerist modern world, '*accordingly one of the major undertakings in the field of psychology is to integrate various truths in an all-embracing perspective*'.[1701] Moreover, today, there is a need for synthesis of different sides of a truth formulating into a whole. Sachdeva here makes a remark that, "*(When) viewed in the light of yoga, even the truths contained in the systems of Freud, Adler, and Jung are complimentary rather than in conflict and can be considered together forming as an organic whole".[1702] Sachdeva points to a very relevant observation, he writes "The roots of mental conflict cannot completely disappear unless there is insight into the right value*".[1703] Moreover, he emphasizes that mere analysis or even "orthodox psychoanalysis" may aid choice but the choice will remain an intellectual preference unless 'love for truth' is established in the depth of personality. This higher truth is – "*realization of one's own undulate self through purification or integration of personality*", and yoga can play a relevant aid to this process along with findings of psychoanalysis (Sachdeva, 1978). It is worth mentioning here that western psychologist have made excellent achievement in filling the gaps that yogis bypass in their desire to press on the root of the matter, similarly system of yoga may gain momentous in the masses with this renewed psychoanalytic reorientation; although it is not yoga which lies here on the scrutiny of western psychology but rather the contrary; in the words o Sachdeva (1978)- "*It is psychoanalysis and western*

[1701] ibid., p.255
[1702] Sachdeva; *Yoga and Depth Psychology- With Special Reference to the Integration of Personality,* 1978, p. 255
[1703] ibid., p. 256

psychology that is on trial against the established theory and practice of yoga which has stood the test of time."[1704]

6.2.2.5. Constructing a *Maṇdala* of a Yogic-Society

"*In religion, human beings are entities who wear a meaning only when they are placed in a social context. The social contract brings a certain norms and frameworks to people, defining them*" (*Taschikawa*, 2012).[1705]

In this section it is proposed that for articulating a framework for healing the society, human society is to be first visualized as a *maṇdala* of yogic archetype, and as well as into a personification aspect of such *maṇdala* of a society-being- a Puruṣa emanation of body of social-structure. Yogic-archetype stands for the a symbolic-representation to the uncertain level of the yogic-insight that have culminated into the human-being of today in general, from its evolutionary stages from a primitive organism confines primarily with its survival and sustenance, into the modern man which enjoins with self-introspection for self-improvement than bearing the burden of its fate. A generalization is thus assumed for such a society like ours (in India) as "subliminally yogic" since, even with little to no awareness of yoga-philosophy yet due to the cultural makeup and mainstream media an unspecified idea of "union with a supreme-being" is mentally sought unknowingly and often involuntarily; however distorted such efforts might be to the otherwise formulated scholarly view-point amongst the recent developments propagated in academia through a "perennial thinking" of identifying and merging with the source of the universe as "emerging" into one's own higher-self, a potential for human healing into which this thesis also subscribes to. The answers to current problems are here sought from the "Being of Buddhism" or in other words, from the cosmic-body of *Buddhism* - a pool of wisdom (prajna) into which many streams of Buddhist insights submerges, coming from various geo-political and cultural dimensions and from variable time-lines. Similar attempts at understanding *Buddhism* and for coming in terms with the ideals of Buddha are found scattered throughout the discourse of *Buddhism* and perhaps accounts for philosophic appearance (*darshana*) of *Buddhism* as a

[1704] ibid., p.259
[1705] Tachikawa, Musashi; Essays in Buddhist Theology, 2012, p.5

living organism which reflects the animation of time over its body (*kāyā*) and movement (*gati*).

To illustrate a *maṇdala* of a yogic-society or of a society which is conscious of union with an interconnected network of separate individuals into a holistic-framework of various ideas, (dis)agreements, and so on; it becomes a prerequisite to understand few basic premises of spiritual-thinking. Since, understanding such a conception of society can provide a model for visualization, an aid for manifesting the desired human society by interested and like-minded individuals and organizations. It is therefore attempted below a brief survey of evolution of yogic thought with reference to *Buddhism* and the concept of "Buddha". *Anagarika* (2012) writes that "*when viewed from without (as a system) Buddhism is metaphysics; viewed from within (as a form of reality) it is empiricism. In so far as "the metaphysical" is disclosed upon the path of inner experience, it was not rejected by the Buddha. It was only rejected when it was thought out upon the path of pure speculation*".[1706] *Anagarika* further emphasizes that "*Buddha overcame metaphysics and its problems, not by merely ignoring them, but in an absolutely positive manner, in that, through training and the extension of consciousness he pushed back the boundary lines of the 'metaphysics' such that the metaphysical became 'empirical'.*"[1707]

Sometimes, something which seem harmonious from one eye-level, might appear incompatible when observed from another point of view similarly speculations are made from different philosophical position and "*this seems to be the reason for the rejection of all speculation*", and for Buddha's declaration that "*the deepest secrets of the world and of men are inaccessible to abstract, philosophical thinking*". Likewise, illustrating a theoretical exposition as a *maṇdala* too perhaps attempts at creating a holistic-view of otherwise seemingly scattered thoughts and ideas. *Anagarika* (2012) emphasizes that "*it is not through logical thinking but only through higher consciousness (bodhi) that one may could resolve the contradictions in which lower -thought, bound up with the life of the senses, is hopelessly involved*"[1708] and our society at large currently operates through a fear-based programming which it chooses over abundance and free thinking, and for that purpose any attempt at

[1706] Govinda, Anagarika B; *The psychological attitude of early Buddha philosophy*, 2012, p.48
[1707] ibid., p.49
[1708] Govinda, Anagarika B; *The psychological attitude of early Buddha philosophy*, 2012, p.43

devising a *maṇdala* of a society that sought healing with spiritual-effort and through self introspection aiming at transcendence should be undertaken. To articulate such a preposition following thesis undergoes through understanding certain prerequisites and other realated philosophical discussion.

6.2.2.5.1. Locating the Archetype of *Buddhism*: *Buddha-Puruṣa* - The Being of *Buddhism*

Amongst the evolution of yogic thought in India, *Buddhism* grew by responding to various challenging issues all throughout many phases of its historical development; it consistently answered profound questions pertaining to human existence during its evolution. For instance, *Vasubandhu* after inheriting the school of *vijnapti-matrata* (consciousness-only school of thought) in India around the fifth century made great progess in its application. by merging two prominenet streams of India thought – (1) the *Buddhist* view of the world (or *cosmos*), which was emerging as an innovative thought in those days; and (2) *Yoga* discipline, which had been in place for many years as a traditional religious practice. Another prominent figure of much impact on the reinventing Buddhist evolution was *Chandrakirti*; he contributed greatly to the development of *Nāgārjuna's* philosophy during the 7th century, while unifying the views on Universe of his days (perhaps, the mental universe comprising many stream of knowledge systems) - with the theory of Emptiness (Skt: *śunyata*). *Taschikawa* has responded on Nāgārjuna's expounding on Emptiness in the light of language; which to him, in fact, causes a rebirth of language as "provisional Speech" (discussed later). More so, the *Mahāyāna* Buddhist tradition has called the personal working of Emptiness by various names of Buddha.[1709] The Buddhist theory of *apoha* also concerns itself exclusively with both the prospects and limitation of language. In later centuries *Tantrics* were negotiating the conflict between different values; they were emphasizing on the importance of sexual activity in human life but which according to conventional "religious values", being renounced as "unholy" were to be suppressed. In short, various *Buddhist* Orders had emerged to overcome challenges which arose at each phase of history-each having its unique problems and therefore, it becomes necessary to understand unique philosophical innovations of Buddhism in particular contexts. Such religious innovations are

[1709] Tachikawa, Musashi; *Essays in Buddhist Theology*, 2012, p.29

notable in various Orders of *Buddhism* in India, China, Japan and many other places – "*a variety of forms of Buddhism have evolved in various places, circumstances and times, reflecting the variation among different context*". *Taschikawa* affirms that "*those who follow Buddhist faith have been allowed the liberty of tackling a wide scope of issues, thereby responding to the challenges imposed on them by the age in which they live*.[1710] He further remarks that "*these were (infact) brave, venturing into exploring new meaning of Sakyamuni's teachings*". Explicating on the relevance of articulation and reformulations of core teachings of Buddhism *Taschikawa* writes: "*To the modern eyes, Buddhist history looks highly complicated. This has or have resulted from the enterprising spirit in Buddhism, which has nurtured people who 'dare to challenge' conventionality*".[1711] As a matter of fact *Buddhism* encompasses many facts including the orders of *Tantricism* as well as yogic insights. Celebretaing this inclusive approach of *Buddhism Taschikawa* comments: "*This is how Buddhism has been fostered until now, and it should be the case in the future as well*".[1712]

Anagarika states that "*The "training of consciousness" is the indispensable antecedent condition of higher knowledge, because consciousness is the vessel upon whose capacity depend the extent of what is to be received*";[1713] and it is from this position that *Buddhism* should be understood, since in *Buddhism*, both psychology (the process of knowing) and philosophy (or the formulation of the known) are indivisibly bound up with each other.[1714] As per *Anagarika* (2012) "*it is this close interweaving of philosophy and psychology which protects Buddhism from stagnation*".

As per *Guang Xing* (2002) earlier Buddhist literature contains two conceptions of Buddha popularly known as the two-bodied theory of Buddha:

1. *Rūpakāyā* - A Buddha having a human identity propagated by rationalist Sarvastivādins

[1710] ibid., p.4
[1711] ibid.
[1712] ibid., p.5
[1713] Govinda, Anagarika B; *The psychological attitude of early Buddha philosophy*, 2012, p.43
[1714] Govinda, Anagarika B; *The psychological attitude of Early Buddha Philosophy*, 2012, p.43

2. *Dharmakāyā*- A Buddha with Superhuman characteristics pertaining to a transcendental Buddha, a sort of representation of pure faith in Buddha Dhamma by *Mahāsamghikas*.

Later the theory expanded into a *trikāyā* (or three bodies) of Buddha – *Nirmān-kāyā*, *Dharma-kāyā*, and *Sambhog-kāyā*; these can also be understood as three aspects of Faith in Buddha during its evolution as a science of Human emancipation (religion) or three dimensions of *dhamma* (Buddhist expounding on the universal law of (cyclic) time) that is explored by Buddhist scholarship over the ages. It is an evolution of *Rūpa-kāyā* of Buddha from physical-body into a formal-body which is well articulated by these doctrinal formulations to convey different implication of Buddha's teachings.

The concept of *dharma-kāyā* was derived from early literature about Buddha's teachings and developed by *Sarvastivādins* as a "collection of pure eighteen *dharma-s*" that eventually, later evolved into the "cosmic-body" of Buddha as *dharmakāyā* as it is understood today. The term *cosmic-body* denotes an impersonal principle that supports all phenomena alongside *tathata*[1715]- "*that something which pervades the whole universe*". On the basis of *tathata Mahāyanists* further correlated the *cosmic-body* or *dharmakāyā* with other key *Mahāyanist* concepts such as *Tathagata-garbha* (womb of Cosmic-Buddha) and *Buddha-dhātū* (element of Buddha).[1716] In short, the concept of *dharmakāyā* originated with the identification of *thathagata* (Buddha) with *tathata*; and it conceptually evolved from *dharmakāyā* as *cosmic-body* to *dharmakāyā* as Boddhisattva, *dharmakāyā* as *tathagatgarbha*, *dharmakāyā* as *Mahāparinirvāna*, *dharmakāyā* as non-duality (*advaita*), and *dharmakāyā* as "transformation of support" (Guang Xing, 2002). The *Avataṃsaka* passage discusses *Buddhakāyā* having two aspects (1) Buddha pervading the cosmos tathagata as *Dharmakāyā*; (2) Buddha manifested in various bodies (forms, not human-flesh alone), *nirmānkāyā* being one of them.[1717] These manifestations depend on the inclination of sentient beings, or in other words the purpose and function of manifestation. Buddhist text

[1715] This term too is developed by *Mahāyanists*

[1716] Xing, Guang; *The Evolution of The Concept of the Buddha from early Buddhism to the Formulation of the Trikaya Theory*, 2002, p.03

[1717] Xing, Guang; *The Evolution of The Concept of the Buddha from early Buddhism to the Formulation of the Trikaya Theory*, 2002, p.233

Avataṃsaka describes *Ten Buddha-bodies* in its chapter on the Ten Stages (*bhumi*) and elaborates on *Ten-Buddhas* in the chapter on the "Detachment from the world"[1718] which ascribes to "*ten ways of seeing Buddhas by a Bodhisattva*". This philosophical innovation on perceiving the concept of Buddha from different positions and articulating its workings in different dimensions- philosophical, psychological, and physical activity - became elaborated upon by *Asanga* (who wrote *Mahyana-samagraha*) into a *tri-kāyā* theory. The ten Buddhas mentioned in *Avataṃsaka* are (1) *Samyak-sambuddha*, (2) *Pranidhana-Buddha*, (3) *Karmavipāka-Buddha*, (4) *Nirmānkāyā-Buddha*, (5) *Nirvāna-Buddha*, (6) *Dharmadhātū-Buddha*, (7) *Manas Buddha*, (8) *Samādhi-Buddha*, (9) *Tathata Buddha*, (10) Buddha of Wish Fulfillment.[1719] *Avatamaska* mentions two strides of "*Ten bodies of Buddha*":

a. Ten buddhas belongs to the realm of understanding- It is the *Bodhisattava*, who with their pure and true wisdom of awakening, could perceive that the *dharma-realm* is (in fact) "the Buddha with ten aspects (bodies)";
b. Ten Buddhas of the realm of practice are "fruit of Buddha" on completion of bodhisattva practice in ten stages (*Bhumis*). These fuits are "Buddha qualities" achieved by practice of perfections (*paramitas*). These are the ten Budda bodies.[1720]

As per *Chengguan*, writes *Guang Xing* (2002) – the "Ten Buddha bodies" are same with ten Buddhas, all of which are "ten virtues of one Buddha-body" – the *Dharmakāyā* whch pervades the entire cosmos. Further, *Chengguan* expresses that "*Buddha-body is both principle and practice, preacher and Dharma, support and substance, one and many, being and non-beings, cause and effect, profound and infinite, three-bodies and ten-bodies - because it has the same cloud of Dharmakāyā*"[1721] or in other words, all these various emanations and manifestations of Buddha - Wisdom, Compassion, Loving-Kindness, or in one word "*Maetri*", belongs to the quintessential body of Buddha- *Dharmakāyā*. Further

[1718] ibid., p.260
[1719] ibid., p.260-262
[1720] ibid., p.254-256
[1721] Xing, Guang; *The Evolution of The Concept of the Buddha from early Buddhism to the Formulation of the Trikaya Theory*, p.264

these various aspects or bodies of Buddha could be articulated as belonging to three-categories:

1. The understanding and practice of Buddha in the physical world of land;
2. The understanding and practice of Buddha pertaining to the world of sentience;
3. The understanding and practice of Buddha pertaining to the world of "enlightened"

Mahāsamghika's (Mahyayanist) realization of Buddha as transcendental resulted in the formulation of the doctrine of *Nirmānkāyā* (Xing, 2002). The philosophical origins of this concept are present in the earlier theory around mind-made body (*manomaya-kāyā*[1722]) produced through the "supernatural power" (Skt: *riddhi*; Pali: *iddhi*) or "psychic-power"attained after emerging from the fourth-*jhana* (stage of meditation).[1723] *Manomaya* is a mode of existence[1724] as "mental existence" described in *potthapaadasutta* of *Dighanikāyā*[1725]. As per *Buddhaghosha*, this mode of existence corresponds to the "realm of form" (*rūpabhāva*) corresponding with sixteen *Brahmavihāras* (mental heavens/levels of *Brāhman* mentality) attained by meditation (*jhāna* absorptions) alone.[1726] It can be argued that both - the Faith in Buddha and philosophical interaction played crucial part in such diverse developments of *Buddhism* as reflected in the philosophical conception of *Sambhog-kāyā*. The first out of eight *iddhis* mentioned in *Vishudhimagga* is "having being one, he becomes many; having being many he becomes one".[1727] In *Buddhism iddhi* is also one amongst the six-kinds of direct knowledge (*abhiñña*) termed there as *iddhi-vidhanana*; the difference lies in that while iddhi for *mano-kāyā* (*or manomaya iddhi nana*) makes just one

[1722] In samannaphalasutta (Digha-nikya) and Mahasakuludaayi-sutta (Majjhim-nikaya) it is staed that a meditator concentrated with pure-mind can create a refined-body made of mind.

[1723] Xing, Guang; *The Evolution of The Concept of the Buddha from early Buddhism to the Formulation of the Trikaya Theory*, p.228

[1724] The tree modes of existence are *olarika* (material), *manomaya* (immaterial), and *arupo atta-patilaabho* (formless).

[1725] Xing, Guang; *The Evolution of The Concept of the Buddha from early Buddhism to the Formulation of the Trikaya Theory*, p.228

[1726] ibid., p. 254-229

[1727] Xing, Guang; *The Evolution of The Concept of the Buddha from early Buddhism to the Formulation of the Trikaya Theory*, p.229

mind-body, *iddhi-vidhanana* creates multiple forms as per the wishes of the meditator (by entering and emerging from forth jhana stage). The *Mahāparinirvāna Sutta* states that Buddha used this psychic-power to transform him-self to suit the audience he was addressing. This created Buddha is *tathagata*, and as per *Paanca-vimshati-sahasrika Prajna-paramita*, as far as the functions of Buddha are concerned, there is no difference between Created Buddha (*tathagata*) and the Historical Buddha (*Shakyamuni*); moreover, *nirmānkāyā* expounds *dharma* according to the inclination of sentient beings.[1728] *Guang Xing* elaborates, "*It was not until the third century with Dharmaraksha's translation of Rulaixingxianjing (Sūtra on the Appearanve of the Tathagata), which correspond to chapter thirty-two (on the appearance of the Ratnaraja Tathagata) of the Avatamsaka, that the term nirmānkāyā with full connotations appeared*",[1729] Xing (2002) mentions that in *Yogacarabhumi-sastra* the *Nirmānkāyā* is mentioned as first of six-supernatural powers- *abhijna* and *Vasubandhu* had stated that *nirmānkāyā* is manifested through *dhyāna* (meditation state). It is argued that the concept of *nirmānkāyā* included all the variations of the "created bodies" whether in the sense of self-multiplication (or in the sense of self-transformation) that is found scattered in early *Buddhism*.[1730]

The third body of Buddha- *Sambhogkāyā* was formulated around third to fourth century CE. *Guang Xing* attempts tracing origins to the conception of *Sambhogkāyā* and exclaims that "*Sambhogkāyā theory arose as a result of debate on the rūpakāyā of the Buddha*" while earlier debates on "transcendental qualities" of Buddha between *Sarvastivādins* and *Mahāsamghika's* gave earlier exposition on *dharmakāyā*. This formulation of *Sambhogkāyā* attempts to resolve philosophical dilemma concerning the great merit of Bodhisattva practice that *Mahāyanist* underline for Sakyamuni's transformation into the historical Buddha yet he lived for a relative short lifespan contrary to the timeless qualities of the transcendence of Buddha; further *sambhogkāyā* presents a precedence to early and middle *Mahāyāna* teachings.[1731] The term *Samhogkāyā* denoting the body of enjoyment of Buddha is mentioned in *Mahyanasūtralamkara* (MSA) that also presents for

[1728] ibid., p.234
[1729] ibid., p.232
[1730] ibid., p.231
[1731] Xing, Guang; *The Evolution of The Concept of the Buddha from early Buddhism to the Formulation of the Trikaya Theory*, p.03

the first time a systematic presentation of the *trikāyā* doctrine. *Sambhogkāyā* elaborates and clarifies complex philosophical problem concerning the formal-body (*rūpa-kāyā*) of Buddha. The basis for *Sambhogkāyā* were available in an earlier *Mahāyāna Sūtra – Avatamsaka*, as per D.T. Suzuki finds *Samboghkāyā* as vaguely present in the *Lankavatarasūtra* as *nishyanda-buddha*, and he underscores that the idea of "enjoyment of Buddha" is not represented in *nishyanda-buddha*. Suzuki also points out that the presence (appearance) of Buddha which are discussed under *Lankavatarasura* distinguishes them as per the "personality of Buddha" and not on the body of synthesis (*kāyā*).[1732] For Ruben Habito the concept of *Sambhogkāyā* is a result of complex development involving (a) Jatakas, (b) Boddhisattav ideal, (c) the concept of the Buddha's merit, (e) the existence of many other Buddhas, (f) *Pure land Buddhism*, and other factors. As per Guaang Xing (2002) this concept originated with the concept of *punya*[1733].

6.2.2.5.2. The concept of Buddha: Development from its historic occurrence to ontological presence

Guan Xing traces five sages in the development of concepts around Buddha and his wisdom; he states that the concept of Buddha is a key principle of Buddhist thought since it is the goal of practice for *Nirvāna* and Bodhisattva ideal. From a figure of extraordinary teacher in early Buddhist literature the understanding about Buddha-personality explored philosophical and abstract dimensions during *Mahāyāna* which moved ahead with exploring the ontological position of the principle of Buddha, or what and who is a Buddha? The interpretation brought forth the conception of *dharmakāyā* as "*an impersonal principle behind all phenomena*". In the earlier stages the refuge in Buddha was to sought in this *dharmakāyā* and not the *rūpakāyā* which is defiled and tainted (physical body experience sickness and death), whereas *dharmakāyā* as a synthesis of early Buddhist teaching presented eighteen *dharma* qualities, and *bodhi* as pure mental qualities only, these developments of the second stage that grew above a historical personality and occurred as debates between *Sarvastivadins* and *Mahāsamghikas*; which by the third stage are elaborated by *Mahāyanist* into an ontological interpretation on the bases of *Mahāsamghika* Buddhology. They found

[1732] ibid., p.265

[1733] *Punya* is merit gained as reward for performance of meritorious deeds during *Boddhisattva* practice

the notion of Buddha having a nature of *tathata*. *Mahāyanist* emphasized on the "abstract notion of Buddha" and not on the historical Buddha. *Tathata* (pervading everywhere) is considered identical with *dharmakāyā* as a cosmic-body (as in constituent of it) as both possess the same qualities - intrinsic purity and eternity; *tathata* was also established as "common feature to all Buddhas of past, present and future". In the fourth stage *Dharamakāyā* conceptually expanded into offshoots like *tathagatgarbha* (Buddha-nature) and *mahāparinirvāna* as elaborations to the notion of Buddha. *Tathagatgarbha* is named (a) *buddhadhātū* at the level of sentient beings, and (b) *dharamakāyā* at the level of Buddhahood[1734] *Mahāvaipulya-tathagatagarbha-sūtra* expounded that all sentient beings possess *thathagatagarbha* (Buddha-nature) however covered with defilements, which when removed reveals the pure *dharmakāyā*. According to *mahāparinirvāna sūtra*, liberation of Buddha was better over *shravakas* and *pratyekbuddhas* as it contains for factors/attributes – (1) eternity, (2) happiness, (3) self and (4) purity. Eternity is the crux of this concept of *mahāparinirvāna* which implies that Buddha after death abides in a state of *mahāparinirvāna* therefore "*he is not gone forever rather lives intrinsic quiescence for eternity*".[1735] *Guang Xing* mentions that the notion of Buddha thus became entirely different from earlier *Buddhism* – "*ontologically it is ultimate reality and soteriologically it is the transcendent being who establishes sentient beings in enlightenment*." The fifth stage (in development and expansion of notion of Buddha) is formulation of *trikāyā* theory (discussed above) through which '*even more transcendental qualities such as "magical light" and soteriological power were attributed to Buddha*' or in other words, may potentials within the notion of Buddha were traced and conceived into applicable doctrines. Perhaps concerned with the status of Buddha with short lifespan, Yogachara masters *Asanga* and *Vasubandhu* and others from various schools perhaps began articulating an ontological status of the Buddha into various notions that covers multiple aspects of the concept of Buddha.

6.2.2.5.3. ***Buddhism* as rebirth of Language**

In Buddhist traditions, language has been grasped as the "profane" that must be negated at least once. After negation there is rebirth, but fundamentally language is

[1734] Xing, Guang; *The Evolution of The Concept of the Buddha from early Buddhism to the Formulation of the Trikaya Theory*, p.289

[1735] ibid., p.289-290

delusional and cannot transmit truth.[1736] M.Tachikawa bases his idea of Buddhist theology on this concept of "provisional exposition" (rebirth in language) as the working of Emptiness and enumerates four Central topics viz. the world, human life, Buddha and action. For Buddhists, Enlightenment (or non-dichotomous wisdom) transcends language. *Amitabh Buddha* and *Vairochana* are none other than personifications of such a wisdom, which is also termed "emptiness"; *Nāgārjuna* states, "*in Emptiness, all language take plurality ceases*".[1737]

6.2.2.6. Visualizing a Healing *maṇdala* of Society

Based upon the teaching of Esoteric *Buddhism* and tantric methodology it is suggested here that a *maṇdala* for *Buddhism* is first contemplated through creating a *maṇdala* of personal Buddha as workings of Emptiness throughout the evolution of Buddhist-view; here it is suggested to create a *maṇdala* of *Empirical Buddhism* and taken as symbol of a "world view" that is to be sacralized. Later this *maṇdala* is to be infused upon the current *society-maṇdala* and a "new paradigm is articulated. Taschikawa argues that the historicity of Amitabha Buddha actually indicates creation of a figure of "history" where, the history indeed is sustanciated by the process of creating a "figure of Buddha" –Amitabha, the absolute being.[1738] *Maṇdala* signifies a kind of cosmos, not necessarily a map. For Taschikawa, *maṇdala* also expresses a method to retain existence even after demise, in other words it expresses the cyclic nature of time, of reappearance of another life at the end of the previous one.[1739] Taschikawa mentions three stages in *maṇdala* contemplation[1740]:

1. One contemplates the personal being as the working of emptiness manifests and realize that one is that.
2. One contemplates the *maṇdala*, which focuses on the personal being manifested in the first stage, and takes the *maṇdala* as a symbol of the world that has been sacralized.
3. Through yoga, one realizes that the *maṇdala* and the self are one.

[1736] Tachikawa; *Essays in Buddhist Theology*, 2012, p.8
[1737] ibid.
[1738] ibid., p.45
[1739] ibid., p.38
[1740] ibid., p.35

Sakyamuni's awakening into *Buddha* is understood as the beginning of *Buddhism* but, of course, as suggested by *Taschikawa*, it can also be viewed as a closing for completion of a difficult journey - from the world of illusion/delusions - to arrive into "the realm of enlightenment"; and the followers of the *Buddha*, begin their quest from this 'end itself' through "a conceptual rebirth" as Buddhists. *Tachikawa* finds this idea of 'beginning at the end' clearly formed in the esoteric (*tantric*) tradition, in which this phenomenal world is none other than the form of *Buddha* or body of *Buddha*. A similar illustration of Body-Speech-Mind of Buddha as the *maṇdala* and Cosmic-man has been described by *Brauen* (1997); and in *Esoteric Buddhism* the *Buddha-body* is depicted and visualized as *maṇdala* illustrating the esoteric conception of a sacralised-world. "*To any practitioner setting before the maṇdala, the world emerges as that which has already been sacralised. And seeing before them the sacred world or the form of Vairochana Buddha – they enter that sacred world... Whether we call the Buddha 'Amitabha' or 'Vairochana' or some other name is not the issue, what matters is to learn of the personal relationship with Buddha (from the Amidst/Amitabh) or Vairochana – Buddha as the sacralization of the world or as the foundation of that sacralization, respectively*".[1741]

6.2.3. *Buddha-nature* and Artistic-Self

With the Buddhist explanation the nature on self operating in alliance with the universal doctrines (dhamma) of *anatta*, *anicca* alongside its abidance to Law of causality (Dependent origination) by which a fleeting characteristic to formation of self gets established amidst which the sense of Ego comes about as a false appearance of a factor related to self-identification. *Yogaćara* Buddhism had menbtioned *alāya-vijñāna* (strore house consciousness) as the cause for such a false association with a concrete and eternal suggestion to otherwise fluctuating "self". The vednatic distinction in their explanataion of "Self" should be understood as describing the cosmic-self or the collective-being (*puruṣa*) and should not be overlapped or superimposed upin the Buddhist description that deals with

[1741] Tachikawa; *Essays in Buddhist Theology*, 2012, p.14

detailing the aspects of individual self such as its formation, componential aspects, and functionality. The question of estimating an artistic aspect of self-formation pertains to the individual-self first, and later an elaboration of its understanding could be rearticulated from the position of the collective being of creativity etc. Artistic-self can is argued here for that aspect of the self which deals with self-introspection to purpose into improvement of self through rectification of obstacles to its progress towards higher potential. In other words, artistic self relies on creative energy for devising self-effort and sufficient force of will-power to its attainment. In the following section the concept of buddha-nature and its convergance with the idea of an artistic-self is articulated.

6.2.3.1. *Buddha-nature* and Spiritual training of *Buddhism*

Buddhism expounds transforming the self with the practice to cultivate *Buddhanature*. "*Buddhism represents a complete revolution of all conventional view*"; however sometimes it comes across as a nihilistic therefore the 'negative' character of its formulations or the use of negation method in its doctrine such as *anatta* and *anicca* should be first understood in proper light. To make it available comprehensively, Buddhist philosophy initially requires negations of certain conventions, and traditional outlook – "*To change and transcend the rhythm of human consciousness is the aim of the Spiritual training of Buddhism*". This transcendence occurs in the highest stages of meditation (absorption) and corresponds with experiences of "higher world planes". *Anagarika* reminds that these experiences are not the ultimate aim of Buddhist path, but reveal the hidden truth that our human world is just one realm of existence among innumerable other dimensions. He further affirms that, "*the Worlds of Buddhist cosmology are not to be searched in the mysteries of space but in the mysteries of our own mind. In which all worlds exist as possibilities of experience*". *Anagarika* states that "*Once man realizes that he lives in exactly that world which corresponds to the 'rhythm' of his mind and that he is not bound to this particular 'world' of his senses*" – the mediator becomes assured of Buddhist affirmations that the higher aim of anyone should be to change the rhythm of his entire life (lifestyle) and transform it through allighning with Supreme harmony, which the Buddha has explained as

the state of *Nibbāna* – existing with absence of greed, hatred and ignorance from ones life choices.[1742]

The Buddha does not regard himself with either body or the mind as he became aware of the relativity and codependence between body and mind.[1743] This observation of him is refelected in his doctrine of *anićća* which questions 'permanent' existence of things. It should clearly understood that *anićća* does not deny 'existence' of things neither it claims for a destruction of the world (through Buddhist practices) but scrutinizes the status of 'permanence' alluded (due to illusory perception) to the wordly phenomena; similarly, the *anatta*-idea does not proclaims absence of "self" but only that - there is no 'permanent-self',[1744] mpreover a shifting self also allude to formulation of a shifting "worldview" which again confirms *anićća*. *Anagarika* explains-"*In reality it is just the anatta-idea which guarantees the possibility of development and growth of the individual by demonstrating that the 'I' or "self" is not an absolute magnitude but a designation for the relative limitation which the individual creates itself according to the standard of its knowledge*".[1745]

Buddhist psychological analysis in terms of the five-aggregates presents a new perspective on the nature of the 'self'. The contemplative approach of 'insight meditation' offers a more lasting understanding of the existence of a 'self'. *Mark Epstein*[1746] says in his work '*Psychotherapy without the Self*', that - *'The Buddha did not dispute the relative reality of the conventionally appearing self. But he did not insist that we give the relational self an absolute status that it does not posses*'.[1747] What in west is called an 'individual', as per the Buddhist perception is comprised of five *'skandas'* (aggregates). These are *skandas* of:

1. forms (corporeality, materiality, matter)
2. of feelings,
3. of perception,
4. of mental factors (mental formations) and
5. of events of consciousness

[1742] Govinda, Anagarika B; *The psychological attitude of early Buddha philosophy*, 2012, p.195
[1743] ibid.
[1744] ibid.
[1745] ibid.
[1746] the psychological and therapeutic dimension of the self has been presented with great clarity by *Epstein* in number of his books
[1747] Silva; Padmasiri de; *An Introduction to Buddhist Psychology and Counselling* 2014, p.14

These *skandas* share a mutual interrelation with each other; further, as these *skandas* are transitory and subject to constant change they provide transitoriness to the self. For the *Buddhist* the root of all misery is the false concept of a stable unchanging 'core' of an individual, called the 'self'; as it leads to craving and give birth to continual dissatisfaction, anguish and sorrow and therefore, this 'delusion of self' has to be abandoned, bringing forth the freedom from cravings; from bonds and attachments and from sorrow inflicted by them and doing such getting closer to a state of '*nirvāna'*, which further permits them a feeling of closeness with others. To experience this *selflessness* or the *non-essence*, different ways *or* "*yanas*"[1748] are suggested, mainly:

1. The way of *sūtras*/texts (*paramitayana*) promotes intellectual analysis of oneself and one's surrounding in order to get closer to the truth, whereas

2. The way of the *mantras*/sacred formula (*Mantrayana*) requires ritual practices with deity *Yoga* (partly secret rituals).

It is believed that many Buddhas have illuminated these various pathways (*yanas*) according to the needs of different suffering people, there character and inclinations. This justifies the different orientation of Buddhist schools although they all agree on the ideal of selflessness. (Martin Brauen, 1997)

The idea of self leads to a cycle of craving and continual dissatisfaction. Therefore, this 'delusion of self' must be abandoned to get freedom from cravings and similar bonds of attachments and to get a step closer to the state of '*nirvāna'* which allows closeness (loving-kindness) to other beings. It is due to our human nature (of *longingness*) and ignorance (false perception of the world present to us) that contradictions arises, which although can easily be recognized by a meditator (yogi/practitioner) and who eventually realizes another reality beyond what is visible to us, at first. The nature of this ultimate reality is found to be '*shunya'* and it is perceived so, by recognizing the emptiness (or *essencelessness*) of all phenomenon. *Mahāyāna* philosophy emphasizes that it is one's own consciousness which is putting meaning and content upon all things and phenomenon after -

[1748] A Sanskrit word literally meaning Vehicle

a. analyzing (discriminating, distinguishing); and

b. classifying (describing and organizing) them,

Otherwise 'all things' are:

a. Without an essence or without a stable core; and

b. Lack objective existence; on their own.

Buddhism is correctly understood as '*that which breaks through personhood or self*'. The problem however is the nature of the person or 'self', which is formed through a variety of causes and conditions explained through the core Buddhist teachings of Dependent-Origination. Likewise, a single person is formed within history and society by numerous persons. Though as per *Tachikawa*, this was not apparent in ancient Buddhist thought. He claims, *Vasubandhu's* thirty verses (*Trimsika*), basic text of the *Yogcara* School, treats the question of the structure of a single individual, though awareness of a person as an individual is absent, in his discourse, and it does not take the question of the interaction between an individual (possessing Eight modes of consciousness) with other such individuals. However, he adds, *Buddhism* has been able to undergo philosophical self-reformation in its various periods.[1749]

In Buddhist Tantra which inherited the spiritual tradition of Ancient India, the aspect of 'the self' in mutual identity with the *Cosmos* (*homology*) came to be emphasized. The *Tantric Buddhists*, following *Buddhist* tradition, did not forget that self and Universe arise independently and are empty, but they believed that "*the universe, while empty, manifested its form to human beings.*"[1750] Moreover, the *sūtras* of the esoteric tradition learnt much from *Abhidharma*-world-picture, however, the *Abhidharma-koṣa*, does not speak of the world as a sacred *maṇdala*, which is elaborated and embraced within the fold of *Buddhist* thought quite later. As per *Taschikawa*, the reason for this delay was since *Abhidharma* does not ascribes to the (outer) 'world', the value of 'the sacred'; and rather focused upon realizing 'nothingness' of the blind passion and their position, and probably therefore recommends

[1749] Tachikawa; *Essays in Buddhist Theology*, 2012, p.13

[1750] ibid., p.17

'*the elimination of the blind passions that one inherently possesses*'.[1751] To this realization later *Buddhist* associate a "sacred" value convinced and embracing the glory in conceiving such a state of being as "sacred", allowing momentum to their "spiritual motivation", keeping it in check while ascending 'the self' into Enlightenment. However, in contrast, in case of Pure Land faith, the emphases on negation of 'self' remained, since Pure Land crucially kept the self-conception with profanity although the *maṇdala* contemplation still maintained "a sacralisation of the world and the 'self'".[1752] '*Practitioner's of esoteric teachings practice to realize 'the self' to be the fundamental nature of wisdom (of Emptiness).*' and the practitioners of *maṇdala* contemplation see this light of wisdom (of Emptiness) or in other words, the wisdom of Emptiness is apprehended by esoteric as 'light'.[1753]

6.2.3.1.1. ***Buddha-nature* (*Buddha-dhātu*)**

In China and Tibet, one of the main scriptural sources for *Buddha-nature* is *Mahāparinirvāṇasūtra*. This text is concerned with the time of Buddha's passing called Mahāparinirvāṇa by equating it with the complete enlightenment of a Buddha. The text gives sūtra to describes *Buddha-nature* as *dharmakāya* and asserts that all sentient beings possess this nature or *dharmakāya* in elemental form called *buddhadhātu*, or *buddha-element*. In other words, *buddhadhātu* acts as a cause, or seed, or "potential" to attain enlightenment.[1754] The *Sūtra* further describes the notions of *dharmakāya* as endowed with *four pāramitās* – (1) permanence, (2) bliss, (3) purity, and (4) self.

6.2.3.1.2. **Japanese interpretation of nature and *Buddha-nature***

Buddhism was introduced into Japan via Korea and China where *Buddhism* had already become significantly different from what this philosophy as religious faith was originally about since it was born in India. Two of the *Buddhist* conceptions viz., "Emptiness" and "*Buddha-dhātū*" when introduced into *Japanese Buddhism* from *Chinese Buddhism* was already quiet distant from what are they used to symbolize in Indian / *Tibetan*

[1751] Tachikawa; *Essays in Buddhist Theology*, 2012, p.39
[1752] ibid., p.42
[1753] ibid., p.35
[1754] Mahāparinirvāṇasūtra - Buddha-Nature (tsadra.org)

Buddhist context. Moreover, these two concepts already contradicted each other, at least in *Mahāyāna* (Indian), during its early and middle phases (i.e. around the first to seventh century) and in the school of *Gelug* (yellow hat) which had been a central pillar of the *Tibetan Buddhism*.

It is conjectured that the concept of *Buddha-dhaatu* involves a non- Buddhist indic element of influence in its origin. As the time went by this concept developed dogmatic importance and also the connotation of this term kept changing. What held a rather humble value in India or was considered a mere "non-orthodox" in Tibet, somehow, over the years and its travel along geographies gained an orthodox status and got established as "the most fundamental concepts in *Chinese* and *Japanese Buddhism*".[1755] *Tachikawa* explains further that with regard to the term "emptiness", a semantic change had already taken place in Indian *Mahāyāna* before its being evangelized outside India. Originally, Emptiness meant that -

a. 'nothing had substance' or that,
b. '*Linguistic activities*', which were essentially based on multiplicity, passes away (fades), while leaving behind only an *intuitive enlightenment* (intuitive wisdom).

These two meanings of Emptiness are closely linked and the former statement can be understood by the way of later - intuitive wisdom. Overtime, further change in semantics took place and eventually, Emptiness got to be reckoned as the "permanent" and "absolute" truth. In other words, during the early phase of Indian *Mahāyāna* (ancient times). Tachikawa explains that Emptiness as it was represented by Nagarjuna was

a. "neither (considered) arising nor perishing" and
b. it was accepted as 'impermanent',

Although later under some (not well known) circumstances, the meaning of this concept reversed. This transition in its conceptual meaning was notable, reminds Tachikawa, in Indian *Mahāyāna* of around 7th century when it evolved strong esoteric elements within itself. He writes, "*Although, originally, 'Emptiness' meant that nothing possessed a real substance (or Self) but probably due to esoteric influences, Emptiness was identified with*

[1755] Tachikawa; *Essays in Buddhist Theology*, 2012, p.136

Buddha-dhātū that had a real substance". Such a practice can be observed in some orders of *Tibetan* and *Chinese Buddhism*, it especially accentuated in *Japanese Buddhism*.[1756]

It becomes important here to know what approach has been taken towards understanding the term "Nature" historically in Japanese *Buddhism* and Japan in general, as the way in which "Nature" is grasped in Japanese *Buddhism* goes along with the "identification of Emptiness with *Buddha-dhātū*". In other words, Japanese *Buddhism* is founded on the notion that every item and phenomenon (form), in nature is empty, and is "*Buddha-dhātū*". Moreover, this point of view was not unique to specific sites or *Buddhist* philosophers, but was commonly shared by many religious leaders in Japan as a general trend throughout history. (Tachikawa, 2012)

Budhadhaatu (in Sanskrit) or *Buddh-ta*, the ending syllabus in the later, namely, -ta (or -tva), corresponds to "-ness" in English, a sufix making an abstract noun. "*Buddha-ta*" is generally translated as *Buddha-nature* or '*buddhahood'* in English, meaning:

i. "Nature of the being of a Buddha";
ii. "Idiosyncrasies of a Buddha".

