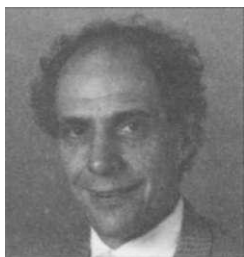


About the Author



Michael Peter Cain is Professor of Art and Co-Chairperson of the Department of Art at Maharishi International University. Professor Cain received his A.B. cum laude from Harvard College in English (writing poetry) in 1963 and his B.F.A. and M.F.A. in Painting from Yale School of Art and Architecture in 1967. Upon graduation, Professor Cain co-founded Pulsa, an internationally known group of collaborative environmental artists who presented large-scale, technologically based public artworks throughout the United States while also teaching at Yale and many other universities from 1967 to 1972. In 1970 Professor Cain traveled to India where he studied with Maharishi Mahesh Yogi to become a teacher of the Transcendental Meditation Program. In 1971-72 and 1972-73, he taught a full-credit course for Yale College on the Science of Creative Intelligence, and in 1975 he completed a 10-lesson video series on "Art and SCI: Images of Consciousness." In the same year his co-authored book, TM, Discovering Inner Energy and Overcoming Stress, became a best-seller. In the late 1970s, Professor Cain again focused his attention on studio, working through a variety of media (small watercolors, large cast-acrylic paintings, polychrome wood reliefs, and mixed media sculpture) to create images of higher states of consciousness. Professor Cain's recent work has been exhibited in major cities throughout the United States and is represented in many public and private collections.

Art and the Unified Field

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The chart and descriptive essay that follow were prepared as the contribution of the MIU Department of Art to Maharishi Mahesh Yogi's "Unified Field Charts" project. In this research project, each of MIU's academic departments was invited to produce images that presented at a glance the relationship of the fundamental knowledge of each academic discipline to the unmanifest field of pure consciousness, the unified field of natural law. In addition, each chart presents the sequential emergence of the discipline's knowledge from subtle to gross as well as the interrelationship of all parts of the discipline.

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

Art and Consciousness

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

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

A New Integrated Approach to Art

Art is the self-expression of boundless human consciousness within the boundaries of human-created objects and situations. This text describes the Unified Field Chart for Art (Figure 1—see pp. 284-285), which presents a new integrated approach to the discipline by connecting each aspect of art to its source in consciousness. This source is displayed at the bottom of the chart as the Unified Field (Level 1), the unbounded, unmanifest source of all existence, the pure consciousness long known in the theoretical and applied aspects of Vedic Science which has been revived in this generation by Maharishi Mahesh Yogi, and recently glimpsed by modern physics. Emerging from the Unified Field, at the first stage of the manifestation of a work of art, we find the consciousness of The Artist (Level 2). This stage leads to The Creative Process (Level 3) and the plane of Expression (Level 4) through which the Art Object (Level 5) becomes manifest. Collectively, Levels 2-4 constitute the Subjective Work of Art, the internal technologies for manifesting qualities of the Unified Field, which in turn serve as pathways back to the Unified Field. The Art Object (Level 5), the physical artifact of this subjective enterprise, mediates between the Subjective Work of Art and the Objective Effects of Art (Levels 6-7). The Functions of Art (Level 6) enrich collective consciousness and establish the Art of Living (Level 7), through which the highest values of artistic performance are realized in everyday life. In this way, the Objective Effects of Art enrich society with the qualities and evolutionary values of the Unified Field (see section on Qualities of the Unified Field below).

[Note: Various key concepts relating to specific areas of the chart are designated by all-over background words. Whenever these "field words" from Levels 2-7 are mentioned in the text below, they appear in *italics*.]

