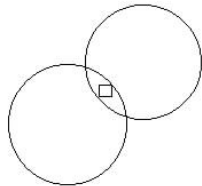


From: The Idea Game: Religious & Symbolic Game Theory

Karma,



Metapsychological Art *& Raja Yoga*



*Presented at the XIII International Congress of Vedanta, Miami University,
Oxford, Ohio, September 13,2002.*

*By William W. Higgins The Founder of
Metapsychological Art*

Dedicated to My Distinguished and Honorable Mentor

Professor Ramakrishna Puligandla

*With Grateful Acknowledgment to Professor SS Rama Rao Pappu the
Founder and Director of the International Congress of Vedanta, and Rajiv
Malhatra of The Infinity Foundation.*

AUTHOR'S INTRODUCTION & ABSTRACT¹

Introduction

When one writes something, it is hopefully the best one can do, and it is with this in mind that I bring this topic to the reader. The subject matter contained herein, is of great and genuine importance, especially to all whose goals in life exceed the banal, and seek some type of means for potential mental and spiritual evolution, rather than a legacy of greed, avarice, human enslavement, and ego-aggrandizement. Thus, at the outset of the subject-matter contained in the forthcoming, I believe the reader deserves to know where the author is coming from. The genesis of this work comes from a combination of factors, meetings with remarkable people, places, education, an eclectic autobiography, varieties of religious experiences, and a lot of help along the way, but the major factor is: I have spent the better part of my life directly involved with philosophy, theology, and art. This includes a graduate degree in philosophy, and producing over five-hundred holographic glyphs in the medium of oils and canvas. In the outer world, this has developed, both theoretically and pragmatically, a new school of art, entitled, Metapsychological Art. In the inner world, the primary impetus has been Raja Yoga, and these glyphs are mandalas, and a development of a sacred space. This latter topic, I know to be the most significant of all, and I bring this to you as best I know how.

With thirty-five years experience in these fields, I am as qualified as any other 'authority' to offer the reader something of interest and on the cutting edge. In short, please do not construe that I am not an 'enlightened one' as yet, but I can tell you where I have come from, and how far I have gone in this practice. What I am saying to you is that I have some understanding of the philosophical, theological, and psychological terminology contained herein, about the subject of art, and the meditative and concentrative techniques and practices of Raja Yoga. Thus, you are not reading the commentary of a critic or theoretician. As the author of this school of art, you are reading the commentary of a practitioner of Raja Yoga as well as the founder of a new school of art. It is straightforward.

About fifteen years ago I began writing the book, The Idea Game: Religious & Symbolic Game Theory, when I realized my work in oils and canvas had, to a large and noticeable degree, exceeded the work of Rothko and Pollock, and because of this, the theory likewise superseded Abstract Expressionism. But to my dismay, nobody in the 'art-world' had a clue to what the theoretical underpinnings of Abstract Expressionism were, let alone what I was talking about. So the necessity for its theoretical systematization in a communicable manner became even greater. I began writing in earnest along with the painting. The subject matter is not that complex, yet the treatise remained inadequate. The problem was theoretical.

I contacted Professor Ramakrishna Puligandla, my graduate school advisor, and longtime friend and mentor, and asked him to review the book. He read the manuscript, said little, but likewise knew it lacked something on the systematic conceptual level. There was a piece to the puzzle missing. He did not recommend any

immediate alteration of the manuscript, but did recommend I research and write an essay on the topic of karma, samskara, and samsara. I did not understand. He did understand the problem, "Where had my once formidable knowledge of the East gone off to?" He did not suggest that I include the paintings and the theory behind them in this essay; he knew I could not avoid this inclusion; he knew the paintings were and are a product of Raja Yoga, and directly related to Patanjali's Yoga Sutras. This is a mentor, in every sense of the word.

The theoretical problem with The Idea Game:Religious & Symbolic Game Theory, at that point, was it lacked adequate reference to the East, in general, and The Indic Tradition, in particular, whose concentrative and meditative practices are the basis not only for Metapsychological Art, but also Abstract Expressionism, and a wide variety of Master Class Art and Nobel Prize level work in the West. This is an inadequacy immanent in Europocentrism. Yet, this inadequacy of the treatise, to give credit where credit is due, had abounded for over fifteen years because the West simply did not have the categories, in philosophy, theology, art, and psychoanalysis, which would facilitate a rational, logical, and understandable perspective in a theoretical framework. Raja Yoga, on the other hand, when I formulated the topic Ramakrishna Puligandla suggested, provided the exact system and perspective for its completion. Bohr, Stravinsky, Hesse, Ouspensky, and the list goes on and on, and on, and nobody wants to admit it, or give credit where credit is due....The worst part of this admission is that I knew it all along, but failed to include it, because of what I thought would be preconceptions about the East in the West, when, in fact, this was my preconception, and I might add, misconception.

And if the reader might have any misconceptions that this is about some bearded starry-eyed wiseman, sitting in a full lotus position on top of the Himalayas, as an entire generation of the West had at one time envisioned, I am more than happy to disappoint you. This is a serious business, as many of those found out, for the real wiseman knows, as those of an entire century in the west have found out "All roses on the outside; all thorns on the inside." The practice for them became too difficult, and, in all honesty, did not offer them the substitute for the Judeo-Christian concept God, and being saved by another, they so unconsciously sought. Hopefully, this essay will be of great aid to those, as well as many others. As a foremost nagual once said to me, never forget:

"Wisdom Remembers Everything."

Upon the gracious invitation of Professor SS Rama Rao Pappu, I delivered the original paper at the XIIIth International Congress of Vedanta. To my surprise, it was well received. Given the context of Raja Yoga, the concepts logically arranged themselves, and were understood to a greater degree than ever before by the widest variety individuals imaginable, from all over the world. Rajiv Malhotra of The Infinity Foundation suggested it be published. To further clear up certain preconceptions and misconception, additions and subtractions have been made because of the excellent critiques I have been offered by Rajiv Malhotra and Ramakrishna Puligandla. I am very indebted to all these individuals in aiding the progression of my art, my writings, and my life.

Genuine education is a lifelong project, and with this statement, I shall turn our attention directly to the subject.

Abstract

It is a, if not the, primary thesis of this discussion that the medium and method here forwarded, the medium of oils and canvas, and the method of Metapsychological Art, is similar to, if not identical to, the meditative techniques and symbolic practices initiated in Raja Yoga. The concentrative and meditative techniques of Raja Yoga are symbolic practices devised to pragmatically gain access to the unconscious and pre-reflective web of samskara, in effect, making the unconscious more conscious, in order to gain freedom from the karmic veil of ignorance/avidya.

The web of samskara is a tapestry composed of personae, phenomena, and relations, derivative of the karmic debts incurred in the transmigrations of the self/citta, at the conscious as well as the unconscious levels. These transmigrations and their indigenous personae directly influence the unconscious attraction (raga) and repulsion (dvesha) inherent in the pre-reflective positing of phenomena by perceptual consciousness while engaged in the organism's living reality', and/or the organism's samsara. These personae are masks we wear in our everyday existence. They are, in fact, the same masks we wish to delineate, define, and merge to visibility, as self-portraits in time. The creation of these holographic montages is a primary goal of Metapsychological Art as well, for it is in the medium the masks of these tapestries define their self.