In other words, these terms express the nature or attributes that belong to a substratum (foundation or bases) called "*Buddha*".That is to say, *Buddha* too signifies a rationale, based on which a *Buddha* can be a *Buddha*. '*A sort of a basis for substratum in which the body and physical characteristic of a Buddha is to be realized*'.[1757]

There are two major streams in Indian philosophy in relation to the way in which the substrate atom and its attributes (nature or characteristics) are defined.

i. In the first group of *Indian realism*, "the substratum and it's attributes are reckoned as separate and different entities", which includes the orthodox schools of *Brahmanism* such as -
    a. *Vaisesika* -the school of atomic naturalism, and
    b. *Nyaya* -the school of logical Theism

[1756] Tachikawa; *Essays in Buddhist Theology*, 2012, p.137
[1757] ibid., p.138

ii. Whereas, in the second group of Indian *noumenalism* that contains School of *Vedanta* and *Buddhism*, "substratum and its attributes are supposed to be essentially the same". In both *Vedanta* and *Buddhism*, it is perceived that '*Dharmin'* and '*Dharma'* are essentially identical.[1758]

What is worth noting is that, in the school of *Vedanta*, the "self" as the substratum is considered to exist, whereas, in most sects of *Buddhism*, this is not the case and it is perceived that the substratum (for example, the "self"), which is the very basis of various attributes, does not really exist.[1759] However, in contrary to their doctrine, the concept of *Buddha-dhātū* as described in the *Nirvāna-Sūtra* does seem to embrace *Indian realism.*[1760] The *buddha-dhaatu* in *Nirvāna-Sūtra* appear quite close to the idea of divine 'self' or *ātman* (from Indian *Brahmanism*).[1761]

"*In the orthodox schools of Brahmanism in India, the body (deha) is believed to belong to the 'self', existence, thus being regarded as an attribute. On the other hand, the "self existence*" is defined as "what possesses a body", and is called '*dehin'* in Sanskrit. According to them (their faith), the "self existence" is the substratum, where the body is "an attribute of the substratum". (Tachikawa, 2012) It should be also noted that the Sanskrit text of the *Nirvāna*-Sūtra has been long lost and the original wording can be collated and confirmed only via Tibetan translation.[1762] But this debate, whether *Buddha-ta* refers to "substratum" or to "its attributes" had hardly been any issue in *Chinese* or *Japanese Buddhism*, on the contrary, in these countries throughout history, the concept of "substance" or "essential body" (Jap: *tai*) and that of "derivative function" (Jap: *yu*) were used but these concepts of "body" and "function" never established a dichotomy in philosophy to evolve parallel, and form two mainstays of idea such as in India.[1763] In these countries (Japan and China) deep semantic or morphological distinction between a "*Buddha which possesses a body*" and the "*intrinsic nature of Buddha*" never became an issue. What was the primary concern for *Chinese* or *Japanese Buddhist* was the notion that there exist "good potential" or

[1758] Tachikawa; *Essays in Buddhist Theology*, 2012, p.138,139
[1759] ibid., p.139
[1760] ibid., p.139
[1761] ibid., p.138
[1762] ibid.
[1763] ibid., p.139

modality of potential, which should be called *"Buddha-ta"* (*Buddha*-nature or *Buddha-hood*), in a living creatures including human beings.[1764] The concept of *Buddha-nature* is variously understood as distinct approaches to human potential by Chinese and japans, such as:

I. In some sets of *Chinese Buddhism*, the term *Buddha*-hood means,

   i. '*the Buddha in once own nature*' or
   ii. '*the Buddha as the essential quality*'.

II. In *Japanese Buddhism*, the term '*Buddha*-hood' sometimes implies

   iii. '*a Buddha which has a body*', the Sanskrit term for which is *tathagata*, which means 'thus come'.

Included in Chapter 27 of the *Nirvāna-Sūtra* is the famous Verse: "*All beings have Buddha gotra*" it is translated as "Buddha-nature" in Chinese translation. "*Buddha-gotra*" in this particular passage does not so much represent the nature of the substratum. Tachikawa observes that in spite of referring to the various attributes (Dharma) of a Buddha, such as the emancipation from afflictions (*klesha*) or the knowing of everything, this term directly refers to "*the divine "self" existent (ātman) as an arena, or the substratum, in which these attributes exist*".[1765]

Like in the concept of "*Buddha*-nature" represented by a "*Budha-ta"* or "*Buddhagotra*" where a change of its meaning and value occurred, likewise the notion of Emptiness has underwent shifts of perception about the various aspects that it represents. Similarly many concepts have undergone drastic shift of associated contexts throughout the history of *Buddhism* There have been primarily two types of interpretation of the notion of "*the self nature being empty*", as expressed in the words "*the five aggregates were empty in their being*":

1. One group understands that the self-nature (*svabhāva*) is missing, resulting in the constituent elements of all existence being left empty. This means they observe that '*the five*

[1764] Tachikawa; *Essays in Buddhist Theology*, 2012, p.139
[1765] ibid., p.138

aggregates, which represent a physical and spiritual world as the micro-cosmos, do not exist even as phenomenon'. This interpretation emphasizes that "*all beings of the world are empty*" where their concept of Empty manifests itself as a sort of 'intuitive wisdom', and where, according to *Tachikaawa*, Emptiness transcends 'the realm of language', and therefore it cannot be grasped by the way of language.[1766]

This perception has been propounded mainly by the *Madhyamika* school in India, founded by *Nāgārjuna* , or the school of *Gelug* (Yellow hat) in Tibet, and moreover, has been regarded as the 'orthodox' doctrine in the entire history of *Buddhism*.

There is a famous verse in the Heart Sūtra (*Prajnaparamitaridyasūtra*), which reads:

"*When Avolokiteshwar bodhisattva practised the profound perfection of transcendent wisdom, he perceived that the five aggregates (five constituent elements of all existences, which comprise matter of form, sensation, primordial notion, volition and consciousness) were empty in their being (svabhāvasunya).*" [1767]

2. The focus of the other group is on the underlying message that, '*although the self-nature is absent, the non-self-nature is present*'. To this group the "self-nature" does not signify the five aggregates per se, but "the intrinsic and permanent characteristic of each aggregate" however a mutable and impermanent "non-self" nature is present. For example, the "self-nature" of water is wetness; yet in addition, it holds other features such as morphology, weight, taste and so on, as well. So, although water has no attribute of permanence or a real substance but it still exists as the total of various mutable and impermanent attributes. Or in other words, water has no permanent and immutable real substance, yet it does not exist as a mutable and impermanent 'phenomenon'. And it is this nature of understanding which has been quite well received by some sects of *Tibetan Buddhism* such as the *Jo nang pa* order as well as *Chinese* and *Japanese Buddhism*.[1768]

[1766] Tachikawa; *Essays in Buddhist Theology*, 2012, p.140
[1767] ibid.
[1768] ibid., p.141

Although these two interpretations apparently contradict each other but they emphasize *heterogeneous* aspects of the Empty. *Taschikawa* explains here,

"*Contained in the empty are multiple orientations of energy. On one hand, there is energy directed to the pronunciation "for profane" such as "Karma" and reflections, thereby reaching "Emptiness". On the other hand, other energy is oriented to the sanctification of the "profane" world by means of the Emptiness itself as well as its function, although the "empty" is rather unrecognizable*" (emphasize mine).

He asserts his case with a famous phrase from the Heart Sūtra that reads, "*Form is Emptiness (or empty), Emptiness is form*". The expression "*form is emptiness*" means that "*all materials are empty*", and while its interpretation from the former point of view would mean that '*materials do not possess a permanent substance (self-nature)*'. It emphasizes the absence of Ultimate Reality. In contrast, according to interpretation 2, the same language that was supposed to imply the lack of real substance in materials reveals "the advent of materials as a sphere of phenomenon".

3. The third interpretation of Emptiness regards in some situations the "empty" as the "positive and permanent truth" (which is the case with Indian understanding as well) As per third interpretation, the 'world of phenomenon', which is represented by "form" on one hand and "emptiness" the absolute Truth, on the other, are identical;[1769] that is, '*all existences in the world are ultimately nothing but the truth*', which appears contradicting the expression "*All forms (Rūpa) being empty*" (along with what it meant earlier in interpretation-1). However in the light of interpretation-2 suggesting that the constituent elements of the world (i.e. *aggregates*) could exist as being with "non-self-nature" in other words, when they exist as *phenomenon* indicating as per the third interpretation that both "empty" and '*five-aggregates*' being phenomena are the ultimate Truth, which is again as "empty".[1770]

6.3.2. Psychic system of Buddha-nature

To understand the idea of *Buddha-nature* it is prerequisite to confirm with notion of an Absolute Buddha (*adi-Buddha*) as such developed from the earlier ideals of the present

[1769] Tachikawa; *Essays in Buddhist Theology*, 2012, p.142

[1770] ibid., emphasize mine

historical Buddha Shakyamuni whose life work occurred in a specific time-frame of Buddhist historicity, and what is understood of *Buddhism* is attributed to Shakyamuni alone, however archeological evidence and iconographic details points to a reassessment of this notion. There are four names of Buddha mentioned in Ashokan edicts. There is a dispute to the actual birth of Buddha, the rest of the claims can be argued to belong to other Buddhas. In the iconography some Buddhas are presented with a wheel at the base of the sculpture pedestal, some has a Lion, some an elephant or a bull. These animals appear on Ashokan pillar too. These four Buddhas are also understood as emanations of Buddha. And all these observation do demand a reconsideration of Buddhist history as we know it today.

The idealization of the absolute figure of timeless Buddha as an idealization of that historic Buddha now free from the constrictive idea 'specific to one period of history or cultural geography' to the ideals 'universally' relevant to all times is an important transformation in how Buddha and his *dhamma* became understood in the long journey of Buddha's impact on spiritual-sciences. Likewise, *Mahāyāna* developed a number of referential *buddhas* idealizing aspect of his teachings and wisdom. Each area of knowledge that the Buddha embarked on is represented as a separate aspect of the Universal teacher felicitating intricate pondering on each aspect of his multifaceted personality. "*Whatever aspect of the Buddha's teaching, the dharma, is depicted, its nature is Buddha nature and it is expressed by means of a buddha symbolizing the essence of the teaching concerned*".[1771] In other words, each aspect of The Buddha or each of the many *buddhas* in the *Mahāyāna* pantheon appears to indicate various aspects of the way to *Nirvāna*, highlighting the universality of Buddha's immense wisdom, thus for a *Mahāyanist* '*theoretically there could be an infinite number of buddhas*'.[1772] "*In Tibetan paintings the buddhas do actually appear as spiritual fathers, particular aspects of which are able to evolve pictorially in the form of emissaries or emanations*". (Aurum Verlag, 1976)

6.2.3.1.3. ***Maṇdala* of the five *Tathagatas***

In such *maṇdalas*, "*the five tathagatas form the basic figures of a great spiritual cosmology, retaining the constituents of human personality (skanda), the elements*

[1771] Lauf, Detef-Ingo; *Secret Revelation of Tibetan Thangkas*, 1976, p.27
[1772] ibid.

of the cosmos, the physical properties, and the spiritual qualities." Consequently, this allegory of *five-buddhas* denoting the five principle aspects of Buddha's wisdom suggest for an integration of these *Buddha-nature's* into one's personality is a necessary condition in the Tibetan thought for the liberation of the consciousness from the earthly bindings of *samsāra*. These earthly ties are considered an illusion in Buddhist worldview since worldly existence is devoid of holding any content or meaning on its own. And this truth was already in place for *Vajrayanists* since the Absolute reality had been confirmed as *Emptiness* by previous *Mahāyanists*.

Most religious art only comes to life in a liturgical or ritual setting, in which it often comes to figures as the main focus of attention. What is the function and meaning of Buddhist art when we take this ritual setting into account? And how should religious art be explored/ exposed in an exhibition as a work of art or as a religious testimony? These questions were the starting point of a seminar that was organized in Leiden University by a group of specialists working in the field of *Buddhism* and Buddhist art.

Esoteric Buddhism is in essence the practice of the invocations of deities and the mergence with them. The *maṇdala* is used in this practice a mental support or chart for the often very complex visualization procedure. In this merger the practitioner seeks a union with the deity enshrined in the centre of the *maṇdala* by correlating the activities of his body, speech and mind with those of the deity. The result is the practitioner's incorporation of the special qualities and powers of the deity within himself. This complicated process of union is called *yuga or yoga*, which involves precise hand gestures (*mudra*), the recitation of sound sequences (*mantra*) and fixed visualization-invocation procedures, and requires guidance.

The esoteric Buddhist composition called the "Five Secrets *maṇdala*" *(Gohimitsu mandara)* has a major role in the Japanese esoteric Buddhist pantheon. The *maṇdala* is composed of five figures (five main Buddhas of the Vajra world) seated on a single lotus blossom within a single moon circle, and functions as the main object of veneration on three important rituals of the *Shingon* Buddhist School. The five set of Buddhas is the symbolic expression of the five aggregates of sentient beings in their perfect state. In it, *Vajrasattva (kongōsatta)* is surrounded by four female bodhisattvas: Desire Vajra (*yokukongō*), Touch Vajra (*sokukongō*), Love Vajra (*Aikongō*) and Vajra Pride *(kongōman)*. *Vajrasattva*

symbolizes the pure mind of enlightenment in all sentient beings. His retinue personifies the four tainted human passions: craving, coveting, lust, and conceit. In other words this *maṇdala* is a pictorial depiction of the main Shingon premise: the passions are identical to enlightenment. And the ritual practice centered around it is called 'the rite of reverence and love' (*keiai, vasikarana*) and is meant to transform the practitioners passions into more evolved spiritual passions that lead to enlightenment. *Vajrasattva* incorporates both the beginning and the end process of the Five Secrets practice; he is the practitioner on his way to enlightenment as well as the enlightened practitioner himself, whose tainted passions has been purified.[1773]

The ritual manual which deals with ensuring the desired material and spiritual results by fixing the practical aspect of performance rites and the creation of *maṇdala* is called *vidhi (Jap :giki).* The Indian esoteric master *Amoghvajra* translated the ritual texts for the Five Secrets rite from Sanskrit into Chinese in the 8th century. The Japanese literature that records information on the Five Secrets *maṇdala* and ritual and, most importantly that contains drawings of the Five Secrets *maṇdalas* dates from the early 12th century onwards.[1774]

6.2.3.2. Art beyond art objects: The Artistic-Self

Paul Bruno discusses *Richard Rorty's* reflection on *Nietzchean's* paradigm which he describes as elaborating a narrative of "overcoming" found apparent in "life of a genius". A genius for *Nietzche* is someone in whom the "self" emerges in the way of describing the past which "the past itself couldn't otherwise know" (for example, creation of a painting from past memory) and thus the "life of a genius" is traceable wherever overcoming or overriding (of present crisis) is done by invoking/recalling the relevant portions of the past. *Bruno* elaborates on this stating: "*Indeed, Rorty's insistence on the importance of redescription is meant to convey the idea that the self is constructed or becomes autonomous according to the measure that one is able to 'construct a vocabulary' or create the taste by which one judges himself*"; further *Bruno* explicates that "*Rorty's model of the Self is fundamentally an aesthetic one*" as indicated by *Rorty's* invocation of

[1773] Hunter, H; *Five secrets maṇdala*, "Function and Meaning in Buddhist Art", 1995, pp 111
[1774] ibid.

Harold Bloom's "strong poet" (Bruno, 2000).[1775] It should be underlined here that "*self emerges as a product of complex innate and sociological interactions*" or to be more specific, constitution of individual-self involves:

(a) Individual experiences,

(b) Their reflexive interpretation and

(c) Its social negotiations.

Moreover, it is noted that construction and maintenance of subjective-identity occurs through "narrative and visual presentation" and as such both narrative and visual are interwoven – '*presence of one is followed by the other*'; in addition of both – (a) personal presentation and (b) presentation of social experiences (in numerous ways) composing the subjective-identity (of the self) - it also informs the foundational-self about those aspects of the self that has to be 'redesigned' as per the "felt vacuum"; this creative ability of the self for self-transcendence can be argued for an inference of "artistic-self". The negotiation of both internal and outer expression of formative-self (self under construction) happens through presentation or self-projection, a process which requires a continuus defining and refining of our personal-self (personality) and social identification (professional position) through a "reflexive examination" of the self presentation.

Bruno (2000) contemplates on the process of identity forged by empirical-self and the artistic nature, based on the modern depiction of self's reliance on aesthetic sensibilities. *Bruno* provided a historical framework which he based on the works of *Immanuel Kant* which *Bruno* argues had set the condition for a series of *machinations*, a condition that *Bruno* notes - had made the contemporary theories of *aesthetic-self* a possibility. *Bruno* had noted that "*it is Pippin who underlined the philosophical roots to the problem of Modernism in the modern attempt at genuine Self determination*". Talking about Enlightenment *Kant* exclaims that thinking of oneself typifies "*the spirit of self determination and autonomy, affecting the issue of 'the self' – self determination and self autonomy*" (Pippin, 1992). *Bruno* further comments on how Enlightenment is dealt with after *Kant*,[1776] he remarks that the realization of a self-activity alonside embracing of Kantian notions brought out a paradigm-shift by which "*artistic (or aesthetic life) became the dominant model for determining one's self*".

[1775] Bruno, Paul; *The Artist and the Self*, 2000, p.1

[1776] Bruno, Paul; *The Artist and the Self*, 2000, p.2

However, the focus on aesthetic self-definition did not occur prominently immediately but such tendency developed over a period of time and around those concerns that *Kant* raised in his philosophy, particularly - in his concept of nature. *William Desmonde* underscores *Kantian* picture of nature's relationship to cognitive picture in which both self and nature influence each other. *Desmonde* notes that in his first *Critique*, *Kant* had asserts that "nature is unified by the subject" which is indicative of "the possibility of knowing *a priori*, by means of the categorise" which to *Desmonde* is like "prescribing laws to nature", and furthermore '*even makes the nature possible*' (Kant, 1929) here *Bruno* adds that in such preposition - "*The subject plays the fundamental role in constituting nature or the self*" whereas, as per *Desmonde* - "*subject here acts as 'active source of intelligibility'*." In the earlier work of Nietzsche "*The Critique of Pure Reason*" - the self is articulated as giving rules to nature, but later this position is reversed into meaning - "*That nature should direct itself according to our subjective ground of appreciation and should indeed depend on it…*" *Bruno* comments that *Kant's* understanding of nature earlier (in the First *Critique*) was essentially mechanical; and the reversal only becomes apparent in the Third Critique in which "nature (appears to) works through genius"; this position is way different from the earlier statement (description in the first critique) where the subject is explained as constitutive of nature. All throughout his philosophy, *Kant* questions and responds based upon the factors of Reason, Judgement, Order; and *Bruno* underlines that "*The manner of (Kantian) question sets up the parameters of possible answers*" (Bruno, 2000); and since, objectivity, order, and lawfulness are bound to the "light of human reason" (as per *Kant*); and moreover, since objectivity, order and lawfulness are variables - therefore Bruno states – "*Reason too becomes limited by abstract principles of Judgement based upon fixed laws*" which explains why *Kant* said that '*(limitation of Reason) constrains nature to give answers to question of reason's own determining*' (Kant, 1929).[1777]

In other words, self is limited (by its own Reason) to identify itself completely with nature. Bruno writes that "*Kant realizes that a mechanical understanding of nature cannot account for the myriad manifestation of existence and thus, he sees the need for this new way of conceiving of nature*"[1778]; for this problem, Kant introduces the notion of *technical* which

[1777] Bruno, Paul; *The Artist and the Self*, 2000, p.3

[1778] ibid.

is concerned with - "the art of bringing about something that we want to exist [*sein*]" – this is creation; while the *technic* of nature (or creation) is those occasions where we merely *judge* (without creating) [certain] objects [created prior to judgements] *as if* they were made possible through art" (Kant, 1987) [emphasis mine]. Moreover, in Third Critique *Kant* hints at (notes Bruno), "human ability to create something which mediates between - (creative) nature and (creative) freedom". In other words, the Third Critique plays intermediary between two sides of nature viz., nature "*determined by laws*" and "*nature bringing something into being*". Moreover, *Kant* claims *purposiveness* as "*that cognitive power that pivots between understanding and reason*" (in second *Critique*) and likewise, as per *Kant*, "art is pivot between nature and freedom" and therefore, *Bruno* argues that "*the maker of fine art (or art in general) serves a vital link between nature and freedom*". The relation between nature and freedom in terms of Kantian viewpoint is that (the concept) of *purposiveness* of nature felicitates transition from – (a) pure theoretical to pure practical lawfulness, (b) from lawfulness (in terms of nature or natural law) to "*the final purpose set by the concept of freedom*" (Kant, 1987). In other words, it can be thus concluded from above discussion that as per *Kantian* thinking:

A. Human Judgement rest upon *a priori* concept i.e. "purposiveness" and which therefore functions as a cognitive factor (of power) necessary for " to reason" in (any) understanding whether human or nature.

B. And that (artistic/creative) genius of nature lies in the freedom as "purposiveness of nature".

Bruno recalls that the question about the role of Imagination is significant to the epistemology of eighteenth century, he remarks:

> "*Not only does Kant leave provocative suggestions regarding the role of art, but he also is a leading figure in transforming the way in which imagination was conceived*."[1779]

[1779] Bruno, Paul; *The Artist and the Self*, 2000, p.4

Modern philosophies of Imagination affirms the "creative potential of (hu)man" and as mean of accessing the truth - "*in modern time imagination becomes the immediate source to its own truth*" (Kearney, 1988) *Bruno* elaborates, "*Originally, the imagination may had a strictly epistemological function, but the productive imagination proved well suited to expressive ends and soon the association between a work of art and the truth was served*." In other words, the mimetic paradigm of Imagination got replaced, in the modern times, by productive-paradigm of Imagination and thereby, "*the Traditional understanding of artist as an imitative was superceded by an understanding of the artist as originary*"; and this understanding about the (role of) an artist which persists to the present time where creativity (creative energy or potential) is highly valued a s a legitimate faculty of value (purpose) in the daily endeavours of human progress and as an essential aspect of "humanitarian" expression. This paradigm shift in human understanding and scale of Reason resonates in Taylor's (1991) observation:

> "*Artistic creation becomes the paradigm mode in which people can come to self-definition. The artistic becomes in some way the paradigm case of the human being, as agent of original self-definition. Since about 1800, there has been a tendency to heroize the artist, to see in his or her life the essence of the human condition, and to venerate him or her as a seer, the creator of cultural values*."[1780]

From Kant's time onward "*Imagination gained recognition as an essential factor making sense of the world, even for those without the elevated power of genius*" (Warnock, 1994) and from the late eighteenth century onwards emerges the idea of "productive Imagination" which with due efforts of *German Idealists* got officially recognized in Western thought (Kearney, 1988) and which paved the way for artistic imagination and creation as an "efficient mode of self-realization" (Taylor, 1991) and therefore, by the ninetinth century – "*artistic identity turns out to be a role model on how to lead one's life through creative self expression*".[1781] *Bruno* remarks, "*Kant's struggle with nature sets the stage for what becomes a total dissolution of nature as a touchstone for the real*", he further adds that it is because of

[1780] Quoted by Bruno, Paul; *The Artist and the Self*, 2000, p.5

[1781] Bruno, Paul; *The Artist and the Self*, 2000, p.5

Kantian pursuit that "pride amongst the artistic engagements" could be established through his successors. In fact, the human capacity for "productive imagination' and creativity (making something out of imagination), is clearly present in the Kant's discussion of *genius*, itself[1782] - "*Taste and Judgement plays an important role in the creativity of genius*" (Kant, 1790). It is *Kant* who demonstrated that nature cannot be explained by reason alone or that "nature escape the purely mechanical explanation" and that "nature gives the rule to art through genius" as per Romantics like *Samuel Taylor Coleridge* (observes *Bruno*) this notion "accentuates the creative impulse of nature", and deviates from the earlier mechanical approach.[1783]

Bruno demonstrates that *Kant* began the philosophical discussion around the self amongst his contemporaries resulting into establishing value in "thinking for themselves" and as well as pose serious challenge to traditional notions of "nature". Moreover, Bruno notes that *Kant's* depiction of "productive imagination" was immediately influential for Romantics although *Kant* remains at odds with both Romantics and Enlightenment whom he influences. *Pippin's* points at "reasons inability to find an ideal nature" as when nature loses its constructive function (as demonstrated by *Kant*) the imagination supersedes by filling that vacuum. *Desmonde* adds that since self cannot be rationalized as mechanical nature could, therefore "the truth of Enlightenment with respect to self is Romanticism",[1784] yet the question that remains is whether self can be rationalized at all? Asks *Desmond* (1998)

Bruno observes - "*Perhaps it is the rise of post-Nietzschian philosophy of Hermeneutics in this century that the aesthetic model of self-determination and autonomy comes into full bloom.*"[1785] *Gianni Vattimo*[1786] (notes *Bruno*) expounds that '*for the purpose interpretation hermeneutics considers the aesthetic model*' (while embracing human sciences over natural sciences). *Vattimo* (1997) argues that modernity regards the creation of a work of art on accounts of "radical newness" and "*resumes it as a work of genius conducted through the inspiration of nature*". Such shift had occurred because every conscious thought

[1782] ibid., p.6
[1783] ibid.
[1784] Bruno, Paul; *The Artist and the Self*, 2000, p.7
[1785] ibid.
[1786] in his book *Beyond Interpretations,* 1994

or any act whether false, true or 'ahistorical' have already occurred indeliberately and these provide the model for creation (of work of art as well). This framework for occurrence is called by *Rotry* as "rediscription" and is elaborated by *Pippin* (1991) (notes Bruno) –

> "*Artists, poets, novelists and philosophers...do not just begin experimental, ironic attempts at radical 'redescription'; they do so in response to a common view of their historical inheritance and with a clear view of what has 'now' come to be understood about that legacy and, presumably, its pretensions*"

For *Rotry* it is the "creative subject" which is 'redescribing' its life with newness, something the community happen to need at a given time, and "the genius" is thus relocated into synchronizing with it. These needs or vacuums are created by socio-political or historical factors. Apart from this the redescription as it depends upon newness for its evaluation looses the potency of continuation. Along with this anything that does not meet the demands of the time is plain artistic fantasy and the real genius is filling the cultural void with "newness". It is here that *Nietzsche's* concern with evaluation of artistic genius and moral responsibility becomes prominent as he had mentioned the artist's tendency to become "valets" of certain world views, apart from becoming harbingers of coming forces despite their biases and (since they have) co-dependency over patrons and commercial cliché. Bruno reminds that "*it is not uncommon in our time, to see an artist valorised to such a degree that his works of art become secondary*."[1787] *Vattimo* calls this "*mythicization of the figure of artist*" and claims this occurrence belonging to a culture where art is substituted with religion and when art becomes remotely accessed by the masses that are in turn served with kitsch. *Rusus* (2016) argues about the notion of artist as a romantic-rebel (to his times) as superficial stereotype and belonging to traditional group consciousness. Rusu finds such an occurance as referring to primitive artists. Art serves both psychological and social functions for both the practitioner (artist) and the viewer (society). Moreover there are characteristics present in an art work of both 'personal style' and 'cultural and regional style'. For *Rusu,* the artistic personality is marked everywhere with "motivation, aesthetic sensibility and intense preoccupation" moreover for acceptance by society specific psycho-social needs are to be matched- "*Being accepted in performing a specific role, means to be accepted by the others*

[1787] Bruno, Paul; *The Artist and the Self*, 2000, p.9

around".[1788] However, *Rusu* writes, "*the artist is himself a symbol of creativity, openness and innovation capacity of a society. His image is strong one, which impresses and inspires*" and thereby an artist contributes into improving humanity and supports the idea of "individual-transformation"; and inspires - celebration of individual and free expression - since an artist sometimes reflects himself through unconscious body movements like in free style dancing, free hand drawing, and other forms abstract expressions that bring out their individual characteristics, innovative interpretation, or restructuring of basic elements of art depending upon the freedom allowed in using of material, technique and social norms (conventions). *Winnicott* (1982) expressing his views on the role of "playfulness" in creative persuits, comments- "*it is in playing and only in playing that are the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self*"[1789].

Bruno defines Artistic Self; as "a self that can say 'Thus, I willed it'." For him such a self is located under two categories:

1. A self that holds an "elite status" which is eccentric, unreachable artist or unreachable self – an outcaste.

2. "A prisoner of kitsch" – an artist who is awash in pop-culture. Bruno finds this artist/self enacting the difference (newness) within cliché, and consumerist cliché.

This brings in scrutiny the real activity of an artistic creation; especially when artist faces the dichotomy of choice and conflict in their work; and reconciliation with the notion of artistic freedom or its lack, thereof. *Aby Warburg* finds artist in a position of "resistance to the 'spirit of the age';" that which *Pippin* calls "*a common view of their cultural inheritance*" or a *common sense* as *Kant* calls it. Therefore, creativity operates through negotiating with consideration which are also "constitutive of their individuality" as well as artistic personality – the common sense of a society; while celebrating the "difference" as a creative act, however subtle, and revaluated by media driven and consumerist "common view". Since

[1788] Rusu; Marinela *Artistic Personality in the light of socio-Cutural Integration*, 2016, p.219
[1789] Winnicott 1982, *Playing and Reality*, p.54

self constitution involves individual experiences, their reflexive interpretation and its social negotiations and particularly, the subjective-identity forms through narrative and visual presentation of both personal and social experiences which also keeps redefining of social identification through recurring "reflexive examination of self presentation". Further, since some components of the self are preferred as "more integrated" or as essential over the "shattered cogito" of the foundational-self, which is shattered as a consequence of 'negotiations of self'. The representative aspect of the self can be analyzed through forms of artistic representation like structure of narrative, presentation of visual sense as a reflection of self to provide an "insight" into 'negotiations of self'. The socially negotiated artistic identity is representative of reflexive narratives and visual presentation of an artistic-self[1790]. These presentations redefine artistic-self due to inner and external factors of socio-cultural underpinnings and which pivot redefining of creative expression through churning between acceptable norms and degree of 'newness'.

It is the self-assessment of artistic practice that could reveal loads about the self representation of an artistic perception[1791] however factors that influence this self-assessment are numerous, apart from socio-cultural-norms that are sometimes to be deviated from, and the art-traditional-norms that are the 'convention' of the time, again - which are to be negotiated with; moreover, there has to be faced the consequence of "artistic-assessment" - evaluation (valuation) of the artistic activities (of the self) by others and of others by the "self" -based upon its own creative biases. In other words, "*Both subjective and sociocultural interpretations of artistic experience influence the emerging artist's sense of self*."[1792] Artistic self is thus constituted of "*intuition, integration, investment, artistic association and emphases*". *Marcus & Kityanna* (1991) discusses independent and interdependent factors of self constructs. These factors can behold verities of forms, style (artistic) and personal signifier. The individual artistic-self would also reflect variance of educational and social position; likewise personal and professional orientation also impacts the constitution of individual artistic-self. The internalization of artistic self and projection of an artistic-identity also plays a significant part in dealing with creative challenges and

[1790] Justin B. Makemson, TAEA State Conference, Belmont University, 2013
[1791] Justin B. Makemson, 2013
[1792] Justin B. Makemson, 2013

transitional periods of creative grounding, seeding, germination and sprouting. The changing creative pursuits are explored depending on many internal and external factors, subconscious and professional desires. *Langer* (1988) had discussed about the significance of "Individuation, Projection, and Isomorphy" in the emergence and nurturing of an artistic self-identity. Early artistic exposure and support for its continuation, mentorship and peer exchange are pivotal for formation of a responsible sense of artistic-duty.

Marinela Rusu reminds that the function of art as entertainment makes it a viable option for finding solution to real problems of life, since art as entertainment present the case for an "ideal departure" from life-problems, while at the same time remaining non-threatening (when it does not involve any risk); and in this way art provide psychological function of finding solutions by engagement with the problem – artistically (Rusu, 2015). *Pecham* (1965) correlates art and game and finds that "*the function of art is same as the game; it is a rehearsal under insured conditions, of how to overcome situations that provoke disorder, which produce incitement...*" *Berlyn* (1966) had demonstrated how situations produce incitement and disorder in life. For *Devereux* "art has a function to express and expose social and individual problems." For *Kavolis and Kubler* art provides beauty, relaxation and resolution". *Rusu* argues these positions are various prospects of psychological theories – "*Psychological solutions often provide symbolic or metaphorical statements on the relations that have exciting analogies*"[1793] which he emphasizes – "highlights the art as a prospect of innovation"; something that *Wallace* (1961) exclaims as "movements of revitalization" - elaborating that artist and his inspiration, and prophets and his visions, both symbolically presents a reformulated and innovative synthesis. *Rusu* recalls Jungian perspective over the visions of art as an ingenious way to resolution through unconscious use of archetypal symbols in individualistic combinations to reformulate the individual's location in relation to its society. These symbolic rearrangements reflect and reformulate the psychological makeup of the individual and its response to its socio-cultural *psyche*. *Rusu* notes that Freud[1794] treats symbolism more fluidly with more arrangements of meanings than *Jung*. Rusu adds that "*art is not just a mere journey of individual self but it is the search of*

[1793] Rusu; Marinela *Artistic Personality in the light of socio-Cutural Integration*, 2016, p.218

[1794] Freud has described the adult artist as "*...Like the neurotic, [he] had withdrawn from an unsatisfying reality into this world of imagination; but unlike the neurotic, he knew how to find a way back from it and once more to get a firm foothold in reality*". (Freud 1948, p.118)

deeper meanings and relationships beyond the confinements of one self."[1795] *Rusu* finds that this prospect of art shares its vision with humanism since "*through the acquisition of incitement, by the fact of making people feel more alive, art helps in the search for meaning and purpose in life*." Developing upon *Rusu's* (2016) articulation, the psychological functions of art can be articulated as following:

1. Aesthetic pleasure from helping human beings through emphatic reflection of the time.

2. Aesthetically reflecting upon awareness about human tragedy, pain, frustration, anger, death and sorrow. And preparing the self for compassion with presented truth.

3. Aesthetic expression demonstrating life as worth living despite whatever it brings - since 'aesthetic' (potential) is the purpose of living.

The last quality of artistic expression is also reflected in the statement from *Kashmir-Shaivism - satyam-shivam-sundaram* – the truth of life is beauty or "True life" is beautiful life i.e. "life as it is, is beautiful". Such a comprehension in actuality present a case fior motivating into responding to the events of life occurrences, as they appear, with Mindfulness - with awareness in the present moment, and not by clinging to past or future. With such pure intention of "insight" wisdom where the world appears as a play of emotions created by the mind itself, it becomes apparent that the solution lays someweher in the training of mind itself. *Satyam* is the substance of consciousness, *Shivam* represent all-consciousness (or life) and *Sundaram* stands for aesthetics or expression for beauty. Bateson had reflected upon the conscious-unconscious impact on artists mind. He (1949) writes –

> "*Art is far from integrating the selective, oral mind, supposed to be analytical with a primitive, intuitive unconscious which is not simply and reductionist, and containing only what is repressed or denied, but includes also the basic biological wisdom, body insights of the race and doesn't cut the self accurately from the universe that surrounds him. Of course, not every work of*

[1795] Rusu; Marinela *Artistic Personality in the light of socio-Cutural Integration*, 2016, p.218

art does all this, but the artistic process helps in communication at all levels."[1796]

6.2.3.2.1. ***Pratibhā Puruṣa*: The archetype of "artistic ability"**

Nalapat relates the Jungian concept of archetypes with Indian concept of '*Pratibhā'* recalling *Bhārata Muni's* opinion that *Pratibhā is the cause of sound and word*, and for him the first phase of *pratibhā* is *sabda-brahmā*. According to *Abhinavabhārati*, the world is born out of desire of *prajāpati* (poet/singer). The child born here is the world of poems, songs, and music. As per *Rishabadeva*, *pasyanti* (in the sense of revealed knowledge) is the *pratibhā* or intellect responsible for the cause of all *sounds*, *words* and their meaning. For *Vāmana*, it is a rekindling of previous *sanskāras* and is the natural phenomenon. [1797] Expounding further on these observation Nalapat states that the inner perception or *darshana* is a state of knower, while both (a) the object of knowledge and (b) the source of knowledge exist in *non-duality* (*Advaita*) within a *kāla-khand* (time unit).[1798]

6.2.3.2.2. **Creative Engagement**: **An expression for Self expansion**

Michael Balint (1986) whle elaborating on the premises for creative engagement as expansive and unbound, wrote "the (creative) subject is on his own and his main concern is to produce something out of himself; this something to be produced may be an object, but it is not necessarily so". He instead calls the "created" as - 'the level of area of creation'.[1799] Elaborating on the Theosphic position on the creation of world, *Jinarajadasa* (1915) writes "*Before the beginning of evolution, the Divine Mind conceives the archetypes of forms in which the divine life is to manifest; but before man's consciousness which is an expression of that life, it can exist in full self-consciousness in the (the form of) archetypes; it must first slowly be conscious on a lower realm in the several manifestations of that archetype*"[1800] and when full consciousness is realized it takes the archetypal form itself as its "vehicle". In other words, the evolution process (of humanity) from Theosophic point of

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[1796] Rusu; Marinela *Artistic Personality in the light of socio-Cutural Integration*, 2016, p.218
[1797] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.51
[1798] Nalapat, Suvarna; *Ragachikitsa-Music Therapy*, 2008, p.50
[1799] Balint 1986, p.24; Balint, Michael; *The Doctor, His Patient, And The Illness*, "The Lancet", 1955, p.683-688
[1800] Jinarajadasa; *Art as factor in Soul's Evolution*, 1915, p.4-5

view finds the "archetypal forms" taking the form of "particulars" (particular idea) and (physical) forms are then built up in matter with these particular manifestations as 'models' and the evolution of human consciousness surpasses these crude manifestation one after another with the help of 'guiding intelligences' passing from one vehicle to another till it merges with archetype itself. *Jinarajadasa* (1915) adds - '*there are archetypes behind all particulars*: *forms, emotions, or thoughts'* - and thus "*the work of evolution is to train man to live in these archetypal ideas and emotions and not in their particulars, and so (anyone has to) realize his divinity'*[1801]. Expanding these ideas that are perhaps adaptation of *Sāmkhyan* theory on creation of phenomenal world, *Jinarajadasa* further reflect upon the creative aspect of the empirical-self, he adds:

"*Slowly man evolves through experience. At first many experiences are required to teach him one law; he has but the intelligence to work with, and many isolated experiences does he go through before there rises in his mind the generalization which is the law of conduct or the truth of nature. Life after life he lives on earth making slow progresss, slowly generalizing, one at a time, the immutable laws of things…Each of the virtues that the man learns throughout his many lives becomes a law of his being; it is a generalization from many particular experiences, but when once generalized is his own forever, a part if himself; and in so far as he thus generalizes he gets glimpse of the divine Plan in which the generalizations exist as archetypal ideas*."[1802]

Theosophy considers "intuition" as a higher form of intelligence and calls it *buddhi*, whereas it perceives (a) the beauty and (b) the love as its "dual manifestation"; *Jinarajadasa* (1915) comments '*Intuition transcends reason; wisdom comes from its exercise'* and further states that while knowledge belongs to mind, wisdom belongs to intuition and that it is wisdom which generalizes not through particulars but by sensing the archetype- the divine ideas themselves.

Responding to *Schopenhauer* where he considered art (creativity) as (a) having its source in "knowledge of ideas" and (b) the aim for art is to communication of this knowledge; *Jinarajadasa* instead focuse on highlighting the role of art in the evolution of

[1801] ibid. p. 6

[1802] Jinarajadasa; *Art as factor in Soul's Evolution*, 1915, p.9-10

consciousness, he states that it becomes apparent when art in its some manifestation interact with the "idea of archetypes", he expands – "*The divine ideas are archetypes of natural things, objects and forms that manifest in the orderly process of nature, as a result of the unseen forces which guide evolution; the beauty in them is a reflection of the beauty of the archetypes*" For *Jinarajadasa*, "*The true function of Art is to put us in touch with archetypal concepts and true art in reality does so.*" He adds:

> "*Sculpture tells us of grace, that 'proper elation of acting person with the action', and reveals to us the 'idea' of the figure'. Painting shows us more the character of the mind, and depicting passions and emotions shows the soul in its alternations between willing and knowing; historical painting, again through particular individuals who have helped the race by the nobility of their conduct, suggests to us types of men and women; portrait painting, though there may be a faithfulness in portraying a living individual, is yet only great when through the person on the canvas a type can be suggested or hinted at, sometimes merely the particular manifestation of an archetypes in humanity. In painting, landscape painting perhaps brings us nearer to the world of ideas through the beauties of nature, it may be the simple picture of sunset, but the artist will be great if, through the harmony of light and colour, he can suggest to our intuition the 'archetypal sunset' with its many more dimensions than we can cognize now. With paintings of seas and mountains, lakes and dells, he can teach us to see Nature as she is, as the Mirror of the Divine Mind.*"[1803]

Commenting on Poetry he writes, "*A true poet reflects the archetypal ideas in the mirror of his own experience, real or imaginary. He looks on the world, and his genius enables him to see the reflections of the archetypes around him, and he tells us of joy and sorrow, hope and despair, typical and universal, in the hearts of all men; he gives us the abiding truths which so often vanish in the critical analysis of the lower mind*." likewise, "*The true dramatist fastens on fleeting reflections of archetypes in humanity, materializes them, and then on the stage makes them live; and through these types he sounds for us the*

[1803] Jinarajadasa; *Art as factor in Soul's Evolution*, 1915, p. 13-14

deep notes in humanity- the pain which is not uttered, the temptations that beset men, their failures and successes, the destiny that makes effect follow inexorably upon cause, and the purification of the human soul through self-sacrifice…Through watching their experiences, too, thus hastening evolution and passing on swifter to the goal."[1804]

For *C. Jinarajadasa*, Music and architecture deals with - rigidity, rhythm, harmony and gravity, he says "*If architecture is harmony in space then music is harmony in time*", elaborating further he states that, Music brings architectural world directly like universal love, universal sorrow, when it conveys emotions, it is not of some particular type or person but sorrow itself. He concludes his reflections on human evolution which he finds is "interplay of creativity and intuition". He wrote:

> "*True art, then, will always call forth a response in man form the higher intuition, the Buddhi, whose heritage is the archetypal world. It will always suggest something of the world of Ideas. Art, from this point of view is always didactic, can never be anything else. It does not teach us our known ideas of ethics; but will always show to our intuitions how to look at man and the world from the standpoint of God, that is, in their true relations. It will teach us to 'cast out the self', the true aim of Ethics, Religion, and Philosophy. Art, then is a means for the quickening of the Buddhi, whence come swift generalizations from within of the meaning of life's activities; and thereby the hastening of evolution*."[1805]

This psychological transformation which *C. Jinarajadasa* expounds in above quotes is a healing process - a phenomenon which facilitates the transformation of self into a "cosmic-archetype of self". Such transformation is brought forth by self-effort, training and perseverance - a healing exercise that facilitate power and wisdom-mind (love and beauty).