The Unified Field and Consciousness

As envisioned by modern physics and verified by recent developments in quantum field theory, the unified field is a model for the pervading unity

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

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

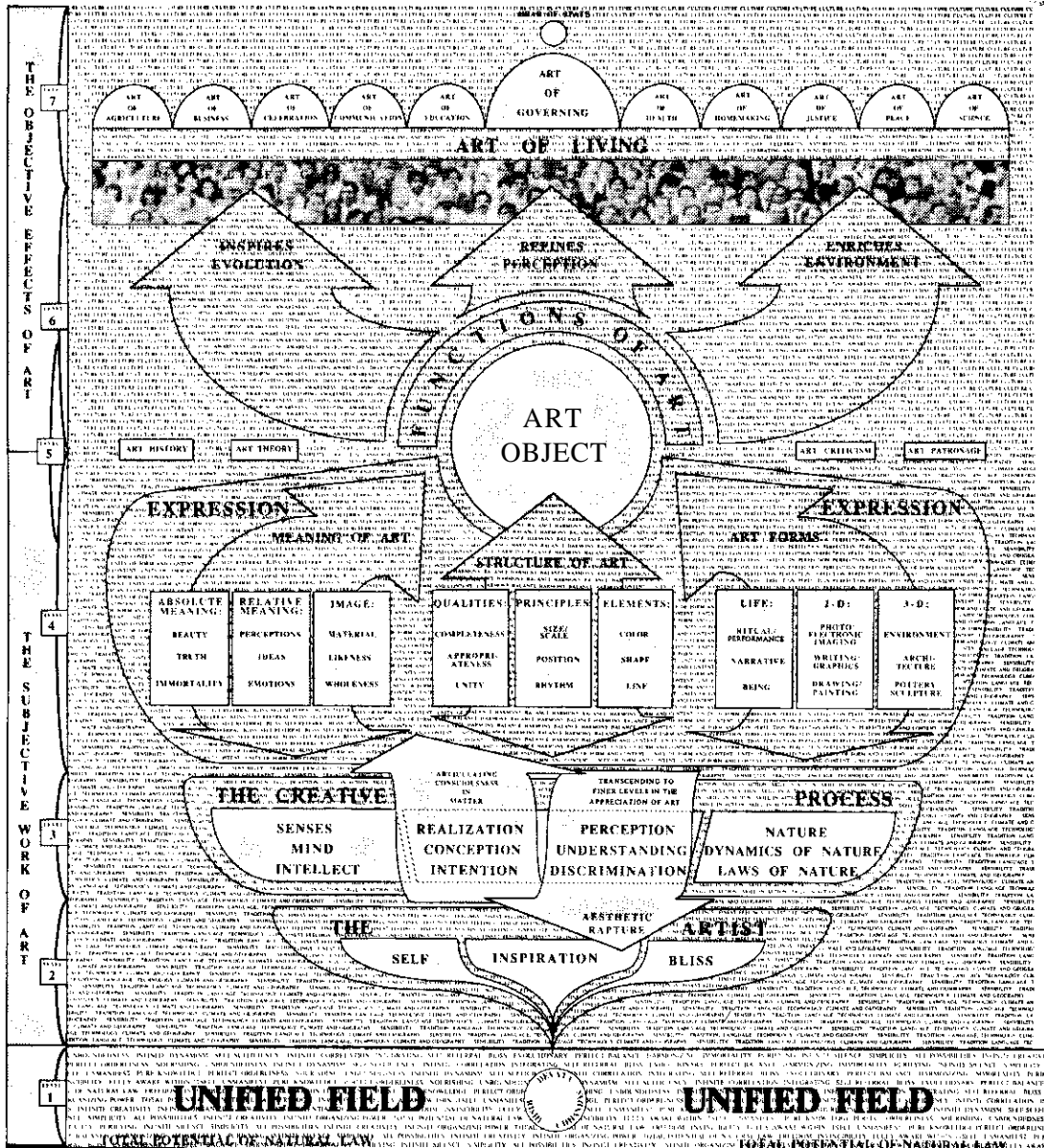
Maharishi's Vedic Science and Technology

The revival of a technology that makes it possible to experience the reality of the unified field as pure consciousness verifies this parallel between Maharishi's Vedic Science and modern physics. Through the Maharishi Transcendental Meditation (TM) and TM-Sidhi programs, millions of people around the world are enjoying direct contact with unbounded pure consciousness on a daily basis. The effects of the practice of this technology include dramatic benefits in all aspects of life. As confirmed by over 400 scientific studies in the areas of physiology, psychology, sociology, and ecology, when an individual regularly contacts the unified field, every aspect of both mind and body rises to its full potential. Through regular practice of the TM technique, the individual becomes permanently infused with the qualities of the unified field, thus establishing a permanent state of enlightenment—or unity consciousness—in which one lives the full potential of life. This experience reveals the evolutionary and all-positive nature of the unified field.