More focally, in direct relation to Raja Yoga, the method and goal of Metapsychological Art is identical to Samprajanatah Samadhi and Asamprajanatah Samadhi, described by Patanjali in his Yoga Sutras. Specifically these are Yoga Sutra 17, and Yoga Sutras 18 and 19, respectively.

These premises regarding Raja Yoga and Karma will be fully explained and elucidated in the forthcoming, as will be the technique, method, and goal of Metapsychological Art and its relation to Indic Tradition, its concentrative techniques, symbolic practices, and goals thereof. The subject matter at hand is Metapsychological Art, in the context of Raja Yoga, as a method of Samprajanatah Samadhi and Asamprajanatah Samadhi. Metapsychological Art, in this context, is a means of identifying and understanding the weave and fabric of the tapestries of samskara in the citta/self, and how they mask the organism in Karma and bondage to avidya. This topic, in and by itself, is ample.

Other related topics, such as New Age Theology, the philosophies of Hegel, Freud, Jung and Merleau-Ponty, among others, and how they are relate to the Indic Traditions of Raja Yoga and the school of art known as Metapsychological Art, are discussed in Appendices. One who wishes to relate this thesis to Western Traditions in philosophy, theology, art, and psychoanalysis is advised of the lengthy Footnotes and Appendix connected to this essay. In these sections of the essay such topics as Metapsychological Art's relation to current movements in 20th Century arts, namely, Abstract Expressionism, is provided. This differentiation from the Rothko and Pollock, and the extension of the medium and method as such define Metapsychological Art as

the first legitimate school of art to supersede Abstract Expressionism. Even though this might seem as obviously important subject matter, it is not the most important subject matter at hand.

In brief, this is an essay on Raja Yoga and Karma, and how the method of Metapsychological Art provides a means of making them visible as personal mandalas of sorts. A method which anybody so inclined can began and use at any age and at any level. This is not an essay mapping the East onto the West or vice-versa; the lengthy clarification of preconceptions concerning western philosophy, theology, and art, would require treatises of immeasurable size, and, in all probability, take us no farther than the forthcoming essay. But possibly the most important reason is that Indic Tradition, in general, and Raja Yoga, in particular, do not require the philosophies, theologies, and arts of the West for adequate systems and methods that enhance the evolution of consciousness. On the other hand, the West, especially with the onset of a new universal archetype in this age, needs the East. Again, issues such as this concerning western philosophy, theology, art, the exact identity of this archetype, and more, are discussed in the Footnotes and Appendix. Therefore, it would be very fruitful for the reader attempting to make these comparisons, contrasts, and syntheses of East and West to play close attention to them; it is the reason why they have been provided.

Karma, Metapsychological Art & Raja Yoga is written with both a theoretical and pragmatic emphasis, and is not merely an intellectual exercise in grandiloquent verbiage. The emphasis is on an applicable method, and the synthesis of theoretical and pragmatic knowledge. Given the span and complexity of the subject matter, this essay is composed to be easily readable, to the point, and comprehensible. It is in three sections:

- 1. The Interwoven Tapestries of Karma: The Fabric of the Citta/Self.*
- 2. Metapsychological Art as Mandala: Definition and Method.*
- 3. Self-Portraits In Time & Masks In The Mandalas.*

And on a final note, I might add, during the lengthy revision and rewrite of this essay, it finally happened on the final draft. In attempting to verbally close out section 2, 'it' happened. I walked outside early one Saturday morning, after sitting at the computer through the night, did a few deep breathing exercises, the air crisp and clear, and, if by Divine Providence, the glyphs became holographs. The mandalas took off, and for four days I was painting, recording the images in the medium of oils and canvas. But I did something with this, I rarely do, I recorded the experiences of the phenomena, my thoughts and analyses of these phenomena, in words, as they happened, not as I recollected they happened. This is what this essay truly needed, and I have brought this to you..

Thank You.

Sincerely,

William Woods Higgins

Vienna, Austria

February 19th, 2003

THE INTERWOVEN TAPESTRIES OF KARMA & THE FABRIC OF THE CITTA/SELF

The object of this discourse on *Karma, Metapsychological Art & Raja Yoga*, is, in actuality, a theme intrinsic to philosophy both East and West. It is both the concept of self-knowledge, individually, and Self-Knowledge, collectively, which equates to knowledge directly concerning the understanding of *Atman* and *Brahman*, respectively. What is the fabric and weave of *samskara* in the *citta*?, and What are our methods for the description, identification, and understanding of the phenomena therein?, are the basic questions we wish to address in this treatise.

Self-Knowledge, both individual and collective, is central to an entire gamut of books and articles on the subject of Yoga. In mentioning the concept of self-knowledge, there is nothing new, for it is quite necessary that some knowledge of the *citta/self* and empirical ego be pragmatically developed so that the goal of Raja Yoga, **freedom from** the karmic tapestries of *samskara* interwoven into the fabric of one's *samsara*, can be realized, identified, and understood.² But it is only too obvious, that in the normal course of human existence, *samsara* and *samskara* are unconsciously intertwined, synergistically synchronized with the organism at the pre-reflective level of perceptual consciousness. More often than not, an unrealized fabric harnessing the self in a tapestry of internal and external bondage remains transparent to the subject. *Samskara* and its pre-reflective karmic bondage of the self/*citta* interface its *personae* with magnetic patterns of worldly attraction (*raga*) and repulsion (*dvesha*) of phenomena. *Samskara*, and its associated *karma*, constitute the great unknown and unconscious factor within the *citta/mind* of anybody, be they an aspirant of Raja Yoga or not. These *personae* and complexes must be described and identified, in order that they can be understood, by whatever means and methods one chooses. If they are not identified and understood, how can one possibly gain transcendence and *freedom from samskara* and *samsara*, which are foremost goals of Raja Yoga.

What differentiates this discussion from others on these and similar matters is the method and medium of Metapsychological Art which is employed to access and identify the impressions of *samskara*. This concept of art involves a method of using oils and canvas to merge phenomena within the unconscious regions of the self/*citta* from their transparency to visibility. As visible phenomena these interwoven tapestries of the

self/*citta* become potential contents of consciousness. Through this method of making the unconscious contents of the *citta*/self actualities, these phenomena gain referential meaning, rather than being *noumenal* terminological verbiage with no referent. These patterns of phenomena, and their interplay in the *raga* (attraction) and *dvesha* (repulsion) dominating the pre-reflective states of perceptual consciousness while the individual is engaged in *samsara*, its worldly existence, can be studied and understood as such.

Metapsychological Art³ can be a fundamental tool in the development of this symbolic process of self-knowledge, in that, its method brings to visibility the transparencies indigenous to the unconscious veil of *avidya* within the pre-reflective personal unconscious of the individual in a medium. This 'now' visible and normally pre-reflective and unconscious spectrum of phenomena becomes a mandala, subject to analysis by reflective consciousness, as well as, concentrative and meditative exercises of Raja Yoga. The evolution towards enlightenment and self-knowledge requires becoming conscious of the unconscious phenomena of *samskara*, and the fabric and weave of its tapestries within this spectrum of the self/*citta*.