6.2.3.2.3. **Transposing "*Buddhanature-Puruṣa*" with *Maîtreya-iswara***

From the above discussion it becomes apparent that once the cosmic-self is imagined as having the *Buddhanature*, the concept of *Buddha-nature* elucidates the position

[1804] ibid. p. 15

[1805] Jinarajadasa; *Art as factor in Soul's Evolution*, 1915, p.17

ascribed in indic-scholarship to *Puruṣa*. In other words, the concept where Buddha "*whose teaching themselves are the ultimate remedy for suffering beings*" is identified with archetype-healer, **it** creates an opportunity to perceive the archetype of True-Self (*param-puruṣa*) as comprised of *Buddhanature*. Transposing a theoretic conception such as "Buddha natured" archetype-Self with an archetype for "artistic-talent" (or *artistic-puruṣa*)[1806], it is suggested here thatr this hypothetic 'entity' should be further interrogated through comparative analyses between western discussions around the nature (of existence) and Indic description of *Prakṛti* alongwith its philosophical evolutes, and their impression on "nature" of phenomenal world (*samsāra*), a reflection to such influence is available amidst exchanges between various Indian school of thoughts. Proposing such an engagement would aid assigning the role for each factor – Buddha-nature, Prakṛti, artistic-archetype, and cosmin-self – and how they interact with each other, as well as how they define the new 'entity' that evolute from this transposing. In other words, it is argued here that to identify a framework into untangling layers in the structure of creative-source, it becomes a prerequisite to position an "archetype for artistic-self" – an entity of cosmic-origins that abides to the principles of Buddhanature - so as to address the ethical consideration of creative persuits, and such that it addresses the point of reference for creative inspiration. From a position of holistic-vision into the nature of Truth, a necessity of such undertaking is anticipated for its contribution in causes such as social emancipation and human-evolution – some system of self-healing or auto-fix appears to be a prerequisite for *dharmic*-functioning of psychic universe.

A similar visulaization exercise to this case for *Buddhanatured-artistic-puruṣa* is attempted in previous sections such as: "*Paradigm of Buddha Bhaisajyaguru*"; "*Visualizing a manadala for yogic society*"; "*Articulating a being of Buddhism* (*Buddha-puruṣa*)" upon the discussion of which current argument refers to. It is noteworthy to remind here that the development of Buddhist ideals of *tathagata-garbha, Budhatta*, and *trikāya* etc developed in response to interaction between different schools of Indic thoughts that flourished under state support to Buddhist scholarship for nearly a thousand years; beginning with Emperor Ashoka an emphasis on Buddha's deductions about human affairs had indeed favored theologic acceptance for Buddhist ideals on "nature of reality" over other versions; and despite their

[1806] formulated upon the line of thought discussed under the heading *pratibhā-puruṣa*

differences, other schools had too gained from scholastic insight which Buddhist masters transpires. In order to understand these variations and differences, an argument is attempted below.

Learning from the esoteric process of *maṇdala* illustrations to many aspects and dimensions of Truth and its various layers, time-wraps and contextualities; considering them as componential particulars of an archetype-Truth, herein called the *Maîtreya* – future Buddha, has to be first articulated in a form of "personified-Being". Personification followed with assignement of its specific attributes, has been a method "religiously" followed in Indian aesthetics (writting and visual arts) perhaps for a better and 'personal' identification with the principle personified. From Puranic stories to *rāgmālā* paintings, temple sculptures to *thangka* imageries, the method of personification is a synonym for Indian perception; strinkingly philosophy in Sanskrit/Hindi is called *darshana* – "perceived". The term *darshana* closely resemble *drishya, drishti, drishtant* etc. all of which connote some sense of visions.

Maîtreya is assumed as comprised of many emanations of *Buddhism* - of the past, present and of future (that Buddhism which remains to be manifested). On mediating through a collective-efffort, upon this imagined cosmic–*Puruṣa*, the collective-self achieves a state of union (*yoga*) in *advaita* (non-duality) through meditation. As discussed earlier at many instances in the present thesis, a case of *advaita* presents opportunity to the individual-self to liberate from its usual cycles of karmic-exchanges and get rewired to higer realities of *jhāna*-realms. However, as Buddhist visualization meditaion on healing paradigm of *Bhaisajya-guru* suggests that, when the object of meditation is conceived of the creative aspect of *Buddha-nature* – an Emanation of Buddha that projects a *mandala* of healing "creative self-expression" - a realm symbolizing the epitome of unconditional *maîtri* (Compassion/Loving-kindness); and the artistic aspect of individual (formational) self gets into a hypothetical position to transcend into a holistic-personality of pure, indescriminate Creative-energy. In other words, for an aesthetic transformation of the artistic-self that correspond to its Ethical responsibilities and Moral activity of its creation – a reimagination of a Buddha personality is to be sought, an Emanation that brings together, broadly – the collective-consciousness of Buddhanature and the collective aspirations of "artistic self"; in other words - the collective-

consciousness starts resonating with the collective-aspiration for aesthetical existing. Something, that could occur when the creative-persuit for larger masses turns towards self-effort for self-introspection followed with self-effort for self-improvement, a phenomen that could be described as collective artistic-self refelecting a suggestion of archetype-maitri – argued here as the creative aspect of buddha-nature. The term *iswara* alludes to concentrated essence (rasa-dhwani) or the center for a *mandala* comprising *puruṣa* (archetype) for various aspects of self-qualities. An *ishwara* for artist thereby, would comprise *puruṣa* for various artistic talents, artistic inspiration, and creative persuits; and an articulation for which is an exhaustive task to be supplied with critical study of a broad area of research available on factors realted to artistic-consciousness, something which is expected here from future researchers. However, upon thinking initially on the nature and existance of artistic-self and its role in social healing, it is found that the concept of Buddhanature presents promising scope for cultivation of an "artistic-self"; and moreover, since that self-transformation which brings about a liberated state of "being", supports a realm of creative self-expression once the healing properties (lying latent within the core of one-self) become available as replacement for the lower-forms of thinking and existing, and the healer aspect of collective-mind "descent" in a motivational form or inspiration for self-help, with an aid of which - the self reorients toward the more fuller and a wider scopes of its potential. However, considering the vastness of the "imaginative" task opted here, it should be understood that discussion presented here is only suggestive and by no means exclusive, exhaustive or overarching. Moreover, with inputs and expertise on the engaged concepts, the present argument could really outlive its restrictions and hypothetic constrains and supply some inertia to the task of unveiling the secrets of healings.

Conclusion

Conclusion

On the question of how is psychological makeup of mankind is constructed over centuries and influence mental-choices and cultural priorities today? Fabrega (2009) cautions that: "*Anyone seeking to understand the wide range of human problems involving emotional and behavioural disaffection- that one can gloss as conditions of psychiatric interest - in a comprehensive way has to take into account how such problems were configured, understood, and handled in other eras by means of institutions governed by differing regimes of knowledge and practice*". Broadly, the approach to psychological enquiry in the west differs remarkably from east. The primary gap amongst the two major approaches to the matters of psychology – western and eastern - lies in their distinct methods for enquiry and knowledge generation; and since the evaluation criteria certainly impacts how psychological view is constructed and utilized, "matter" based Western science abides to scale outer behavior to neural activities, consequently leave aside the non-physical activities; any space for argument for limitations to their method is avoided on the grounds that to discuss non-symptomatic activity is a debate of illusory nature, and this constricted attitude is reflected when it refuses para-psychological phenomena on the grounds that it is - 'anomalous'.

One of the key features of the psychological attitude of the West is that it engages with waking consciousness only. It has a physicalist approach i.e. it requires 'physical' or perceptible 'matter' for analysis thus it gives preference to the objective research method over other approaches; and thereby, its subject of psychological enquiry is confined to 'physical' psychological factors such as outer behavior and measurable neural activities. Likewise, the progressing stream of consciousness-studies too imply 'physical reality' as authentic while factors related to ontological 'reality' and questions of subjective experience are implored with the sense of epiphenomenal activity in residue of material procedure; whereas, the Indian attitude to the concerns of psychology holds in prominence adapting to a different approach. Indian intellectual position is more inclined towards 'ontology' or in other words, Indian propensity to apprehension of knowledge is fundamentally concerned with 'spirit'. In other words, Indian knowledge systems consider non-physical existences to

be ontologically real categories that although non-perceptible, are operating on different levels. They propound an ultimate reality beyond ordinary reality. This Ultimate Truth is termed *'sat-chit-ananda'* to signify that the fundamental state of phenomenal existence comprises an indivisible unity between – *sat* (absolute existence), *ćita* (consciousness) and *ānanda* (delight). This realization is reached by Indian School of thought, since it embraces the relevance of "Inner worlds" and acknowledges the subsistence of intermediate planes of consciousness between its two opposite extremes states of existence – (a) the absolute (silent consciousness of the transcendent) and (b) the apparent unconsciousness of matter. In other words, the illusoriness of phenomenal system continues because of ignorance (*avidyā*) and removal of ignorance reveals the underlying true-state of affairs – the truth (sat). This *sat* is also the true "form" of consciousness (*ćitta*), that is to say that *ćitta* is comprised of *sat*, but becomes loaded with karmic-baggage, which when is unloaded or unpacked, to reveals their indivisible state called *ananda* (bliss). This process of attainment of 'bliss' corresponds with removal of defilements in mental-processes of thinking and activity; and to the duration mind retains in happiness, individual transactional-consciousness functions in its optimum capacity.

However, a hyperlink of common ground between these two approaches is emerging now, because of progressions in psychological aptitude, such as Gestalt, Jungian and transpersonal viewpoint which admits that Indian psychology has been dealing with problems which mainstream psychology under their reportage is beginning to explore now, for example: Ayurvedic description of *koshas* details five dimension of Human-body, consciousness (*manomaya-koṣa*) being one of them, Buddhist-psychology expounds on *ćitta-bhumi* (mental planes of existence), *alāya-vijñāna* (storehouse consciousness) etc. Today, some of the modern scientific advances do compliment with ancient Indian discoveries on functioning of 'Mind'. in western scholastics Such advances on the functioning of mind demanded expanded horizons to their approach, a vacuum which gestalt psychology offered first, through its principle of "unified whole" it proved the necessity for preparation of a holistic vision. To its contribution in emergence and embrace for inter-subjective researches, Jungian depth psychology implied that any unlikely or hated areas or "Shadow" domains of study should not be left for they too could have that missing key to treasure trove in depths of

mind, through his concepts like Individuation and description of Shadow play he touched upon such aspects to the understanding of the mind that opened a new arena to recent progresses like Transpersonal psychology and its pragmatic concept of "Spiritual emergence" which sanctions to the knowledge structure of the East and its method of enquiry a status of legitimacy and engagement.

With the lens of transpersonal approach, art-history too unravels a fresh insight into its evolutionary makeup. In contrast to the recent progressions in art-history writing, the period of which is relatively small from the origins of art-practice lying somewhere in antiquity, which furthermore, when viewed on a larger parameter suggest that a history of art-evolution indicating at some sequence of adaptations of variable influences into primarily nurturing "creative thought" more aligned to self-expression, despite its fluctuating to variable degrees in different phases of larger history of mankind, inclination towards self-introspection has dominated the artistic discourse. Transpersonal position argues rearticulating art-history as rather to be a "history of creative arts therapy". This shift in perception is brought forth when a prominence is allocated to the role of spirituality and creative-expression in the domains of art-appreciation and art-production, and further brings the question of aesthetic utility to the forefront.

The healing procedure inherent in the structures of arts practice and processes of arts appreciation turn prominent with clarity on their access in lieu of self transformative sciences and methods, few of which are offered by eastern thought, particularly some of the indic-schools especially Buddhist, Yoga and Vedanta. They offer a comprehensive structure and functioning of the mind which they expound as a multifold and layered mechanism that should be understood holistically - covering all its various aspects and variables viz. levels of activities and planes of operations.

The two approaches that looks into the healing potential and workable framework for creative expression as a possible methodology for easing the dis-ease and sickness while complimenting with biological recovery process, mandates a re-vision into both the perspectives. These two approaches on "healing through arts" are: (1) the viewpoint called "art as therapy" which expounds that art (practice) itself is therapy; and (2) the other position which propounds "art for therapy". This healing notion is more in the favor of engaging with

art-activity alongside some procedure for clinical-therapy; In other words, it supports complimenting clinical therapy with art-activity to confirm effectiveness and to broaden their subjective periphery.

Since the current study also engages with the role of the creator and its moral obligations, because of the fact that an artistic creation usually last beyond the age of its makers and in terms of its *etheric* survival and ontological presence in the cultural psyche, the importance of the personality, attitude and interest of the performer-artist (the maker) or the question of "Creator" becomes extensively crucial, apart from the vitality of artistic expression which thus feature from the position of healer and health as a volitional-activity of utmost value and of sincere priority. To answer this quibble this thesis dwells deeper into the question of what should be art? and raises objection to art-makers if what they term art does not enable healing. While addressin such squabble of art objectivity, present thesis taps into Buddhist-Indic sources on the nature and workings of consciousness, and find ways to unveil "normally" untapped potential of "creative-energy" in usual format adopted as "accepted norms of art-making". Through an analytic reflection on *Indic* theories such as- *purush-prakṛti*, *sāmkhya-yoga*, and *Tantra*, and their covalence to Buddhist theories, the following description brings forth convincing comprehension of the operational mechanism of creative-energy, and traces immense information on its control, channelizing and domestication such as to transcending the vary "creative-energy" towards its healing convalesce. Indian sources on healing suggest many ritual means although not exclusively, as well as other devotional methods apart from and through incorporation of *yoga-āsana*, Breath-work, Mindfulness practice etc.; consequently, based upon their inference few aesthetic oriented healing therapies are comprehended such as - *mandala*-visualization, art based meditation, *nādalaya-yoga*, *rāga-chikitsa* and *nritya-yoga*. The conjectures measured in each chapter are sequentially presented below in a progressive order of apprehending healing faculty of creative-energy.

Chapter- 1 **"*Mind and Transpersonal Psychology*"** analyzes the many systems of Indian thought that engages with the question of mind and its role in progress for humanity. The main Indian school of thought that elaborate on Mind and its peculiarities are Buddhist, Yoga and Vedanta systems and their findings are discussed below. While the Buddhist

school focuses on the mind-phenomenon of an individual called human being; the *Sāmkhya* and *Vedantic* school of thought, talks about the collective-mind comprising the universal-self (or a collective-individual - an "arch-self") called the cosmic-being (*lok-puruṣa*). It is noteworthy here to emphasize that a holistic approach is a must to identify the inter-subjective peculiarities between various schools of thoughts. And likewise, the influence of religion in understanding psychiatric phenomena on human physiological function should also not be ignored since as Tin Mon also expounds and comprehensively summarizes about the capacity of human mind, saying *"The mind is a mental entity which is many billions times more superior than the brain, which is a material organ. The mind creates all human beings, all living beings, all nations, all kinds of literature and civilization, and the fate and fortune of all living beings. The mind is indeed the most powerful mental entity that can elevate man to the highest level*"; the role of mind from such position becomes a prerequisite for contemplating a therapeutic framework involving creative-activity of the mental-energy and its skillful expression through the healing modality of art-therapy.

The key observations from Chapter- 1 are following: firstly, the understanding of mind should not be restricted by confining the functioning of mind to the "organ of brain", which from Indic perspective appear more of an instrument of mind rather than its controlling force. Within the Indian system of knowledge, Mind is variously discussed under distinct terminologies (pertaining to specific Schools) such as *nāma-rūpa* (mind-matter), *ćitta* (activity of mental-factors), *manas* (clear insight or cognition), *buddhi* (intellect), *koṣha* (mental-sheath), *ahamkāra* (ego-self), and *vastu-purush* etc. Each aspect of the multifold Indian mind performs specific *dharma* (cosmic-law). *Mental Dharma* (psychic-law or *ćitta-niyama*) - is an unfailing fulfillment of mental operation enabling a fully functional psychic-system. Separate mental aspects of the *mind-dharma* fields are elaborated by various Indian School of thoughts - Samkhya, Buddhism, Vedanta, and Yoga. Buddhism interprets everything in the world as the manifestation of our mind. In *Buddhism* the Mind is discussed within the composite system of "*nāma-rūpa*" – which is a mental-stream comprising (a) mental entities and (b) material entities (i.e. Consciousness). Mental entities and mental factors, collectively these two are called '*nāma*', while "material entities" that is, matter and energy, considered in totality, are collectively called '*rūpa*.

For a Buddhist, a Human person is in a consistent process of "becoming" and hence it is termed as a "being"; which in its subtle form is composed of mental entities (*nāma)* and material entities (*rūpa)*. A human-being in its gross form is composed of five-aggregates *(panca-khanda)*: (1) *Rūpa (matter),* (2) *Vedana (feeling),* (3) *Sanna (perception),* (4) *Sankara (mental States) and* (5) *Vinnana (consciousness)*. In Early Buddhist *Abhidhamma* text, there is no distinction made between mind and consciousness; and the term *ćitta* is invariably employed while referring to different planes of consciousness. Later Buddhist *Yogachara* theory revises consciousness into two: *mano-vijñāna* and *manas. Manas* (cognition) is the "uninterepted-mind" which is responsible for the sense of personhood- 'the essence of a person', often misunderstood as a stable self-identity. *Manas* (cognition) is attached to *alāya-vijñāna (storehouse consciousness)* and regards it as the inner self. The truth about "self" in Buddhism is that what is perceived as self is in fact a fleeting stream of 'no-self'; and this truth of its as a changing or shifting identity is termed *anatta*. In other words, Consciousness as an 'aspect of mind' runs as a continuous stream, consisting of arising and passing mental-units (*ćitta-khanda*) which leave their properties in the mental stream, and it is these properties which are measured, analyzed or contemplated at a given time. In the roots of Buddhist psychotherapy lies embracing the truth of *anatta*, alongside *anićća*, *pattićasamuttpada* and the fourfold-Noble Truths. It finds the bases of *nama-rupa* illness to the three poisons of ignorance: *rāga*, *moha* and *doṣa*; and consequently suggests their eradication by cultivation of *ćitta-bhāvna* with the help of the theory of *dvādaśa-nidāna* employed alongside the methods of *Samata* and *Vipassana* under the premises of *aśṭangik-mārga*.

The description of *ćitta* on the bases of its function in cognition is identified by *Vedanta* as *antahkarana*; *Vedanta* describes the other functionalities or faculties of psychic-system as *manas, buddhi, ahamkara*. All these four mental energies come together to formulate the *ćitta* or consciousness, which runs as a stream of passing and arising of thought-forms and thought moments. The *Sāmkhya* philosophy coherently influences both yoga and *Vedic* schools of thoughts. The *āgama* tradition is parallel to *Vedic* tradition and has influenced both *Sāmkhya* and *Vedanta*, apart from regular and heavy exchanges with *Yoga* tradition of ancient times. The *Sāmkhya-Vedantic* scholarship focuses on the collective-Mind and collective consciousness. The *Vedantins* looks at the archetype principles of psychic-

structure of the collective mind, individual mind-stream (rebirth consciousness), and the stream of consciousness. For a *Vedantin*, the arch-mind (cosmic-mind) or ātmā is identified as *sat-chit-ananda* or *Brahman*- an all pervasive common noumenal factor in all forms and varieties of creation. It explains the psychic-functions or *dharma* (*Rit* or *niyama*) of collective-mind or of cosmic *puruṣa* under the theory of *dharma-ātmā*. For a *Vedantist*, the *Individual-self* is a fragment (or *ātman*) of the *arch-mind* (also called *param-atman*). Vedantic system explains the mental-universe as a play of cosmic principles *iswara and māya*. The concept is developed over the earlier available *Sāmkhyan* explanation of *purush-prakṛti*, it also shares parallel with *āgamic* description of *shiva-shakti*, and their role as cosmic-principles in the "process of creation/*shrishti*" (*prakāśa* and *vimarsha*). Another progression of *Sāmkhyan* theology occurs as *Yoga philosophy*; *Yoga* system identifies mind-essence as psychic-sheaths (layers) of five subtle-*koṣa*; each comprising of distinct substances – food, vital-breath, XXXX. Integral Yoga system which combines the relative findings of *Vedanta*, *Sāmkhya* and *Tantra* Schools, finds that collective-consciousness and collective-unconscious formulate into a system of superconsciousness when taken in totality, and this holistic entity of psychic-system alludes to the perennial conception of an archetype-Mind (system) which is comprised of the interaction and exchanges between primordial principles *purush-prakṛti*. It should be noted here that none of the Indian schools of knowledge systems have evolved in isolation; there has been a heavy exchange and borrowings since their origin. Findings from one system are scrutinized by the rest, as is usually the method of scientific enquiry per se. The Indian science of longetivity - *Ayurveda* locates *manas (cognition)* at *ajna-ćakra* (third-eye), and *ćitta* (which it considers as the faculty of control over feelings) corresponding to the *heart-ćakra* -the cross point of physical and psychological activities.

The engagement of western psychology and its findings to Buddhist and Yoga systems gives us the referential only systems of Buddhist Psychology and Yoga-psychology. Psychological classification of Buddhism corresponds to psychological division of all mental functions into - Intellect, Emotion, and Volition. Thereby, psychotherapy from Buddhist perspective basically suggests noting the arising of *akushal-ćitta* and surpassing the factors (associated with potential for enacting *akushala karma*) by not acting with bad intentions. This is achieved by observing the doctrine of Dependent origination (or dependent co-

arising). Insightful observance of arising and passing of bad (*akusala*) mental concomitants/ factors through divulging in meditation, and maintaining - a *Samadhi* state; observing *Sila* and harnessing *Prajna*; a procedure which is been classified as Mindfulness practice by *Tich Nath Han* – culminates into harnessing the *metta* (Loving-Kindness) and *karuna* (Compassion), which then leads to psycho-somatic healing. One method for observing Mindfulness is *vipassana* (insight meditation) by which the *Fourfold Truth* (*arya-sat*) i.e. the wisdom of *Nibbana* can be achieved. The Four-fold Path (or The Four Noble Truths) can eradicate all defilements of the *nama-rupa*, consequently, a healthy state is identified by the psychic-state of *Nibbana* or the unique bliss of eternal peace and happiness.

The teaching of *Dhamma*, particularly the lessons about nourishing the positive mental qualities is a way forward into an illumined consciousness. *Dhamma-mind* does not only surpasses mental deformations but becomes more than an ordinary mind, and is enabled to catalyze healing of other people's *kleshas* (mind overpowered with *dukkha*) through projecting the *metta*, *karuna* and *prajna* as an extension of sharing their merits (*punya*). When mind is approached as psychic-system, the law (*Dhamma*) that abides this system is described as *citta-niyama*. A mind that operates in synch with the synergy of *Dhamma* can be harnesses and cultivated by developing emotional intelligence with the help of Mindfulness and a motivated "will –power". The *Buddhist-theory* of *Rupa-sangaha vibhaga*, and *upaya-kaushalya* (*Skillful means*) are conducive for developing a healing mental energy, that can be extended to what comes in contract to the mind. The concept of *Buddha-nature* is another method that is highly beneficial for obtaining a harmonious collective existence of individual-beings. The *summum bonum* of *Buddhism* can be attributed to the human tendency for making efforts into shifting themselves through distress into acquiring a *Buddha-nature-the paradigm of The Healing Emanation of Buddha-personality*.

The following major points and remarks are concluded from the discursive engagements in Chapter- 2 **"*Art Therapy: The Philosophical Foundation for Healing through Creativity*"**. It explores the idea of healing through sounds, dance/movement, and through colours, drawing and painting. The philosophical framework for music (*sangit*) therapy in Indian context engages with the cosmology of *nāda*, *rāga*, *rasa* and its perception, reception and expression on the *atman* which occurs as a traceable influence over the

cosmogony of inner rhythms at *pranic*-network, *nādi-tantra*, and the *ćakra-body*; as well as significantly impacting the subtle-layers of mental-sheaths, and planes of consciousness. In short, the doctrine of Indian music allows the conclusive and comprehensive observations about self-introspection, and disciple efforts from Yoga Philosophy, Tantra, Upanishads and Vedanta; and overlay them with musical-practices to present their hypothesis on the role of *rāga*, *swara* (tones), *tāla* (beats) in achieving the integration of personality, the experiences of transcendence in consciousness and self-expansion – all of which brings healing and growth to the psychosomatic whole, that a human being is. *Sangit –shastra* articulates *ćitta-ćetana* as a vibrating entity, recent scholars expounds that *manas* (cognition), vāk (speech), and *prāna* (vital breath) are active during any form of engagement with music. The elementals of mind resonate to certain frequency to maintain a specific mental-state, and these states are manipulated by the changes in the musical-scheme, and can be measured by observing the shift towards emotional health. Indian music therapy allocates to each *psychic-ćakra*, primordial-elements in perpetual vibrating states, a condition mandatory for consciousness to remain, accordingly each *ćakra* posses its own bio-field and resonance which is affected by *rāga*, *rasa* and *prana* flow. Just as Schumann allots certain frequency to bring the psychic-vortices (*ćakra*) in harmony and a synergetic state, Indian musician too suggests specific *ragas* for healing - by utilizing the science of *nadi-tantra*, and *prana-energy*. The emerging field of sound-therapy has been scientifically scrutinizing these therapeutic suggestions from various arenas of musical-genres, and is gradually evolving into an alternative stream of medical science that appears to have immense scope in the near future as an effective alternative medicine. And Indian contribution to the evolving music/sound therapy comes from conceptions such as *rāga-chikitsa*, *nadalaya-yoga* that primarily looks into *ćakra* alignment for achieving a psycho-somatic healing condition, therefore, further growth in the science of *ćakra* that elaborates on their psychological functions and their role in self-improvement would bring fresh insights and paradigmatic therapeutics. Release of stuck emotions is a crucial healing phenomena, Indian psychology allocates the chief authority of emotional operations at *anahat* or the Heart-*chakra*; cosmologically the heart of the universe is aesthetically depicted as *sri-yantra* – the abode of *sri-devi*- the archetype of beauty, bliss and happiness; and the *summum bonum* of Indian music is to establish *yoga* with such *sri-devi*, also explicated as *Tripura-sundari* – a cosmic

artistic-inspiration and exemplary visualization aid meant for self-application with the purpose of reunion (*yoga*) with the pure "inner-beauty" of the True-Self. And the psycho-gram or *Sri-yantra* of her as *Sri-vidya-devi* (wisdom-principle) illustrates a cosmological matrix of elements of music, dispersed into and comprising the multiverse of emotions, expressions and aesthetic motivations. Such elaboration on mental-universe vouchsafe self-alignment through attunement with the rhythm, harmony and musicality of its own order, as a method of organizing chaos into balance and intelligent-design, at the same time summarizing the position of music in Indian-spirituality – which consequently leads into a "healing" way of life, a soothing state of existing with calmness of mind and breath.

Amongst the canons are found descriptions for *ćakra*-purification with vocal practices such as *arohan-avarohan* of *sargam* (*svara*); use of drumming in *shamanic* healing rituals of aboriginals and tribal(s) has been part of their community events and cultural celebrations and is associated with spiritual-blessing from ancestors. Furthermore, visual depictions of *Kṛṣṇa* as a *fluet* player, some *mridanga* player, a *cymbal*-players, *Saraswati* as *veena* on numerous occasions in Indian art confirms the relevance attributed to music-playing and the superior position that it always had in Indian psyche on creative expression, which still remains. The sculptural relief of *swara-raja* visually represents the count and position of seven *swaras* in the right order of their generative. *Ragas* have also been assumed masculine and feminine roles and respectively these *ragas*, *raginis* and their newborns (*ragaputra*) are described as *deities*, and assigned *mantras* to enable visualization-meditation and to attribute to them power of intentions for specific ends often conducive to healing the mind, body and the creative-spirit.

A crucial feature of Indian music therapy is its employment with the Indian aesthetic theory of *rasa* (aesthetic rapture) and *dhvani* (suggestive value). The psychological engagement with *rasa-principle* associates the emotional release and behavioral outcome, and affected mannerism with aesthetic-experience, which makes these observation critical for devising emotional-stability often associated with expanded consciousness, which gives *rasa's* association with musical scores a fruitful premises for articulating unsullied healing modalities, and as a consequence, Indian *raga-rasa* theory looks deeper into their mental and emotional impact. The changes in mental experience that accompany the presence of *raga*

and *rasa* experience is beautifully visualized in the *ragamala* paintings that employ aesthetic devices such as usage of color, elements of compositing a paintings, depiction of season, weather and time in their pictures to express the mood of the musical-theme and its contextual narrative that mimics *samsaric* episodes, duality of perception, and play of human emotions. Ragamala pictures in its depiction of human emotions with their connected moods through seasons, and play of light and colour reflects on how human-perception alters with the mental frame it occupies; mind indeed creates how and what it sees, in other words, our phenomenal world is formed by such influences.

While articulating healing through dance/movement therapy, Indian system of classical dance emphasizes over the philosophical borrowing from Indian cannons on Breathing science (*prānāyāma*), postures (*āsanas*), gestures (*mūdrā*), pauses and movement (*kāyāstharana*) - to achieve absolute stillness and perfect balance. The basic premise on which Indian dance operates can be argued for - is embodiment of cosmic-principles. Dance too, as per the Indian thought is a method of yoga (reunion) with the divine-self – the higher and fuller potential of human existence. Dance theory proposes reflective mirroring in movement as healing exercise, as it aids in releasing the stuck energy. Dancing as a healing modality looks at the human-being as composite unit of body-mind; moreover, from the position movement based therapies, body is the tool for achieving stability of mind, and controlled movements are a handy work of controlled mind. The thematic for dance based stage performances (*nattya*) incorporates narratives reflective of cosmic play of divine actors in the grounds of *saṃsara*. The iconography of *Nataraja* (archetype of dance-form) illustrates the cosmic mandala and the movement of cosmology as a balancing act between universal-elements in a rhythmic harmony of their operations. The *Rasalila* painting often depict multiple Krishna dancing with each *Gopi* in single frame, perhaps indicating at the multi-dimensional nature of the "multiverse" – a collective of individual psychic-systems. The *rasa-mandala* painting depicts the comic dance of universe through the imagery of Krishna encircled by Gopis (Jaipur, 18th century)[1807]. Indian classical dance incorporates the geometric construction of *yantras*, embodying the human body as *mandala*, perhaps to imbue the cosmic-movement of divine-intelligence; while "mirroring in movement" a reflection

[1807] Fisher, Robert E.; *Art of Tibet*,1997, p.iv

(*pratibimba*) of the higher-self, in other words, Indian philosophy promotes that during dancing body becomes an apparatus for the realization of absolute reality as non-dual (*advaita*).

Indian Dance therapy extends yogic-postures and weaves them in a certain sequential order, along with artistic-expression to convey the flow of creative-energy thus awakened; and further when performed with precision of aesthetic consideration, awareness of the present moment and Mindfullness of the movement – the appearance of *nritya-yoga* becomes evident to express diverse self-expression. The non-verbal body language has an edge over other communication, in that it retains the abstraction and indecisiveness of complex emotions of trauma, grief and guilt; and retains the space for self-reflection and introspection. Creative expression often brings forth the shadow aspects of the self, the ignored and suppressed aspects of one's personality that has been ignored for long, perhaps over life-times, which with facility for creative-expression are allowed to resurface in therapeutic set-ups, whereby dance/movement as a healing modality creates an opportunity for confronting these inner demons and transmute them into the desired "being" of artistic inspiration by surrendering to the cosmic-flow to move through and about. By immersing in the rhythm of the present, a sense of presence of supernormal and overarching guidance becomes available, this has been noted by numerous dancers in the past; it is this immersion in the healing—energy of embrace, acceptance and "becoming" that classical forms of Indian dances incorporates into their structure, and the emerging framework of "dance for healing" can incorporates them to method out a celebration of the dance of life. Role of playfulness, Mindfulness and creative-intention are crucial aspects for shifting an ordinary dance/movement into a healing exercise. Being vigilant to dance/movement with witness consciousness adds layers of therapeutic visions over ordinary activities of mundane interactions; further, allowing the subconscious rhythms to take over the dancers body that consequently helps in expression of difficult emotions within the guise of creative-expression that should be responded with some artistic-liberty in subsequent movements and dance steps; such a process helps channel stuck-up emotions an opportunity to release, which can be felt as explicit energetic rejuvenation, sense of unconditional love and unexplainable sensations of inner bliss. Another prominent feature of dance/movement as therapy is employment of "active-imagination" to process out ambiguous tatters of the dark self and

unknown domains of the mind with the assistance of Jungian method of Individuation for achieving an integration of shattered personality and rewiring of the segmented consciousness.

Yogic practice of *asanas* (postures) and breath-work (*pranayama*) prepares the dancer for better evaluation and outflow of self-expression. From the position of Yoga philosophy, human-body as a vessel for cosmic-intelligence (*ishwara*) marks the confluence of the many inner-worlds and diverse outer experiences, it is at this confluence where the rebirth-consciousness transacts with personal narratives and cultural archetypes, and with yogic-methods of practice and discipline, mundane experiences are transcended from here to the realms of "superconscious" – a plane of mentality comprises of achievement, success and immense hope for humanity and abundance; and *nritya-yoga* which attempts at "dance as a form of *yoga*" allows the performer's body to move and execute from such mentality (mental-plane) through utilizing psychic phenomena of transference, channeling and active-imagination; whereby, witness consciousness prepares for retention of lessons from such artistic transactions. Emotions connect the human instinct with the archetypal imagery of cultural unconscious in the form self-constraining impacts that which defines the impersonal attitude and dance/movement expression becomes a channel for self-expansion by transcending limiting beliefs and subject-object duality. The *summum bonum* of Dance therapy from Indian position can be argued for shifting the movement based transactions and expression from ego-self praxis towards awareness of unconscious motivation. From the aesthetic position of Indian theory, it is argued that Indian classical dance enacts the cosmic-dancer – archetype of animating energy, "the creative potential"; since, in Indic-perception a human-being is but a limiting-adjunct of its own empirical cosmic-being, which operates as a vehicle for creative energy of the archetype-artist (dancer) donning cosmic-talent (*pratibha-puruṣa*) during the process of its "becoming" reflected as the unfolding of phenomenal world as per the cosmic-law (Dharma) to enact its cosmic-role in the divine-play of *saṃsara*; and the identification with the illusory truth of *saṃsara*; and the relief of fragmented-self's binding with the complete-self is a healing confrontation.

Art as therapy hovers on the premises that the dormant creative-energy gets a release through creative expression, and this release brings healing transformation through letting go

of the complex emotions. Stuck emotions of fear and pain dull the creative energy or will power. And any healing framework that aids in facilitating "unconscious motivation" effect emotional-relief through opening the creative channels, in other words, all therapeutic methods whether yogic, creative or otherwise account for a healing exercise amounting to release of feelings like fear, hate, contempt, trauma, jealousy, etc through free flow of creative expression which helps in clearing them by bringing in positivity and inner-peace. And creating opportunities for inner-peace is a self-soothing healing practice.

The aesthetic theory of *rasa* avails an explicitly comprehensive understanding of psychological processing of emotions and their reflection through *bhava* (emotional expression). *Rasa* in the sense of aesthetic relish or aesthetic-rapture presents an alternative to cathartic release of emotions. For the purpose of Individuation, *rasa* can be articulated as the archetype of "*pure-essential states of emotions*" that when integrated into the personality presents a condition for emotional health once the experience of *rasa* is measured for the modification in *citta*, reflected in the change of befitting choice during decision making and thereby, the concept of *rasa* provides a bases for placing an argument for articulating an Indian position of visual-art in scaling the therapeutic capacity of creative-expression. (Write more about *rasa* here) (*mandala of Natyashastra*)

Healing through colors, painting and drawing covers a broad arena discussed throughout this thesis work. Converting the activity of drawing and painting, and creative engagement with colors, into a therapeutic exercise involves demarcating fantasy from dreams in the sense that dreams gets fulfilled by mending the instinctual forces of desires towards the spirit of creation. Lessons obtained from practice of meditation and yogic-discipline provides a nurturing ground for emergence of an ego-less "artistic-self" with strong sense of self introspection for creative self-expansion and aesthetic improvement. Based upon the therapeutic ideas of *Freud, Storr, Winnicott, Jung, Adler* and *Arnheim,* the practice of visual oriented creativity can be infused with a clinch for the temperament for meditational "visions" and "psychic-trances"during the practice of visual art and its appreciation through embracing often uncongenial unconscious creative-motivations conducive to transcending the subject-object duality of ordinary vision, and thereby transmute the mundane perception into "visionary transcendence"; this phenomena

transforms any engagement with creative-pursuit, including those involving automated rendering on surface of paper or canvas either with scratches and doodles of line, or dabs and dashes and screeches of paint-brushes, or color impastos and grooves; and translucent washes or opaque strokes of colour, into a method of channelizing the expression of the psyche in the moment of Mindfull presence of living the experience. In short, creative-genius does hold immense scope for utilizing visual-art as yet another method of yoga (reunion or oneness) with the ultimate-source of collective-human psyche from where all the *vasanas*, *samskara*, *karmic-traces*, past memories, aspirations, desires and cravings; as well as the skillfull means to counteract such forces originates). The negative residues that is the non-conducive or unhealthy cravings, desires and aspirations can be transmuted with the principles of visual-arts when confronted during their release and reflection by bringing them on surface through various visual-renderings, in the form of both distinct and ambiguous elements of artistic expression considering an awareness of discrimination between healthy and sickness states of mind is known, and such awareness is developed by synergetic ethical code of conduct. A bases of such cultivation of mind or *citta-bhavana* is available in Buddhist aesthetics and its description of Buddha-nature (discussed comprehensively in chapter 6)

The integration of personality with the aid of visual art - both the creation and appreciation of it, becomes a possibility by adopting the approach of aligning with "synesthesia" between the archaic symbols present outside and as visuals present in the mind - classified between myth, abstraction and archetypes. Synesthesia helps to identify the signs of craving and regression in the creative-expression; and to eliminate its source in emotional matrix of the shared psyche of human relations by designed responses in the recreated scenarios of negotiations weaved around the imageries of illustrated unconscious within the forms and narratives of created art works, in other words, art-making can curate for renewed human interaction, and to facilitate opportunities that minimize communication gap between broken members from the chain of human-relations. A communication with the piece of performance during the art-making process can establish intentional meaning to encode subliminal value, infused to be felt with emotional resonance with the work. The Tantric method of assignment of attribution and power of intention through a well designated ritual mechanism, along with their method 'personifying' the subject of Tantric negotiation, rendered ritually into an object of transmutation with the power of will and assumption

reveals the potential in creation of visuals and performance of the art process to meet the transcendental ends. Creation of Tibetan sand-mandala, thangkas depicting the emanating paradigms of Buddhist visions, and Tantric Visualization meditation of images and diagrams bear a testimony this unique approach employing visual-senses and matter, although it remains a rather unexplored area of art-making process, however it carries such scope that can bring a paradigmatic shift within the employment and engagement of visual-making for the experience of transcendence.