The Qualities of the Unified Field

Synthesizing Vedic and modern knowledge, Maharishi has explained that the unified field has innumerable positive qualities which infuse the awareness of anyone who is able systematically to contact it. As verified through the practice of the TM and TM-Sidhi programs and explained

ART AND THE ART

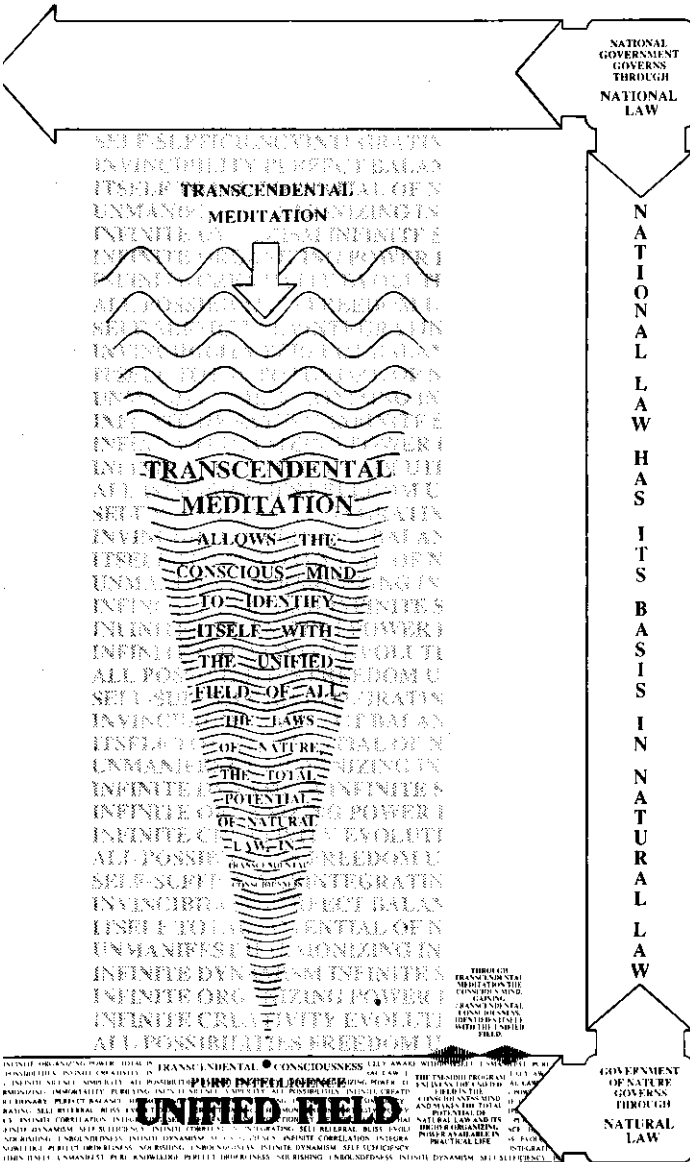


UNIFIED FIELD

TRANSCENDENTAL MEDITATION

FIGURE ONE

This figure presents the Unified Field Chart for the discipline of art. The chart connects each aspect of art practice to its source in pure consciousness, termed Samhita of Rishi, Devata, and Chhandas in Maharishi Vedic Science, and recently glimpsed by modern physics as the unified field of all the laws of nature [Level 1]. The chart depicts the sequential emergence of art as The Artist engages in the Subjective Work of Art [Levels 2-4], the internal process for manifesting qualities of the unified field in the Art Object. The Art Object [Level 5] mediates between the Subjective Work of Art and the Objective Effects of Art [Levels 6-7], which enrich society with the qualities and evolutionary values of the unified field.