Identifying, understanding, and realizing the motion of forces associated with *samskara* has both theoretical and pragmatic correlates that concern this process of making the unconscious more conscious in this evolution towards self-knowledge. The key to understanding the karmic processes of *samskara* is the development of consciousness about the unconscious *personae* of the *citta* and/or self, and the relationship they have upon the pre-reflective perceptual consciousness of the empirical ego in our everyday existence, *samsara*. *Samsara* is with us, but in many, if not most instances, the identity of *samskara* remains beyond (*meta*) the normal range of perceptual consciousness. These *personae* of *samskara* are masks that pre-reflectively filter the *raga* and *dvesha* of *samsara*. The origins of these masks are found within the transmigrations of the *citta*. These phenomena are thus empirical in nature, and have the potential for identity and understanding. The pragmatic problem becomes the question of How?

The problem of identifying and understanding these masks of *samskara*, as we are all aware, has never been strictly a theoretical issue, and necessitates some type of pragmatic meditative discipline. The method and discipline remain an obstacle. Grandiloquent metaphysical, epistemological, and psychoanalytical terminology does not satisfy this requirement. It is a matter of experience, to any aspirant, the difficulty these methods of meditation demand in the development of concentration and one-pointedness. Thus, the issue that is of foremost a concern to us is not what to do, but how to do it, and do it most effectively. In short: *How do we render an applicable and adequate image of these normally unconscious personae and processes that will facilitate the transcendent function of Raja Yoga?*

However noumenal the connotation of Raja Yoga is, to the outside viewer or aspirant, the case remains that it is necessary to identify the empirical phenomena, *personae*, and accompanying patterns, within these unconscious spectrums of the *citta*/self, if the terminology such as *self-knowledge* and **freedom from *samskara*** is to have concrete meaning. To be **free from *samskara*** implies that one has, in some way, identified Karma, understood it for what it was and is, resolved the *karma*, and transcended the Karma. In actuality, the world as we live in and experience it pre-reflectively is our *samsara*. These

weaves in the tapestries, present in the pre-reflective immediacy of the self/*citta*, constitute the fabric of space, time and the world as we live them. The masks of *samskara* and transmigrations of the self/*citta* *synchronize* the organism with the world lived in, or they do not alienation occurs, and the question immediately arises as to how one deals with the alienation in developing the need for transcendence.

The *personae* of the masks one wears in the roles one plays on the stage with other players, we know as our life and our world of *samsara*. In most cases, although these masks are with us as an empirical part of our existence, their identity is seldom clear and hence remains beyond (*meta*) the grasp of the *citta*/self. The masks of *samskara* and the world of one's *samsara*, conjoined with roles we know and play in the ever-present world we live in, are already there, prior to reflection, and constitute the very nature of our existence. In this sense, Raja Yoga, in its meditative practice, initiates its transcendent function by making these unknown variables both visible and known. Essentially, making these phenomena, their patterns and events, emerge and become visible, meaningful, and logical tapestries of karma within the *citta*/self, fulfills a primary requirement of Raja Yoga.

In Raja Yoga, the development of this ability to envisage these pre-reflective masks of the *citta*/self and tapestries composing the fabric and weave of the world entwined by *samskara*, are the product of *Asamprajñatah* and *Samprajñatah Samadhi*. Raja Yoga encompasses Metapsychological Art's ability to envisage these pre-reflective masks in the concentrative methods as *Samprajñatah Samadhi* (Patanjali *Yoga Sutras* #17) and *Asamprajñatah Samadhi* (Patanjali *Yoga Sutras* #18 and #19). These concepts of *Samadhi*, as Patanjali appropriately describes these meditative processes, are the product of **one-pointedness in concentration and the ability to turn the *citta* upon itself**. In this very fundamental sense, the agent as well as the object of transformation are one and the same. These processes of *Samadhi* are marked by a quieting of outer activity, and the mind/*citta* becomes responsive only to subjective activity; **but they do not pass beyond the bounds of the phenomenal.**⁴ It is an empirical process, identifying empirical contents of the *citta*. This is not an austere bodiless otherworldliness of non-sense such as projections of the Judeo-Christian perspective upon the Indic Tradition have interpreted these processes of Raja Yoga. Quite to the contrary, the body and the senses of worldliness are the necessary conditions for the understanding of the *principals* of animation. These *principals* are what we sometimes refer to as spirits of *samskara* which signify and animate *samsara*. The body is, above all, the necessary condition for these phenomena to be understood. Nobody here is talking about a *noumenal*, invisible soul derivative of an otherworldly beyond. The agent of transformation is the *citta*/self; it is not a crew of angels or an old prophet in the sky becoming the agent of transformation. In short, we are speaking first and foremost of empirically accessible phenomena.

The reason why these processes of *Samadhi* are necessary for transcendence is that the animating principals indigenous to *samskara* remain *beyond* normative vision, and as such, the veil of *avidya* is *simultaneously with* the *citta* making the tapestries and masks guiding the *raga* and *dvesha* invisible to the *citta*. **This is what we refer to when we use terms such as pre-reflective and unconscious phenomena**, and indicate that these concentrative practices do not pass beyond the bounds of the phenomenal. Again, the

phenomena we are speaking of making visible are empirical contents of the *citta*, and are not *noumenal* flights of phantasy passing beyond the realm of sense and the bodily organism.

The *citta*/self has the potential to identify normally unconscious phenomena, by meditative examination of the forms of *samskara*. The masks of *samskara* are synchronized with karmic patterns immanently bound in the pre-reflective orders of perceptual consciousness. The spontaneous order signifying phenomena animate *samsara*, unconsciously magnetizing the organism to phenomena. These are the definitive factors constituting the *raga* and *dvesha* of the experienced world. Within the *citta*/self reside the unconscious *personae* and patterns of *samskara*. These inner phenomena of the *citta*/self house the interwoven tapestries of *karma*. These karmic tapestries mask the organism, harnessing it in bondage, by governing much of the pre-reflective intentionality. The pre-reflective intentionalities and orders magnetically and spontaneously signify the attractions (*raga*) and repulsions (*dvesha*) present in the *samsara*. This is how these karmic tapestries weave their fabric into one's worldly existence; they are in large part our entire worldly existence. These karmic tapestries, simultaneous with one's life- world, remain beyond the range of normal reflective consciousness. These orders are what allow normal reflection and thought to have perspectives and horizons of spatiality and motility. Again, the aims of Metapsychological Art become even more obviously related to the aims of *Asamprajatah Samadhi* and *Samprajatah Samadhi*. These symbolic and concentrative practices of Raja Yoga, conjoined with the medium of oils and canvas, have as their goal the clarification of the *personae* immanent within the unconscious self/*citta*. These *personae*, as has been emphasized, are the products of transmigrations of the self/*citta*.

These masks of *samskara* imprint their portrait on the organism. Bringing these phenomena to the level of visible and identifiable images, in the montages of the mandalas we label Metapsychological Art, is the goal of this method and medium.