To become aware of the potential of visual creation – producing them physically and psychologically, and utilization of visualization power in generating healing synergy and though-discipline, it is requisite to first become conscious of the sublimity and constancy of "visual thinking" and its significance in personality make-up. The visual thinking becomes informed by becoming aware with the archetype symbols of the unconscious that comes across as cultural elements of traditions, its celebrations, selective abstinence and sobriety. The healing potential of visual-art resides in the play of creative perception. If the origination of our visual-prowess is ego based it lead to regressive states of mentality as well as emotional-disturbances, therefore by learning to purify the visual intake and expanding the quality of "visual-literacy" by increasing the vocabulary of emotional-value and persona-impressions infused in visuals, understood and perceived with the help of Emotional Intelligence and Cultivation of Mindfulness, Skillfull Means etc. - ego-centered perception could be shifted towards selflessness and inclusivity. Development of "synesthesia" also teaches to learn for visual coherency; to look through synesthesia between particulars and the whole of a given scenario, this prevents reliance on mistaken-identification and distorted perception. It is an interesting fact that a painting is never explained or defined based on explaining a portion of its entirety, it has to snapped holistically before a coherent narrative could be extracted from it, this also indicates at the necessity to adopt a holistic approach which refines the interdisciplinary, inter-subjective practice in anthropological articulation of life-sciences. Medical system too shall adapt and incorporate multiple healing methodologies as per the potency and peculiarity of a given condition; this tendency is present though not applauded much openly by mainstream medical narrative.

The subliminal impact of screen based visual on molding a cultural psyche is immense and much is still to be explored on such fronts that can be than shifted for healing ends. And it can be easily argued here that today's media visuals, films and television "programming" re-live the archaic visions of cultural clichés, myths and archetype symbols; and thereby, any healing negotiations with our time has to confront and negotiate with the spirit - visions, desires and aspirations, of the ancestors encrypted in the archaic-material of the history. The back and forth exchanges between art and nature keeps the supply of artistic-inspiration and creative-expression alive and throbbing. Whether it is nature that imitates art or art imitates nature, or else something other operates these two processes, such a cyclic exchange does leave ample space for healing modalities to flourish. If nature impact how art appear, art does affect how nature is perceived, it can be argued here that it is the healing energy which guides them towards evolution, which necessitates their growth towards self-sustenance, to avoid death, a shift towards healing is mandatory. *Self healing is the unconscious will to survive in action.* The role of human motivation in artistic processes towards "equilibrium" is a common phenomenon to all form of creative-therapy.

In Indian aesthetics art becomes therapeutic when it aligns with the *pranic*-flow of super-conscious, when the sensuous of the ordinary transmutes into super-sensuous of supra-mundane. In other words, an unhindered and unobstructed flow of *prana* allows the super-mind (cosmology) to operate through a human-being, and in such a condition mind becomes a tool or device of the cosmic-self, and its higher purpose. Therefore, yogic-practices prepare a person to assume a position where it is aligned with the divine-plan of the cosmic-intelligence (*iśwara*). It is this truth that *Yoga philosophy*, *Vedanta*, *śaiva-śakta āgamas* and *Tantra* reveals. When visuals capacitates the fundamentals of meditation, when art reflects the state of *samadhi*. It can be stated here from the discussion on Indian theory of art that the Indian ideals of aesthetics, *ćitra* (images or imageries) portray imaginations of the *ćitta* of its own potential best, when the desires of heart (emotional center) and *manas* (cognitive faculty) align, alongside generation of a healing visualization. The achievement of surreal and transcending envisage in art expression revisions the mind of its lost home – the source of its activity and the rest to its destination. In order to articulate a framework of Indian visual-arts therapy, the Indian position on healing, health, therapy and medicine is to be first understood. Broadly, Indian medical science identifies the cause of sickness, dis-ease and

illnesses, symptomatic with disequilibrium and imbalances of *guṇas*, *doṣas*, and obstructions in the flow of *prāna* in *nādi-tantra*. In Chapter- 3, **"*Restoring Balance: Healing Art and Medicinal-Buddha*" -** on the basis of discussions on **"**The Four Root Tantra (*rGyud-bzhi*) of Tibetan medicine (*gSo-ba Rig-pa*)" which contains translations largely from Indian Ayurveda alongside Ancient Chinese Medical System; some parallels of its key concepts are drawn with recent developments in Modern Therapeutic systems, for example *Yoga-psychotherapy*; *Buddhist-psychology* and Mindfulness based therapies etc.; And presence of the extracted ideas and core philosophical ideals and themes are located amongst its visual depictions as illustrations, wall paintings and murals etc. In other words, in Tibetan aesthetics, the Buddhist science of healing is understood with reference to "Tibetan Medical Thangka Paintings", as well as other healing related illustrated themes however considered outside the strict medical systems but which unwittingly deals with socio-moral health.

Sowa-rigpa or Tibetan Medical Science borrows heavily from Indian and Chinese sources. The Indian Medical System is called Ayurveda literally meaning - a science of long-living. Recently, *Dharma* too is been taken for consideration as "medicinal" by scholars, as it leads to psycho-somatic health in the state of *Nibbana*. As per Buddhism, acknowledging the fact of *anicca* 'impermanence' of life, and the truth of *anatta* (*anatma*) which states that nothing in the phenomenal-world has an independent-nature is a healing practice. Likewise, acknowledging the truth of *kamma* is conducive to healing, along with Buddha's exposition on the Law of Causality expressed as the doctrine of *patticcasamuttpada* - the twelve link chain of dependent co-arising; as well as the reverse order of this chain that reveals the *dvadasa-nidana* also stand out as conducive to psycho-somatic healing since it avails the guidance for avoiding the arising of *akushala-citta*, *kleshas*, and corrupt volitions. Moreover, *Dhamma's* Four-fold Truth being "emancipator" of suffering (*dukkha*) is a healing truth that carves out a therapeutic modality in the form of ashtangika-marga (Buddha's Eightfold Path), following which brings a relief for the mind which subsequently appears as wellbeing during daily transactions. Furthermore, Buddha's establishment of a *Sangha* serves the purpose of providing the society a defense training from defilements of *saṃsara*, as well as it prepares its members with strong immunity from mental, moral and social corruptions, at the same time felicitating a condition for collective inquiry into the remedial schematics for more complex forms of regressive and ignored cultural clichés; and thus presence of *sangha* turns

out as conducive to healing. And since, it also weakens the involuntary spread of "ignorance" and awakens the masses about the three poisons of hatred, greed and delusions, while posing a counter action at them through (spreading of) *dhamma*; thereby, maintenance of *Sangha* (through donations) comes across as a healing activity; which also comes across as a method for collective-healing (or Group therapy). *Yamakami Sogen* reminds that just how medical science classifies (a) disease, (2) cause of disease, (3) removal of disease and (4) remedy, likewise, *Dhamma* too describes – (a) *saṃsara*, (b) cause of *saṃsara*, (c) emancipation and (d) means conducing to Emancipation. In fact, he states that, The *Four Noble Truths* (of Buddhism) indicates a refurbishing of the cardinal articles of Indian medical science for the purpose of application for spiritual healing, exactly how it occurs with the Yoga philosophy. However, in case of severe form of illnesses, when the yogic-practices and discipline, dietary supplications etc. are not a viable options and exercising is not feasible for whatever reasons, external medications are needed – the role of Ayurveda becomes obvious here. The system of Ayurvedic treatment has evolved through adopting the pre-existing tribal and primitive systems of healing, including the *bhūta-vidyā* (science of elementals) into its fold of treatments. In Ayurveda, psychiatric "suffering" is constructed in terms of (a) experience, (b) emotion and (c) behavior. Ayurveda contains ample knowledge on personality types and mental diseases as well; human "personality" which is understood by Ayurveda as having multiple dimensions viz. (i) intellectual, (ii) social, (iii) spiritual and (iv) moral. The most distinct and peculiar feature of Ayurveda over other medical approaches is that it locates *manas* feature of the mind (the faculty of *cognition*) at *ajna-ćakra* (third-eye), and the *ćitta* (as the faculty of control over feelings) at the *heart-ćakra* -the cross point of physical and psychological activities.

In Ayurveda human maladies are classified into (a) exogenous, (b) endogenous and (c) psychic. Furthermore, the Endogenous type is explained by *tridosha* theory, according to which an "imbalance of three humors" or *Tridosha*, forms the basis for (i) etiology, (ii) pathology, (iii) diagnosis and (iv) therapeutics. The *Tri-dosha- vatta (wind), kapha (phlegm), and pitta (bile)*, when present in right equilibrium supports well-being and good health; whereas any disturbance in their quantity and distribution results into dis-ease. Ayurveda recognizes human system as psycho-somatic system in which mind and body correspond to each other. While *Tridosha* are somatic in nature; *Guṇa dosha* are mental in nature and

produces psychological disease and both *Tridosha* and *Triguṇa* disturbance eventually impacts the *heart-center* (*anahata-ćakra*) and obstructs the psychic-channels (*nadis*) by which mind normally operates and when psychic-channels are affected they may result into causing *unmaad* (insanity in mind). Consequently, As per Indic-psychology – (a) schizophrenia is associated with *vatta-unmaad,* (b) mania with *pitta-unmad,* and (c) depression is considered as a consequence of *kapha-unmaad*.

In *Sowa-rigpa* the psychosis is based upon observable characteristic features like: (1) Fear and paranoia, (2) aggression, and (3) depression and withdrawal. It attributes the cause of insanity to disturbed life wind (*srog-rlung*) and its is the mental or emotional strain that causes the humoral-winds (*rlung*) to increase then necessary proportions and thus disturb the consciousness which subsequently results into mental instability. Tibetan healing systems identifies mental strain with over-sensitivity, anxiety, and emotional instability and expounds that these are caused by - worry, strain, overwork, sorrow, anger, sudden shock or fear etc. In *sowa-rigpa*, the cure for mental or emotional strain lies in the yogic saying – "control breath to control the mind". This connection between *prana* (or vital breath) with a balanced psychic-functioning is a key central aspect of yogic practice and philosophy that has paved its way in all Indic School of thoughts - Ayurveda, Buddhism, Jainism etc. Today, it is well established that the Breathing techniques like *ana-pana* (from Buddhist *Vipassna*) and *pranayama* (from *astanga-yoga*) is conducive to "*psycho-somatic health*".

Yoga psychology deals with mind as a mind-body complex of psychic energy comprising *panchakosha* (five psychic-sheaths) interconnected by a system of *pranic-channels* (addressed as a *ćakra-body*). Yoga psychotherapy operates on the premises that *ćitta* can be clarified of *vrittis* (defilements) through yogic practice (*abhyasa*). In the method of *yoga*, the philosophical findings of *Samkhya* (and later Vedanta) are modeled into a framework of disciplines and practices which is to be followed to achieve complete and thorough *psychosomatic* health and this structure becomes bases for *Yoga-therapeutics*. When some ideas of yoga (like *ćakra-system*) is applied to Buddhist principles of *anicca*, *anatta*, *pattichasamuttpada*; and fourfold noble system of emancipation from suffering, along with Vedantic approaches for collective expression of consciousness, employed with Tantric methods involving attributions and use of apparatus such as diagram and objects of

references; when all of these come together – the class of Tibetan Buddhism becomes apparent. Moreover, when Esoteric Buddhism of Tibet is observed from the position of Buddhist psychology, *Yoga-therapeutics* seems adapted into Tibetan Buddhism as the aetiology of *cosmic-mind* or the *loka-purush* (archetype-SELF) of Indian philosophy. Likewise, the analogy of *ćakra-deities*, from the position of Buddhist psychology alludes to a representation of "mental condition" that are experienced as phases of life-events; and at the same time, which come across, somatically, as "specific behaviour" or mannerism that are already discussed and can be further understood through behavioral-psychology. Moreover, the symbolism for *ćakra* is an aid in meditation practices and its associated spiritual wisdom; moreover, it is here assumed that these symbolisms encrypts the wisdom associated with each chakra in a secret system of occult symbolism, letters and deity imageries as argued by numerous scholars. From the position of behavioral-psychology the vehicle of the deity would suffice with the subject "under possession or influence of thought-patterns and their associated expressions/outcome behavior", perhaps alluding to the description of the deity themselves. During the research on the current thesis, a strong need for decoding such allusions recurred on numerous occasions. The vehicle of the *deity* represents the dominant "behaviour" of the yogi, Rat like, Dog Like, Lion like and so on. This understanding can highly benefit scientific studies on human behaviour and behaviour *psychology*.

When taken as mentality or a "mental-episode" - each *Ćakra-deity* shall be analyzed as depictions of a personified mental-plane of the *sanyasin*; an overlay of such similar speculations needs an in depth research; something that is way beyond the scope of current thesis which is limited to tracing and bring in notice art related imageries that possibly contain factors associated with healing sciences. However, from the discussions over the assembled material in present work, although a limited information, it easily pushes forward the speculation that perhaps each *ćakra-deity* iconography is descriptive of the mental-realm of the practitioner during and after the practice until it is released. And that any presence felt for *ćakra-deity* is indicative of the dominant or over-active *ćakra* during that stage of Spiritual Emergence. The discussion over the iconography of *Kālaćakra-Vajravarāhi* (located at *ajna-ćakra*) supports this assumption. It is recommended that discussions on *deity-possession* and its associated stages should be considered during further research

related undertakings on these subjects. It is noteworthy here that "*Ćakra-deity* realm" reminds the description of *brahma-vihara* stages of Buddhism. Likewise, the *thang-ka(s)* belonging to various emanations of Buddha that illustrates heavenly-abodes also suggest for consciousness-realms or planes of (mental existence). Again a further research on such exclamations is highly recommended especially when some scholars associate *ćakra* to storage of memories, past-life summations or storehouse of consciousness. Furthermore, *thang-ka* of Five Dhyani Buddha, Eight Medicine Buddhas, and The Heavenly palace/abode or paradigm of Medicine-Buddha, each ascribe the healing-principles present in Buddhist literature to a virtual-reality in the form of art-works - ready for transmission into the human-consciousness as an expression of self-expansion. Some key observations that are made during the discussions and critical assessment in the Chapter 3, are following-

The oldest Budddhist sources represent the mental-universe in terms of *cakkavaala (or Skt:ćakravaala),* a single circular world system surrounded by mountain of iron *(ćakravvala).* Above this circular surface are four *Jñana (jhāna/dhyāna) or* 'meditation realms' in ascending order. The successive divisions of *jhana*-realms into seventeen heavens mark the progress of the *shravaka* or *arhat*, the Buddhist saint. Detachment from all the *jhana*-realms through the practice of *dhyana* (meditation) eventuates in the extinction of *Nirvana*. From the discussion in "**Chapter- 4 - Visualizing the Formless: Sacred *Mandalas*"** around the process of Visualization and Perception with reference to Sand *Mandalas*, sculptures and *Thangka* images, Temple Architecture, and Stupas, following observations are deduced. Some of the major observations that are made in the discussion from this chapter 4 are as following:

Buddhist *cosmographs* are available as both - *mandala* pictures and *deity-thangkas* and in both cases represent structural components of *cosmic-mind*. A Buddhist deity is an archetype of specific *dharma* [cosmic principles of universal wheel of law (Time)] whose pure energetic forms are illustrated as mandala diagrams that are also characterized into figurative composition of deity imageries. Buddhist Cosmologies represents the Universes of *nama-rupa* in totality, distributed through a structural correlation of its particulars and archetypes principles. Buddhism undertook analyses of reality via. The fundamental cosmological realities- Time and Space. The Buddhist cosmological analyses (of reality)

were developed in two traditions and '*both strands analyze the universe in terms of its relationship to the mind'.* The *Theravada* places their philosophical basis at *atmashunyata,* and *Mahayana* in *dharmashunyata* along with *atmashunyata* (or emptiness of the self). Dharmashunyata means that *dharmas* have an interlinked existence and have no fundamental-quality of its own, in other words, its meaning or content (or value) arises out of interdependence else they are empty.

Theravada tradition looked into the eternity of time, *Theravada* tradition developed *Saahasra*-cosmology where 'Time' is classified, on one extreme into infinities or aeon (*kalpa*) and at the other into infinitesimals 'instant' (*kshana*). *Mahyana* tradition's *Pure Land* sect looked into infinity of space; *Mahyana* tradition's proposed *asankhyeya*-cosmology where the space is analyzed as infinite (*akasha*), and on the opposite strand as infinitesimal (*paramaanu*). What is discussed under the heading of Buddhist cosmology is the collective-mind or "the collective of individual mental-universe" called cosmos; while the individual mind as a psychic-system is illustrated under *sahasrara* cosmology (of Theravada). The cosmic-mind (collective consciousness) is comprehensively outlined in the *asankhya* cosmology of Pure Land sect of Buddhism (in Japan) and is illustrated by Amitabha Buddha- a figure of pure light. In Buddhist art et al, "Individual cosmic principles" that is, the distinct aspect of psychic-structure of the multifold mind as well as their archetype principles in the collective conscience are detailed in *mandala* figures and deity *thangka* painting elaborating on them through personification method.

In Tibetan *mandala* diagram- individual 'self' in its cosmic manifestation (as wholeness or Absolute) is (shown) concentrated at the central point (as supreme-being or *puruśa*) while the remaining *mandala*-circle denotes the psychic-structure - a projection of the self-center as various aspects of the psyche. This description appears to elaborate on the Samkhyan explanation of "creation" (of the collective psychological space or the universe). This creation in the sense of coming into light is described by Shaiva philosophy through *prakasha-vimarsha*, *Trika Shaivism's* concept of *vak* also present chief insight into the structure of *mandala* (universes) as vibrations (*spandan*). All these various comprehensions of mind about the creation of mind picture a loop of being and becoming alluding well with the often circular form of *mandalas,* as well the various spheres for system of knowing that

these cosmographies seek to measure; Kloetzi's statement concludes the various readings of *mandala* imageries, he states that the cosmologies of Buddhism represent '*a critique of the mind's apprehension of reality*; and of the mind's ability to analyze reality by "classification and unification".

A unique feature of Tibetan Buddhism is its emphases on "imagination"; creative imagination is effective for accessing self healing potentials of the mind. And can be accessed through the aid of Tibetan paintings. In the Vajrayana Buddhism, the mandala rituals and customs associated with deities are methods of attuning the operating (as per subjective dominant functional activity) cosmic-mind to its potential best (in the concerned area) vis. a vis. the concerned chief-deity of the ritual, which stands for (or denotes) a particular aspect of the entire-cosmic function. Such conception is apparent with various sub-schools of Esoteric sciences where each one is dedicated to its own principal deity. In other words, each school of Tantric vision is dedicated to one aspect of *cosmic-mind* or particular Emanation of the *dharma-atmaa* (or the *vastu-puruṣa*). In Tibetan Buddhism, the healing emanation of Buddha's (Medicine Buddha's) visualization meditation is considered as greatly beneficial for transforming the self image. Various Medicine Buddha paintings and mandala are aid in this purpose. Likwise, the remaining Deity-iconographies are too depictions of the particulars of the *cosmic-mind/self*. They are archetypes of certain concepts whether the principle of universal law (*dharma*) or culture, traditions, geographies, personal histories etc. It is thus proposed here that the *Mandalas* of various emanations of Buddha should be reconsidered for when they represent mental realms of specific psychic-principle so as to attempt for healing a troublesome, dominating mentality of a time or age from thus gained insights. The teachings present in Tibetan Buddhism and other occult resources can help in devising for attempt at regaining a healing mentality that works for the benefit of all life forms; something of a nature that *Guru Padmasambhava* achieved for Tibet by exorcising and transmuting/pacify the aggressive forces of his period of history.

It can be well argued here, based on the discussion around comparative analyses of various positions on mandala and deity symbolism that Tibetan at is not mere decoration without any content, on the contrary the purpose and being of these aesthetic marvels stand out as stark as the indestructible diamond that the Vajra denotes. The various paintings of

"emanations of Buddha in his heavenly abode" represent mental experience of imbibing the specific deity qualities or the dominant psychic-stage of the illumined seer itself - each one being its own Buddha- "*pratyek-buddha*". Buddhist *Mandala* presents a diagram of "collective-mental-universe" or the phenomenal world itself, and this cosmographic illustration of subjective experiences as whole is present to all the three major phases of Buddhist scholastics viz. Theravada, Mahayana, and Vajrayana. There are thangkas that elaborate on the twelve link chain of dependent-origination to describe the *saṃsara* of the deity *Kalaćakra*. The *thangka* of poison incarnate - *Halahal* or *Kalakuta* conveys the description of different types of poisons present in the human realm – compounded poisons, food poisons, and naturally grown poisons. The information present here visually prepares its audience for any poison encounter with efficiency proportionate to their knowledge gained from it. Likewise, the *mandala* of Buddha represents the cosmic-*puruṣa* and its *nama-rupa* universe. It contains the cosmological aspects denoted as associated deities, while the presiding deity as the primordial personality is personified as the Buddha. The *mandala* or heavenly abodes of various emanations of Buddha too represents their unique *nama-rupa* universes. In case of figurative *mandalas* that contain the cosmological aspects personified into associated deities; the chief-deity of the *mandala* presides at the center subscribing to it the essence or core of its many projections. The archetype subject that it deals with can be comprehended from the details of the depictions available in such illustrations. Sometimes the archetype is personified other times it's a symbolic or anionic representation.

Once the process though as "creation" is understood with the doctrine of dependent-origination to explicate each thought unit (*citta-khanda*), in the sense of the Law of causality (or the Second noble truth) the structure of "becoming" comes into light. The concept of Buddha-nature thus emerge out as a model-framework to align this process of becoming – the "*bhavanga-sota*", as the experience of "creation" overlaying upon the stream of consciousness, and the common substratum abiding each of its dimension viz. mind, body and speech is the *buddhata*. As aspects of the cosmic-self or the collective-psychic-being – The Buddha Mind, Buddha Body and Buddha Speech, comprises the psychic-structure of the psychic-system or the cosmic-intelligence, and the various transformation of its (psychic)

energy comes across as various *Shakti's* as explicated by other Indic-schools and discussed on numerous occasion in this thesis.

Chapter- 5 "***Technical Route to healing: ritual activity (kriyā) and ritual pauses (mudra)***" first discusses the "Iconography, Methods and Material of Tibetan Scroll Paintings" and then critically engages with the "Meaning and Symbolism in Religious Art with respect to Buddhism" and draws some interesting parallels with related sacred symbolism from other indic schools especially *Yoga*, *Tantra* and *Vaishnava* systems. Tibetan aesthetics adheres and subscribes to the process of self-transcendence; it celebrates the human-tendency to make efforts of change. On analyses of the canonical bases and conceptual framework for *thang-ka* paintings it becomes clear the content and value of these paintings abides to the philosophical upholding of the Buddhist system in exchange and interchange with peculiarities of shifting times, localities and cultural roots. Indian aesthetics ascribe to the method of personification for imbibing the cosmic-principles of spiritual significance whether articulated as philosophy or mandates of daily transaction, with the purpose of social gratification and strategic governance. Critical imagination places a significant role in personifying and devising anthropomorphic symbolic attributes to convey the inter-relational nature of the interconnected disciplines as well as to formulate figures of intersubjectivity as co-habitants that either live under or seek to live up to the shades of the overarching principles of cosmic capacity. This explains the compositional occupations of deity thangkas that are often a figurative version of anionic or geometric *mandalas*. There are also available geometric *mandalas* that employ deities' figures as a substitute for letters or other feature. It should be remembered here that Thangka paintings facilitate meditation purposes; they act as aid for reminding the object of visualization and contextual background conducive for embracing the contemplated mentality. The parallels between Buddhist description of eight kinds of consciousness and eight Bodhisattva descriptions, as well as eight Healing Buddhas assume some interesting comparisons, and moreover, reveal open some interactional transactions that add on to healing substance of these imageries. Likewise, their lies interesting confluence between the description of Five Secret mandalas, Five-Meditation Buddhas and five-primordial elements. The psycho-sexual union images of *yub-yidam* shares insight into the subtle exploration of meditational visions and immersive

existing. Canonical instruction for creation of Buddha figures with a well defined proportion guidlines and other specifications of color, numbers, attributions and associated figures, and ritual manuel on instilling the image with *pranic-breath*, visions of intentions and potential energies of spiritual-efforts, kind of mimic the processes of the mind to understand itself by the means of its own creation. Indeed, all create as they see, and everything (apparent in the phenomenal world) is made of creator's thought (assembled in the *noumena*). The virtual spaces, palaces in heaven or the abodes of Buddha-emanations that recur in the aesthetics of tantric Buddhism alludes to such noumena that ritually descends upon the seekers mind, bringing along a mental transformation and consciousness transcendence, often identified with self-introspection, self-expression and self-elaboration and expansion. The eventual disclosure of esoteric Buddhism is oneness or infusing the duality perspective and fragmented self with non-dual, *yub-yidam* or the cosmic-cognition of the archetype-self (The higher self). Extending this discussion to involve *Shaiva-agamas* and its healing principles of self rejuvenation after a ritual ego-death through *bhuta-shuddhi*, on the way to realize the Shiva-hood, the distinctions between varied methods of Indian scholastics becomes hazy in front of its ultimate goal of self-realization of the absolute potential; and it becomes clearer that whether it be a Stupa, Deity-iconography, or Temple-architecture, these are all but depictions of the *cosmic-intelligence* presented along as apparatus for negotiations, articulation and embracement of the particulars whether the central aspects, functional and structural components, or conjoined features of collective healing desire, wishfullness, and compassionate energy of Loving-kindness, that humanity anticipates as adaptable to its sustenance. Through a critical assessment over the above mentioned discussion, some key observations are extracted and are shared below.

In Buddhist art, *Stupas* represent primordial *Dhammakāyā* perceived as the resting place of Buddha. In case of Indian temples, including the Buddhist ones too, the architectural plan and interior designing, the temple structure can be argued to imbue much philosophical framework into its armature, as it is reflected in the incorporation of *pancha-tattva* (five primordial elements) in its construction scheme to imitate creation process and structural diagram of the cosmos. For an example, the deity *Viśwa-karma* personifies the *collective-karma* of *saṃsara* to bear the entitlement of "divine-architect"; his abode or palace or his

temple, however it is addressed would bear the testimony to the "constructional aspect" of the mental-universe (*noumenal* world) appearing into the physical as *phenomenal* existence of matter and form. This is true with each temple deity that represents a functional aspect as a component of divine mechanism (in sync with *dharma*) of cosmic-function (*purush*) of the collective-psyche – the unified whole of the multi-fold mind. Often times, the outer premise of the temple depicts various divisions of the *saṃsara* to exhibit the *maya* of the *iswara* (cosmic intelligence) various versions or *avatara's* of which occupies the main shrine or the centum-sanatorium. The chief temple deity hints at the archetype principle of the 'subject of enquiry' of the school of thought to which it belongs. In other words, each chief-deity (to which the temple is dedicated) represents an archetype of an aspect of knowledge (oftentimes, the prime belief principles of the specific sect). Moreover, archetype-principles can be assumed for region, localities, ethnic groups, cosmic-principles, traditions, and past-milestones of human journey of evolution, and so on.

In the Chapter- 6 **"*Holistic Healing and Social Paradigm*"** with a critical analysis and drawing parallels between "Art of Healing and Art as Healing" a mapping of "Contribution and Future of Healing Arts" is attempted with the objective of locating possibilities for "Curing the Social organism". The discussion around the phenomena of Artistic inspiration consider the analytics of cosmic intervention upon formulation of an "artistic-self"; it is argued that the feature of self-introspection which proceed with creating opportunities for necessary actions involving human-effort for obtaining changes in the existent conditions when they turn antithetic to socio-personal health often accompanied along psycho-somatic disorder are rectified by the creative energy belonging to the artistic side of the self. The primary healing process involves ego-sacrifice, self-expansion through acquisition of wisdom and compassion, activating the transcendental consciousness; this shifting from distress to *Buddha-Nature* is the ultimate Healing CURE from Indian perspective.

Future of Healing Sciences

There exist spontaneous non-ordinary states of consciousness, (NOSC) which from western psychology perspective reflects psychosis, but from eastern viewpoint (Indian psychology) can be taken as an alarm for spiritual attention whereby psychosis reflects a crises of transformation, and a consequence of spiritual opening. In other words, from the position of Transpersonal psychology, positive NOSC represents "Spiritual Emergence". The distress of a psychiatric condition - psychological and bodily dysfunctions relates to transgressions surrounding norms, values, obligations, and spiritual pursuits inherent in everyday life. In other words, they reflect conflicts involving relations of everyday life. Psychosis in the sense of an umbrella term denotes two types of disorders: Schizophrenia and Manic Depression (Bipolar disorder); amongst them, schizophrenia is taken to be the most severe type of psychosis, it causes hallucinations (auditory, visual or tactile), disordered thought processes involving fixed, irrational beliefs or delusions like persecution or grandiosity. From transpersonal position, Schizophrenia is psychotic experience of a shattered psyche, and is found to be much similar to a *yogic* experience and as per the thematic of Spiritual Emergency -a schizophrenic should be treated as an unrealized yogi who is either unwary, unwilling or unaware of the need for an Integration of its fragmented personality by the working of dualism and illusoriness of its own psychic-formations perceived falsely as the outside-reality. Moreover, since psychiatric conditions do also affects an individual's stability in the order of their life, thereby a disturbed mind and distorted perception wrongly impacts the spheres of social and psychological behavior in a significant manner. Within such a scenario, a system of healing that contain some prominent cultural meanings which are crucial in determining an individual's awareness of the world in such a format, so as to harmonize the person with their traditional values in such order that makes the individuals position within the whole, fetch a sense of relevance shall be highly effective in conveyance of some sense of normalcy and acceptance.

From the position of Transpersonal Psychology, *Carl Jung's* description of the "collective unconscious" from depth psychology stands for "inner-world". From the discussion on the nature of inner-world in Indian scholastics, Jungian collective-unconscious remains in only one dimension of the psychic-universe which from the position of Integral-

Yoga is “super-conscious”. Moreover, Jungian method of Integrating the personality with “Individuation” process reminds of the *Tantric*, *Āgamic* and *Vajrayanists* rituals, for an example, specific *mandala* of various “Emanations of Buddha” represents a spiritual device, an apparatus that is operated through its associated ritual-instructions, to illuminate the a particular aspect of psychic-universe, attuning it with its core-truth (*puruṣa*) which however is still a particular component of the ultimate-archetype or *ishwara*. The method of yoga (oneness) with “emanation” through invoking a *visualization* of the *mandala/deity* is therefore, a healing exercise. An analytic study of *mandala* symbolism reveals that disturbances of the mind, splits in personality, dark side of the consciousness and shadow aspects of the self, all direct towards embracing the ignored aspects of one’s life course, a journey that keeps molding and reshaping the nature of personality, and circumference of the conscious awareness. A very unique feature of Tibetan Buddhism is its feature of Visualization, apart from the other features like the method of attribution of intentions and conscious value-designation, that is to say that Esoteric aspect of Buddhism imbibes in itself some beneficial tenets of Tantra methodology such as the usage of some apparatus in the form of yantras, or paintings, stupa etc. which are intentionally fused with potent ‘mantras’, attributed deities or Buddha-relics, respectively. Mantras, deity-symbolism and sacredity of relics are sanctified by repeated praises with word-formulas (*mantras*), sutta-verses, seed-syllables ascribed with power of intention; all of which are performed over a course of time with intense concentration, along with other archaic-assumptions that gets collectively approved to designate certain beliefs within a knowledge system.

Tantra philosophy also teaches about articulating collective grief, such as pandemics or calamities taken as forerunners of chaos (*adharma*) and arrange for fixatives through well designed and organized remedial happenings, taken to be as establishments of *dharma*. Moreover, the Vedic approach that deals with both crisis and its management in its macro form is approached and presented to common-masses in the form of deities and their nemesis; Tibetan Buddhism being a culmination of the entire history of Indian philosophy presents a scope for imagining or rather Visualizing a paradigm shift in socio-cultural psychology. As discussed above, deity conceptions align with the understanding of socio-cultural elements or principles of universal-law, and as components of cosmic structures with the concept of archetype. Once the society is assumed as a organization of these archetype-

factors as its members and organisms, entities and *puruṣa* (beings of substance); transmuting each such *puruṣa*-archetype into one of the many shades of healing emanations of Buddha-nature – brings down a cosmic opportunity and theoretical possibility for healing the many social-organisms that comprises a society. The history of Buddhist expansion in Tibet provides many such similar tales where lamas defeat local-demonic spirits to reestablish the rule of *Dharma*. Historic figures such as *Guru Padmasamhava* in Tibet, *Bodhidharma* in China and various other cosmic-figures like *Manjushri*, *Akshobhya*, *Amitabha*, *Amitayus* and *Medicinal Buddha* etc. presents a testimony for such healing events of the past.

Tibetan Buddhism also incorporates in itself therapeutic practices of Yoga-psychology, which are highly conducive for self-improvement through practices such as chakra healing and alignment; along with dietary supplications as it is conveyed in Ayurveda which Tibetan medicine readily incorporates in its partially geo-centric medicinal system called *sowa-rigpa*. Ayurveda identifies the seat of human-emotions at the heart-chakra (*anahata*); study of emotions can greatly benefit from *Sri-vidya* tradition as it centered on *anahata-ćakra*, which it articulates with *sri-yantra* practices which even involves singing, dancing and playing musical instruments. It can be anticipated here that a shift in socio-cultural paradigm would witness some sort of overlapping of ideas from various phases and systems of Indian knowledge. Apart from the unsurpassable interaction with newer approaches and methodologies that globalism introduces; for an example, if the mainstream psychology could unlock the eastern-wisdom secrets some unique discoveries might pop up and can really push the envelope beyond the current stagnancy in terms of ontological scrutiny. When taken in serious consideration of scientific inquiry, chakra symbolism and deity tradition can bring great insight to emerging discoveries about Central nervous system for an example, a comparative analyses Enteric nervous system (ENT) and yogic insights about the sacral chakra which operates at the conjunction gut-system could expand upon the *Ayurvedic* claims of gut-disturbance with mental health and wind-humor imbalance. ENT too is associated with mental-health and dis-ease. A great amount of subconscious mind is ascribed with lower *ćakras* by various Indian psychiatrists and scholars such as Venkoba Rao, N.C. Panda, S K Ramachandra Rao, etc. The description of Deity "personifications" and their "vehicles" hints at the phenomena of possession states reported many times. These

states can be argued for as possession of mind by dominant thought patterns and ideas which gets projected through symptoms or reflected in the behaviour of the vehicle or the possessed. A further study on these phenomena with references to visual material could reveal a great amount of insight relevant for collective-healing. Such an understanding if proven to be true would significantly contribute in expanding the current premises of emotional-intelligence to embrace the diversity of human expression and mannerism, and develop a more inclusive non-judgmental perspective towards the "weird", would reshuffle the notions pertaining to normalcy and abnormal and push forward the envelop of therapeutic considerations.

During an analyses of Tibetan paintings and their associated rituals, mediation procedures, a suggestion strongly appears that perhaps the many Buddhist Deities symbolizes many aspects of collective-*psychic-structure* (or *cosmos*), where their attributes alludes to various *psychic-functions* which reflect or come across as "mannerism" or altered-persona or project themselves onto the subject as "subtle-possession states"; moreover, the vehicles attributed to the deities symbolizes the personality or instinctive nature; or psychic side (alluding to *mandala* location) of their carrier, and their dominant mental attitude and emotional preferences. Therefore, the clinical condition of alter personality (shamanic deity-possesion of self-induced nature, etc.) should be observed as a self balancing active-force of nature operating under the guidance or lack thereof *Kuṇdalini* Energy. "Possession states" and esoteric knowledge that deal with them should be studied under the domain of transpersonal psychology and behaviour studies, where clinical observations would show up the rise of *Kuṇdalini* and dominant chakra personality might appear at first a classical case of bi-polarity of a single personality. It is suggested that, these (bi)personality traits should be comparitievely checked for Freudian regression of the unconscious, Jungian Traditional/cultural archetype symbols and Indian Ancestral "visitations" or Shamanic Channels, (Buddhist description of) Past Life Episodes; for example, *Jataka* tales and as *Buddha-vachana* (also, as discussed by *Edgar Cyce*) or Vedic description of a war of the heaven between deva (*sura*) and *asura* - order (*rit*/*dhamma/dharma*) and chaos (*adharma*).

Some suggestion for future researchers

The Theravada Buddhism, Yogachara Buddhism and other schools of Buddhism from later phase, often tackles with analysis of philosophical insights from distinct Indic thoughts within the premises of the Buddhist approach vis a vis. *anicca*, *anatma* etc. Mahayana tradition emerged under Buddhist scholarship, Buddhist principles applied to other prominent schools, particularly Vedanta (advait), Samkhya, Vaisheshika and off course Yoga. It propounds *madhyama-marga* and *dharma-shunyata* (*shunya*), *bodhisattva*, Buddha-Nature, and discusses aspects of primordial Buddha such as the Healing aspect of Buddha called Medicinal Buddha etc. Later, *Vajrayana* tradition had emerged under Buddhist scholarships and its engagement with Tantric school of thought reflecting on its principles, such engagement produced new methods within Buddhist school of thought. It is the interaction with other school of thoughts and distinct ideas which gave Vajrayana its unique appeal apart from the added peculiarities based on geographic and period relevant specificities. Vajrayana seek to describe the various mental-engagement of a Buddhist sage when it propounds concepts of *Bodhi-chitta*, *Vajra-sattva*, and Emanation of Buddha etc.

If it is the collective-mind or the mental-universe which is discussed under the heading of Buddhist cosmology, in such a premise it becomes essential to study whether it is the individual mind that is illustrated under *sahasrara* cosmology (Theravada), and the cosmic-mind (collective consciousness) being depicted through *asankhya* cosmology of Pure Land Buddhism (Japan)?

Buddhist psychotherapy suggest that for healing purposes, *akushala-ćitta* should be replaced with *Dhamma* mind; likewise, negative repetitions or chatters of mind with positive affirmations (such as chanting); and *dullnesss* or laziness or inactivity of the body should be substituted with aware movements; consequently, negative or dark impressions on psyche which are subconsciously expressed as repulsive or antagonist should be balanced with neutralized expression and analytic readings (of influences), habitual patterns of mind or mental activities) are to be purified through reprogramming – creative pursuit, *dharmic-karma* etc. In the light of such argument, it is suggested here that there is an emerging need to understand promising field of science about The Enteric Nervous System (ENT). Science community considers it as the ‘second brain’ near the gut-area. From the discussion

presented in the current thesis, it appears that a comparative study of ENT and Yogic *Ćakra* body can bring relevant contribution to the cause of Holistic Health, more so since the gut area coincides with *sacral-ćakra*, and excretory system with *root-ćakra*. It is suggested here that Jain understanding of *jivanu* should be critically examined in terms of microbea and otherwise if applicable, to obtain further insights into the study of Enteric Nervous System. Jain theories on *Jivanu* (micro-organism) affecting health should be extracted and analysed from *Prakrit* texts in the light of Modern Therapeutic sciences. ENT establishes that Intestinal *microbea* or gut-flora affects mental-health**.** Ayurveda has long associated gut-health with mental conditions. A comparative study is therefore recommended.

In Ayurveda mental health is considered hereditary (*kshetriya*). Microbea is also been examined for their genetic origins and hereditary nature. Scientific engagement with the *Ayurvedic* concepts of *Vattonmad* can bring some counter resolutions for associated mental-dysfunction and related symptoms. A similar approach for *pitttonmad* and *kaffonmaad* can bring new insights for the cure of associated mental-conditions of disorder. The role of *Ayurvedic tridosha* and its effect on microbea and (Enteric Nervous system) should be scientifically researched with a holistic health approach. Yogic mind-body complex (five-sheaths or *panchakosha* + *ćakra*-body) should be acknowledged alongside Visualization meditation and Dhamma practice- Mindfulness, *Astanga-yoga* etc. within the framework of therapeutic methods and techniques.

Future of Art Therapy

Transpersonal Art Therapy is an emerging need for the expansion of therapeutic potential of creative expression to heal. Western conception of Art Therapy can greatly benefit from Indian sciences particularly Buddhist Psychology and Dhamma practices like Mindfulness; Eightfold Yoga System, Yoga psychology and Yoga therapy. Transpersonal Art History writing too can greatly benefit the global need for art appreciation and art practice by shifting the over emphasis from ‘technical skill’ to ‘emotional release’; the skill and aesthetics would continue with its purpose, only an expansion in the approach to art is intended.

Art Curation, from the position of Transpersonal Art can present some new approaches and framework for structural improvements in the global art scene. It appears conducive to the emerging renewed global paradigm shift – turning away from fear dominated actions and towards Loving-*kindness* based system of operations in world affairs.



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to Mental and Social Development

Graduate School,
Mahachulalongkornrajavidyalaya University (MCU)

รายงานสืบเนื่องจากการประชุมวิชาการระดับชาติและนานาชาติ
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BUDDHISM:
Integrating with Modern Sciences to Mental and Social Development
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INVESTIGATING BUDDHIST-INDIC WISDOM FOR PSYCHOSOMATIC HEALTH WITH SPECIAL REFERENCE TO SCHIZOPHRENIA

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One's life circumstances can bring into a condition of elongated depression, inactivity, lack of motivation and a rigid self-centered worldview. This article would dive into looking at mental symptoms associated with cognition based illnesses especially those that are congruent with activities of neurotransmitters and brain chemicals, for example schizophrenia. Further, this paper would look into the framework by which psychiatric disorders are understood traditionally by Indian psyche, and would trace ancient ways employed to tackle with such issues and also attempt to address analogous methodologies in today's behavioural sciences. The moral philosophy of Buddhism and its psychology presents a doctrine of salvation from maladies of suffering through liberation from cycle of karmic debts through ritual practices like meditation, moral-code (*vinaya*) and dietary disciplines. These methods help discipline the behavioural discrepancies through practice of *dhamma*. In one of the types of schizophrenia, the sufferer encounters 'morbid silence' and preoccupies extensively with fantasies of his own inner world or in Jungian sense, his psyche's '*archetypes'*. However, for a Buddhist healer such schizophrenic is nothing but an 'unrealized' *yogi*, or an undisciplined thinker drowning and unable to retract or disengage from communicating with accidently awakened archetypes of his deeper 'self'. This study places its focus on tracing human-universals embedded in cultural codes of conducts and practices like for example *dhamma* especially from Tibetan and Jungian perspectives to find answers to some of the

pertinent questions concerning disturbances in the mind and personhood, and its related effect on the family life and social functioning. This paper will further investigate elements of Buddhist art of *mandala* making and visualizing as a therapeutic procedure for achieving holistic health and harmonious communities.