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through both Maharishi Vedic Science and the theoretical formulations of modern science, these qualities are expressed in the evolutionary tendencies found in the universe and in life. They are the qualities of the laws of nature reflected in microcosm and macrocosm alike, the qualities of unbounded, unmanifest, universal consciousness, of which individual consciousness is a reflection. Twenty-five of these qualities are enumerated as "field words" at Level 1 of the chart. [Whenever these qualities are mentioned in the text below, they will appear in bold type.] Many of them will play a vital role in our discussion of art; primary among them are Unboundedness, Infinite Dynamism, Self-Sufficiency, Infinite Correlation, Integrating, Self-Referral, and Bliss.

The TM Technique and Art

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

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

The Tripartite Manifestation of Art

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

As an expression of consciousness in matter. Art can be described using this same threefold matrix. Some of these three-part relationships are given in Figure 2.

	Rishi	Devata	Chhandas
Vertical	The Artist (Level 2)	Creative Process (3)	Expression (4)
	Intellect (3)	Mind (3)	Senses (3)
	Work of Art (2-4)	Art Object (5)	Effects of Art (6-7)
	Completeness (4)	Appropriateness (4)	Unity (4)
Horizontal	Senses (3)	Realization- Perception...(3)	Nature (3)
	Meaning of Art (4)	Structure of Art (4)	Art Forms (4)
	Absolute Meaning (4)	Relative Meaning (4)	Image (4)
	Inspires Evolution (6)	Refines Perception (6)	Enriches Environment (6)

Figure 2. This figure organizes some of the principal features of the discipline into the threefold structure of Rishi (knower), Devata (process of knowing), and Chhandas (known), as an illustration of the overall organization of the Unified Field Chart for Art.

The Artist

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

The Creative Process

The unified field manifests through both the inner and outer aspects of The Artist's life. Outer objective influences on The Artist's life include *Tradition, Language, Technology, and Climate and Geography*. These influences culture a personal *Sensibility*, the predisposition to enjoy and

create art within a particular cultural milieu. When awareness flows through the channels established by *Sensibility*, The Artist processes all experience as art, and inspiration moves him into the realm of the creative process.

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

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

The inward stroke—Transcending to Finer Levels in the Appreciation of Art—is activated through feedback from the Artist's response to his work as he makes it. The Artist becomes his own viewer and moves inward in the appreciation of art. The cognitive stages through which he moves inward are:

- Perception (sensory encounter with the art object)
- Understanding (reading the image)
- Discrimination (evaluating the work)

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

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

- for the Intellect, the Laws of Nature
- for the Mind, the Dynamics of Nature
- for the Senses, Nature itself, the natural world

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

Whereas a complex array of relationships can be discerned within the creative process, its mechanics are simple and spontaneous. During inspired creative work, the **Infinately Dynamic** nature of The Artist's awareness that is available to conscious experience—moves from its source in pure consciousness outward to the emerging work of art and back again with limitless flexibility and speed.

Consciousness Itself: The Resource of Infinite Dynamism for Creative Work

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

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

Expression

The creative process is realized through Expression, the subjective machinery that encodes consciousness into the physical artifact of creative work, the Art Object. Expression can be analyzed into three aspects: meaning, structure, and form. The Meaning of Art, the Structure of Art, and Art Forms are each essential components of the work of art and respectively represent an aspect of the unified, three-in-one structure—Rishi, Devata, and Chhandas. However, each of these components also

exists in an inseparable wholeness with the others, as suggested by the phrase *Unity of Form and Content*. Because our explanation of the Meaning of Art is dependent upon our explanation of structure and form, we will begin our discussion of Expression from the level of Art Forms, the Chhandas value, and move through structure to meaning.