The unconscious masks of the *psyche*' are drawn out of the symbols and medium in the process of this self-portraiture. The images develop in the montages of symbols and colors, going from very opaque and amorphous, to clarity, and by the way, during this process which can last years in the development of each mandala, do not be surprised if they go from clarity to opacity and the amorphousness. One is literally *figuring out* one's karma and one's past lives, and with the *figures* of these *personae*, the karma of the transmigrations can come upon the practitioner. These resurrections can define one's Fate and Destiny, and can come upon one from literally 'nowhere'. The lines and colors which eventually become images and patterns synchronized with *samsara* are derived from the mediums and symbols and the concentrative practices of Raja Yoga. They are not contrived products 'created' by reflective thought. Neither are they copies of outer phenomena. The medium of the canvas functions as a mirror bringing the transparent and evasive phantoms of *samskara* to visibility as they appear on the screen of the canvas. In these projections comes the clarification of one's own self-portrait, describing one's own living tapestry of Karma and Transmigrations. These mandalas hold the keys to open the

door to the mysteries of one's existence, metaphorically scripting the cinema which one is acting out in the world.

Because it is common place for one to seek the answers to one's self in others, be they priests, psychiatrists, counselors, or preachers, teachers and talk-show hosts, in Raja Yoga, what these stories mean is ultimately the province of the one living it.

METAPSYCHOLOGICAL ART AS MANDALA: DEFINITION & METHOD

Genuine Art can be defined, in principle, as the systematic expression in a medium of an essential motion of Spirit; it is not mere superficial copying.

Spirit in one's existence is composed of these *principals* of motion that synchronize *samskara* with *samsara*, animating one's world, as one lives it. We are not speaking of some invisible metaphysical Substance when we speak of Spirit; we are referring to that force that moves us and animates one's world, even if its portrait remains transparent to the subject's *citta*/self. In a medium or in the processes of *Asamprajatah* and *Samprajatah Samadhi*, this is the delineation and identification of the principals of animation within the human *psyche*, the *citta*. These principals are the masks that function as beacons lighting the landscape of phenomena, guiding our motility in the maze of magnetized objects. It is these principals of animation in *samsara* that are seemingly with and beyond the vision of normal perceptual consciousness.

These transparent masks of *samskara* remain invisible *personae* to the *citta*/self in mirrors imaged through the light gathering potential of normative reflective consciousness. They are empirical pieces of our *persona* that require symbolic and mediumistic lenses in conjunction with very, very special types of mirrors, if these guiding beacons, the *principals* of animation, are to be brought into focus and become visible. Normal linguistic statements collapse in their descriptive and explanatory power at this level, yet we are not and have not gone beyond the phenomenal.

Metapsychological Art, *Asamprajatah Samadhi*, and *Samprajatah Samadhi* remain of the phenomenal realm, and are ways in which we polish our lenses to increase their light gathering power. Going beyond the empirical violates the validity of these properties. It is precisely at this level in Raja Yoga and Metapsychological Art that the agent of transformation and the object of transformation become one, as does theoretical and pragmatic knowledge of the subject. With this concept of art foremost in mind, we can begin a more meaningful discussion about Metapsychological Art.

Defining Metapsychological Art etymologically is basic, and a meaningful way to introduce one to the relationship it has with *samskara*, karma, and Raja Yoga. The term

Metapsychological is neither arbitrary nomenclature nor a product of verbal grandiloquence. The term Metapsychological is derivative of three Greek words. As is the case with many ancient languages, their exact meaning is often debatable, so I have taken the liberty to define them and clear up any preconceptions or misconceptions, and avoid etymological disputes. The

Three words in Classical Greek are:

1.) *meta* = beyond and with simultaneously.

2.) *psyche'* = the totality of the *citta*/self.

3.) *logos* = the internal principal/principle of intelligible order in the system.

The importance of this etymological definition and its direct relation to the subject matter of inner phenomena and the *samskara* should be immanently clear. Preconceptions about the etymology of these three words, primarily stemming from the other etymological traditions, could translate metapsychological as follows: *meta* as 'after', *psyche'* as 'soul', and, *logos* = 'word'. Thus, instead of the subject matter of Metapsychological Art being the expression and translation into a symbolic medium of the internal principals/principles of intelligible order that is both beyond and with the *citta*/self simultaneously, given this latter etymology, one could have the preconception that the subject matter of Metapsychological Art is something like, 'the words after the soul'. The necessity of this clarification is obvious, when one considers, given this latter etymology, the concept of Metapsychological Art would be unintelligible and patently a misnomer in the context of Raja Yoga. Hopefully, this etymology of the term Metapsychological has provided us with an adequate basis.

Metapsychological Art, defined and explained in terms of Raja Yoga, is exactly this clarification of the images within patterns of *samskara* and the evolution of self-knowledge through *Samprajanatah Samadhi* and *Asamprajanatah Samadhi*. The process of **Metapsychological Art, in terms of these forms of Samadhi and Raja Yoga, in general, is the method of creating personalized Mandalas that reveal the inner phenomena of the *citta*, through a medium, which, in this case, is the Master Class Medium of oils and canvas.** The one-pointedness of concentration upon symbols is develops focus. On a symmetrical canvas, round or square, this concentration on symbols and canvas, a mandala is developed copying lines and figures derived from the medium will eventually define one's self-portrait in time. A square and a circle are also the primitive symbols for the *citta*/self, and are more suitable for the self-portraiture. The **images are derived from the medium Its Self**, which means they begin coming out of the symbol and medium as if from behind it, until the canvas as a mandala becomes a meaningful and definable pattern reflecting one's self/*citta*. Through the projections of the inner phenomena of the self onto the symbols and medium, the karma entwined in this tapestry, and its synchronization with the *samsara* of one's immediate existence, avail this *persona* and drama to identification and understanding, thus facilitating the transcendental function of Raja Yoga.

Essentially, by making the unconscious more conscious, and the pre-reflective more visible and capable of being reflected upon through the use of this medium and methods of *Samadhi*, normally diffused perceptual data in one's *samsara* and fleeting glimpses of the transparent phenomena composing the inner phenomena of *samskara* reveal *personae* with roles, as well as a series of logical relationships that make their coincidences/synchronicities. One employing these methods is constantly figuring out kaleidoscopic pieces to the puzzle, and there are many patterns in the maze. The transcendent function of Raja Yoga thus evolves towards one of its most fundamental goals, namely, *Kaivalya Moksha and freedom from samskara*, can take a lifetime or lifetimes. Be advised, Raja Yoga is not the path one who expects instantaneous enlightenment should take, and Metapsychological Art is neither throwing paint on the canvas nor combining colors and shapes for interior decorators. Their primary goal is not 'beauty' and 'Truth'; their primary goal is the evolution of consciousness and self-knowledge.

As an adjunct to Raja Yoga and Metapsychological Art, Metapsychological Art, defined in terms of 20th Century movements and schools of art, extends the method and medium of oils and canvas beyond the works of Rothko and Pollock (Abstract Expressionism) and differentiates itself from Abstract Expressionism, by both clarifying and identifying particular *persona* within the individual unconscious self/*citta* and the shapes of spirit, *personae* animating *samsara*. These phenomena within the Collective Unconscious Self/ *WeltGeist*, that intersect the individual psyches' of an entire culture or epoch, in the age in which the artist is incarnated, are the subject matter of religions. In terms of Raja Yoga, this is delineating in a medium the phenomenal contents within the unconscious region of intersection within the *citta*/self.