Keywords: Schizophrenia, archetypes, psyche, *Dhamma*, Jung, Tibetan Buddhism, Indic, prajna, *prajna*, *vinaya*, *metta*, *mandala*, citta, manas, *vijnana*, *alayavijnana*, mind, self, spiritual emergence, Medicine Buddha, Buddhist cosmology, Enteric Nervous System, microbea, gut-flora, *chakra*-system, r-lung, *sowa-rigpa*, Healing, Human biofield, biophotons, Tibetan medicine, *Ayurveda*, Tantric Buddhism, Pain body, Shadow self, Depth psychology, Buddhist psychology, Yoga psychology, Creative Arts Therapy

Psychological Attitudes of the East and the West

Western psychology is largely confined to two dimensions- the physical and the social and both of which are fully available to waking consciousness. The sub-disciplines within western psychology dealing with physical dimension are Genetics, neurophysiology and 'the cognitive sciences whereas the various offshoots of psychoanalysis viz. social constructivism and cross-cultural psychology are concerned with tracing out psychological factors affecting societies. And as *Fabrega* had proclaimed that: "*Anyone seeking to understand the wide range of human problems involving emotional and behavioural disaffection- that one can gloss as conditions of psychiatric interest- in a comprehensive way has to take into account how such problems were configured, understood, and handled in other eras by means of institutions governed by differing regimes of knowledge and practice*"[1], it becomes evident to vigilant around how psychological makeup of mankind has developed over centuries into what it priorities today. A widespread tendency (of psychology) is in favor of physical dimension of psychological studies then its capacity for social influence and the same could be said for the field of consciousness studies which takes for granted the existence of physical

[1] Fabrega, pp. 390

reality while the ontological 'reality' and subjective experience are held open for scientific discussion as *'epiphenomenal products of material processes'* [2] . Epistemologically, however for scientific enquiry into human psychology -only the ordinary 'waking' consciousness is considered valid research objectives; besides, the overt preference for the objective research method. However, claimants[3]exclaimed here: "*Obviously all this is simplification and there are exceptions to this pattern- one could, for example, think of phenomenology- but still, (with) a strong physicalist bias, an absolute faith in the ordinary waking consciousness and a total reliance on objective methods are so much part of mainstream psychology that amongst psychologists, they are commonly considered indispensable elements of the scientific method.*"[4]

Indian intellectual position on the other hand is 'ontological' or fundamentally concerned with 'spirit' and not with 'matter'; or more precisely faithful to the concept of *'sat-chit-ananda'* --the indivisible unity of absolute existence, consciousness and delight." [5] . Indian traditions specifically considers non-physical existences to be *'ontologically as real, or even more real than the physical world'* and operating on different levels and are non-perceptible. Western science too agrees upon the existence of non-perceptible physical energies and substances yet it is within the Indian psyche that these 'epistemologically' non-real existences of inner worlds are conceived as *'intermediate planes of conscious existence (accessible) between the absolute, silent consciousness of the transcendent and the apparent unconsciousness of matter'* [6] . Likewise, Indian philosophy (epistemologically) estimates that there are higher levels of sources of knowledge and a possibility of apprehending 'this' truth directly through intuition. In fact, acquiring objective knowledge based on senses (alone) is considered *avidya* (ignorance) and thereby, a preference had been given to already extant 'inner knowledge' or *vidya*. This attitude to knowledge generation and evaluation is vital for

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[2] Foundations and applications of Indian Psychology, Intro, pp. xi-xxvii
[3] R.M. Matthijs Cornellison; Girishwar Mishra; Sunnet Varma
[4] Foundations and applications of Indian Psychology, Intro, pp. xi-xxvii
[5] ibid
[6] ibid

establishing a mutual ground between the western and Indian philosophical baselines. Additionally, this difference of looking at the subject of philosophy consecutively impacts why and how psychology gets utilized.

While matter based attitude (of the west) observes outer behavior and measurable neural activities; consequently considering non-physical activities as illusionary, and para-psychological phenomena as 'anomalous'. The Indian tradition's mental attitude for 'spiritual pursuit' stands in affinity with European scientific approach i.e. ancient Indian approach towards understanding the functioning of mind and modern scientific attitude of psychology are complimentary to each other: *'Indian psychology has dealt with most areas in which mainstream psychology is interested, and in many of them it has something unique to add.'* For example, Indian concept of *ahamkara "stands in somewhere between the western concepts of ego and selfconcept*", furthermore, subtle and even *non-egoic* center of consciousness is proposed in the *Indic* system of knowledge. Buddhist scholars expounds '*how consciousness can exist (even) without any centre whatsoever'*. Likewise, Western school of 'depth psychology' reminds about the earlier Indic discussions and enquiry around problems involving mystical, metaphysical 'dark unconscious' lying beneath the surface of waking consciousness, and likewise, Indians came up with ideas like subtle *koshas* or layers of consciousness[7], *cittabhumi* (mental planes of existence), *alayavijnana* (storehouse consciousness) and so on.

Mind in Indian system of thought

In order to understand the mental *dis-ease* or disturbance, it is noteworthy to highlight how the idea of mind is discussed with different terminologies, in the Indian system, so as to exemplify the associated qualities of mind and its functioning. Each aspect of the multifold Indian mind performs specific *dharma*- an unfailing fulfillment of mental operation enabling a functioning psychic-system in its full spectrum. And each of these work-field (or aspects) of the mind-*dharma* is elaborated by various Indian school

[7] ibid.

of thoughts. Indication to this is scattered throughout the Indian cannons where different terms for mind reveal sides to this complex called 'mind'. Since, the influence of one school over other in the evolutionary process of philosophical refinement is inevitable, thereby, a holistic understanding of mind is necessary to include the inter-subjective peculiarities amongst the instituted schools of thought especially when '*For India, the influence of religion in understanding psychiatric phenomena is incalculable*'. Moreover, as *Fabrega* emphasizes, "*Religion can affect the health of mind, body, and 'soul' because it constitutes a powerful form of psychological influence on human physiological function as exemplified in the so-called placebo response."*[8]

"The mind is a mental entity which is many billions times more superior than the brain, which is a material organ. The mind creates all human beings, all living beings, all nations, all kinds of literature and civilization, and the fate and fortune of all living beings. The mind is indeed the most powerful mental entity that can elevate man to the highest level".[9] In general, the mind in Indian view is not confined to the brain and skull but rather, if we use western terminology to explain it, the entire nervous system with brain as its main power house and its various neural network has, adamantly adds the Indian psychology, a subtle-network behind its operation and which acts as a 'medium' between the physical-network of nerves-fibers-muscles and the 'sensible' information and data that activates or triggers this 'medium' to consecutively command the 'nervous-system' and the related network. The nature of this 'medium' called mind is explored further in details, in the following discussion, and all its components and qualities are rigorously analyzed with reference to various schools of indic-philosophy. Various terms that make us understand mind in Indian thought are *nama-rupa* (mind-matter), *citta* (activity of mental-factors), *manas* (clear insight or cognition), *buddhi* (intellect), *kosha* (mental-sheath), *ahamkara* (ego-self), and *purush-prakriti* etc. It would not be an exaggeration if one assumes that the Indian though considers the entire universe

[8] Fabrega, pp. 44
[9] Tin Mon, Kamma the real creator, pp. 111

as the mind itself, however, this 'mental-universe' illustrated as a '*mandala*' -a psycho-diagram depicting the entire structure and functioning of the psychic-energy, in wholeness: '*Universal reality exists in the form of nama and rupa only*' (Tin Mon, 2007).

For Buddhists, mind i.e. the combination of consciousness and mental factors, remains in a mental stream. Consciousness and mental factors are collectively called '*nama*' (or mental entities); whereas, matter and energy are collectively called '*rupa*' (or material entities).[10] Thus, a so-called being, in its subtle form, is composed of mental entities (*nama)* and material entities (*rupa).* In *Abhidhamma,* '*nama*' denotes both consciousness (*vinnana*[11]) and mental States (*cetasika)*[12], and '*rupa*' connotes both fundamental units of matter[13]as well as material change. Further, a so-called being, in its gross form, is determined to be composed of five-aggregates *(panca-khanda)- **Rupa** (matter), **Vedana** (feeling), **Sanna** (perception), **Sankara** (mental States) and **Vinnana'**.*[14]

In Buddhist scholastics, when the 'so-called being' is looked at, divided into two of its constituent parts '*nama-rupa',* it is refered to in English as 'mind'. While, when a human being is spoken of as a complex of five-aggregates (*panca-khanda*); the term *vinnana* (consciousness*)* determines the mind more like a stream of thought. However, the term *citta* is invariably employed while referring to different classes of consciousness according to the plane in which it is experienced.[15] In ordinary sense of mind (in isolated cases) both terms *citta* and *mana* are frequently used. As such in *Abhidhamma*, there is no distinction made between mind and consciousness. However as per *Yogachara* school of Buddhism, 'mind' is determined as consisting of 'eight

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[10] Tin Mon, pp. 109-112

[11] 'vinnan' (consciousness) is the receptacle of the mental properties

[12] cetasika are fifty two in number: '*vedana'* (feeling), '*sanna'* (perception), and other fifty are collectively called '*sankhara'* (mental states)

[13] There are 28 species of matter

[14] Narada Thera, *A manual of Abhidhamma being AbhidhammatthaSangaha of Bhadana Anuruddhacariya,* , pp. 7

[15] ibid, pp. 8

consciousnesses' and all phenomena in the universe are considered, to be the mirror images imprinted to our mind through these eight consciousnesses. *Yogachara* theory revises consciousness into two: *manovijnana* and *manas. Manas is the uninterepted mind and is responsible for 'the genesis of the idea of personhood, the essence of a person*'[16]. Its function is cognition or deliberation. *Manas* is attached to *alayavijnana*[17] and regards it as the inner self.[18]

It is noteworthy here to emphasize that whether called consciousness or mind, it has to be understood as a continuous stream, consisting of arising and passing mental-units (*citta-khanda*) in this way, the mind (consciousness and mental factors) dissolve soon after they have arisen (following the law of impermanence or *anicca*) but they leave their properties in the mental stream. These properties are conveyed from one mind to the next i.e. they stay in the mental stream. Since, both mental entities and material entities are impermanent as they arise and dissolve very rapidly and incessantly. Consequently, all living beings and inanimate things are impermanent too. While narrow vision of impermanence brings *dukkha* (unsatisfactoriness), the realization of impermanence of self in *jhana* mediation is on contrary turns out to be a healing truth. The truth about self as a fleeting stream of 'no-self' is called *anatta* stating that 'no living being has a permanent self characteristic'.

Buddhism interprets everything in the world as the manifestation of our mind. Mind can defy or purify one. It is bitterest enemy and greatest friend of oneself. Greed, anger, and ignorance are the most dreadful defilements (*klesha*) that defile, debase and burn the mind. And are the root causes of all evil actions. They are to be therefore, suppressed by the opposite 'moral roots'- greedlessness (*alobha*), hatelessness (*adosha*), and wisdom (*amoha* or *panna or vijja*). "*When we can develop the highest wisdom called the Fourfold path –wisdom by insight meditation, we can eradicate all defilements from*

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[16] Tao Jiang, Yogachara Buddhism and Modern psychology, pp. 58

[17] It is the storehouse consciousness, which travels from one life into another; it is ever changing but homogenous. It is the eighth consciousness in *Yogachara* system.

[18] ibid. pp. 59

our minds and can enjoy the unique bliss of eternal peace and happiness (nibbana) right away."[19]

While the Buddhist school focuses on the mind-phenomenon of an individual called human being; the *samkhya* and *vedantic* school of thought, seek to elaborate upon the universal-self (the collective-individual or an arch-self) called the cosmic-man (*lok-purusha*). And the relation between individual-mind and cosmic-mind can be seen as that of an experiencer-self (observer) and the experienced collective (or the observed cosmic-self), in which the observing self is a mere fragment of an over-arching 'whole'. From another point of view (*vedantic* perspective) individual (self) is a fragment (or *atman*) of the arch-mind identified as *sat-chit-ananda* or *Brahman*. Allegorically speaking, the Sun if reflected in multiple water bodies are not counted as numerous Suns; likewise, in the allegory of Tibetan *mandala* diagram- its central point refers to individual 'self' in its cosmic manifestation (as wholeness) and the rest of the entire diagram within the circumference of the *mandala*-circle denotes a projection of the self-center (or central Sun) in its capacity of an illuminating agency, while the remaining elements of the mandala comprises a psychic-structure, and all their component reminds an aspect of the psyche. Thereby reaffirming and further elaborating the *Upanishadic* vision that -'Self'[20] is the central sun of our mental universe illuminating its subjects, as it shines on them.

Buddhist and Yoga Psychology

Psychological classification of Buddhism corresponds to psychological division of all mental functions into intellect, emotion, and volition.[21] "*The doctrine of the Buddha clearly accommodates the interlacing of the ethical and psychological aspects of behaviour where the development of virtue is not a mere blind adherence to rules but development of certain type of skill (Kushala) for cultivation of good habits and*

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[19] Tin Mon, pp121

[20] As per Brahadaranayaka Upanishad- Self or the *atma* is realized by the mind, '*Atma within the individual being is the enjoyer of inner experience, the data for which is brought through indriyas (sense) and manas (mind)*'.

[21] Yamakami Sogen, Systems of Buddhist Thought, pp. 6

continuous self analysis."[22] Thereby, psychotherapy from Buddhist perspective basically suggests noting the arising of *akushal citta* and surpassing the factors (associated with potential for enacting *akushala karma*) by not acting with bad intentions. This is achieved by observing the arising and passing of bad (*akusala*) mental concomitants/ factors through divulging in meditation to harvest *sheel, prajna, Samadhi* and utilize thus acquired *metta* (Loving-Kindness) and *karuna* (Compassion) for psycho-somatic healing. The doctrine of Dependent origination (or dependent co-arising) thoroughly explains of each stage that leads to piling up of unattended *karmic* garbage by wrongly responding (reacting) to daily life situation, under the influence of *akushala citta*. Understanding the premises and operations of 'cause and effect' as elaborated by the Buddha and employing insight-meditation (*vipassana*) technique to cultivate a vigilance to psychic activity of human mind in entirety, and moderating unhindered and habitual (and impulsive) reaction to *dukkha* (daily sorrows of ordinary life) that drags one further into the unattended patterns of regeneration of *akushala-citta* (unwholesome consciousness) comprising of negative mental material getting used, habitually and unchecked, for forming and continuing into future negative karmic-cycle. Therefore, the teaching of *dhamma*, particularly the lessons about nourishing the positive mental qualities is a way forward into an illumined consciousness. *Dhamma* mind does not only surpasses mental deformations but becomes more than an ordinary mind, and capable to catalyze healing of other people's *kleshas* (mind overpowered with *dukkha*) as and when it shines on them- through *metta*, *karuna* and *prajna*[23]. *Yamakami* elaborates this healing process further: "*As the Medical Science has four departments, viz., Disease, Cause of Disease, removal of Disease and Remedy, even so this branch of knowledge (meaning dhamma) has samsara, cause of samsara, emancipation and means conducing to Emancipation*." Moreover, "*These Four Noble Truths are nothing else but the cardinal articles of Indian*

[22] Padmasiri de Silva, 2014, pp. 12
[23] Loving-kindness, compassion, and wisdom

medical science applied to spiritual healing, exactly as they are in the Yoga Philosophy."[24]

Indian Medical System and Dharma Medicine

By the 6th century B.C. medical schools (teaching *Ayurveda*) were established in India at Taxila and Kashi. The science of long-living or *Ayurveda* gives ample knowledge on personality-types and mental diseases; it has also adopted the pre-existing system of *bhuta-vidya* (science of spirit) into its fold of treatments and remedies to illnesses affecting mankind. Fabrega's comments on Ayurveda are noteworthy here, "*In Ayurveda, psychiatric suffering, constructed in terms of experience, emotion and behavior, resembeled what psychiatrists of today still have to appreciate, understand, and handle*"[25]. In *Ayurveda*, notes *Venkoba*, personality is understood as having multiple dimensions viz. intellectual, social, spiritual and moral.[26] The *Ayurvedic* authors *Charaka* and *Susruta* talks about *anahata—chakra* as the prime seat of the mind functioning, while *Bhela* places mind at the *ajna-chakra*. Interestingly, *Charaka* considered *heart-chakra* as the cross point of physical and psychological activities, for *Susruta heart-chakra* is the center of sensations, consciousness, and mind, but for *Bhela*, it is *manas (cognition)* located at *ajna-chakra*, which is the highest of all senses, whereas *citta* (faculty of control over feelings) is at the heart.

In *Ayurveda* human maladies are classified into exogenous, endogenous and psychic. Endogenous type is to be understood by *tridosha* theory. *Tridosha- vatta (wind), kapha (phlegm), and pitta (bile)* are the basis for etiology, pathology, diagnosis and therapeutics. When these three humors exist in equilibrium of right proportions, they support well-being and good health but when there is a disturbance in their quantity and distribution, they result in disease. *Charaka* recognized human system as psycho-somatic

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[24] From Vyasa's commentary on 15th Aphorism of the second book of Patanjali's Yogasutra called *Parinamtaapsanskara*. Quoted by Yamakami Sogen, Systems of Buddhist Thought, pp. 72

[25] Fabrega, pp. 391

[26] Venkoba Rao, Mind in Indian Philosophy, pp.115

in which mind and body correspond to each other. While *tridosha* are somatic in nature, *rajas-guna dosha* and *tamas-guna doshas* are mental in nature and produces psychological dis-ease. Whenever *tridosha* or *tri-guna* equilibrium is disturbed, it eventually impacts the heart-center (*anahata-chakra*) and obstructs the channels by which mind normally operates. Thus understanding is affected resulting into causing *unmaad* (insanity in mind). In case of *tridoshonmaad*, that is when all three humours are agitated- no curing back is possible; as per *Charaka*. Based on the symptoms, *unmada* is associated with mental disease by Indian psychology- schizophrenia is associated with *vattonmaad,* mania with *pittonmad,* and depression with *kaphonmaad*. A question arises here, whether *schizophrenia* could be cured with *Ayurvedic* prescription for *vattonamada* complemented with adapting a modality for reversing the aggravated conditions of desires, aversions or unrealistic assumptions associated with schizophrenia by inducing 'opposite' passions in the mind using other Indian healing sciences.

Emerging need to understand *jivanu*, microbea, ENT and *Chakra* system for Holistic Health

Recent discoveries in modern medical science talks about a 'second brain' near the gut-area- the Enteric Nervous System (ENT) and intestinal *microbea* or gut-flora has been claimed for holding new possibilities in mental health. Jain concepts on Jivanu encrypted throughout its literature shall be deciphered to contribute into the growing science of microbea and gut-flora for mental health. Once, *vattonmaad* is diagnosed (in a mental patient) and *ayurvedic* remedies to balance the *vatta* (humoural wind) are administered, a theoretical possibility for curing schizophrenia appears feasible. It is noteworthy to mention here that *ayurveda* has long associated stomach (gut) health with mental conditions; and mental health is considered hereditary (*kshetriya*) too. The Role of *Ayurvedic tridosha* and its effect on microbea and consequently on both, the second brain (Enteric Nervous system) and the yogic mind-body (five-sheaths or *panchakosha* + *chakra*-body) might also reveal secrets to resolve the psychotic episodes and redesign a discipline to yield positive mindset. Obtaining *tridosha* equilibrium for a healthy

microbea and gut health shall be analyzed from the Jain perspective on *Jivanu* (micro-organisms). Tracing any lost remnants on nature of *microbea* in *Prakrit* Jain texts alongside *Aurvedic* lessons in an holistic approach including entire *indic* wisdom could envision a decent modality and adaptive dietary possibilities to cop up even with other emerging new variants of mental difficulties.

Tibetan Medical Science differentiates psychosis based upon its observable characteristic features: 1) fear and paranoia, 2) aggression, and 3) depression and withdrawal. From the perspective of *Sowa-rigpa* (Tibetan medical science) '*psychological factors can disturb the life wind (srog-rlung) and cause insanity'*, mental or emotional strain causes winds to increase and disturbs the consciousness, and causes mental instability. Inability to face the fact of 'impermanence' of life can be devastating which if resisted and not embraced may cause schizophrenic tendency.[27] Wind, 'life wind' or 'heart wind' is caused by '*worry, strain, overwork, sorrow, anger, sudden shock or fear etc. and manifests psychologically in its early stages as over-sensitivity, anxiety, and emotional instability*'. [28] The cure is likewise lies in the control of breath which controls the mind, a key central aspect of yogic practice.[29] Another peculiar feature to Tibetan Buddhism is the role of creative imagination for accessing self healing potentials of the mind. The practice of Medicine Buddha visualization and meditation ascribes to this method for generating self esteem and confidence through transforming the self image via. '*Transforming the harmful energy of psychological complexes and negativities into the beneficial energy of positive and inspiring mental images and symbols*'.[30]

The knowledge on various facets of mind in Indian system of thought provides layers upon layers of philosophical insight about its structure, nature and quality and their functioning, purpose and limitations. The mind and its various manifestations like- being

[27] Terry Clifford, pp. 138
[28] ibid, pp. 135
[29] ibid, pp. 132
[30] Dr. Lopsang Rapgay, The Tibetan Book of healing, pp.187

a home to personality, self (as the center of identification)[31], consciousness (*vinnana*), intellect *(buddhi)*, psyche[32] etc. presents a complex of mental activities of 'cognition' making sense of data-information that it encounters, conceive and reflect as understanding, perception and memory. Another preposition into the structure of mind is found in the concept of *pancha-kosha* (Five mental-sheaths) which appears in *Taittrreya Upanishad*. *Venkoba* had associated *koshas* to '*personalities with several dimensions and layers*' and *Upanishadic* 'self' as '*a spiritual component of personality*'.[33]

It is not an exaggeration to say that the elixir of Indian philosophical findings about matter concerning the mind and its effect on human behavior has culminated itself into the Yoga discipline from which the inner science re-emerges and dives back into. Through yogic practice (*abhyasa*) and *vairagya* (practice of detachment) an individual's ego-center (*ahamkaar*) could be identified and his '*manas*[34] or *citta* can be clarified of *vrittis* (defilements)'[35]. With *yoga* the philosophical findings of *Samkhya* (and later *Vedanta*) are modeled into a practice of disciplines to achieve psychosomatic health[36]. In later periods, *Vedantic*, *Samkhyic*, *Buddhist*, and *Jain* philosophies and their specific rituals of preserving these traditions got reformulated and eventually absorbed into *Vajrayana* teachings of esoteric *Tibetan Buddhism* along with other foreign influences[37]and furthered the psychological aid to mankind.

Buddhist practitioners over the ages had attempted to answer the problems of specific periods, geographies, and cultural atmosphere to meet the demands of *dhamma* seekers. The overtly artistic appearance of *Tibetan Buddhism* oftentimes appear opposite

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[31] "*Know that the self is like the lord of the chariot and the body is his chariot. Know that the intellect is the charioteer and the mind the reins*" *-Katthopnishad*

[32] Buddhist cosmos deals with aspects to psychic makeup

[33] Venkoba (1978), pp. 111

[34] This term is used in Vedantic vocabulary. The psychological faculty of man is attributed (by *Vedic* scholarship) to a principle (of natural order or *rita*) called '*manas'.*

[35] The practice of yoga causes '*cittavritti nirodha*' i.e. blocking or restraining of the mental defilements.

[36] *Yoga* philosophy devices a meticulous restrain (*yama*) and discipline (*niyama*) to *Samkhyan* findings habituated into the personality.

[37] Primarily Chinese, Kasmiri, and Nepalese

to early phases of *Buddhism* but on careful inspection shows the *Theravada* principles at its center, however the ritual practices instituted originally to keep oneself determined to the right path had transmutted immensely over the ages. The teachings of *Abhidhamma* (from early *Buddhism*) itself reflects the Buddha's ability to adapt his teaching aptitude as per the personality of his counsel seekers. The role of mind in developing perspective on life in general, mannerism and habits, interests and dislikes is reflected throughout the early Buddhist canons. His teachings on impermanence (*anicca*) or 'impermanence of phenomenon' (*Kshanikvaad*), interdependency of one aspect of life over other for its sustenance- dependent co-arising (or dependent origination) (*pattichasamuttapad*), and *anatta* doctrine are in themselves capable to relax any rigid mind and provide healing to the suffering being. *Buddhist* explanation of *citta* (thinking mind) and its concomitants (*cetasika*), their arising and interdependence provides anyone stuck in their minds to realize firstly, their mind's capacity and its probable effectiveness in facilitating them to come out of any crisis on their own. Buddhism also lays precise techniques to obtain liberation of mind through right-effort. *Buddhist eightfold-path* and '*Four Noble Truths'* is a testimony to one man's discovery into his own mind to release sufferings from the minds of the men. In the words of *Fabrega* '*the* '*Four Noble Truths at the core of Buddhist doctrine incorporate what resembles a medical paradigm including, in particular, the nature of and how to alleviate the essential malady (human suffering stemming from psychological attachments).*'[38]

Man even after knowing the fact called *dukkha* – in the sense of a 'pre-conditioned limitations' that work against 'one's capacity to fully perform', yet due to the lack of right knowledge of *dhamma* and *samsara* or due to its inability to- accurately 'percieve' and thereby attempt to alter or modify 'the causes' behind him feeling limited elevates his *dukkha further.* Buddha clearly illumined the cause of *dukhha;* reemphasizing that *karuna* (compassion) and *prajna* (wisdom) clears the way to liberation (*nibbana*) from *dukkha* and *samsara* by overcoming *akushala-citta* and

[38] Fabrega, pp. 257

transforming limitations into new milestones. *Akusala-citta* comprises of immoral mental factors – *moha*/ ignorance (of true nature of sense objects); greed (*lobha*); and anger/hatred (*dosha*) which causes aversion or ill-will. These three 'evil-roots' are behind all the evil actions in the world. Buddhist ethics clearly expounds how evil-roots causes *ditthi* (wrong view), *mana* (conceit/ pride); *ahirika* (moral shamelessness); and *anottappa* (moral fearlessness).[39]

Creating Mental Bridges between East and West

Today in the west the accepted scope of psychiatry is broadening. "*Given that medical and psychiatric phenomena are human universals as are ideas, social practices and institutions about them, one can propose that comparative study provides an opportunity for viewing such phenomena in terms of change and transformation."*[40] Moving beyond biomechanical functions of the brain as the main center of cognitive activities, *transmissive* theory of consciousness aligns with eastern perspective on consciousness that it operates independent of physical senses and is mediated by them while we are alive. From this point of view both brain and psyche appear as tools in the hand of consciousness to which they eventually serve- "*Our deepening understanding of brain, mind and consciousness leaves us no option but to expand the neurobiology of psychosis to incorporate the concept of consciousness; its nature, levels, dimensions and dynamics, and the impact this function plays in the development of challenging, abnormal states of mind."*[41]

Carl Jung, Robert Assagioli, Ken Wilber and Stanislav Grof etc. had furthered the scope of psychology incorporating in it psychic insights from the east adding a *transpersonal* dimension to psychology. '*At the root of the transpersonal perspective is the idea that there is a deep level of subjectivity or pure spirit that infuses all matter and*

[39] Tin Mon, pp. 107
[40] Fabrega, pp. 29
[41] Dr. Nicki Crowley, pp.1

every event'.[42] This universal archetype -*subjectivity* is been derived at from different schools of thought into *Brahman* (in *Vedanta*), *Shunya* (in *Mahayana*), *Buddha-mind* (in *Vajrayana*), *Tao* (In Taoism), and *Primordial-spirit/ Primordial-Buddha* etc. (in *Tantra*), each ascribing to 'it' an absolute status. Transpersonal philosophy attempts to bring closer western psychological (Jung, Humanistic, Existential) and philosophical (Plato, Aristotle, Augustine, Kant, Kierkegaard) parallels with phenomenological observations of inner subjective experience from the east. And instead of pathologizing inner-experiences that go beyond accepted 'normal' in the west, it searches instead for any possibility for a deeper relevance and purpose. (Crowley, 2005)

Cultural *psyche:* Persona of a 'normal' mind

The influence of culture in shaping experience and behavior in a person (in its subject) is undeniable. *Fabrega* comments about how ignorant we are about '*how psychiatry functions as an institution of society*'[43] and thereby suggests: "*Any model of how psychiatric conditions are produced has to accord a central place to that symbols and meanings play in shaping them"*[44]. He also reminds to keep in consideration clash of values and world view with advent of modernization upon personal identity, social and spiritual identity. Most importantly, reminds *Fabrega*, regarding the 'conception of personhood' from disarticulation of newly framed modern vocabulary, its deviation from earlier/ pre-modern ideas about 'normal' and 'distress'- "*The distress of a psychiatric condition, which featured conflicts devolving from relations of everyday life, and manifested as psychological and bodily dysfunctions, in one way or another, bore the imprint of transgressions surrounding norms, values, obligations, and spiritual pursuits inherent in everyday life*".[45] Moreover he adds, "*Hallmark of psychiatric conditions involve symptoms like anxiety, depression, obsessive ruminations and psychosis, as well*

[42] ibid, pp. 2
[43] Fabrega, pp. 389
[44] ibid, pp 38
[45] Fabrega, pp. 392-394

as, manifestation of psychological distress all of which are realized or expressed not as discrete abnormalities of pathology or malfunction (raw signs and symptoms) but in cultural attires about self and social reality"[46]. Furthermore, *Crowley* reminds quoting *Redwood D* (1995), *"There exist spontaneous non-ordinary states of consciousness, (NOSC) that would in the West be seen and treated as psychosis, and treated mostly by suppressive medication. But if we use the observations from the study of non-ordinary states, and also from other spiritual traditions, they should really be treated as crises of transformation, or crises of spiritual opening. Something that should really be supported rather than suppressed"* Crowley claims, *"If properly understood and properly supported, they are actually conducive to healing and transformation"*.[47] However, it is necessary to first differentiate a pathological psychotic illness from an altered state of consciousness secretly holding healing potential while resembling a mystical state. Such a demarcation would require qualitative analysis of altered mental states from transpersonal perspective.[48]

The concept of 'Spiritual Emergence' seeks to demarcate between altered-state of consciousness into psychotic (pathologic) and mystic (psychedelic) conditions. Such a segregation requires looking into consciousness as expandable and any altered-state is then to be separated into either, psychotic -when it is malignantly regressive, dysfunctional, non-productive; or into a mystical state which is 'adaptively regressive' preceding spiritual growth- these include, as per *David Lukoff*, '*shamanic crisis, the awakening of Kundalini, episodes of unitive consciousness ('peak experiences'), psychological renewal and individuation, the crisis of psychic opening, past life experiences, near death experiences and possessions states'*.[49] It is here emphasized that as always is the case with human psyche- there are no distinct boundaries. However, for the purpose of contrasting a psychotic regression with an adaptive one, eastern

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[46] Horacio Fabrega Jr., *pp 87-88*
[47] quoted by Dr. Nicki Crowley, pp1-2
[48] ibid pp. 5
[49] ibid, pp. 6

knowledge of mental stages/planes/layers, and dimensions of consciousness could prove to be crucial. And as discussed earlier too, Indian philosophy delves into the interaction between mind and consciousness. "*The oldest Budddhist sources represent the universe in terms of cakkavaala (or Skt:chakravaala), a single circular world system surrounded by mountain of iron (chakravvala) from which its name is derived. Above the circular surface is a series of four meditations (dhyana) or 'meditation realms' as they are generally designated. The successive divisions of meditation realms into seventeen heavens mark the progress of the shravaka or arhat, the Buddhist saint. Detachment from all the meditation realms through the practice of meditation eventuates in the extinction of nirvana*"[50]. *Kloetzli*, further elaborates, "*As such, it is apparent that the mathematical cosmologies of Buddhism represent a critique of the mind's apprehension of reality and of the mind's ability to analyze reality; to divide it without end and to aggregate it into unities*." These developments of cosmological analyses (of reality) were developed in two traditions- one looked into the eternity of time, while the other into infinity of space '*as fundamental cosmological realities*'. And '*both strands analyze the universe in terms of its relationship to the mind'.* In *Saahasra*-cosmology (of *Theravada* tradition) 'Time' is classified, on one extreme into infinities or aeon (*kalpa*) and at the other into infinitesimals 'instant' (*kshana*). Likewise, the space as infinite (*akasha*), and infinitesimal (*paramaanu*) is looked into in the *asankhyeya* cosmology (of *Mahyana* tradition's *Pure Land* sect). The former places their philosophical basis in *atmashunyata* and the later in *dharmashunyata* along with *atmashunyata* (or emptiness of the self).[51] Likewise, when we quest for the operations of mind in the *yoga* school of thought, the *yogic's* insight into *psychic-centers* or *chakras* seems to illustrate rigorous analysis of mind itself with similes, metaphors and symbolism. The flow of consciousness is the psychic-energy aspect of the mind (*mana, buddhi, chitta, ahamkara*) in Yoga-philosophy. In Eastern medicine, psychic centers (*chakras*) are energy vortices that draw vital-life-force (*prana, chi*) inward from a universal source. In this way they (*chakra's*) become

[50] W. Randolph Kloetzli, Buddhist *Cosmology*, pp 3
[51] ibid, pp. 136-137

interfaces between the physical and subtle realms. "*Psychologically, the chakras can be related to archetypes - comprehensive themes around which life evolves and representing discrete stages of consciousness that facilitate spiritual growth throughout life*"[52].

Curing Schizophrenia: Shifting from distress to *Buddhanature*[53]

Psychosis in the sense of an umbrella term denotes two types of disorders: Schizophrenia and Manic Depression (Bipolar disorder). Schizophrenia is the most severe type of psychosis which causes hallucinations (auditory, visual or tactile), disordered thought processes involving fixed, irrational beliefs or delusions like persecution or grandiosity. '*Schizophrenics are also likely to suffer from anhedonia, which is the inability to experience pleasure, as well as flatness of affect, which is a severely limited ability to express emotion'*.[54] The anti-psychiatry movement of 1960's, claimed that '*psychiatric patients are individuals not ascribing to the same conventional belief system, or consensus shared and agreed upon by most people in any culture'*. *R. D. Laing* argued that '*strange behaviour and seemingly confused speech of people undergoing a psychotic episode was ultimately understandable as an attempt to communicate distress, often in situations where this was not otherwise permitted*'.[55] There is a type of schizophrenia, in which those afflicted enters into a 'morbid silence'- a turning inwards into fantasies and preoccupation with inner world's 'archetypes'. It is psychotic experience of a shattered psyche, and although it is similar to a *yogic* experience and to the LSD induced altered experiences of 'internally directed ventures' and reaching up to the 'myth symbols' at the deepest depth which are universal and thereby biologically determined.[56]

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[52] Dr. Nicki Crowley, pp. 6
[53] inert potential for *nibbana* attainment
[54] Bob Chisholm, 2013
[55] Dr. Nicki Crowley, pp.5
[56] Schizophrenia – the inward journey, Joseph Campbell, '*Myths to live by*', pp. 84-95

The expansion of number of *cetasika* at various stages of *jnana*[57] realization i.e. different 'planes of *citta*' (or *cittabhumi*) results into (or is experienced as) conversing with 'beings' from such dimensions as is noted for Gautama Buddha in Buddhist (*Mahayana*) canons. The experience of past life *karma* narratives by the Buddha (experienced during the meditational trances) are also mentioned at various times within Buddhist literature. What if such realizations (of past life) are in fact deconstructed (by the Buddha during meditative contemplation) from the daily interactions and life experiences that are brought along with *jnana* stages? Likewise, could the various levels of heaven and hells or *lokas* that are mentioned in Buddhist canons and explicated through mandala diagrams should be studied as 'archetype kingdoms' or *vibrational universes* attuned to certain mind wavelength. '*The most enlightened Buddhists have never accepted them (lokas) as objective existences apart from mankind. They have regarded them merely as the indications of the various stages of mental and moral development acquired by human beings through the practice of dhyana (Jnana) or ecstatic meditation*'. [58] In fact, in the days of Buddha all Indian schools stressed upon meditating for final goal of acquiring a life in a celestial region[59].

Carl Jung has called the inner-world - a 'collective unconscious' in his depth psychology. While, a *Yogi* is able to cross through this inner world efficiently; an ordinary person sinks into this inner world's chatter and threats. To a yogi, this inner world is reflected in the outer world (the visible outside world) where these archetypes operate through people (as if possessing them) to perform the various 'philosophical tasks' (or daily life interactions). *Doloris Canon* calls people around in our usual life as 'karmic actors', since it is through them that we are able to negotiate with our *karmic* debts, and molds the formation of our future *karma*. The daily communication between the people which sometimes may act as archetypes or arch-karmic actors based upon the

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[57] *jhana* is the state of meditative absorption in which the mind remains fixed on the meditation sign for hours.

[58] Yamakami Sogen, System of Buddhist Thoughts, pp. 75-76,

[59] ibid, pp. 76,

karmic needs or in other words, depending upon the personal karmic prototype/plan on 'road to karmic- destination'[60]. These interactions in waking, dreaming and wisdom realms defines and could alter our beliefs, personality and our idea about our self, consequently thus, our purpose in life. And anything or anyone obstructing to our now renewed passion or rewired focus might appear an *arch-nemesis*. Our pre-determined interactions could be perceived as occurring under the influence of variant inter-related archetypes causing different possibilities (destinies), affecting decision making, obstructing or deviating from otherwise a usual course. Since, an arch-idea's interaction with another arch-symbol or persona; place; or event leave traces upon the 'individual-self' in combinations of information, such interferences cannot be taken lightly.

To a realized '*Yogi'*, these archetype-people (or awakened symbols) might appear as mediums to enact the 'Law of *Karma*', and such encounters merely as factors that keep the wheel of '*Karmic* cycle' in perpetual motion with which their practice of *yoga* (*yama-niyama*) respond without reacting. Belonging to a cultural tradition that does not taboo experiencing altered states of consciousness impacts the recovering from the strange mental hallucinations in a positive manner. In fact, a cultural capital of familiar stories of yogic experiences provides strength and guidance to surpass the phase of hallucinations as temporary and as eventually reward giving experience. Since as *Fabrega* puts it, "*Psychiatric conditions by definition incorporate the spheres of social and psychological behavior in a special and significant way and its manifestation usually compromise and can undermine an individual's stability in the order of its life. One can thus assume that a system of medicine and healing that depends heavily on cultural meanings that key into an individual's understanding of the world and seeks to harmonize its place with traditional values will prove especially relevant and in many instances effacious*."[61] That is why, for anyone experiencing strange out of the norm sensory experiences, starting with an external aid followed with eastern techniques of self

[60] In other words, 'the road of destiny'
[61] Fabrega, pp. 387

training could prove to be therapeutic. An external psychiatric support[62], can comprise methods such as - '*Normalization, Grounding, Reduction of environmental and interpersonal stimulation, Temporary discontinuation of spiritual practices, Encouragement of creative therapies (art, music, writing, poetry, dance), Creation of a therapeutic encounter/transpersonal psychotherapy, Consideration for specific bodywork, Evaluate for medication*'. Apart from this, alternative methods to gain better self-control like *Dhamma* practice of cultivating wholesome actions (*kushala chitta*) to aid *Karmic* healing that is, *Dhammic* manipulation of old *karma* and practice of *mindfulness* in production of new *karma*, (by refuse in triple gem) should be effective too: "*Karmic mental disease implies a specific link with destiny, a ripening of the seeds sown by former actions. For such karmic diseases there is no medicine except Dharma; nothing else is effective in counteracting negative karma. This is true for somatic as well as psychiatric disorders*."[63] A therapeutic intervention involves removal of symptoms to restore the earlier moderate state of functioning. It is achieved through motivating into finding personal revaluation and selflessness as the meaning in life or selfless service is accepted as the core identity of oneself. Becoming aware of one's emotional burden, stuck emotions and its release and reconstruction of strong character and its defense are basic healing modalities which could help one reprogram into a new mental paradigm.