Art Forms

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

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

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

The Structure of Art

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

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

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

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

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

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

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

The Meaning of Art

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

- an appropriate Material embodiment—matter purposefully organized to bring out aspects of its full expressive potential, as established by the traditions of Art Forms
- a representative quality or Likeness—the quality of resembling, in any visual or other language, whatever the work depicts, whether a natural

- scene (e.g., Vermeer) or a philosophical ideal (e.g., Mondrian)
- a gestalt or sense of Wholeness—the carry-over, from Structure into the Meaning of Art, of the Qualities of Completeness, Appropriateness, and Unity.

These Images evoke a Relative Meaning, consisting of specific Perceptions, Ideas, and/or Emotions, all of which are quite variable with individual viewers and also with the unique sensibilities created by each historical moment. However, regardless of the ever-changing particulars of Relative Meaning, the *Perfection* of Art Forms and the *Harmony* and *Balance* of Structure created by great artists allow an experience of the Absolute Meaning of Art—characterized by Immortality, Truth, and Beauty—the universal substate and essential transcendent content of all aesthetic experience. These eternal verities find exact parallels in Maharishi Vedic Science in its description of the unified field as Sat-Chit-Ananda. Because they are infinitely attractive to attention, Sat (eternal being), Chit (perfect consciousness), and Ananda (bliss) are at the foundation of the ultimate Meaning of Art.

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

The Subjective Work of Art and the Art Object

The Subjective Work of Art is a vast dynamic system encompassing the flow of pure consciousness through the individual physiology of the Artist into the boundaries of materials, time, and space. Tempered by influences of culturally conditioned *Sensibility* and the constraints of particular Art Forms, the work of art is essentially a relationship between The Artist's subjective experience and the objective expression of it. The Subjective Work of Art is a fluid system for the movement of awareness outward from the unified field into matter and inward from the formal structure of images to the unified field, from universal to specific and back, again and again.

The Art Object is the visible tip of the iceberg in this enormous subjective enterprise. The artifact of the Artist's creativity, the Art Object, is the point value of the Subjective Work of Art—a discrete, localized concretization, which like physiologically encoded DNA, embodies and transmits vital information from artists and viewers over time and space. The durable physical existence of the Art Object enables it to act as a fixed point of reference in the ever-changing flux of society.

Experiencing the Art Object

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

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

The Functions of Art

The primary impact of the Art Object in the realm of the Objective Effects of Art occurs through the Functions of Art (Level 6). Throughout the ages, art

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has served many functions. Three of its most *Evolutionary* effects are that it: Enriches the Environment, Refines Perception, and Inspires Evolution.

Enriching the Environment

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

Refining Perception

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

Inspiring Evolution

The most profound function of art is its ability to Inspire Evolution. We have seen how works of art are formally structured as ideal domains set apart from everyday life, characterized by Unboundedness, Infinite Dynamism, Completeness, Appropriateness, Unity, Self-Referral, and Bliss. Maharishi Vedic Science reveals that underlying the diversity and apparent conflict of the parts of life is an infinite field of wholeness. The evolutionary effects of art unfold from its ability to give a glimpse of the unifying wholeness of life even in a single isolated part, the Art Object. The articulation in art of the boundless within boundaries corresponds to the experience of the fully developed state of life described by Maharishi Vedic Science and developed through the TM technique—unity consciousness. In unity consciousness the unbounded, infinitely dynamic,

integrative, self-sufficient, self-referral, and blissful nature of the Self becomes perceptible even on the surface of material existence. Since these qualities are all prominently displayed on the surface of art, the experience of art spurs the evolutionary impulse for *Developing Awareness* by giving a glimpse of this goal of life.

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

The Art of Living

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

Enlivening the Qualities of the Unified Field

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

As all of life is enriched to full potential and takes on the character of art, the domain of Art itself will expand. Whereas we now associate art with specialized objects or events, we can anticipate a time when every aspect of life, from the design of all manmade things and organized

spaces to the conduct of every moment of human life, will take on the uplifting and evolutionary qualities of the most sublime art.

Art and Culture

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

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

Enlightened Art

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

The Arts Glorify Unified Field Based Civilization

The highest purpose of art is the expression of the most sublime values of life. Art serves to materialize our most cherished and intimate experience

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

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