It has been stated that art, in any genuine sense of the word, has always been the expression of an essential motion of Spirit in existence; unfortunately, it seems the general case that nobody in the 'art' world has these concepts anymore.¹³ So, it is best, in understanding this method of using the medium of oils and canvas, we understand it as Mandalas and the pragmatic practice of Raja Yoga. This means one can forget all the preconceptions one has had of art, and what the general population normatively states about what 'art' *should be*. It is important to keep in mind that neither Raja Yoga nor Metapsychological Art is attempting to satisfy a majority or a minority with their definitions of spiritual symbolic practices; it is attempting to provide the individual with a means of gaining an insight into one's self, through a process of transcendence.

To accomplish this adequately, especially in this day and age, and even more so in the West, it might be of great help returning the perspective of the ancients. Clear the slate, as if prior to the development of concepts we now take for granted. The ancients did not have all our pre-dispositions of art and philosophy; they simply had to develop these systems through the use of the medium; they had to develop the concepts of categories of the mind from a blank slate. The old time religion just did not provide a sufficient spiritual base, and it ushered in a new age. With the new archetype of this age increasing its intersection into the individual *cittas*/selves of the individuals in the west, we have had this thrust upon us once again.

Spirit, as we have called it, the Prime Mover in samskara intersecting and synchronizing with our life world, is best, operationally defined as the fundamental principal and/or principle of motion in existence providing intentionality and meaning at the pre-reflective level of perceptual consciousness.

If we wish to define these *principals/principles* of motion within the self/*citta*, we must develop a process of merging our inherited *samskara* from transparency to visibility, be it through the method and medium of Metapsychological Art employing the symbolic processes of *Asamprajatah Samadhi* and *Samprajatah Samadhi*. Philosophy, for instance, is a very important medium in the systematic conceptualization of the *principles* of motion within the *citta/self*. Bringing to visibility the *principals (personae)* within the tapestries of karma we know as *samskara*, and making these phenomena of the *citta/self* identifiable and understandable in a mediumistic or symbolic statement is goal of Metapsychological Art. The once transparent haunt of one's ages in transmigrations becomes a visible and referential content for consciousness, fulfilling a primary goal of *Asamprajatah* and *Samprajatah Samadhi* which is the identity and understanding of the internal empirical constituents of the self/*citta* in its process of transcendence.



In most instances the primary *principal* of motion animating the *raga* and *dvesha*, the spirit that moves one in *samsara*, reduces to a human's relation to **Deity**, or the **relation of man to woman**. These relations, when symbolically expressed in a medium, constitute genuine art. In relation to the latter, from the male perspective, women are the *principals* of animation of these perspectives, muses and/or naguals, mentors in a genuine sense.¹⁴ Hoping woman will accept an apology for the lack of insight into their perspective, one can only attempt elaborate on one's perspective. Woman can appear as guides in the maze, both good and evil, positive and negative. Their lead can clue one to the exact nature of the transmigration, its time and place, and in almost all instances, the cast of characters on the stage are individuals in the realm of one's present outer phenomena. This is the synchronicity between *samsara* and *samskara*. All these insights are dependent on how one plays this game, and how adept one becomes, for the pursuit of the goal of Raja Yoga is the Games of all Games, in a very serious respectful manner. The

medium has a life of its own and will never cease to *amaze* one. If one has ever had the experience of meeting a person that one has seemingly known before, or been in a place that is as if they had been there before, one is at the beginning of the process. These processes of Samadhi and the symbolic medium can take one to that time and place, and introduce one to those people as they were in the past life, and even, as in dream state, perform human acts from murder to sexual activity. At this level of adeptness, there can also be a tendency to be captivated by these Magic Theaters.

As if individuals would call this experience of these spaces and times, or, the phenomena of dreams *unreal*, can you imagine. When actually experiencing the dream, is one pre-reflectively experiencing sensations within a behavioral life-world, or, is one reflectively saying to one's self, "This is unreal phenomena"? The answer to this is obvious. It's like the old saying, "**If one sees with one's eyes, how does one see in dreams**"? Many individuals might call would call Metapsychological Art non-*realistic* art. One must scrutinize these criticisms. What, in fact, do these individuals actually know about Reality or the *citta*/self? Maybe some even know God, and can tell us about It, but then again, maybe not.

Metapsychological Art is New Realism.

Regarding the human's relation to Deity, The Artificer, The Substantiator of the self-preservation of the religious community, especially self-preservation and rules of order, genuine art symbolically produces subject matter for transcendence in these areas also. The very adequacy of these artistic and symbolic statements serve to provide foundation to the animated phenomena of the life-world of the subjects in the particular religious community. If these artistic statements fail to produce this catharsis in the individuals of the religious community, then they become inadequate and new religions supersede the old, and one deity or group of deities and rituals replace the old. History is full of these facts.

Traditionally, both these principals, **men relating to women** and **Deity**, have been the primary phenomena expressed in mediumistic statements of art and religion. The various mediums that have produced and expressed these symbol statements are poetry, song, paint, music, dance, drama, or ritual. These are religious or artistic expressions of an essential *movement of spirit*. It is also the reason why the occult, alchemical, mystical and magical attributes are mentioned as primary themes of transformation and transcendence indigenous to almost any artistic or religious masterpiece. Genuine art is the expression of an essential motion of spirit in a medium that produces a type of catharsis. At certain levels of adeptness, in the practice of Raja Yoga, these attributes are not metaphorical constructs of imagination; they are experienced phenomena of the senses, and possess a life and a world of their own of their own.

There is an experience here I must bring to you. I could not have asked for more while preparing this final draft. The experience I refer to is what I commonly refer to as *the spirit is here*. What I mean is that one begins to know when one can see into these perspectives; the paintings become holographic mandalas. I am, therefore, taking you into the personal phenomenology of *Asamprajatah* and *Samprajatah Samadhi*, in the context of Raja Yoga, and the life of the Magic Theater in the holography of the

Metapsychological. As an author, I could not have asked for more. It is now time to do it, and this is what happens within and without me. However eclectic or disjointed these phrases which follow may seem, they are being jotted down as I paint, and as I analyze the phenomena coming out of the canvasses.

It is 9 A. M., on a Saturday. I have got up from my computer desk after having worked on the final revision of this essay. Taking walk about the yard, there are some canvasses hanging on the outside of the house. I often paint outside, and viewing them from this perspective gives me the further possibility to analyze them. When I paint them, I am very close to the canvas, and simply copying lines and forms as they arise. Many times I have no idea of what I have written in the medium. I had not painted for a number of days. Many times working in two mediums. Such as words and paints requires the exclusion of one to the enhancement of the other, although in the end, I might add, both are extremely beneficial to one another.