Transpersonal transformation: Towards a paradigm shift

From a transpersonal position, a schizophrenic is an unrealized yogi, or an undisciplined thinker that gets drowned, unable to retract. They are simply unaware of themselves being manipulated by their circumstances, which are caused by their unconscious intentions, decisions and actions. Some suggest the treatment of mute schizophrenia is by offering him/her and aid to return from his inner fantasy. If the patient could respond and determine by themselves for receiving healing / or decide to get back to the regular/ordinary world; Mindfulness based psychotherapy, Karmic

[62] as suggested by Dr. Nicki Crowley (after adapting from David Lukoff)
[63] Terry Clifford, pp. 137

healing, Reiki and Subliminal messages, Tibetan bowl-attunement and in general, *mantra* chanting for *chakra* alignment, guided meditation, Sun-gazing and early morning *yoga-asana,* can work wonders. Moreover, invoking the memories of nostalgic good moments from childhood and other reminders of good time like birthday celebration pictures, family outings, picnics etcetera should be reminded, for an example, they can be framed and displayed in the living area for them. Although, whether destructive aspect of schizophrenia gets cured by 'Creative arts' or by manipulating the creative aspect of "induced schizophrenia" (like in the case of LSD experience) is to be proven efficient and therefore, concerns about attempting 'ritual' negotiations with 'archetype-personalities' remains suspicious in the western medical modality. Whether, Tibetan rituals or Tantric rites, *mandala* rituals etcetera does establish a platform or dimension to deal with accidently awakened 'Archetypes' with help of deliberately evoked arch-deities? Requires a 'scientific' enquiry. More research is perhaps the need of the hour on rituals designated to heal (or pacify) an invading spirit (from a family of an archetypes) allegedly causing 'mental illness' or disturbance. Are *demons* (dissociated divinities) that allegedly possesses people are but in fact archetypical-ideas gripping tightly onto the minds of heavy thinkers (like pupil with overactive Crown Chakra). Which are rectified or replaced from the infected mind through evocations of divine *bodhisattvas* via chanting (repeating) their teachings and visualizing their emanations as themselves or replaced through 'positive ones' imagined as thoughts by the meditator. Should these methods be counted as another kind of psychological aid and treatment? To dispel off dark 'Archetypes' of negative thought patterns *Shaman* practices and ritual events had been reprogramming the minds for ages. An outstanding healing method in Tantric Buddhism requires one to first get acquainted with the emotional state of the patient. After knowing the prominent feeling appropriate focus (object) of meditation is then traced. In case of excessive desire, focus of meditation should be change and impermanence. For anger and feeling of aggression, the object of meditation should be love and patience; in case of confusion and bewilderment, the object of meditation is 'cause and effect', and to deal with the discursive emotions and distractions, one should

practice upon breath by counting exhalations and inhalations. Once the intention for self-healing is established and the need for physical healing is accepted, it is then broadened to include the psyche and further, the thus achieved merit is shared with the entire world, imagining healing for all that is sick and suffering with Loving-kindness and Compassion, this is the projection of *metta*. The visualized image of universal health is then personified into an ideal person- a universal healer and is identified as the Medicine Buddha. Practice of visualization meditation on Medicine Buddha and chanting the Medicine Buddha mantra[64] with intentions to endow healing powers from the universal healing-source is applied and projected to the needy with firm conviction. Any merit that is gained from this practice is shared with all beings in the universe with gratefulness.

Depth psychology too holds promising ideas on negotiating with dark areas of one's psyche. The Jungian concept of a 'Shadow aspect of the self' entices looking at anyone seemingly influenced with 'wrong views' and to cause harm, or as 'possessed' with unchecked negative thought patterns and holding back unexpressed emotions, unattended biases and suppressed desires. Even when the very subtle life-force *prana* or *chi* shifts out of place, then the consciousness which the person experiences feels 'wrong' or 'alien' which could give rise to the sense of being possessed by an outside force. In *Ayurvedic* texts, the concept of possession particularly *unmada* and exogenous disease causing spirits, is evaluated by *Mitchell Weiss* with respect to *Freudian* and other psychoanalytical discussions.[65] The 'mind' in *Ayurveda* is studied by *Ramachandra Rao* (1999), *Frawley* (1998), and *Venkoba Rao* (2000). Some Indian scholars locate *Freudian* unconscious at *muladhara* (root *chakra*) and thereby rebalancing it might hold some remedial knowledge. Since, *psychic-centers* act as reservoir of past memories/ karmic debts (N.C. Panda, 2009) hence; *chakra* attunement shall be rigorously scientifically tested for its soothing effect on past-life traumas as claimed by the Yoga school. Life force energy become stuck at specific *chakras* and is reflected in the mind resulting

[64] THAYATHA OM BEKAZAI MAHA BEKAZAI RANZE SAMUGATHE SO HA
[65] Frederick M. Smith, Deity and spirit Possession in South Asia, pp. 479

sometimes into hallucinations and unexplained fear. The area of chakra attunement is been explored through studying the impact of Tuning fork, Schuman resonance, and Sound therapy etc. on Human biofield- hypothetically composed of biophotons.[66]

Demonic possession in Tibetan medical system is said to enter through the *psychic-channels* and reside in heart-center (which for them is the seat of the mind, specifically where it coincides with central channel) and takes over the consciousness, precisely how emotions take over the mind. Mental disease to them is blockage at the heart center.[67] The *Echart Toll's* conception of 'pain-body' is another factor which anyone with the intentions to heal schizophrenia shall look deeply into. Overtly expanded victim mindset usually humbly originates from desire for attention and hidden craving for disproportionate demands of care and expectations. These emotions keep one attached to its own pain-body- '*obsesive and continuous mulling over of the causes of one's emotional pain, a sad love affair or loss of position, for example, are understood to produce a clinically disturbed consciousness, neurosis and psychosis'*.[68]

Another key factor for devising mental health discipline is identifying the Placebo effect and its role in dragging out the drowning schizophrenic from the ocean of the thoughts within its own mind. Placebo response is an important factor in therapeutics that merits intensive scientific investigation.[69] However, it is certain that the creations within once own mind is to be dealt with in the mind itself. To schizophrenic, the allegedly imaginary characters from his own head come alive and appear in the outer world, in the day to day life interactions or during conversation with people. These backdrop characters as Doloris Canon call them, act out the Karmic occurrences through the 'karmic actors' or people around us. Regarding Buddha's realization of the mental-universe and its psychic mechanism, Tin Mon writes, "*When he contemplated the true*

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[66] Eileen day McKusick, *Tuning The Human Biofield- Healing with Vibrational Sound Therapy*, Healing arts Press, Canada

[67] Terry Clifford, pp. 135-136

[68] ibid, pp. 138

[69] Richard Kradin, *The Placebo Response and the Power of Unconscious healing*, pp. 236

nature of all beings living in one hundred thousand crore universe and belonging to three passages of time (past, present, and future), he came to know full well that, no matter how numerous humans, deities, brahmas and woeful beings were in each universe, they could be reduced to twelve factors of Doctrine of dependent arising as the ultimate realities: ignorance and kamma formations (past factor as cause); consciousness, mental factors and kamma born matter, sense bases, contact and feeling (present factor as effect), craving, clinging and kamma formations (present factors as cause); birth, ageing and death (future factors as effect)".[70] Within such a case, Buddha's teachings on *Karma (Pali: kamma)* and its transmutation can provide an opportunity to negotiate Mindfully (and) with Loving Kindness. "*By undertaking meditation on mindfulness of breathing or earth kasina, water kasina, etc., one can develop four levels of fine-material wholesome consciousness or jhana consciousness*" (Tin Mon). One has to be thus remain Mindfull and stick close to Buddhist precepts and various other techniques of self-discipline and constrains, supportive of mental health which can help a person to shift from nether worlds and on towards planes of higher consciousness (celestial realms), *'In performing the meritorious deeds, if one wishes for a human existence, one will become a human being; if one wishes for a celestial existence, one shall become a celestial being'.* Karma creates men to be different from each other: "*... all the thirty-one planes of existence and their inhabitants are naturally created by the mind through its kamma property. The fate and fortune of each individual is also determined by his mind through his actions and his kammas".* [71]

Similarly, the *philosophy of Vajrayana* should be deeply studied and deconstructing the ritualistic imbibing of mandala-deities (*vajrasattva*) in esoteric practices, which are called in to replace archetypes (of the unresolved karmic debts) must spiritually transform a regressed mind. Teachings of *Dhamma* and *Mahayana* concept of cultivating the imbued *Buddha-nature* should be evaluated as legitimate process of

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[70] Dr. Meh Tin Mon, *Kamma*- The Real creator, pp. 247
[71] Tin Mon, Kamma the real creator, pp. 227

healing the archetypes residing in deep corners of the psychic-universe of an eternal mind, birth after birth. If the *Mandala* visualization (of *Vajrayana* Buddhism) and deity-yoga is taken as reference guide for devising an escape from schizophrenia through designing daily rituals and habit breaking as initial steps for changing the condition of illness, further through understanding 'archetypes' and adopting comprehensive behavioral and cognitive time-table to sooth the unstable and unattended deep psychic blocks and involuntary thought patterns, could also yield positive results. The power of healing with Medicine Buddha practice is deeply rooted in Tibetan Buddhism. This self healing modality encourages to create a new self-image by '*transforming the harmful energy of psychological complexes and negativities into the beneficial energy of positive and inspiring mental images and symbols'*. [72]

Conclusion

The concept of spiritual emergence seeks to expand the arena of psychiatry by reconsidering and redefining negative (psychotic) and positive (psychedelic) potentials of experience of altered states of consciousness especially those which does not fit into the accepted guidelines of healthy functioning mind. The regression of mind should be understood from the various position like functioning, qualities, purpose, hidden-potentials of brain like *neuroplasticity*; and role of *ecstatic* (or tranquil) states of experiences that are retained in mental-memory which mind tends to associate with. Modern science is already legitimizing eastern notions on mind and spirit. In well established and thoroughly practiced sources of eastern wisdom, mind is taken as phenomenally objective while spirit is treated as the subjective aspects of the universal consciousness. The science of *chakras* and its disciplined awakening prepares the individual consciousness (*citta*) to become aware with the mental concomitants and modifications to pacify any dis-ease and ill-nesses using still much uncovered mystical potentials of the mind itself. Indic Sciences can avail greater perception on our world of

[72] Dr. Lopsang Rapgay, The Tibetan Book of Healing, pp. 187

phenomena and can help in expansion of human consciousness; consecutively with better awareness mankind would respond to regular life challenges in more harmonious and healing manner. In other words, reprogramming of one's course of life with change of habits, breaking monotony, replacing irrational self-absorption by adopting 'living in the moment' attitude can potentially provide necessary thrust to awaited global paradigm shift into universal health and tranquility. Some guidance into 'collective healing' of the planet could easily be traced from living traditions of the eastern spirituality. Buddhist psychotherapy clearly outlines behavioural psychiatry of Buddha, who as a counsellor shown the right attitude of responding to diverse human problems-emotional, mental, and spiritual; and his method (of compassion and loving-kindness) does not merely soothes but seeks to eradicate taboos associated with human suffering or any discrepancies embedded in cultures in any ways in general. The Buddhist story of *pattachara* is a testimony to his *Dhamma*. Buddha's teachings reflect and recall 'seekers' towards diverse methods and ways to identify irrational thoughts, false views and delusions. While, yogic emphasis on selflessness and detachment compliments and confirms Buddhist methods, an encouragement to shed ego-center was ever present in *Vedantic* worldview in which an individual man's relation to the universal-self is comparable to how a man looks standing in front of the vast ocean. Any false view associated with schizophrenia, of grandeur or fear of persecution and irrational self importance or judgmental attitude gets shaken up in the light of Indian wisdom. If the distress calls of a 'psychotic' patient are reviewed with *Dhamma* wisdom and root-cause are identified, the proper context in which the problem first arises is traced, the 'attachments' which triggers or aggravates the symptoms are located, *ayurvedic tridosha* disbalance is established and a diagnosis is prepared; a course of recovery thus, could possibly be designed in accordance with medical advancements in the west. Recovery shall be supported with dietary supplements, distraction from usual routine, change of habit patterns, sympathy and encouragement in finding fresh interests and meaning to life. The principles of *yoga* and *ayurveda*, idealizing the Buddha and Buddhist values of *metta* and *karuna*, can help reduce impulsive reacting and can surely help cultivate *kushala-citta* (wholesome mind)

as it has for millions of the others earlier. Another, potential remedy is found through engaging in creative arts. Creative outlet can help bring out unexpressed and ignored inner experiences- '*The language of symbol and metaphor can help integrate that which can never be fully verbalized'*.[73]

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Annexures

DHARMA-DHAMMA 2018

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14. The 'Healer' Buddha and his 'Dhamma' Medicine

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Abstract

Indian medicine believes in the three-humor theory (or *Tridosa*) to explain nearly all maladies that plague humans. These three *dosas* or humors of body are the waste products of body- wind, bile and phlegm. Produced from the digested food, they accumulate in the body greater or lesser then the requirement of maintaining a normal health and disrupt the normal balance of bodily elements (*dhatus*), which are in turn, modifications of five basic elements (*mahabhuta*) - earth, water, fire, air and ether, found throughout the nature. Any disequilibrium of the bodily elements results into disease.

Keywords : Girnar, Duddavihara, Taxila, Sarnath, *Arogyasala*, Nalanda, *Tridosa*, *Pali*, *Vinaya*, *Mahavagga, Ayurveda*, Healing, Bhahrut, Mahayana, Bhaisajjguru, Buddhist art, Iconography, *Tantrayana,* Visualisation, *Mandala*, Medicine Buddha, *Dhamma, Thangka Scroll Painting*

Introduction

Upon the previous view held by ancient *Samans* that the medical suffering was caused by previous acts (i.e. *kamma*), the Buddha gave an eightfold explanation as bile (*pitta*), phelgm (*semha*), wind (*vatta*), and their combination (*sannipata*), changes of the season, (*utu*), stress of unusual activities (*visamaparihara*), external agency (*opakammika*), and finally the consequence previous actions (*kammavipaka*), the last four factors are external rather than internal and also occur in the early medical treatise of *Charak* and *Susruta* as well. Moreover, Buddha's key teaching of The Four Noble Truths: Suffering, its cause, suppression and method of its elimination corresponds in medical science to- disease, its cause, health, and the remedy. The four intents of contemplation (*Cattaro satipatthana*) which Buddha suggests in *Mahasatipatthansuttana* of the *Dighanikaya* includes contemplating on *kaya* (i.e. human body, it's all parts, aspects and impurities) and his philosophy of The Middle Way supports restoring

and maintaining a balanced physical health and recommends to not get distracted from the spiritual path of self realization either by hunger or over indulgence.

Early Buddhist texts on Medicine

Parts of the *Pali Vinaya* text concern itself with medical matters. Its medicines are obtained only from those things which are necessary for the care of sick and to maintain health, and never to obtain pleasure. The chapters on medicine in the *Mahavagga* in the *Vinaya-Pitaka* called *Bhesajkkhandaka* permit Monks five basic medicines- clarified butter, fresh butter, oil, honey and molasses. In the Gradual Discourse of the Buddha *(Ekottarikagama Sutra),* the Buddha explained that an imbalance in Qi (subtle Energy), an overabundance in phlegm, and an increase or decrease in body's temperature could be treated with clarified butter, honey and oil-based food respectively. *Mahavagga* also codifies qualities of good or bad medical personnel and of patients (as easy or difficult). Animal urine from cattle is permitted for the treatment of snakebite in the medical section of *Vinaya* text. Animal urine which was easily available to wanderers (*Sammanas* and Monks) is also a principal ingredient in numerous Ayurvedic recipes and therapies. With the evolution of *Sangha* and *Vinaya* rules, an entire medical pharmacopoeia including various foods and culinary tradition developed. A similar classification of medicines based on food and culinary is also available from early *Ayurvedic* treaties which owe much of its early systemization, preservation and propagation to the healing tradition of the Buddhist monastic institution. Also, fundamental to both Buddhist and Ayurvedic approaches to empirical evidence-study and firsthand observation comes from the ancient *Sammana* traditions and their wandering ascetics and healers. Early Buddhist literature of *Pali* canon contains a fairly accurate description of gross anatomical parts of human body. Intense observation of decomposing dead bodies and dismembered parts of butchered animal gave early Buddhist ascetics such an understanding. It also meant for them a direct demonstration of the Buddhist Doctrine of Impermanence. In the early medical treatise of *Susruta Samhita* too, a type of dissection (of corpse) is detailed to acquire knowledge of human body. The science of surgery (*salya chikitsa*) was known to both early Buddhist and Ayurvedic medicine. An example of eye surgery is mentioned in the *Pali Sivijataka* and is also depicted in the art of Bhahrut Stupa, in India.

***Sangha, Mahavihara* and Medicine**

From the beginning of Buddhist monasticism, healing and medicine were its integral parts. Initially medical activities were focused to the care of the Monks alone, either by his

fellows or pious laities. But by mid third century B.C monasteries extended this medical care to the outside population. The rock edict of Ashoka at Girnar (ca.269-232 B.C.E) proclaims that medical care is to be provided to both animals and humans, anywhere in the kingdom. And that, the medicinal herbs, roots and fruit are to be planted and wells are to be dug wherever they are not found. A sixth century inscription at the Duddavihara from Gujrat also supports this claim, it states – the use of medicine and remedies is for all those who are sick and not only for the monks. By the middle of seventh century C.E medical knowledge got codified and preserved as a system and was included in the standard curriculum of five sciences that were taught at the Buddhist monastic universities. Among the early centers of education in ancient India, Taxila was regarded as the principal centre of medical studies along with education in the arts and the sciences. Taxila was a flourishing seat of Buddhism during the reign of Kushana between first to third centuries C.E. Further expansion of Buddhist monasteries into *Mahaviharas* occurred towards the end of Gupta dynasty, around mid sixth century C.E. Regarding the medical teachings at Nalanda Mahavihara, Chinese Buddhist pilgrim Hsuan Tsang has mentioned students learning exorcism charms, medicine, use of medicinal stones, needles and moxa. Excavatation from the monastery near Sarnath (near Banaras) indicates the use of monastery for nursing the sick during eighth and ninth century C.E. Later other religious centers following the lead of Buddhist monastic medical care, integrated medicine and *arogyasala* (health room) into their religious life too and when Buddhism went to the other parts of Asia, its medicinal approach and monastic health institutions went along as an integral part of its spiritual life. Translations of Indian Buddhist scriptures into various East and Central Asian languages began during the second century C.E. And later in seventh century Sanskrit texts, both Buddhist and Ayurvedic, were adopted in Tibetan.

Bhaisajjguru: the Medicine Buddha

With the composition of Sanskrit Buddhist text *Saddharmapundarika* (The Lotus of True Law) emerges the bodhisattva *Bhaisajya-Rajan* (The king of healing) and later in numerous *Mahayana* texts appears the extremely compassionate figure of *Bhaisajya-Guru* (The Teacher of Healing). He later attained the full rank of Buddha in the *Mahayana* Buddhism of East Asia as a special manifestation of Buddha-hood responsible for the Indian medical traditions and became the object of cult worship in Central Asia or Kashmir by the third century C.E., and from there spread along with the Buddhist culture to China which already had an established tradition of

magical- medicine and healing associated with Taoism. And there, the 'Bodhisattva of Healing' as an aspect of Buddha, became a significant aspect of East Asian Buddhism. The iconography of Buddha *Bhaisajjguru* includes him holding lapis lazuli symbolizing purity and yellow *myrobalan* plant or *haritaki*, a well known healing substance used in both, Buddhist medicine and *Ayurveda*. The image seeks to combine the empirico-rational medicinal approach and magico-religious healing techniques. Mahayana understood that healing of the body supports the calming of the mind which facilitates the spiritual awakening. Thus, the healing Bodhisattva was worshiped for mental, physical and spiritual healing and guidance. Chanting of *dharani* (magical charms), *sutras* (devoted to curing) and names of Buddhas; and special rituals centered on sacred *mandalas* and visualisation exercises on their images, symbolizing a healing system, were sincerely practiced. It was believed that the followers of Bodhisattva path (*Mahayana*) could heal both mental (spiritual) and physical afflictions. Medicine has been a significant part of the development of Buddhism. 'Healing', is important portion of religion in general.

Tibetan Art of Healing

The main attitude of Tibetan Buddhism (Tantric way or *Vajrayana*) believes that one's disease is symptomatic of a fundamental spiritual disharmony and is reflected by ones off-balance relation with their environment, hence our illness (dis-ease) requires recognising our past negative aspects and work towards self development or self healing through the path of *Dhamma* by developing compassion, practice virtue and overcome pride to purify our defilements. Tantrayana's healing methods involves the visualisation of the subtle body and control over the subtle energy forces and essences through the power of intention and yogic practices of visualisation, breathing, mantras and exercises etc. For Tibetans, right intention *(or Bodhi-citta)* is most vital in the practice of *Dhamma*. It also suggests ritual meditation on the Buddha *Vajrasattva* (Dorje Sempa), a special deity whose aspect of Buddha-nature is purification from mental defilements and transgressions while, the Medicine aspect of supreme Buddha (medicine Buddha/ Sangye Menla) is to them, a radiant Lord of Healing. One important aspect of Tibetan culture is the practice of creating images (thangka paintings and sand mandala) to be used for meditative visualisation. The painting of *Bhaisaajguru*, as the master of medicine and teacher of healers and the patron deity of Tibetan medicine, depicts him at the centre with bright blue skin and seated in meditation, in lotus posture *(padmasana)*. Worshipers contemplate on the image using thangka scrolls as a reference for the realization of their own Buddha-nature. Such images

guide them in their contemplative experience and help them focus the mind. Similarly, sand mandalas are drawn with color powder/sand, to help in learning patience, integrate consciousness and remind one of the Doctrine of Impermanence and other key Buddhist principles.

Conclusion

Buddhism believes that the source of all negative emotions, dis-eases and 'demons' is the mind and by taming the mind with *Dhamma,* all external negative forces and diseases can be pacified, and exhausted. The *Dhamma* (*Dharma*) has the ultimate goal of alleviating suffering; not just of the sick and miserable but of that we all share by virtue of our egotism, ignorance, lusts and hates by administrating the ultimate medicine of Compassion (and Emptiness). Buddha applies the mental therapy of *Dhamma* to the condition, otherwise accepted as a norm though in truth is universal delusion. Through meditations, one can become aware of unconscious motivations, mental habits and can watch the inner conflicts and then can free themselves from its bondage with the help of *Dhamma* and begin their journey to the Buddhist Eight-fold path of self-transformation. According to Buddhism, Dhamma is a perfect medication for an ailing mind, as well as sick body. It can heal illness that arises from the three poisons of greed, anger and ignorance. In the Sutras we can find analogies which describe the Buddha as a doctor, *Dhamma* as medicine, monastics as nursing staff and all laity as patients. And, Buddhism offers the sick not only a symptomatic relief but also provides spiritual guidance while ensuring long lasting; holistic health.

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Buddhism: Integrating with Modern Sciences
to Mental and Social Development

Graduate School,
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ROOM VII : "BUDDHISM FOR MENTAL AND SOCIAL DEVELOPMENT"

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INVESTIGATING BUDDHIST-INDIC WISDOM FOR PSYCHOSOMATIC HEALTH WITH SPECIAL REFERENCE TO SCHIZOPHRENIA

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One's life circumstances can bring into a condition of elongated depression, inactivity, lack of motivation and a rigid self-centered worldview. This article would dive into looking at mental symptoms associated with cognition based illnesses especially those that are congruent with activities of neurotransmitters and brain chemicals, for example schizophrenia. Further, this paper would look into the framework by which psychiatric disorders are understood traditionally by Indian psyche, and would trace ancient ways employed to tackle with such issues and also attempt to address analogous methodologies in today's behavioural sciences. The moral philosophy of Buddhism and its psychology presents a doctrine of salvation from maladies of suffering through liberation from cycle of karmic debts through ritual practices like meditation, moral-code (*vinaya*) and dietary disciplines. These methods help discipline the behavioural discrepancies through practice of *dhamma*. In one of the types of schizophrenia, the sufferer encounters 'morbid silence' and preoccupies extensively with fantasies of his own inner world or in Jungian sense, his psyche's '*archetypes'*. However, for a Buddhist healer such schizophrenic is nothing but an 'unrealized' *yogi*, or an undisciplined thinker drowning and unable to retract or disengage from communicating with accidently awakened archetypes of his deeper 'self'. This study places its focus on tracing human-universals embedded in cultural codes of conducts and practices like for example *dhamma* especially from Tibetan and Jungian perspectives to find answers to some of the

pertinent questions concerning disturbances in the mind and personhood, and its related effect on the family life and social functioning. This paper will further investigate elements of Buddhist art of *mandala* making and visualizing as a therapeutic procedure for achieving holistic health and harmonious communities.

Keywords: Schizophrenia, archetypes, psyche, *Dhamma*, Jung, Tibetan Buddhism, Indic, prajna, *prajna*, *vinaya*, *metta*, *mandala*, citta, manas, *vijnana*, *alayavijnana*, mind, self, spiritual emergence, Medicine Buddha, Buddhist cosmology, Enteric Nervous System, microbea, gut-flora, *chakra*-system, r-lung, *sowa-rigpa*, Healing, Human biofield, biophotons, Tibetan medicine, *Ayurveda*, Tantric Buddhism, Pain body, Shadow self, Depth psychology, Buddhist psychology, Yoga psychology, Creative Arts Therapy

Psychological Attitudes of the East and the West

Western psychology is largely confined to two dimensions- the physical and the social and both of which are fully available to waking consciousness. The sub-disciplines within western psychology dealing with physical dimension are Genetics, neurophysiology and 'the cognitive sciences whereas the various offshoots of psychoanalysis viz. social constructivism and cross-cultural psychology are concerned with tracing out psychological factors affecting societies. And as *Fabrega* had proclaimed that: "*Anyone seeking to understand the wide range of human problems involving emotional and behavioural disaffection- that one can gloss as conditions of psychiatric interest- in a comprehensive way has to take into account how such problems were configured, understood, and handled in other eras by means of institutions governed by differing regimes of knowledge and practice*"[1], it becomes evident to vigilant around how psychological makeup of mankind has developed over centuries into what it priorities today. A widespread tendency (of psychology) is in favor of physical dimension of psychological studies then its capacity for social influence and the same could be said for the field of consciousness studies which takes for granted the existence of physical

[1] Fabrega, pp. 390

reality while the ontological 'reality' and subjective experience are held open for scientific discussion as *'epiphenomenal products of material processes'* [2] . Epistemologically, however for scientific enquiry into human psychology -only the ordinary 'waking' consciousness is considered valid research objectives; besides, the overt preference for the objective research method. However, claimants[3]exclaimed here: "*Obviously all this is simplification and there are exceptions to this pattern- one could, for example, think of phenomenology- but still, (with) a strong physicalist bias, an absolute faith in the ordinary waking consciousness and a total reliance on objective methods are so much part of mainstream psychology that amongst psychologists, they are commonly considered indispensable elements of the scientific method.*"[4]

Indian intellectual position on the other hand is 'ontological' or fundamentally concerned with 'spirit' and not with 'matter'; or more precisely faithful to the concept of *'sat-chit-ananda'* --the indivisible unity of absolute existence, consciousness and delight." [5] . Indian traditions specifically considers non-physical existences to be *'ontologically as real, or even more real than the physical world'* and operating on different levels and are non-perceptible. Western science too agrees upon the existence of non-perceptible physical energies and substances yet it is within the Indian psyche that these 'epistemologically' non-real existences of inner worlds are conceived as *'intermediate planes of conscious existence (accessible) between the absolute, silent consciousness of the transcendent and the apparent unconsciousness of matter'* [6] . Likewise, Indian philosophy (epistemologically) estimates that there are higher levels of sources of knowledge and a possibility of apprehending 'this' truth directly through intuition. In fact, acquiring objective knowledge based on senses (alone) is considered *avidya* (ignorance) and thereby, a preference had been given to already extant 'inner knowledge' or *vidya*. This attitude to knowledge generation and evaluation is vital for

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[2] Foundations and applications of Indian Psychology, Intro, pp. xi-xxvii
[3] R.M. Matthijs Cornellison; Girishwar Mishra; Sunnet Varma
[4] Foundations and applications of Indian Psychology, Intro, pp. xi-xxvii
[5] ibid
[6] ibid

establishing a mutual ground between the western and Indian philosophical baselines. Additionally, this difference of looking at the subject of philosophy consecutively impacts why and how psychology gets utilized.

While matter based attitude (of the west) observes outer behavior and measurable neural activities; consequently considering non-physical activities as illusionary, and para-psychological phenomena as 'anomalous'. The Indian tradition's mental attitude for 'spiritual pursuit' stands in affinity with European scientific approach i.e. ancient Indian approach towards understanding the functioning of mind and modern scientific attitude of psychology are complimentary to each other: *'Indian psychology has dealt with most areas in which mainstream psychology is interested, and in many of them it has something unique to add.'* For example, Indian concept of *ahamkara "stands in somewhere between the western concepts of ego and selfconcept*", furthermore, subtle and even *non-egoic* center of consciousness is proposed in the *Indic* system of knowledge. Buddhist scholars expounds '*how consciousness can exist (even) without any centre whatsoever'*. Likewise, Western school of 'depth psychology' reminds about the earlier Indic discussions and enquiry around problems involving mystical, metaphysical 'dark unconscious' lying beneath the surface of waking consciousness, and likewise, Indians came up with ideas like subtle *koshas* or layers of consciousness[7], *cittabhumi* (mental planes of existence), *alayavijnana* (storehouse consciousness) and so on.

Mind in Indian system of thought

In order to understand the mental *dis-ease* or disturbance, it is noteworthy to highlight how the idea of mind is discussed with different terminologies, in the Indian system, so as to exemplify the associated qualities of mind and its functioning. Each aspect of the multifold Indian mind performs specific *dharma*- an unfailing fulfillment of mental operation enabling a functioning psychic-system in its full spectrum. And each of these work-field (or aspects) of the mind-*dharma* is elaborated by various Indian school

[7] ibid.

of thoughts. Indication to this is scattered throughout the Indian cannons where different terms for mind reveal sides to this complex called 'mind'. Since, the influence of one school over other in the evolutionary process of philosophical refinement is inevitable, thereby, a holistic understanding of mind is necessary to include the inter-subjective peculiarities amongst the instituted schools of thought especially when '*For India, the influence of religion in understanding psychiatric phenomena is incalculable*'. Moreover, as *Fabrega* emphasizes, "*Religion can affect the health of mind, body, and 'soul' because it constitutes a powerful form of psychological influence on human physiological function as exemplified in the so-called placebo response."*[8]

"The mind is a mental entity which is many billions times more superior than the brain, which is a material organ. The mind creates all human beings, all living beings, all nations, all kinds of literature and civilization, and the fate and fortune of all living beings. The mind is indeed the most powerful mental entity that can elevate man to the highest level".[9] In general, the mind in Indian view is not confined to the brain and skull but rather, if we use western terminology to explain it, the entire nervous system with brain as its main power house and its various neural network has, adamantly adds the Indian psychology, a subtle-network behind its operation and which acts as a 'medium' between the physical-network of nerves-fibers-muscles and the 'sensible' information and data that activates or triggers this 'medium' to consecutively command the 'nervous-system' and the related network. The nature of this 'medium' called mind is explored further in details, in the following discussion, and all its components and qualities are rigorously analyzed with reference to various schools of indic-philosophy. Various terms that make us understand mind in Indian thought are *nama-rupa* (mind-matter), *citta* (activity of mental-factors), *manas* (clear insight or cognition), *buddhi* (intellect), *kosha* (mental-sheath), *ahamkara* (ego-self), and *purush-prakriti* etc. It would not be an exaggeration if one assumes that the Indian though considers the entire universe

[8] Fabrega, pp. 44
[9] Tin Mon, Kamma the real creator, pp. 111

as the mind itself, however, this 'mental-universe' illustrated as a '*mandala*' -a psycho-diagram depicting the entire structure and functioning of the psychic-energy, in wholeness: '*Universal reality exists in the form of nama and rupa only*' (Tin Mon, 2007).

For Buddhists, mind i.e. the combination of consciousness and mental factors, remains in a mental stream. Consciousness and mental factors are collectively called '*nama*' (or mental entities); whereas, matter and energy are collectively called '*rupa*' (or material entities).[10] Thus, a so-called being, in its subtle form, is composed of mental entities (*nama)* and material entities (*rupa).* In *Abhidhamma,* '*nama*' denotes both consciousness (*vinnana*[11]) and mental States (*cetasika)*[12], and '*rupa*' connotes both fundamental units of matter[13]as well as material change. Further, a so-called being, in its gross form, is determined to be composed of five-aggregates *(panca-khanda)- **Rupa** (matter), **Vedana** (feeling), **Sanna** (perception), **Sankara** (mental States) and **Vinnana'**.*[14]

In Buddhist scholastics, when the 'so-called being' is looked at, divided into two of its constituent parts '*nama-rupa',* it is refered to in English as 'mind'. While, when a human being is spoken of as a complex of five-aggregates (*panca-khanda*); the term *vinnana* (consciousness*)* determines the mind more like a stream of thought. However, the term *citta* is invariably employed while referring to different classes of consciousness according to the plane in which it is experienced.[15] In ordinary sense of mind (in isolated cases) both terms *citta* and *mana* are frequently used. As such in *Abhidhamma*, there is no distinction made between mind and consciousness. However as per *Yogachara* school of Buddhism, 'mind' is determined as consisting of 'eight

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[10] Tin Mon, pp. 109-112

[11] 'vinnan' (consciousness) is the receptacle of the mental properties

[12] cetasika are fifty two in number: '*vedana'* (feeling), '*sanna'* (perception), and other fifty are collectively called '*sankhara'* (mental states)

[13] There are 28 species of matter

[14] Narada Thera, *A manual of Abhidhamma being AbhidhammatthaSangaha of Bhadana Anuruddhacariya,* , pp. 7

[15] ibid, pp. 8

consciousnesses' and all phenomena in the universe are considered, to be the mirror images imprinted to our mind through these eight consciousnesses. *Yogachara* theory revises consciousness into two: *manovijnana* and *manas. Manas is the uninterepted mind and is responsible for 'the genesis of the idea of personhood, the essence of a person*'[16]. Its function is cognition or deliberation. *Manas* is attached to *alayavijnana*[17] and regards it as the inner self.[18]

It is noteworthy here to emphasize that whether called consciousness or mind, it has to be understood as a continuous stream, consisting of arising and passing mental-units (*citta-khanda*) in this way, the mind (consciousness and mental factors) dissolve soon after they have arisen (following the law of impermanence or *anicca*) but they leave their properties in the mental stream. These properties are conveyed from one mind to the next i.e. they stay in the mental stream. Since, both mental entities and material entities are impermanent as they arise and dissolve very rapidly and incessantly. Consequently, all living beings and inanimate things are impermanent too. While narrow vision of impermanence brings *dukkha* (unsatisfactoriness), the realization of impermanence of self in *jhana* mediation is on contrary turns out to be a healing truth. The truth about self as a fleeting stream of 'no-self' is called *anatta* stating that 'no living being has a permanent self characteristic'.

Buddhism interprets everything in the world as the manifestation of our mind. Mind can defy or purify one. It is bitterest enemy and greatest friend of oneself. Greed, anger, and ignorance are the most dreadful defilements (*klesha*) that defile, debase and burn the mind. And are the root causes of all evil actions. They are to be therefore, suppressed by the opposite 'moral roots'- greedlessness (*alobha*), hatelessness (*adosha*), and wisdom (*amoha* or *panna or vijja*). "*When we can develop the highest wisdom called the Fourfold path –wisdom by insight meditation, we can eradicate all defilements from*

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[16] Tao Jiang, Yogachara Buddhism and Modern psychology, pp. 58

[17] It is the storehouse consciousness, which travels from one life into another; it is ever changing but homogenous. It is the eighth consciousness in *Yogachara* system.

[18] ibid. pp. 59

our minds and can enjoy the unique bliss of eternal peace and happiness (nibbana) right away."[19]

While the Buddhist school focuses on the mind-phenomenon of an individual called human being; the *samkhya* and *vedantic* school of thought, seek to elaborate upon the universal-self (the collective-individual or an arch-self) called the cosmic-man (*lok-purusha*). And the relation between individual-mind and cosmic-mind can be seen as that of an experiencer-self (observer) and the experienced collective (or the observed cosmic-self), in which the observing self is a mere fragment of an over-arching 'whole'. From another point of view (*vedantic* perspective) individual (self) is a fragment (or *atman*) of the arch-mind identified as *sat-chit-ananda* or *Brahman*. Allegorically speaking, the Sun if reflected in multiple water bodies are not counted as numerous Suns; likewise, in the allegory of Tibetan *mandala* diagram- its central point refers to individual 'self' in its cosmic manifestation (as wholeness) and the rest of the entire diagram within the circumference of the *mandala*-circle denotes a projection of the self-center (or central Sun) in its capacity of an illuminating agency, while the remaining elements of the mandala comprises a psychic-structure, and all their component reminds an aspect of the psyche. Thereby reaffirming and further elaborating the *Upanishadic* vision that -'Self'[20] is the central sun of our mental universe illuminating its subjects, as it shines on them.

Buddhist and Yoga Psychology

Psychological classification of Buddhism corresponds to psychological division of all mental functions into intellect, emotion, and volition.[21] "*The doctrine of the Buddha clearly accommodates the interlacing of the ethical and psychological aspects of behaviour where the development of virtue is not a mere blind adherence to rules but development of certain type of skill (Kushala) for cultivation of good habits and*

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[19] Tin Mon, pp121

[20] As per Brahadaranayaka Upanishad- Self or the *atma* is realized by the mind, '*Atma within the individual being is the enjoyer of inner experience, the data for which is brought through indriyas (sense) and manas (mind)*'.

[21] Yamakami Sogen, Systems of Buddhist Thought, pp. 6

continuous self analysis."[22] Thereby, psychotherapy from Buddhist perspective basically suggests noting the arising of *akushal citta* and surpassing the factors (associated with potential for enacting *akushala karma*) by not acting with bad intentions. This is achieved by observing the arising and passing of bad (*akusala*) mental concomitants/ factors through divulging in meditation to harvest *sheel, prajna, Samadhi* and utilize thus acquired *metta* (Loving-Kindness) and *karuna* (Compassion) for psycho-somatic healing. The doctrine of Dependent origination (or dependent co-arising) thoroughly explains of each stage that leads to piling up of unattended *karmic* garbage by wrongly responding (reacting) to daily life situation, under the influence of *akushala citta*. Understanding the premises and operations of 'cause and effect' as elaborated by the Buddha and employing insight-meditation (*vipassana*) technique to cultivate a vigilance to psychic activity of human mind in entirety, and moderating unhindered and habitual (and impulsive) reaction to *dukkha* (daily sorrows of ordinary life) that drags one further into the unattended patterns of regeneration of *akushala-citta* (unwholesome consciousness) comprising of negative mental material getting used, habitually and unchecked, for forming and continuing into future negative karmic-cycle. Therefore, the teaching of *dhamma*, particularly the lessons about nourishing the positive mental qualities is a way forward into an illumined consciousness. *Dhamma* mind does not only surpasses mental deformations but becomes more than an ordinary mind, and capable to catalyze healing of other people's *kleshas* (mind overpowered with *dukkha*) as and when it shines on them- through *metta*, *karuna* and *prajna*[23]. *Yamakami* elaborates this healing process further: "*As the Medical Science has four departments, viz., Disease, Cause of Disease, removal of Disease and Remedy, even so this branch of knowledge (meaning dhamma) has samsara, cause of samsara, emancipation and means conducing to Emancipation*." Moreover, "*These Four Noble Truths are nothing else but the cardinal articles of Indian*

[22] Padmasiri de Silva, 2014, pp. 12
[23] Loving-kindness, compassion, and wisdom

medical science applied to spiritual healing, exactly as they are in the Yoga Philosophy."[24]

Indian Medical System and Dharma Medicine

By the 6th century B.C. medical schools (teaching *Ayurveda*) were established in India at Taxila and Kashi. The science of long-living or *Ayurveda* gives ample knowledge on personality-types and mental diseases; it has also adopted the pre-existing system of *bhuta-vidya* (science of spirit) into its fold of treatments and remedies to illnesses affecting mankind. Fabrega's comments on Ayurveda are noteworthy here, "*In Ayurveda, psychiatric suffering, constructed in terms of experience, emotion and behavior, resembeled what psychiatrists of today still have to appreciate, understand, and handle*"[25]. In *Ayurveda*, notes *Venkoba*, personality is understood as having multiple dimensions viz. intellectual, social, spiritual and moral.[26] The *Ayurvedic* authors *Charaka* and *Susruta* talks about *anahata—chakra* as the prime seat of the mind functioning, while *Bhela* places mind at the *ajna-chakra*. Interestingly, *Charaka* considered *heart-chakra* as the cross point of physical and psychological activities, for *Susruta heart-chakra* is the center of sensations, consciousness, and mind, but for *Bhela*, it is *manas (cognition)* located at *ajna-chakra*, which is the highest of all senses, whereas *citta* (faculty of control over feelings) is at the heart.

In *Ayurveda* human maladies are classified into exogenous, endogenous and psychic. Endogenous type is to be understood by *tridosha* theory. *Tridosha- vatta (wind), kapha (phlegm), and pitta (bile)* are the basis for etiology, pathology, diagnosis and therapeutics. When these three humors exist in equilibrium of right proportions, they support well-being and good health but when there is a disturbance in their quantity and distribution, they result in disease. *Charaka* recognized human system as psycho-somatic

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[24] From Vyasa's commentary on 15th Aphorism of the second book of Patanjali's Yogasutra called *Parinamtaapsanskara*. Quoted by Yamakami Sogen, Systems of Buddhist Thought, pp. 72

[25] Fabrega, pp. 391

[26] Venkoba Rao, Mind in Indian Philosophy, pp.115

in which mind and body correspond to each other. While *tridosha* are somatic in nature, *rajas-guna dosha* and *tamas-guna doshas* are mental in nature and produces psychological dis-ease. Whenever *tridosha* or *tri-guna* equilibrium is disturbed, it eventually impacts the heart-center (*anahata-chakra*) and obstructs the channels by which mind normally operates. Thus understanding is affected resulting into causing *unmaad* (insanity in mind). In case of *tridoshonmaad*, that is when all three humours are agitated- no curing back is possible; as per *Charaka*. Based on the symptoms, *unmada* is associated with mental disease by Indian psychology- schizophrenia is associated with *vattonmaad,* mania with *pittonmad,* and depression with *kaphonmaad*. A question arises here, whether *schizophrenia* could be cured with *Ayurvedic* prescription for *vattonamada* complemented with adapting a modality for reversing the aggravated conditions of desires, aversions or unrealistic assumptions associated with schizophrenia by inducing 'opposite' passions in the mind using other Indian healing sciences.

Emerging need to understand *jivanu*, microbea, ENT and *Chakra* system for Holistic Health

Recent discoveries in modern medical science talks about a 'second brain' near the gut-area- the Enteric Nervous System (ENT) and intestinal *microbea* or gut-flora has been claimed for holding new possibilities in mental health. Jain concepts on Jivanu encrypted throughout its literature shall be deciphered to contribute into the growing science of microbea and gut-flora for mental health. Once, *vattonmaad* is diagnosed (in a mental patient) and *ayurvedic* remedies to balance the *vatta* (humoural wind) are administered, a theoretical possibility for curing schizophrenia appears feasible. It is noteworthy to mention here that *ayurveda* has long associated stomach (gut) health with mental conditions; and mental health is considered hereditary (*kshetriya*) too. The Role of *Ayurvedic tridosha* and its effect on microbea and consequently on both, the second brain (Enteric Nervous system) and the yogic mind-body (five-sheaths or *panchakosha* + *chakra*-body) might also reveal secrets to resolve the psychotic episodes and redesign a discipline to yield positive mindset. Obtaining *tridosha* equilibrium for a healthy

microbea and gut health shall be analyzed from the Jain perspective on *Jivanu* (micro-organisms). Tracing any lost remnants on nature of *microbea* in *Prakrit* Jain texts alongside *Aurvedic* lessons in an holistic approach including entire *indic* wisdom could envision a decent modality and adaptive dietary possibilities to cop up even with other emerging new variants of mental difficulties.

Tibetan Medical Science differentiates psychosis based upon its observable characteristic features: 1) fear and paranoia, 2) aggression, and 3) depression and withdrawal. From the perspective of *Sowa-rigpa* (Tibetan medical science) '*psychological factors can disturb the life wind (srog-rlung) and cause insanity'*, mental or emotional strain causes winds to increase and disturbs the consciousness, and causes mental instability. Inability to face the fact of 'impermanence' of life can be devastating which if resisted and not embraced may cause schizophrenic tendency.[27] Wind, 'life wind' or 'heart wind' is caused by '*worry, strain, overwork, sorrow, anger, sudden shock or fear etc. and manifests psychologically in its early stages as over-sensitivity, anxiety, and emotional instability*'. [28] The cure is likewise lies in the control of breath which controls the mind, a key central aspect of yogic practice.[29] Another peculiar feature to Tibetan Buddhism is the role of creative imagination for accessing self healing potentials of the mind. The practice of Medicine Buddha visualization and meditation ascribes to this method for generating self esteem and confidence through transforming the self image via. '*Transforming the harmful energy of psychological complexes and negativities into the beneficial energy of positive and inspiring mental images and symbols*'.[30]

The knowledge on various facets of mind in Indian system of thought provides layers upon layers of philosophical insight about its structure, nature and quality and their functioning, purpose and limitations. The mind and its various manifestations like- being

[27] Terry Clifford, pp. 138
[28] ibid, pp. 135
[29] ibid, pp. 132
[30] Dr. Lopsang Rapgay, The Tibetan Book of healing, pp.187

a home to personality, self (as the center of identification)[31], consciousness (*vinnana*), intellect *(buddhi)*, psyche[32] etc. presents a complex of mental activities of 'cognition' making sense of data-information that it encounters, conceive and reflect as understanding, perception and memory. Another preposition into the structure of mind is found in the concept of *pancha-kosha* (Five mental-sheaths) which appears in *Taittrreya Upanishad*. *Venkoba* had associated *koshas* to '*personalities with several dimensions and layers*' and *Upanishadic* 'self' as '*a spiritual component of personality*'.[33]

It is not an exaggeration to say that the elixir of Indian philosophical findings about matter concerning the mind and its effect on human behavior has culminated itself into the Yoga discipline from which the inner science re-emerges and dives back into. Through yogic practice (*abhyasa*) and *vairagya* (practice of detachment) an individual's ego-center (*ahamkaar*) could be identified and his '*manas*[34] or *citta* can be clarified of *vrittis* (defilements)'[35]. With *yoga* the philosophical findings of *Samkhya* (and later *Vedanta*) are modeled into a practice of disciplines to achieve psychosomatic health[36]. In later periods, *Vedantic*, *Samkhyic*, *Buddhist*, and *Jain* philosophies and their specific rituals of preserving these traditions got reformulated and eventually absorbed into *Vajrayana* teachings of esoteric *Tibetan Buddhism* along with other foreign influences[37]and furthered the psychological aid to mankind.

Buddhist practitioners over the ages had attempted to answer the problems of specific periods, geographies, and cultural atmosphere to meet the demands of *dhamma* seekers. The overtly artistic appearance of *Tibetan Buddhism* oftentimes appear opposite

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[31] "*Know that the self is like the lord of the chariot and the body is his chariot. Know that the intellect is the charioteer and the mind the reins*" *-Katthopnishad*

[32] Buddhist cosmos deals with aspects to psychic makeup

[33] Venkoba (1978), pp. 111

[34] This term is used in Vedantic vocabulary. The psychological faculty of man is attributed (by *Vedic* scholarship) to a principle (of natural order or *rita*) called '*manas'.*

[35] The practice of yoga causes '*cittavritti nirodha*' i.e. blocking or restraining of the mental defilements.

[36] *Yoga* philosophy devices a meticulous restrain (*yama*) and discipline (*niyama*) to *Samkhyan* findings habituated into the personality.

[37] Primarily Chinese, Kasmiri, and Nepalese

to early phases of *Buddhism* but on careful inspection shows the *Theravada* principles at its center, however the ritual practices instituted originally to keep oneself determined to the right path had transmutted immensely over the ages. The teachings of *Abhidhamma* (from early *Buddhism*) itself reflects the Buddha's ability to adapt his teaching aptitude as per the personality of his counsel seekers. The role of mind in developing perspective on life in general, mannerism and habits, interests and dislikes is reflected throughout the early Buddhist canons. His teachings on impermanence (*anicca*) or 'impermanence of phenomenon' (*Kshanikvaad*), interdependency of one aspect of life over other for its sustenance- dependent co-arising (or dependent origination) (*pattichasamuttapad*), and *anatta* doctrine are in themselves capable to relax any rigid mind and provide healing to the suffering being. *Buddhist* explanation of *citta* (thinking mind) and its concomitants (*cetasika*), their arising and interdependence provides anyone stuck in their minds to realize firstly, their mind's capacity and its probable effectiveness in facilitating them to come out of any crisis on their own. Buddhism also lays precise techniques to obtain liberation of mind through right-effort. *Buddhist eightfold-path* and '*Four Noble Truths'* is a testimony to one man's discovery into his own mind to release sufferings from the minds of the men. In the words of *Fabrega* '*the* '*Four Noble Truths at the core of Buddhist doctrine incorporate what resembles a medical paradigm including, in particular, the nature of and how to alleviate the essential malady (human suffering stemming from psychological attachments).*'[38]

Man even after knowing the fact called *dukkha* – in the sense of a 'pre-conditioned limitations' that work against 'one's capacity to fully perform', yet due to the lack of right knowledge of *dhamma* and *samsara* or due to its inability to- accurately 'percieve' and thereby attempt to alter or modify 'the causes' behind him feeling limited elevates his *dukkha further.* Buddha clearly illumined the cause of *dukhha;* reemphasizing that *karuna* (compassion) and *prajna* (wisdom) clears the way to liberation (*nibbana*) from *dukkha* and *samsara* by overcoming *akushala-citta* and

[38] Fabrega, pp. 257

transforming limitations into new milestones. *Akusala-citta* comprises of immoral mental factors – *moha*/ ignorance (of true nature of sense objects); greed (*lobha*); and anger/hatred (*dosha*) which causes aversion or ill-will. These three 'evil-roots' are behind all the evil actions in the world. Buddhist ethics clearly expounds how evil-roots causes *ditthi* (wrong view), *mana* (conceit/ pride); *ahirika* (moral shamelessness); and *anottappa* (moral fearlessness).[39]

Creating Mental Bridges between East and West

Today in the west the accepted scope of psychiatry is broadening. "*Given that medical and psychiatric phenomena are human universals as are ideas, social practices and institutions about them, one can propose that comparative study provides an opportunity for viewing such phenomena in terms of change and transformation."*[40] Moving beyond biomechanical functions of the brain as the main center of cognitive activities, *transmissive* theory of consciousness aligns with eastern perspective on consciousness that it operates independent of physical senses and is mediated by them while we are alive. From this point of view both brain and psyche appear as tools in the hand of consciousness to which they eventually serve- "*Our deepening understanding of brain, mind and consciousness leaves us no option but to expand the neurobiology of psychosis to incorporate the concept of consciousness; its nature, levels, dimensions and dynamics, and the impact this function plays in the development of challenging, abnormal states of mind."*[41]

Carl Jung, Robert Assagioli, Ken Wilber and Stanislav Grof etc. had furthered the scope of psychology incorporating in it psychic insights from the east adding a *transpersonal* dimension to psychology. '*At the root of the transpersonal perspective is the idea that there is a deep level of subjectivity or pure spirit that infuses all matter and*

[39] Tin Mon, pp. 107
[40] Fabrega, pp. 29
[41] Dr. Nicki Crowley, pp.1

every event'.[42] This universal archetype -*subjectivity* is been derived at from different schools of thought into *Brahman* (in *Vedanta*), *Shunya* (in *Mahayana*), *Buddha-mind* (in *Vajrayana*), *Tao* (In Taoism), and *Primordial-spirit/ Primordial-Buddha* etc. (in *Tantra*), each ascribing to 'it' an absolute status. Transpersonal philosophy attempts to bring closer western psychological (Jung, Humanistic, Existential) and philosophical (Plato, Aristotle, Augustine, Kant, Kierkegaard) parallels with phenomenological observations of inner subjective experience from the east. And instead of pathologizing inner-experiences that go beyond accepted 'normal' in the west, it searches instead for any possibility for a deeper relevance and purpose. (Crowley, 2005)

Cultural *psyche:* Persona of a 'normal' mind

The influence of culture in shaping experience and behavior in a person (in its subject) is undeniable. *Fabrega* comments about how ignorant we are about '*how psychiatry functions as an institution of society*'[43] and thereby suggests: "*Any model of how psychiatric conditions are produced has to accord a central place to that symbols and meanings play in shaping them"*[44]. He also reminds to keep in consideration clash of values and world view with advent of modernization upon personal identity, social and spiritual identity. Most importantly, reminds *Fabrega*, regarding the 'conception of personhood' from disarticulation of newly framed modern vocabulary, its deviation from earlier/ pre-modern ideas about 'normal' and 'distress'- "*The distress of a psychiatric condition, which featured conflicts devolving from relations of everyday life, and manifested as psychological and bodily dysfunctions, in one way or another, bore the imprint of transgressions surrounding norms, values, obligations, and spiritual pursuits inherent in everyday life*".[45] Moreover he adds, "*Hallmark of psychiatric conditions involve symptoms like anxiety, depression, obsessive ruminations and psychosis, as well*

[42] ibid, pp. 2
[43] Fabrega, pp. 389
[44] ibid, pp 38
[45] Fabrega, pp. 392-394

as, manifestation of psychological distress all of which are realized or expressed not as discrete abnormalities of pathology or malfunction (raw signs and symptoms) but in cultural attires about self and social reality"[46]. Furthermore, *Crowley* reminds quoting *Redwood D* (1995), *"There exist spontaneous non-ordinary states of consciousness, (NOSC) that would in the West be seen and treated as psychosis, and treated mostly by suppressive medication. But if we use the observations from the study of non-ordinary states, and also from other spiritual traditions, they should really be treated as crises of transformation, or crises of spiritual opening. Something that should really be supported rather than suppressed"* Crowley claims, *"If properly understood and properly supported, they are actually conducive to healing and transformation"*.[47] However, it is necessary to first differentiate a pathological psychotic illness from an altered state of consciousness secretly holding healing potential while resembling a mystical state. Such a demarcation would require qualitative analysis of altered mental states from transpersonal perspective.[48]

The concept of 'Spiritual Emergence' seeks to demarcate between altered-state of consciousness into psychotic (pathologic) and mystic (psychedelic) conditions. Such a segregation requires looking into consciousness as expandable and any altered-state is then to be separated into either, psychotic -when it is malignantly regressive, dysfunctional, non-productive; or into a mystical state which is 'adaptively regressive' preceding spiritual growth- these include, as per *David Lukoff*, '*shamanic crisis, the awakening of Kundalini, episodes of unitive consciousness ('peak experiences'), psychological renewal and individuation, the crisis of psychic opening, past life experiences, near death experiences and possessions states'*.[49] It is here emphasized that as always is the case with human psyche- there are no distinct boundaries. However, for the purpose of contrasting a psychotic regression with an adaptive one, eastern

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[46] Horacio Fabrega Jr., *pp 87-88*
[47] quoted by Dr. Nicki Crowley, pp1-2
[48] ibid pp. 5
[49] ibid, pp. 6

knowledge of mental stages/planes/layers, and dimensions of consciousness could prove to be crucial. And as discussed earlier too, Indian philosophy delves into the interaction between mind and consciousness. "*The oldest Budddhist sources represent the universe in terms of cakkavaala (or Skt:chakravaala), a single circular world system surrounded by mountain of iron (chakravvala) from which its name is derived. Above the circular surface is a series of four meditations (dhyana) or 'meditation realms' as they are generally designated. The successive divisions of meditation realms into seventeen heavens mark the progress of the shravaka or arhat, the Buddhist saint. Detachment from all the meditation realms through the practice of meditation eventuates in the extinction of nirvana*"[50]. *Kloetzli*, further elaborates, "*As such, it is apparent that the mathematical cosmologies of Buddhism represent a critique of the mind's apprehension of reality and of the mind's ability to analyze reality; to divide it without end and to aggregate it into unities*." These developments of cosmological analyses (of reality) were developed in two traditions- one looked into the eternity of time, while the other into infinity of space '*as fundamental cosmological realities*'. And '*both strands analyze the universe in terms of its relationship to the mind'.* In *Saahasra*-cosmology (of *Theravada* tradition) 'Time' is classified, on one extreme into infinities or aeon (*kalpa*) and at the other into infinitesimals 'instant' (*kshana*). Likewise, the space as infinite (*akasha*), and infinitesimal (*paramaanu*) is looked into in the *asankhyeya* cosmology (of *Mahyana* tradition's *Pure Land* sect). The former places their philosophical basis in *atmashunyata* and the later in *dharmashunyata* along with *atmashunyata* (or emptiness of the self).[51] Likewise, when we quest for the operations of mind in the *yoga* school of thought, the *yogic's* insight into *psychic-centers* or *chakras* seems to illustrate rigorous analysis of mind itself with similes, metaphors and symbolism. The flow of consciousness is the psychic-energy aspect of the mind (*mana, buddhi, chitta, ahamkara*) in Yoga-philosophy. In Eastern medicine, psychic centers (*chakras*) are energy vortices that draw vital-life-force (*prana, chi*) inward from a universal source. In this way they (*chakra's*) become

[50] W. Randolph Kloetzli, Buddhist *Cosmology*, pp 3
[51] ibid, pp. 136-137

interfaces between the physical and subtle realms. "*Psychologically, the chakras can be related to archetypes - comprehensive themes around which life evolves and representing discrete stages of consciousness that facilitate spiritual growth throughout life*"[52].

Curing Schizophrenia: Shifting from distress to *Buddhanature*[53]

Psychosis in the sense of an umbrella term denotes two types of disorders: Schizophrenia and Manic Depression (Bipolar disorder). Schizophrenia is the most severe type of psychosis which causes hallucinations (auditory, visual or tactile), disordered thought processes involving fixed, irrational beliefs or delusions like persecution or grandiosity. '*Schizophrenics are also likely to suffer from anhedonia, which is the inability to experience pleasure, as well as flatness of affect, which is a severely limited ability to express emotion'*.[54] The anti-psychiatry movement of 1960's, claimed that '*psychiatric patients are individuals not ascribing to the same conventional belief system, or consensus shared and agreed upon by most people in any culture'*. *R. D. Laing* argued that '*strange behaviour and seemingly confused speech of people undergoing a psychotic episode was ultimately understandable as an attempt to communicate distress, often in situations where this was not otherwise permitted*'.[55] There is a type of schizophrenia, in which those afflicted enters into a 'morbid silence'- a turning inwards into fantasies and preoccupation with inner world's 'archetypes'. It is psychotic experience of a shattered psyche, and although it is similar to a *yogic* experience and to the LSD induced altered experiences of 'internally directed ventures' and reaching up to the 'myth symbols' at the deepest depth which are universal and thereby biologically determined.[56]

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[52] Dr. Nicki Crowley, pp. 6
[53] inert potential for *nibbana* attainment
[54] Bob Chisholm, 2013
[55] Dr. Nicki Crowley, pp.5
[56] Schizophrenia – the inward journey, Joseph Campbell, '*Myths to live by*', pp. 84-95

The expansion of number of *cetasika* at various stages of *jnana*[57] realization i.e. different 'planes of *citta*' (or *cittabhumi*) results into (or is experienced as) conversing with 'beings' from such dimensions as is noted for Gautama Buddha in Buddhist (*Mahayana*) canons. The experience of past life *karma* narratives by the Buddha (experienced during the meditational trances) are also mentioned at various times within Buddhist literature. What if such realizations (of past life) are in fact deconstructed (by the Buddha during meditative contemplation) from the daily interactions and life experiences that are brought along with *jnana* stages? Likewise, could the various levels of heaven and hells or *lokas* that are mentioned in Buddhist canons and explicated through mandala diagrams should be studied as 'archetype kingdoms' or *vibrational universes* attuned to certain mind wavelength. '*The most enlightened Buddhists have never accepted them (lokas) as objective existences apart from mankind. They have regarded them merely as the indications of the various stages of mental and moral development acquired by human beings through the practice of dhyana (Jnana) or ecstatic meditation*'. [58] In fact, in the days of Buddha all Indian schools stressed upon meditating for final goal of acquiring a life in a celestial region[59].

Carl Jung has called the inner-world - a 'collective unconscious' in his depth psychology. While, a *Yogi* is able to cross through this inner world efficiently; an ordinary person sinks into this inner world's chatter and threats. To a yogi, this inner world is reflected in the outer world (the visible outside world) where these archetypes operate through people (as if possessing them) to perform the various 'philosophical tasks' (or daily life interactions). *Doloris Canon* calls people around in our usual life as 'karmic actors', since it is through them that we are able to negotiate with our *karmic* debts, and molds the formation of our future *karma*. The daily communication between the people which sometimes may act as archetypes or arch-karmic actors based upon the

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[57] *jhana* is the state of meditative absorption in which the mind remains fixed on the meditation sign for hours.

[58] Yamakami Sogen, System of Buddhist Thoughts, pp. 75-76,

[59] ibid, pp. 76,

karmic needs or in other words, depending upon the personal karmic prototype/plan on 'road to karmic- destination'[60]. These interactions in waking, dreaming and wisdom realms defines and could alter our beliefs, personality and our idea about our self, consequently thus, our purpose in life. And anything or anyone obstructing to our now renewed passion or rewired focus might appear an *arch-nemesis*. Our pre-determined interactions could be perceived as occurring under the influence of variant inter-related archetypes causing different possibilities (destinies), affecting decision making, obstructing or deviating from otherwise a usual course. Since, an arch-idea's interaction with another arch-symbol or persona; place; or event leave traces upon the 'individual-self' in combinations of information, such interferences cannot be taken lightly.

To a realized '*Yogi'*, these archetype-people (or awakened symbols) might appear as mediums to enact the 'Law of *Karma*', and such encounters merely as factors that keep the wheel of '*Karmic* cycle' in perpetual motion with which their practice of *yoga* (*yama-niyama*) respond without reacting. Belonging to a cultural tradition that does not taboo experiencing altered states of consciousness impacts the recovering from the strange mental hallucinations in a positive manner. In fact, a cultural capital of familiar stories of yogic experiences provides strength and guidance to surpass the phase of hallucinations as temporary and as eventually reward giving experience. Since as *Fabrega* puts it, "*Psychiatric conditions by definition incorporate the spheres of social and psychological behavior in a special and significant way and its manifestation usually compromise and can undermine an individual's stability in the order of its life. One can thus assume that a system of medicine and healing that depends heavily on cultural meanings that key into an individual's understanding of the world and seeks to harmonize its place with traditional values will prove especially relevant and in many instances effacious*."[61] That is why, for anyone experiencing strange out of the norm sensory experiences, starting with an external aid followed with eastern techniques of self

[60] In other words, 'the road of destiny'
[61] Fabrega, pp. 387

training could prove to be therapeutic. An external psychiatric support[62], can comprise methods such as - '*Normalization, Grounding, Reduction of environmental and interpersonal stimulation, Temporary discontinuation of spiritual practices, Encouragement of creative therapies (art, music, writing, poetry, dance), Creation of a therapeutic encounter/transpersonal psychotherapy, Consideration for specific bodywork, Evaluate for medication*'. Apart from this, alternative methods to gain better self-control like *Dhamma* practice of cultivating wholesome actions (*kushala chitta*) to aid *Karmic* healing that is, *Dhammic* manipulation of old *karma* and practice of *mindfulness* in production of new *karma*, (by refuse in triple gem) should be effective too: "*Karmic mental disease implies a specific link with destiny, a ripening of the seeds sown by former actions. For such karmic diseases there is no medicine except Dharma; nothing else is effective in counteracting negative karma. This is true for somatic as well as psychiatric disorders*."[63] A therapeutic intervention involves removal of symptoms to restore the earlier moderate state of functioning. It is achieved through motivating into finding personal revaluation and selflessness as the meaning in life or selfless service is accepted as the core identity of oneself. Becoming aware of one's emotional burden, stuck emotions and its release and reconstruction of strong character and its defense are basic healing modalities which could help one reprogram into a new mental paradigm.

Transpersonal transformation: Towards a paradigm shift

From a transpersonal position, a schizophrenic is an unrealized yogi, or an undisciplined thinker that gets drowned, unable to retract. They are simply unaware of themselves being manipulated by their circumstances, which are caused by their unconscious intentions, decisions and actions. Some suggest the treatment of mute schizophrenia is by offering him/her and aid to return from his inner fantasy. If the patient could respond and determine by themselves for receiving healing / or decide to get back to the regular/ordinary world; Mindfulness based psychotherapy, Karmic

[62] as suggested by Dr. Nicki Crowley (after adapting from David Lukoff)
[63] Terry Clifford, pp. 137

healing, Reiki and Subliminal messages, Tibetan bowl-attunement and in general, *mantra* chanting for *chakra* alignment, guided meditation, Sun-gazing and early morning *yoga-asana,* can work wonders. Moreover, invoking the memories of nostalgic good moments from childhood and other reminders of good time like birthday celebration pictures, family outings, picnics etcetera should be reminded, for an example, they can be framed and displayed in the living area for them. Although, whether destructive aspect of schizophrenia gets cured by 'Creative arts' or by manipulating the creative aspect of "induced schizophrenia" (like in the case of LSD experience) is to be proven efficient and therefore, concerns about attempting 'ritual' negotiations with 'archetype-personalities' remains suspicious in the western medical modality. Whether, Tibetan rituals or Tantric rites, *mandala* rituals etcetera does establish a platform or dimension to deal with accidently awakened 'Archetypes' with help of deliberately evoked arch-deities? Requires a 'scientific' enquiry. More research is perhaps the need of the hour on rituals designated to heal (or pacify) an invading spirit (from a family of an archetypes) allegedly causing 'mental illness' or disturbance. Are *demons* (dissociated divinities) that allegedly possesses people are but in fact archetypical-ideas gripping tightly onto the minds of heavy thinkers (like pupil with overactive Crown Chakra). Which are rectified or replaced from the infected mind through evocations of divine *bodhisattvas* via chanting (repeating) their teachings and visualizing their emanations as themselves or replaced through 'positive ones' imagined as thoughts by the meditator. Should these methods be counted as another kind of psychological aid and treatment? To dispel off dark 'Archetypes' of negative thought patterns *Shaman* practices and ritual events had been reprogramming the minds for ages. An outstanding healing method in Tantric Buddhism requires one to first get acquainted with the emotional state of the patient. After knowing the prominent feeling appropriate focus (object) of meditation is then traced. In case of excessive desire, focus of meditation should be change and impermanence. For anger and feeling of aggression, the object of meditation should be love and patience; in case of confusion and bewilderment, the object of meditation is 'cause and effect', and to deal with the discursive emotions and distractions, one should

practice upon breath by counting exhalations and inhalations. Once the intention for self-healing is established and the need for physical healing is accepted, it is then broadened to include the psyche and further, the thus achieved merit is shared with the entire world, imagining healing for all that is sick and suffering with Loving-kindness and Compassion, this is the projection of *metta*. The visualized image of universal health is then personified into an ideal person- a universal healer and is identified as the Medicine Buddha. Practice of visualization meditation on Medicine Buddha and chanting the Medicine Buddha mantra[64] with intentions to endow healing powers from the universal healing-source is applied and projected to the needy with firm conviction. Any merit that is gained from this practice is shared with all beings in the universe with gratefulness.

Depth psychology too holds promising ideas on negotiating with dark areas of one's psyche. The Jungian concept of a 'Shadow aspect of the self' entices looking at anyone seemingly influenced with 'wrong views' and to cause harm, or as 'possessed' with unchecked negative thought patterns and holding back unexpressed emotions, unattended biases and suppressed desires. Even when the very subtle life-force *prana* or *chi* shifts out of place, then the consciousness which the person experiences feels 'wrong' or 'alien' which could give rise to the sense of being possessed by an outside force. In *Ayurvedic* texts, the concept of possession particularly *unmada* and exogenous disease causing spirits, is evaluated by *Mitchell Weiss* with respect to *Freudian* and other psychoanalytical discussions.[65] The 'mind' in *Ayurveda* is studied by *Ramachandra Rao* (1999), *Frawley* (1998), and *Venkoba Rao* (2000). Some Indian scholars locate *Freudian* unconscious at *muladhara* (root *chakra*) and thereby rebalancing it might hold some remedial knowledge. Since, *psychic-centers* act as reservoir of past memories/ karmic debts (N.C. Panda, 2009) hence; *chakra* attunement shall be rigorously scientifically tested for its soothing effect on past-life traumas as claimed by the Yoga school. Life force energy become stuck at specific *chakras* and is reflected in the mind resulting

[64] THAYATHA OM BEKAZAI MAHA BEKAZAI RANZE SAMUGATHE SO HA
[65] Frederick M. Smith, Deity and spirit Possession in South Asia, pp. 479

sometimes into hallucinations and unexplained fear. The area of chakra attunement is been explored through studying the impact of Tuning fork, Schuman resonance, and Sound therapy etc. on Human biofield- hypothetically composed of biophotons.[66]

Demonic possession in Tibetan medical system is said to enter through the *psychic-channels* and reside in heart-center (which for them is the seat of the mind, specifically where it coincides with central channel) and takes over the consciousness, precisely how emotions take over the mind. Mental disease to them is blockage at the heart center.[67] The *Echart Toll's* conception of 'pain-body' is another factor which anyone with the intentions to heal schizophrenia shall look deeply into. Overtly expanded victim mindset usually humbly originates from desire for attention and hidden craving for disproportionate demands of care and expectations. These emotions keep one attached to its own pain-body- '*obsesive and continuous mulling over of the causes of one's emotional pain, a sad love affair or loss of position, for example, are understood to produce a clinically disturbed consciousness, neurosis and psychosis'*.[68]

Another key factor for devising mental health discipline is identifying the Placebo effect and its role in dragging out the drowning schizophrenic from the ocean of the thoughts within its own mind. Placebo response is an important factor in therapeutics that merits intensive scientific investigation.[69] However, it is certain that the creations within once own mind is to be dealt with in the mind itself. To schizophrenic, the allegedly imaginary characters from his own head come alive and appear in the outer world, in the day to day life interactions or during conversation with people. These backdrop characters as Doloris Canon call them, act out the Karmic occurrences through the 'karmic actors' or people around us. Regarding Buddha's realization of the mental-universe and its psychic mechanism, Tin Mon writes, "*When he contemplated the true*

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[66] Eileen day McKusick, *Tuning The Human Biofield- Healing with Vibrational Sound Therapy*, Healing arts Press, Canada

[67] Terry Clifford, pp. 135-136

[68] ibid, pp. 138

[69] Richard Kradin, *The Placebo Response and the Power of Unconscious healing*, pp. 236

nature of all beings living in one hundred thousand crore universe and belonging to three passages of time (past, present, and future), he came to know full well that, no matter how numerous humans, deities, brahmas and woeful beings were in each universe, they could be reduced to twelve factors of Doctrine of dependent arising as the ultimate realities: ignorance and kamma formations (past factor as cause); consciousness, mental factors and kamma born matter, sense bases, contact and feeling (present factor as effect), craving, clinging and kamma formations (present factors as cause); birth, ageing and death (future factors as effect)".[70] Within such a case, Buddha's teachings on *Karma (Pali: kamma)* and its transmutation can provide an opportunity to negotiate Mindfully (and) with Loving Kindness. "*By undertaking meditation on mindfulness of breathing or earth kasina, water kasina, etc., one can develop four levels of fine-material wholesome consciousness or jhana consciousness*" (Tin Mon). One has to be thus remain Mindfull and stick close to Buddhist precepts and various other techniques of self-discipline and constrains, supportive of mental health which can help a person to shift from nether worlds and on towards planes of higher consciousness (celestial realms), *'In performing the meritorious deeds, if one wishes for a human existence, one will become a human being; if one wishes for a celestial existence, one shall become a celestial being'.* Karma creates men to be different from each other: "*... all the thirty-one planes of existence and their inhabitants are naturally created by the mind through its kamma property. The fate and fortune of each individual is also determined by his mind through his actions and his kammas".* [71]

Similarly, the *philosophy of Vajrayana* should be deeply studied and deconstructing the ritualistic imbibing of mandala-deities (*vajrasattva*) in esoteric practices, which are called in to replace archetypes (of the unresolved karmic debts) must spiritually transform a regressed mind. Teachings of *Dhamma* and *Mahayana* concept of cultivating the imbued *Buddha-nature* should be evaluated as legitimate process of

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[70] Dr. Meh Tin Mon, *Kamma*- The Real creator, pp. 247
[71] Tin Mon, Kamma the real creator, pp. 227

healing the archetypes residing in deep corners of the psychic-universe of an eternal mind, birth after birth. If the *Mandala* visualization (of *Vajrayana* Buddhism) and deity-yoga is taken as reference guide for devising an escape from schizophrenia through designing daily rituals and habit breaking as initial steps for changing the condition of illness, further through understanding 'archetypes' and adopting comprehensive behavioral and cognitive time-table to sooth the unstable and unattended deep psychic blocks and involuntary thought patterns, could also yield positive results. The power of healing with Medicine Buddha practice is deeply rooted in Tibetan Buddhism. This self healing modality encourages to create a new self-image by '*transforming the harmful energy of psychological complexes and negativities into the beneficial energy of positive and inspiring mental images and symbols'*. [72]

Conclusion

The concept of spiritual emergence seeks to expand the arena of psychiatry by reconsidering and redefining negative (psychotic) and positive (psychedelic) potentials of experience of altered states of consciousness especially those which does not fit into the accepted guidelines of healthy functioning mind. The regression of mind should be understood from the various position like functioning, qualities, purpose, hidden-potentials of brain like *neuroplasticity*; and role of *ecstatic* (or tranquil) states of experiences that are retained in mental-memory which mind tends to associate with. Modern science is already legitimizing eastern notions on mind and spirit. In well established and thoroughly practiced sources of eastern wisdom, mind is taken as phenomenally objective while spirit is treated as the subjective aspects of the universal consciousness. The science of *chakras* and its disciplined awakening prepares the individual consciousness (*citta*) to become aware with the mental concomitants and modifications to pacify any dis-ease and ill-nesses using still much uncovered mystical potentials of the mind itself. Indic Sciences can avail greater perception on our world of

[72] Dr. Lopsang Rapgay, The Tibetan Book of Healing, pp. 187

phenomena and can help in expansion of human consciousness; consecutively with better awareness mankind would respond to regular life challenges in more harmonious and healing manner. In other words, reprogramming of one's course of life with change of habits, breaking monotony, replacing irrational self-absorption by adopting 'living in the moment' attitude can potentially provide necessary thrust to awaited global paradigm shift into universal health and tranquility. Some guidance into 'collective healing' of the planet could easily be traced from living traditions of the eastern spirituality. Buddhist psychotherapy clearly outlines behavioural psychiatry of Buddha, who as a counsellor shown the right attitude of responding to diverse human problems-emotional, mental, and spiritual; and his method (of compassion and loving-kindness) does not merely soothes but seeks to eradicate taboos associated with human suffering or any discrepancies embedded in cultures in any ways in general. The Buddhist story of *pattachara* is a testimony to his *Dhamma*. Buddha's teachings reflect and recall 'seekers' towards diverse methods and ways to identify irrational thoughts, false views and delusions. While, yogic emphasis on selflessness and detachment compliments and confirms Buddhist methods, an encouragement to shed ego-center was ever present in *Vedantic* worldview in which an individual man's relation to the universal-self is comparable to how a man looks standing in front of the vast ocean. Any false view associated with schizophrenia, of grandeur or fear of persecution and irrational self importance or judgmental attitude gets shaken up in the light of Indian wisdom. If the distress calls of a 'psychotic' patient are reviewed with *Dhamma* wisdom and root-cause are identified, the proper context in which the problem first arises is traced, the 'attachments' which triggers or aggravates the symptoms are located, *ayurvedic tridosha* disbalance is established and a diagnosis is prepared; a course of recovery thus, could possibly be designed in accordance with medical advancements in the west. Recovery shall be supported with dietary supplements, distraction from usual routine, change of habit patterns, sympathy and encouragement in finding fresh interests and meaning to life. The principles of *yoga* and *ayurveda*, idealizing the Buddha and Buddhist values of *metta* and *karuna*, can help reduce impulsive reacting and can surely help cultivate *kushala-citta* (wholesome mind)

as it has for millions of the others earlier. Another, potential remedy is found through engaging in creative arts. Creative outlet can help bring out unexpressed and ignored inner experiences- '*The language of symbol and metaphor can help integrate that which can never be fully verbalized'*.[73]

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[73] Dr. Nicki Crowley, pp. 9

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- Capeller Sanskrit-English Dictionary http://www.uni-koeln.de/phil-fak/indologie/tamil/cap_search.html
- Monier-Williams Sanskrit-English Dictionary http://www.uni-koeln.de/phil-fak/indologie/tamil/mwd_search.html
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- Theravada Buddhism Web Directory https://www.dhamma.ru/sadhu/65-pali?site=8
- Ancient Buddhist texts https://www.ancient-buddhist-texts.net/index.htm
- The Pali canon (*Tipitaka*) https://www.britannica.com/topic/Buddhism/The-Pali-canon-Tipitaka
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- https://publons.com/about/home/
- https://www.researchgate.net/
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- https://ignca.gov.in/PDF_data/Books_Catalogue/Kalatattvakosa_volumes.pdf
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- https://www.wikiwand.com/en/Bhaisajyaguru
- https://rubinmuseum.org/events/exhibitions/mandala-lab

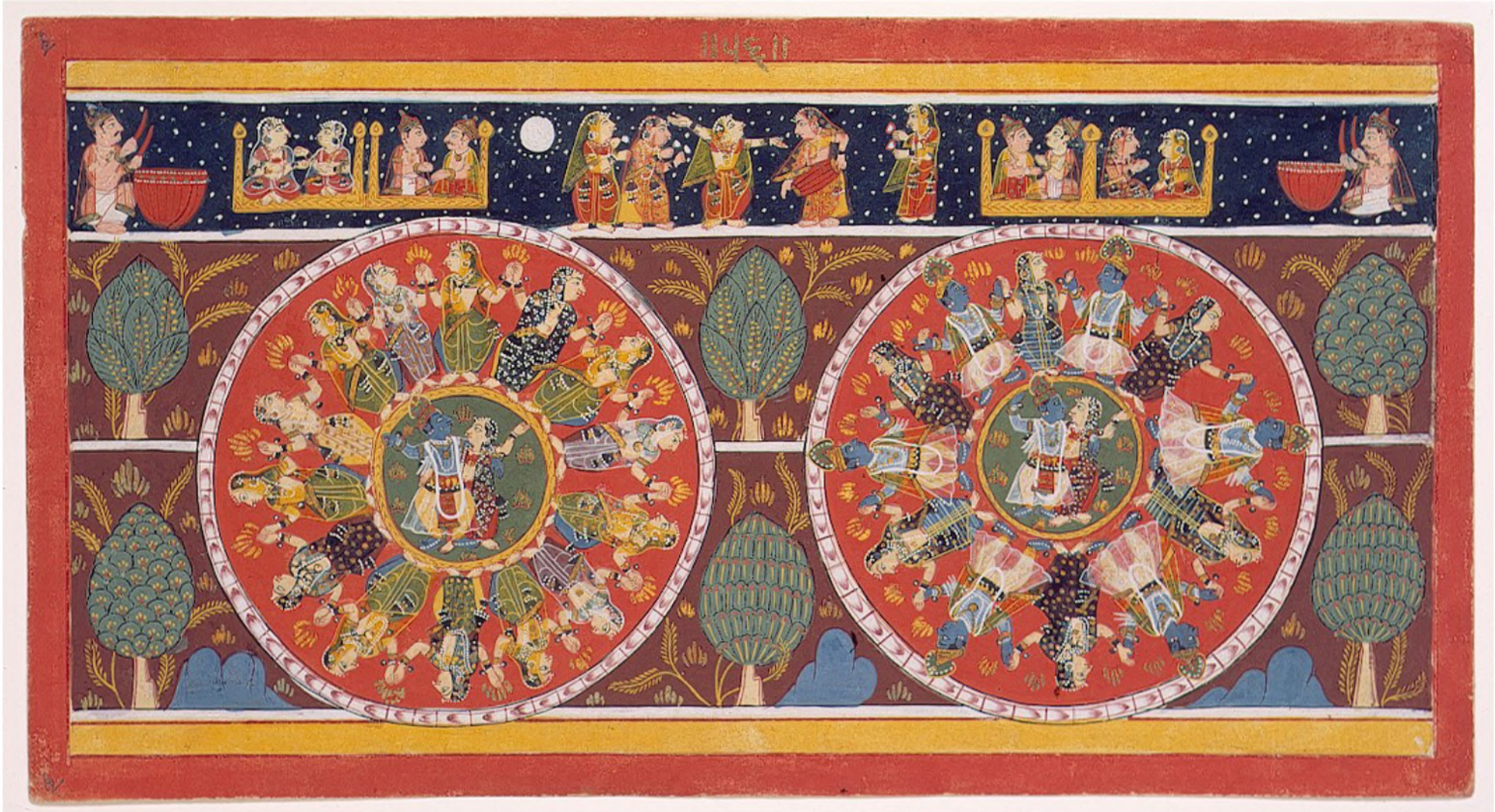
Online resources for some of the illustrations

- https://collections.dma.org/
- https://www.asianart.com/exhibitions/svision/index.html
- https://www.metmuseum.org/art/the-collection
- Virtual Museum of Images and Sounds, Supported by - The Ministry of Culture, Government of India: https://vmis.in/
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- https://rubinmuseum.org/
- https://hammer.ucla.edu/exhibitions/2014/mandala-of-compassion
- https://newarkmuseumart.org/
- http://www.nationalmuseumindia.gov.in/en/collections/index/13
- https://museumsofindia.gov.in/repository/collection/Museum

Illustrations

Slide 1

Title: The Eternal Dance – *Rasamaṇḍala*, 18th century, Madhya Pradesh, India.
Medium: Opaque watercolor and gold on paper.
Series Title: The Ancient Text of the Lord.
Suite Name: Bhagavata Purana Creation.
Dimensions: 8 in. x 14 9/16 in. (20.3 cm x 37 cm)

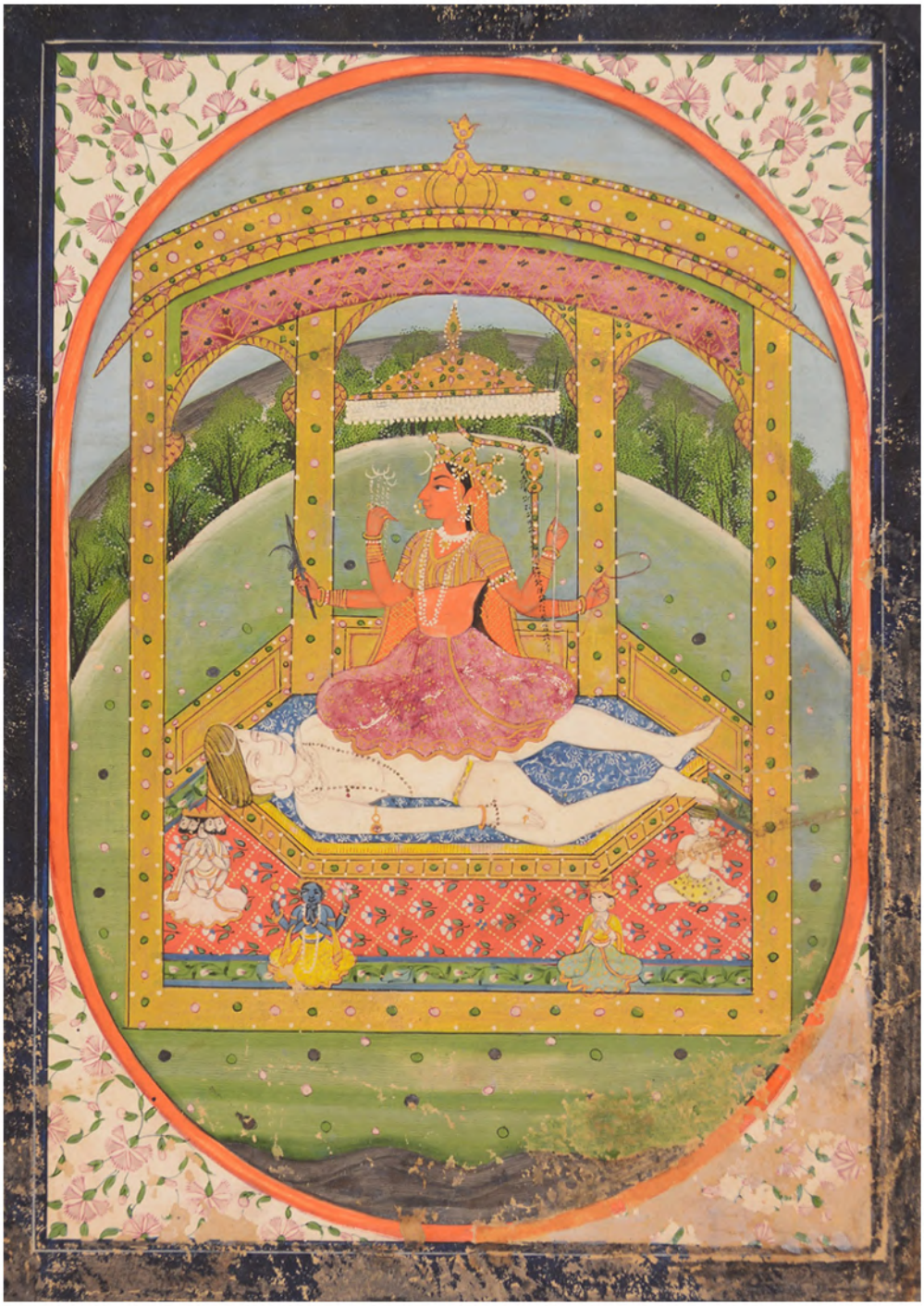


Source Credit: Edwin Binney 3rd Collection, The Sandiego Museum of Art Collection

Slide 2

Title: The goddess Tripurasundari seated on the *pancha-preta-asana*, in the manidvipa.
Artist: Unknown, Style: Rajasthan, Late 18th century, Gouache on paper
Collection: National Museum, New Delhi.