I stopped and sat under a large oak tree, simply expecting to return immediately to the computer and get this draft immediately to Rajiv Malhotra and Ramakrishna Puligandla. I am doing some breathing exercises. Energies are beginning to move and transform my perception and thus my perspective. Something is beginning to work, even though, I am not near the level I wish to be. Sometimes I am in control of the onset of this metamorphosis, this mental alchemy, and sometimes it just comes, like this one. One must accept this and work on it. It takes patience and continually provides one with new materials, and I might add new frustrations in many instances. There is a feeling in my head emanating most strongly from my mind's eye is an aetheric helmet, I label, *the ice head. I it.*

I am doing more than just concentrating on the paintings; they are moving and I am one-pointedly engaged with these selves. They are alive and I am entranced by them. A door I am very familiar with is opening to me. This is what I know as *Asamprajatah Samadhi* and *Samprajatah Samadhi*. Psychologists and psychiatrists, might have many names for these, but many of my friends and associates are psychologists and psychiatrists, and have seen these first hand. Once these frightened me, and have found many in a spiritual or mental limbo which cannot be resolved by terminology, and 'appropriate' answers of 'authorities'. Initially, when many experience these montages as holographic tapestries, they commonly exclaim, "What is this? They're moving?" It defies the normative mind, and, I might add, the non-normative mind.

The Magic Theaters are coming to life and there is no set standard answers to explain them. Individuals, within the holograph, are moving either in historical and cultural settings. Deciphering these phenomena, familiar or foreign, can be like solving an enigmatic puzzle of indefinite pieces. Some are of the individuals I am seeing are in ceremonial robes and headdresses, are engaged in ritualistic activities, holding crystal balls and wands, performing sexual activities, and have the capacity to reveal *much, much more* about their meaning and origin. They are ancient ancestral spirits and past lives. **These are tapestries of samskara in my citta, empirical constituents of the self, and they are alive; they are spirited.** I am describing ostensible phenomena, not a dream state, not metaphor; it is actual, and on stage before me. The problem that now is presented to one, is how does one get to this *much, much more*. Certain of these

individuals are mentors who can actualize incredible powers within one, and further open doors, while others lead one through a maze to nothingness. These transmigrations of the *citta* synchronize these past selves in the Magic Theaters with the current *samsara* of my existence, if I am capable of figuring it out adequately, if I cannot, the karmic consequences can be devastating, to the point of life and death. I say this to you from experience. This is a very, very serious business, but it can also be the most intoxicating, fascinating, and important game one will ever encounter.

Many of these canvasses are approximately 4'x4', and have been in process for up to ten years, and each time this process renews its Self, a process of re-familiarization ensues. They hold a novel of experiences. The idea a person can just look at this and immediately know the legend of the tapestry is certainly beyond my comprehension. The exact past life would be initially awaken remains opaque in the silhouettes and is still defining its Self. Would they be from ancient China and Mongolia? Would they be from India? Would they be from Colonial America, or Europe?

These Magic Theaters are now filled with the archaic vestiges of the Pyramid Cults, Egypt and Atlantis. I had identified these past lives, but as yet had not worked through them sufficiently. Many of the facets of these transmigrations and their synchronization with my *samsara*, I had not as yet adequately resolved. The puzzle remained enigmatic and many times frustrating. Where would these holographs take me now? Can anybody tell me? This is the problem with taking advice from anybody. What I warned about earlier, is who is really qualified to really give one advice about the particulars of transmigrations in each individual self/*citta*? Certainly there are individuals who could add commentary in the form of advice, or possible avenues I should seek to clarify are individuals evolved enough to know that my Fate, Destiny, and/or Karma is ultimately my *samskara*, based on my transmigrations, and how these archaic vestiges of the *citta* magnetize my organism synchronically as it traverses its inherited habitat of phenomena.

Let me make this point in another way. Thirty-five years I began serious study in the arts. Today, I am an American of European decent, practicing Raja Yoga from the Indic Tradition, using the concentrative and meditative practices of *Asamprajanatah* and *Samprajanatah Samadhi*, and seeing into past lives and transmigrations from Egypt and Atlantis. I am not seeing ancient China, Tibet or India, or Europe or Colonial America, although I have familiarity with empirical facets of my self/*citta* displaying transmigrations from these cultures as well. There is no contradiction here. There is no authority here who can say, *this is not what one is supposed to see*, even if, there are many comments which can and will be made on the forthcoming description of the stream of phenomena presenting its self/*citta*. These are thoughts and reflections going through my mind as I view the paintings hanging on the wall outside.

What is up to me to unravel, identify, analyze and synthesize, places the reader of this essay in a similar position as I am to the paintings. Even after an attempt to emphasize the pragmatic, the essay to this point has remained theoretical to great an extent. Many could contend they are still in the dark about the actual practice of Raja Yoga and Metapsychological Art. The reader must also decide whether these are genuine words and genuine art, or the products of a paint throwing ape or the counterfeit activity of a 'talented' person. Others believe it is impossible to describe these areas of the self/*citta*,

primarily because they are or have been around individuals who have nothing to say. In short, *How does one tell the real from the counterfeit?* I must likewise decide this from what I am seeing at present or have seen previously. In college I always felt

The paintings before me spoke with an unusual strength; it caught me off guard, but was absolutely more than I could have ever asked for, given the area of what I am writing to you about. The spirits from Egypt and Atlantis had resurrected their selves, and are becoming very recognizable as I write this. It never ceases to amaze me, where and how these beings exist, come to life and interact with one. At one time I thought only in my head, until it became my experience that others saw them in the paintings also. How does one identify them? There are various ways. One can usually differentiate tribe by the headdresses and robes, the problem is their clarification in the medium to the point where one can identify them and this can take years and years of analysis. There is no quick fix being offered here, nor is there any mention of a supersensible beyond. It is all empirical, all phenomenal, and all sensual and sexual. All the talk one has heard about alchemy, the occult, past lives and the like, now become either an empirical experience, testable, or non-existent. Non-existent in this sense means that even though one might have heard about it in the *Tibetan Book of the Dead*, Patanjali's, *Yoga Sutras*, or the works of Casteneda or Crowley, they do not exist in the sense one has experienced them. In this dimension, one has gone beyond the sphere talk, and into the world of Faust, Berlioz, Hesses, Patanjali, and many more, both East and West. Foremost, the body is the vehicle of enlightenment, to paraphrase Ramakrishna Puligandla.

Exact time dimension and past life, can be very difficult to clarify, but with the clarification of the symbols on the crowns and headdresses, one can begin to hypothesize and identify the exact transmigrations, and the other pieces on the chessboard of one's *samskara* synchronized to one's *samsara*. I remember how startled many people are when they see this, with absolutely no knowledge of art whatsoever... They are seeing the dead move about and act variously. In these particular past lives, that are confronting me as I write this, we are speaking of a time period 5,000 to 20,000 years ago, Egypt and Atlantis. Specifically I am speaking of a twelve year analysis of the past life of an Egyptian Pharaoh named AHA, who murdered Menes in his the Harem den. Prior to murdering Menes, he was The Magician for the Cult of Hathor. He married Menes Queen as well as the High Priestess of Hathor who had conspired for the take over. Then they took over the known world uniting Upper and Lower Egypt. In this it had also been foretold to me that I could not return to Atlantis upon my death because of the precedent I had set for world rulership. This is my Fate; this is my Karma. I shall elaborate on these experiences, and the kings and queens as well as many others I have met in the past fifteen years make sense to me now. Let me remind you, that if you think I am simply speaking of an overactive imagination, I am not. I am speaking of the women of Menes' odum actually placing the right and left eyes of Horus into my head and altering my face like plastic surgeons to display the power of the Pharaoh. I am speaking of sexual activity with queens that took me into the Axis Mundi of civilization to show me the powers that ruled Egypt and Atlantis. I remember riding on horseback through conquered territories and recollecting how sparsely populated the earth was at this point in history, and saying to myself this is ruling one of the most powerful civilizations in the history of human

culture?...and much more, much, much more than simply a vivid an overactive imagination, or unfettered ambulatory pschizophrenia could give to one.