Description: The icon of the great goddess Tripurasundari, 'The Beauty of the Three Cities' derives its name *pancha-preta-asana* from the five male gods of the Hindu pantheon conceivedof as inactive principles of creation (pretas) thus forming the throne of the goddess. Each foot of her exotic golden throne is formed by Brahma, Vishnu, Shiva and Ishavara. Sadashiva, with whom she is in ecstatic union, forms the mattress. Her majestic throne lies in the mansion of wish fulfilling jewels in an isle of gems, at the centre of the ocean of nectar, encircled with the groves of celestial evergreen trees.

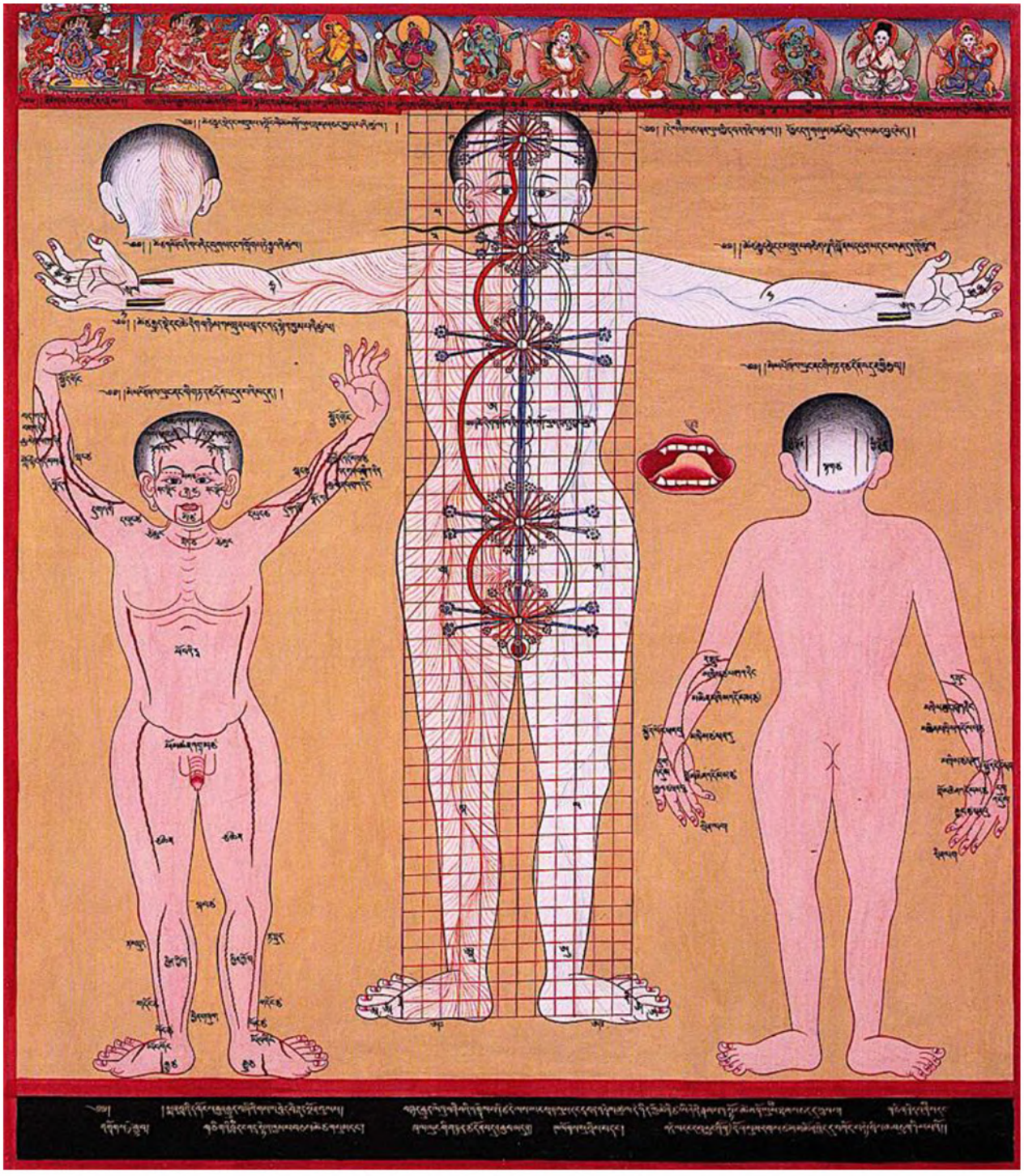


Credit Source: Image & Text - National Museum, Delhi; Facebook Page, 2021.

Slide 3

Title: Tibetan Anatomical drawing depicting location of chakras and psychic channels in human body

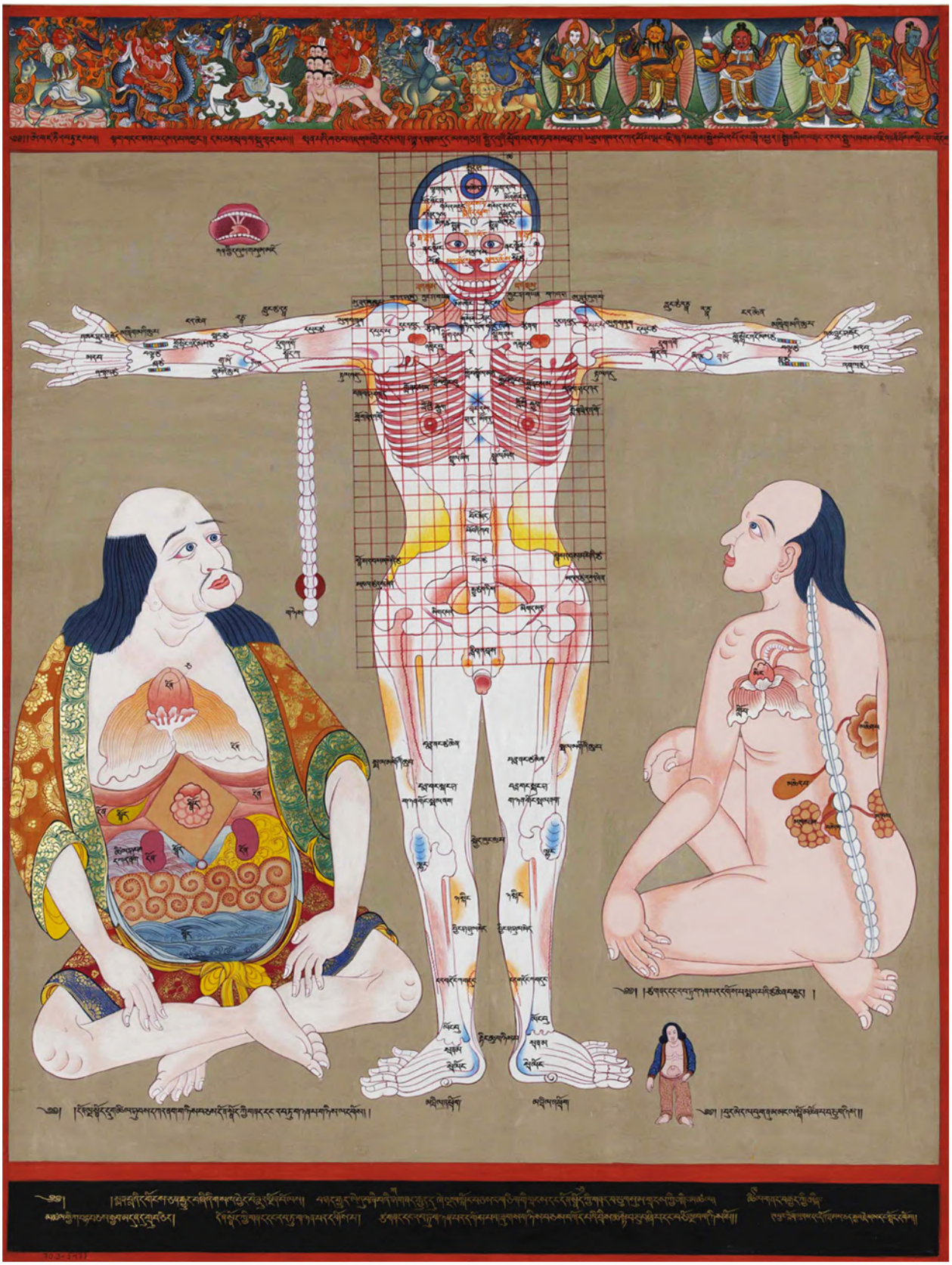
Description: A Tibetan illustration from The Blue Beryl set of paintings depicting the central channel and the two side channels as well as five chakras where the channels loop around each other. The Kālacakra system adds one more chakra at the crown of the head, the Ushnisha. The Kālacakra system's Completion Stage practices of the six phased yoga are based on the subtle body system of channels (nadis), winds (lung, prana), drops (bindus) and chakras, and require a foundation of generation stage practice characterized by ideation or imagination (kalpana). The Completion Stage yogas however are seen as free of ideation, uncontrived and non-conceptual; since their focus is the form of emptiness, not the deity's bodily form.



Credit Source: Desi Sangye Gyatso, Public domain, via Wikimedia Commons.

Slide 4

Title: Anatomy of vulnerable points plate, Series: The Blue Beryl Paintings (1687 and 1703).



Credit Source: Desi Sangye Gyatso, Public domain, via Wikimedia Commons.

Slide 5



Figure a. (above) - Shows psychic-knotts personified into Dieties at their respective locations in human body

Body Mandalas or "internal body mandalas" allude to the physical human body, the nervous system, veins, arteries, spine and principal joints of the body. All of these grouped physical parts of the body are visualized (imagined) to be major and minor deities in the "Body Mandala theory" and its related practice is found scattered throughout Asia with spiritual movements such as the Shaiva, Shakta, Tantric Buddhism, Bon and Taoist religions.

In Tantric Buddhism "body mandalas" are taught in the major *Anuttarayoga* systems of practice such as the Chakrasamvara, *Guhyasamaja* and *Hevajra* Tantras. Each of these Tantras have similar, but often differing, explanations for naming the individual deities, and describing and explaining the location, meaning, and function of the inner body mandala.

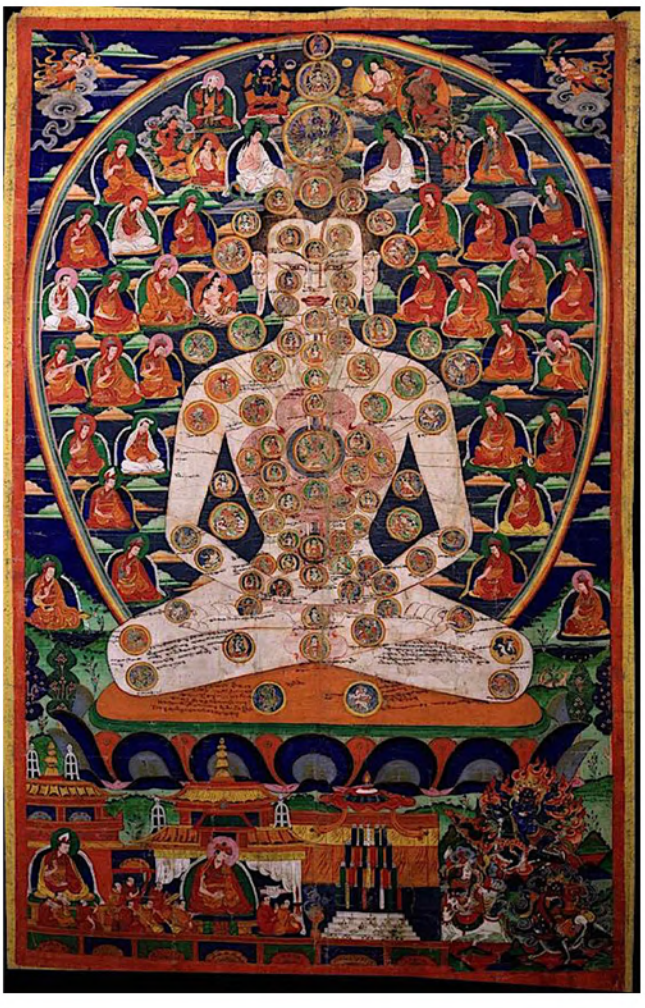


Figure b. (right) presents Deities at chakras and as archetypes of outer-cosmos.

1900-1959, Tibet, Bon Lineage,
(41x26.25in)
Ground Mineral Pigment on Cotton,
Collection: Rubin Museum of Art

Slide 6

Title: 3D Digitalization of a 6th century Chinese limestone sculpture (life-size) called- *Buddha draped in robes portraying the Realms of Existence*, or "The Cosmic Buddha".
Collection: Freer Gallery Collection.

Description: Menachem Wecker (2016)writes that the front of the sculpture "*maps out the realms of the Buddhist universe, which include heaven, earth (home to both people and animals), the spirit world and hell*". It portrays deities flying into heaven "*Trayastrimsha*" on lotuses; the conceptual depiction of the heavens present Mount Meru as wrapped by two dragons. Since it also details narrative scenes from the life of the Historical Buddha, it was formely formally titled "*Buddha Vairochana with the Realms of Existence*" (Joelle Seligson, 2016).



Source credit: "Body of Devotion: The Cosmic Buddha in 3D" Smithsonian's Digitalization Program Office, Dec 2016

Slide 7

Title: Thangka of Medicinal Buddha Mandala. 20th century, cotton canvas painting,
Collection: Tibetan Museum



Credit Sourc: Public domain, via Wikimedia Commons

Slide 8

Description: The form and practice of Medicine Buddha are derived from the Bhaishajyaguru Sutra classified under sutra under Kriya tantra in Vajrayana tradition. However, some thangka painting replaces the figure of the Medicine Buddha from the center with Prajnaparamita (personification of Transcendent Wisdom) indicating at the healing nature of Prajnaparamita Text. In such depictions Buddha instead occupies one of the eight minor positions surrounding the center of the mandala. A key theme of the Prajñāpāramitā sutras is the figure of the Bodhisattva (literally: awakening-being) and one of central quality of the Bodhisattva is their practice of Prajñāpāramitā, a most deep(gambhīra) state of knowledge which is an understanding of reality arising from analysisas well as meditative insight. It is non-conceptual and non-dual (advaya) as well as transcendental.



Title:
Medicine mandala with goddess Prajnaparamita in the center, 1800 – 1899 AD (19th century), Ground Mineral Pigment on Cotton, 5 9.69×43.18cm, Drukpa (Kagyu) school, Bhutan.

Collection:
Rubin Museum of Art

Credit Source: Rubin Museum of Art, Public domain, via Wikimedia Commons

Slide 9

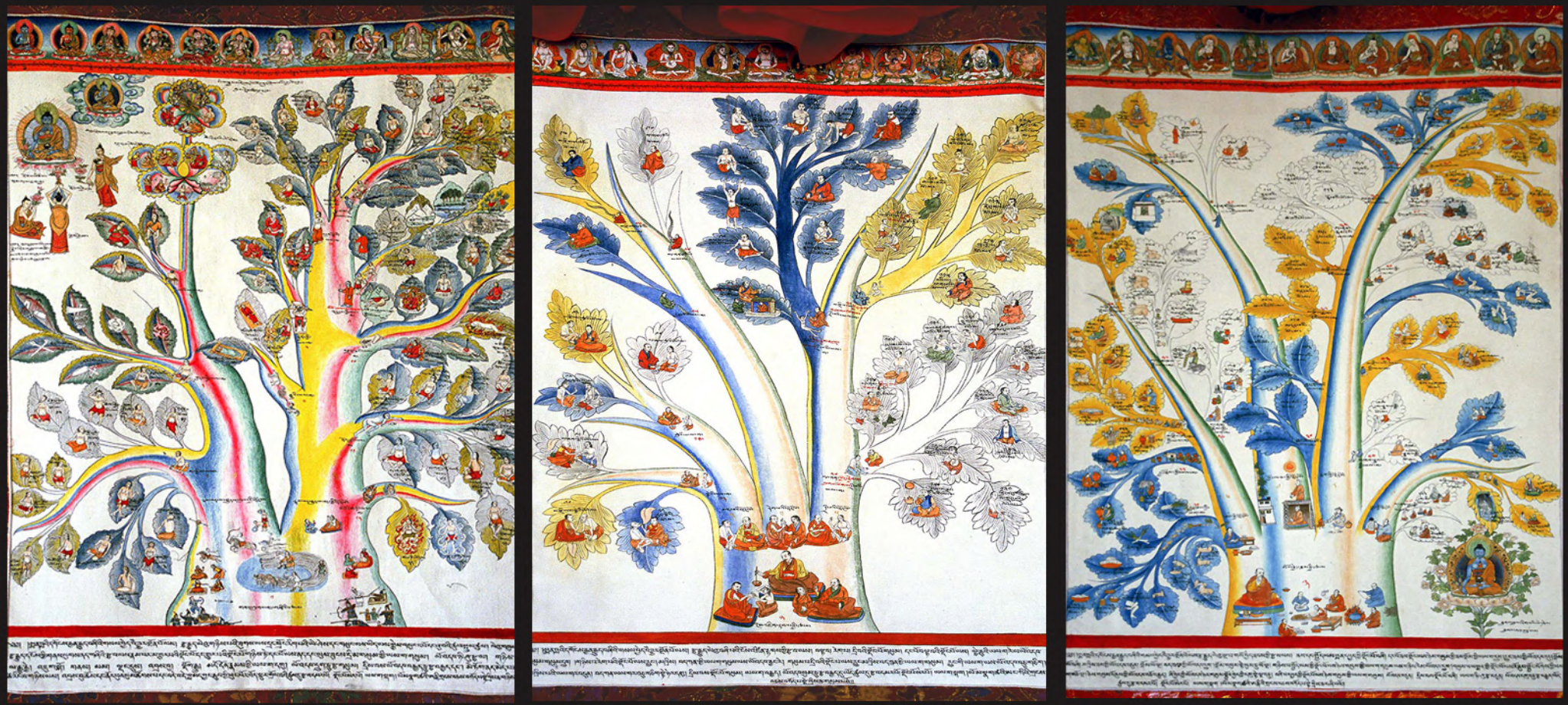
Title: The Blue Beryl - Medical Buddha plate, between 1687 and 1703



Credit Source: Desi Sangye Gyatso, Public domain, via Wikimedia Commons

Slide 10

Title: Tree of Physiology, Diagnosis, and Treatment (Left to Right), from the set of paintings based upon The Blue Beryl by Desi Sangye Gyatso



Credit Source: Desi Sangye Gyatso, Public domain, via Wikimedia Commons

Slide 11



fig. (a) Proportions for drawing a Buddha figure

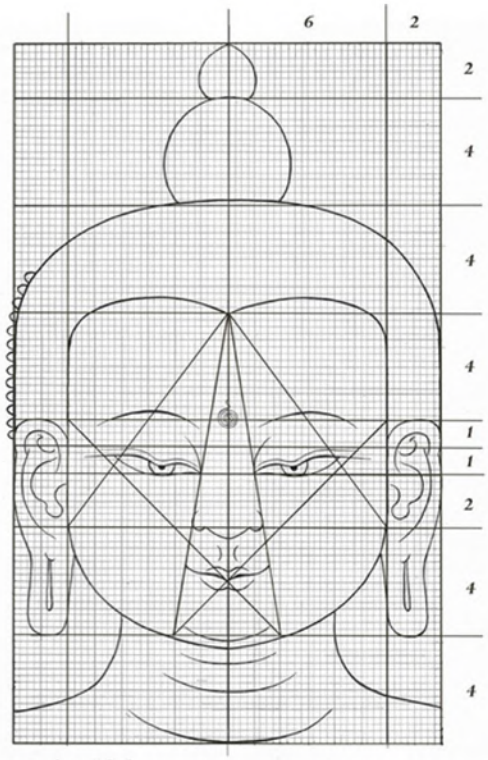


fig. (b) Proportions for drawing a Buddha head

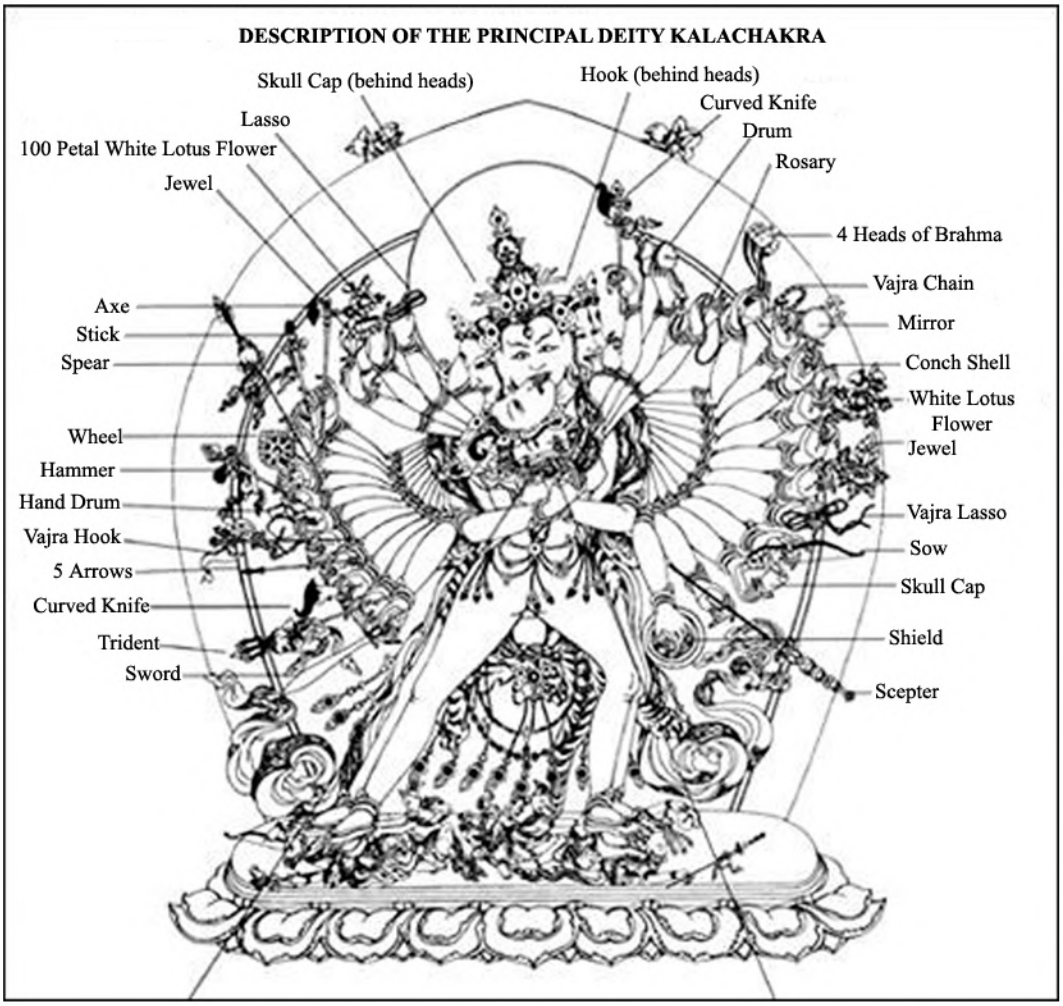


fig. (c) Iconography of yab-yidam diety "Kalachakra in unison with consort Vishwamata"

Slide 12

Title: Mahottara Heruka by unknown artist; 18th–19th century, Gouache on cloth; overall dimension: 71 x 75 in. (180.34 x 190.5 cm.) Dallas Museum of Art

Description: Mahottara Heruka is the wrathful form of Buddha Samantabhadra, (who represents the fundamental goodness of human nature). Heruka (in union with his consort) stands atop archetypal demons in human form signifying all the aspects of samsara, the realms of mortality and misery that are to be transcended by Buddhist practice. Each of the aspects of Mahottara Heruka represents the transformation of internal states and essences.



Credit Source: Dallas Museum of Art, Public domain, via Wikimedia Commons

Slide 13

Title: Chakrasamvara Mandala depicting Chakrasamvara and Vajravarahi,Central Tibet, ca. first half of the 14th century, Distemper on cloth, 68.6 x 57.2 cm (27 x 221/2 in.), Pritzker Collection, Metropolitan Museum of Art,.

Description: Chakrasamvara and his consort, Vajravarahi, together with the deities who form their sacred assembly (mandala).

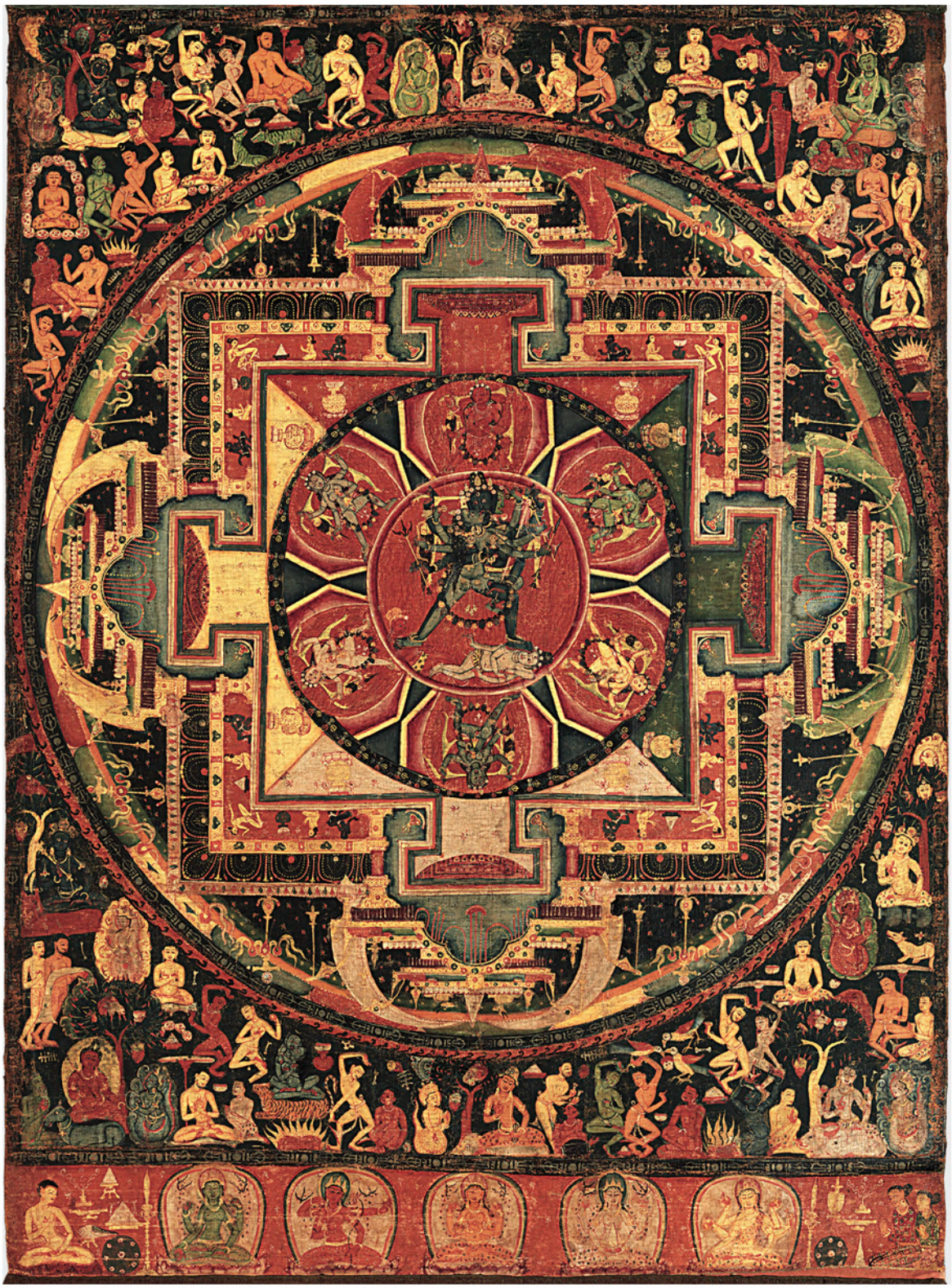


Credit Source: Public domain, via Wikimedia Commons

Slide 14

Title: Cosmic palace of the wrathful Chakrasamvara and his consort, Vajravarahi - "Chakrasamvara Mandala" (67.3 x 50.2 cm), Thakuri–Early Malla periods, circa 1100; Nepal, Kathmandu Valley.

Description: Six goddesses on stylized lotus petals surround the divine couple at the center as embodiments of esoteric wisdom. Framing the mandala are the eight great burial grounds of India (presided over by a deity beneath a tree) emblematic of the various realms of existence. The lower register contains five forms of the goddess Tara, a tantric adept at left, and two donors at right.



Source credit: Metropolitan Museum of Art, Public domain, via Wikimedia Commons

Slide 15

Title: Vajravarahi Mandala, Central Tibet (Taklung monastery), ca. 1200, Distemper on cloth, 42. 9 x J2.7 cm (1 6 7/s x 12 7/s in.), Private collection.

Description: This mandala invoked by monks newly initiated into Tantric meditation practices. Early Tibetan translations of Sanskrit texts, such as the Sadhanamala , the Nishpannayogavali, and the Hevajra Tantra, describe Vajravarahi's mandala as unfolding within the heart of a practitioner. The goddess Vajravarahi (Diamond-like Sow) is associated with triumph over ignorance (symbolized by the sow), and this, her characteristic attribute, appears just above her right ear.



Credit Source: Public domain, via Wikimedia Commons

Slide 16

Title: Mandala of the Buddhist Deity Chakrasamvara; Mineral pigments on cotton cloth, height: 116.8 cm (46 in); width: 87.9 cm (34.6 in). Nepal, Dated 1490
Collection: Los Angeles County Museum of Art

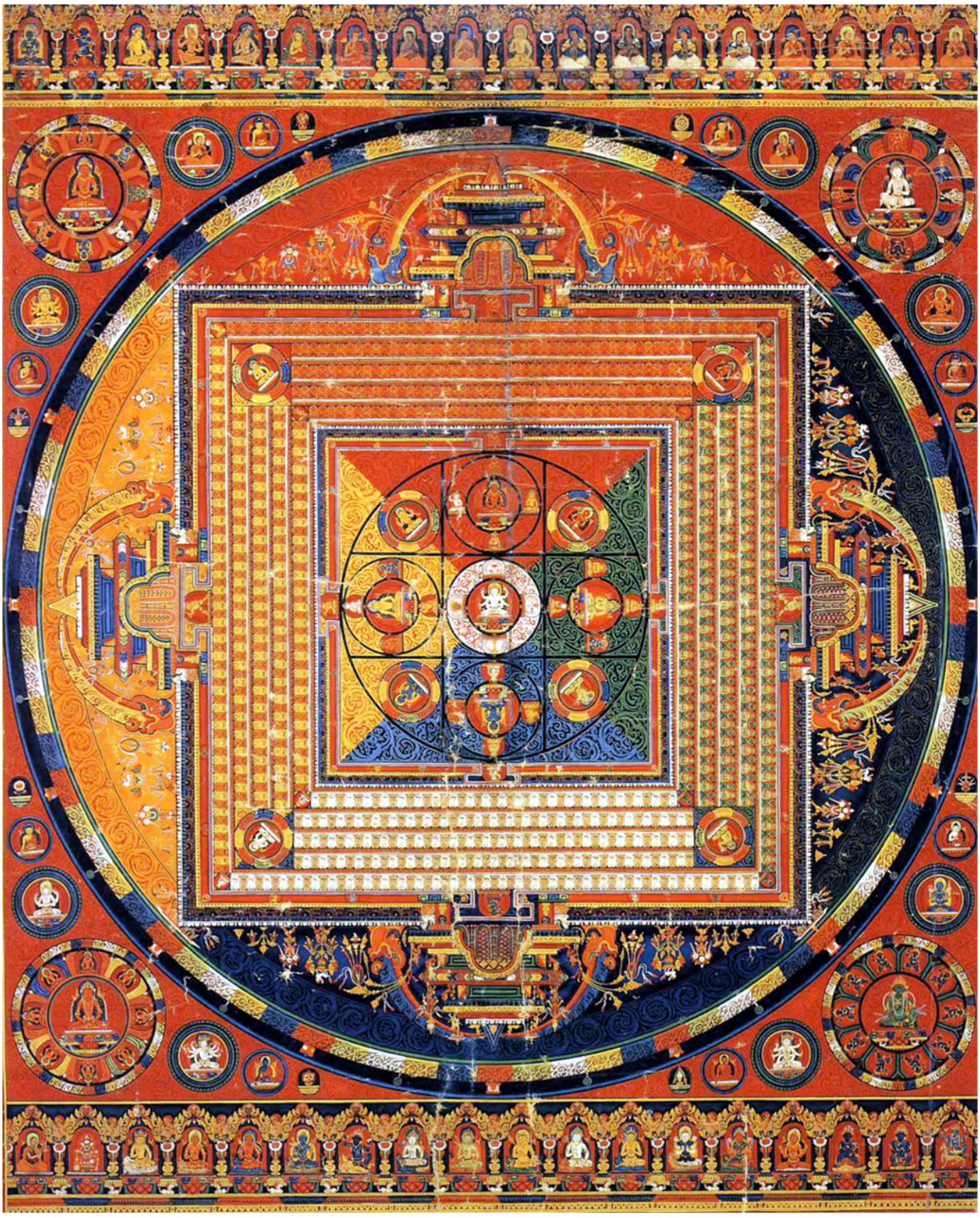


Source Credit: Los Angeles County Museum of Art, Public domain, via Wikimedia Commons

Slide 17

Title: Mandala of Vajradhatu (Diamond Realm mandala), A Nepalese artist, Central Tibet, ca, late 14th century, Distemper and gold on cloth, Image: 29 1/2 in. × 36 in. (74.9 × 91.4 cm). The Kronos Collections, Metropolitan Museum of Art.

Description: The Buddha Vairochana in his four-faced, eight-armed form presides over this mandalic diagram of the heavens visualized based on the Sarva Tathagata Tattva Samgraha Tantra, a text translated into Tibetan by Rinchen Sangpo (958-1055). Vairochana in his sambhogakaya form represents radiance and emptiness (shunyata), a state directly perceptible only to advanced tenth-level bodhisattvas.



Credit Source: Anonymous Tibetan artist, Public domain, via Wikimedia Commons

Slide 18

Title: Dhyani Buddha Mandala, Tibet, 19th century. Exhibit in the Royal Ontario Museum, Toronto, Ontario, Canada.



Credit Source: Royal Ontario Museum, Canada, Public domain, via Wikimedia Commons.

Slide 19

Title: "Mandara of the Matrix of Great Compassion", or Womb Realm (garbhakosa-dhatu or taizōkai) mandala. Also known as "Mandara du Shingon.in", 899 (9th century). Shingon Tantric Buddhist School, Heian period (794-1185),. Hanging scroll, Colors on silk, 183 x 154 cm.
Collection: Kyōōgokokuji, Tō-ji, Kyoto, Japan. National Treasure



Credit Source: Kyōōgokokuji, Tō-ji, Kyoto, Japan. National Treasure, Public domain, via Wikimedia Commons.

Slide 20

Title: Mandala of Amitayus, paint on wood, 12.2 × 12.2 in (31.1 × 31.1 cm), 19th century Tibetan school.
Collection: Rubin Museum of Art

Description: Amitayus Buddha is known as the Buddha of Long Life., he is also known as the principal buddha of Pure Land Buddhism. According to the lineage of Mahasiddha Jetair he is depicted as a mandala diagram of Nine Deities with eight identical forms surround the central figure. According to Buddhist scriptures, he possesses immeasurable merits resulting from good deeds over his countless past lives as a bodhisattva named Dharmākara. Pure Land Buddhism seems to have first become popular in Gandhara, from where it spread to China and influenced by Taoists and Confucian philosophy before spreading to Central and East Asia.



Credit Source: Rubin Museum of Art, Public domain, via Wikimedia Commons

Slide 21



Title: Purusha (Primordial Self), Ground Mineral Pigment on Cotton, 91.44x210.82 cm (36x83in), 1700 – 1799, Nepal.

Collection:
Shelley & Donald Rubin

Slide 22

Title: Shiva Vishavarupa; mid-19th century.
Pigments on cotton, 62 x 37 in., Nepal.
Collection: Rubin Museum of Art.

Description: Shiva takes many forms - ascetic, destroyer, conqueror of death, cosmic dancer - and this painting presents him in his Vishvarupa, a "universal form" or - a "form of the world" itself.



Credit source: Credit Source: Credit: Rubin Museum of Art, C2003.20.2, HAR65250t

Slide 23

Description: The eleventh chapter of Bhagavad Gita describes Krishna in his infinite cosmic form, vishvarupa, which encompasses all of time and "the whole world, moving and unmoving," filling "all the horizons," and "brushing the sky." The description of theVirāṭ-rūpa (virāṭ-puruṣa), the cosmic form of the Lord, is given in the Śrīmad-Bhāgavatam, Canto 2, Chapter 1, Text 34-39.



Title:
Krishna Vishvarupa,
ca. 1740 Bilaspur school,
Himachal Pradesh, India.
Opaque watercolor and
gold on paper,
17.4 × 9.5 cm
(6 7/8 × 3 3/4 in)
Collection:
Arthur M. Sackler Gallery

Credit Source: Krishna Vishvarupa, Arthur M. Sackler Gallery
https://asia.si.edu/object/S2018.1.3/ (accessed 7/18/2022, 12:16:11 AM)