These people are dead!!!...but how??? ...look at them, look what they are doing!!!, many shocked individuals state, who have become familiar with paintings. It can be frightening, and it just catches people totally off guard. Most people's concept of an art form such as this is that it is a product of sheer randomness, with no deep or systematic meaning such as drama, religion, music, or the like; their production, it is also thought, takes no depth of spirit on the part of the painter as well. What further catches them off-guard is that I agree that most modern art is exactly this compiling of rubbish, a contrived publicity stunt or an interior decorator's fancy, spurned by the greed of marketers at the expense of spirit to those victims of vacuous profanity rampant in samsara of present day existence. The spirits moving about in the holographic theaters are occult to some, alchemical, religious, and/or artistic to others, but it is the world of spirit to all, and spirits of many types and forms. I cannot say what one will see and come to know about one's self. Many use a wide variety of means for developing the study of the phenomena of consciousness. The issue is not what one uses or what one will see, the issue is that one develops methods and sees something to begin one's journey toward *adhyatma vidya*, self-knowledge

It is an empirical reality of *samskara* that teaches us many things about our life and our world, but this mentorship can baffle and confuse us also. Although, the normal and rational individual would have nothing to do with entertaining many of these phenomena, primarily because of fear of the unconscious self/*citta*, this refusal to participate almost confirms the admission by them of the perceptual reality of the phenomena they deny. I remember how absurd a real artists sounded to me at first, a person telling me he can *get into the canvas and walk around in it*. He had broken off an attachment with his wife. I had been watching him work himself out of utter despair. He also said to me, *I never thought I would be able to make love to my wife again, but I found a way*. I had no idea what he was talking about. When I broke off a relationship with a woman I was deeply in love with he said, *Bill you are going to become an artist or a murderer*. Two choices I could have never in my wildest imagination foreseen as an actual possibility. But they are real.

Even having known about these concepts, I really did not believe people like this actually developed and possessed these powers. Although I had no generalized category of what and who these people were supposed to be like. I made these judgments of unfounded preconceptions. I think, in all honesty, if such exists, preconceptions and prejudices, be they religious, intellectual, artistic or scientific may be the problem many have, when attempting to analyze the subject matter of self-knowledge. Preconception guide our judgment on what the puzzle of existence is and what images fit the mosaic and what pieces do not fit the mosaic. Even though they might have no idea of what is being referred to because their mosaic is *Mosaic*.

These powers to which I refer, are powers of the mind called *siddhis* by Patanjali. They are natural products that are the outcome of one's development in Raja Yoga. In all honesty, when I was passing these judgments, I really did not know anything about them at all, other than intellectually. Other than some initial success at practicing Yoga, and a

few bizarre feelings like, *I think I have seen that person before,* or, *It seems like I have been here before.* How does one get to the point where one can say, *this is where I know this being from, this is who I was, and this is why I am encountering them in this life?* This is the method I am wishing to convey, which simply grew out of the practice of Raja Yoga, and one, I might add, Raja Yoga has used for thousands of years.

Beginning meditation exercises as those of Raja Yoga with a blank symmetrical canvas, and the adding sentences of symbols onto the canvas seems very logical. Rorschach inkblot tests are widely accepted means of analysis of the unconscious in modern psychology. Let it suffice to say, much to my initial surprise it, what I theoretically have labeled Metapsychological Art, works extremely well in displaying complexes/tapestries of the *citta/self*. Where one goes or what one arrives at, from the initiation of the meditation and concentration in the medium, is ultimately, his or her province. There are no promises of enlightenment here. The processes are *Asamprajanatah Samadhi* and *Samprajanatah Samadhi*, and we can speak of the development of *siddhis* also. Anyone can test this hypothesis, and I have been testing it for thirty some years. At this stage of the Game, I have had successes, and I have had failures.

Why this method? Others did not work well enough for me. And I too must leave open the possibility that I may encounter even better methods, producing better results. This is part of any legitimate empirical process. Ultimately, the proof is in the pudding, not in grandiloquent rhetoric, even though the latter helps get one to the point of using actual methodology. The proof is in first hand experience. If you wish try it and many have, to their astonishment, it works, and it is the only art lesson they have ever had. Let me assure you that you will be amazed to discover and awaken the latent artist in your *citta/self*.



It is February. I am at home on fourteen acres of land in South Carolina. The juices are beginning to flow again, breaking winter's silence of nature. The birds are singing, the buds of life were beginning their cyclical renewal in full grandeur, apple blossoms and daffodils trumpeting the advance of this cyclical spirit. At my age it cleared the mind and reinvigorated the drives of youth, the mating game and sex to be sure took on more prominence. *Kundalini*, this power of *prana*, is the animating principal in the world before us. It is all in the body. What a joke it is to hear or read certain conceptions of yoga as otherworldly.

There were other past lives involving these paintings and people, one in 17th Century Spain and the new world. Another in the present life space; they are now also synchronized. Since I work on many canvasses simultaneously, I always like to re-familiarize myself with myself in the medium. What is the story? The gods and goddesses are those of Thoth, Hathor and Horus, and Annubis, as well as the Cobra-Headed goddess which I had not seen for many years. In most instances there is always incredible sexual activity initiating the onset of these *personae*, especially in this series. Other series of paintings in the seventies and eighties did not have quite this dramatic and pronounced sexual character. These also had much more to do with ceremonial magic and alchemy. I thought how different the preconceptions of this are to many who see it. Many have said, *You know these paintings look like porn flicks sometimes, I hope I am not insulting you?* I always answer, *No, not at all, as a matter of fact, you are just about getting there when you begin to see this. Just keep concentrating and meditating, and you will see where it takes you.*

The sexual activity I was directly involved in this painting, involved four or five women and other men. Most I could now identify, and knew well. Others remained enigmatic. Where was it going? The spring full moons are always great for the clarification of images. They wore headdresses and the robes of royalty, incredibly beautiful. Regardless of sexual activity, headdresses always seemed to stay on and all the sexual activity is ceremonial in nature. These beings are mentors if one can figure out what their message is, and this past life, and its meaning had escaped my transcendence for twelve years now. I even had fifteen new canvasses, and had said to myself, *Enough is enough. I must start a new series.* And these paintings would not let me put them away. Last summer a Viennese Physicist contacted me about a woman in the Czeck Republic who wanted to buy a number of these paintings, about thirty or forty of them, keep them in one series and exhibit them *en masse*, as a one man art show. It is exactly what I wanted and needed. Europe flooded for the first time in 110 years. This was serious offer in excess of a million dollars. She owned businesses that were wiped out in the flooding. She took a couple of months to get things back in order, contacted us again, and died. Imagine not being able to drive from Vienna to Prague in the summer, and for what reason? Europe is under water for the first time in 110 years, and then she dies? If you have an explanation for this synchronicity of absurd irrational events, as a predictable result of phenomena prior to the onset of the flooding, I am more than open to comment.

As I look at these fascinating images, I always wonder why I cannot see this all the time. The image of one Pharaoh looms large and is dominating. This is AHA, the one

mentioned previously. I am always a little on edge with this mask in the tapestry. Murder, violence, and power are many of its chief traits, and I have to wonder if my Karma is to be murdered in this life to balance the scales. This is not absurd conjecture. I am writing an article on Karma, and Raja Yoga, and trying to solidify the concept of how Karma from tapestries of *samskara* synchronize with *samsara*. This is a reality one must face in these masks in the mandalas. The complimentary issue is transcendence, and the very real possibility for transcendence occurs to me because I have realized it, and lived, and understood it. The problem is that I realize, because it is occurring with such unavoidable power, there remains an unresolved enigma, or many unresolved enigmas.

It is further frustrating because the majority of these beings have roles in the 17th Century Spanish transmigration as well. I am a Dutch sea trader, who was educated by Jesuits in India. I returned to the Netherlands, the Spanish Netherlands, and I am from a family of sea faring merchants. Barbados, the Caribbean, and Charleston South Carolina are dominant, as well as is Africa and the slave trade. I know the Queen of Spain from my youth, and through my educators. Spain is my base. The last scene I lived through in this transmigration, was leaving the Queen in one of her summer residences on the Mediterranean in province of Andalusia. As I am leaving the Palace with a French Plantation owner in the colonies of the Carolina, he is asking me to admit that the King of Spain is trying to kill us. I will not admit it, repeatedly. I want to get underway to the New World again. As we walk in the courtyard, this midnight sun reveals us to the Conquistadors of the King of Spain. We are attacked in ambush. He is killed; I am seriously wounded, and live through the efforts of the Queen who immediately took command of the situation with her forces, and dispersed the attackers. I was wrong, almost dead wrong. The Queen takes me to a place to treat the wound. The last image is that I am there in incredible pain with a serious wound. I have not been into this past life for a while, but am awaiting my Fate in this transmigration also. The Karmic debt of being a slave trader is not minor when it synchronizes with one's *samsara*. I know the exact house and plantation in South Carolina, and much more. The experiences in Barbados and the Caribbean are fleeting. Florida and South Carolina dominate. These thoughts as well are going through my mind, even though the Egyptian Pharaoh AHA dominates now. His head and profile are as large as the paintings. I am at a distance of thirty feet. I am shaded from the light and on the north side of the house. This distance is preferred as is the early morning and evening light, even the light of a candle. It is wise to view these holographs from all angles, and even as they are reflected in mirrors. Again, this is not art; it is the practice of *Asanprajanatah* and *Samprajanatah Samadhi* with a medium. The theoretical systematization of this is Metapsychological Art. Forget the art world or the preconceptions of art. One will do much better then at *figuring* out the enigmas and clarifying the haunts of *samskara*.

The women are captivating with their beauty. They are royal, from which *Raja* fits right in. How do these masked *personae* come to life? The crowns, portraits, and images are now so clear, I can recognize the crowns of Upper and Lower Egypt. The men have various headdresses of Annubis, and Hawkheaded masks (Horus and Hathor), Thoth also. The Cobra is coming alive and dominant. I am using a gold paint, which is rare. The Painting I am seeing this in and working on is 5'x5', and I have redone all the images. I reflect on this, I say to myself, *Why in the world have I just destroyed one of the best*

paintings I have ever done? I have been doing this painting for six years, and further reflect that I know the montages it holds in it still speak and have their power. This process is simply the further writing of the drama in this Magic Theater, and it is about the 10th time I have totally rewritten this canvas. I am now thinking about clarifying the images in this Gold Cobra standing about four feet high. As I step back and look at it, it has become the head of this Pharaoh. Where the hood of the cobra narrows is becoming his jaw, mouth, and long jaw that extends down much farther than normal, just like one sees in the reliefs and statues of ancient Egypt. As usual, I have done something I do not realize, until I step back and study the weave and fabric of the tapestry. I am simply copying what I see. The images are coming out of the painting.

Life is a participatory sport, and the level at which one participates in this game of all games defines one's existence which includes one's Fate, one's Karma, and one's goals in life. These round spheres that these beings move about are glass beads, crystal balls. This is *The Glassbead Game* that Hermann Hesse interpreted in his Nobel Prize winning novel of the same title. It is a real game to me, a perceptual reality. When I read commentary on *The Glassbead Game*, or see the magician showing the world of *The Nutcracker* to the little girl, or here Pantanjali speak of *siddhis*, and Tibetan Yogas mention *Pho Wa*, I understand these in an entirely new way now. These are perceptual and empirical realities to me. What the common notions of people are towards individuals such as me, is no longer relevant. When I use the term *game*, many are critical of the term for good reason, but remember some games are more serious than others, much more serious. It depends on how serious one takes life. How serious is the entirety of one's life? I consider it very serious.

My mind is moving back to the beginning of this digression into the phenomenology of the symbolic medium from the conceptual systematization of the concepts of *Asamprajatah Samadhi* and *Samprajatah Samadhi*, and how Metapsychological Art is related to the practice of Raja Yoga, in general. The major issue is, after reading all that is written on these subjects, ***How does one determine the authentic from the counterfeit***? The answer remains in the province of first hand experience.

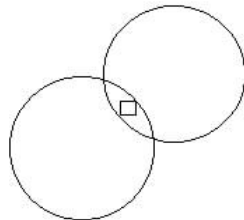
I have worked on the series of paintings before me for twelve years. The masks in these mandalas synchronized with major events in my life. As a matter of fact, I mentioned the killing of Menes in the transmigration of the life of the Pharaoh AHA. This individual is the father of the woman I am now living with. Ever hear the expression, *It's a small world?* Conceptually one speaks of life and death games and the relation of *samskara* to *samsara*. Here it is. Yet when I see these people, I that they are moved by the unconscious forces of *raga* and *dvesha*.

Initially these experiences can be quite shocking when one encounters their lives and motions, or when one is catapulted into the canvas and becomes a player, assuming a role in whatever chess game the transmigrations elicit. I have by no means mastered this process, and I have by no means claimed enlightenment. If I did master the ability to enter the canvas at will, there would be the real possibility I would stay in one of these dimensions. The people in these canvasses are dead. Yet to the astonishment of many, they are alive, move, and perform many activities in the holographic field. This can be an alarming experience, very, very frightening to many. When I initially encountered these

phenomena, had I not been familiar with the Indic Tradition and Tibetan Buddhism, as well as the concept of *citta*/self, and its unconscious processes, I would have thought it completely insane and bizarre, with no logical explanation, other than a negative one. I attribute this preparation to the fortune of having had an incredible education in conceptual constructs and systems, both East and West.

Because of stylistic considerations there is an entire study in the fields *chakras*, *kundalini*, and sexuality directly related to Raja Yoga and Metapsychological Art that, at this point, is being left to the individual to pursue. In a very fundamental sense, masks in the *mandalas*, as a result of Metapsychological Art, are interrelated to both *chakras* and sexuality in their expression of *samskara*. These canvasses are tapestries of the *personae* and masks of the *citta*/self, having the potential to actualize the weave and fabric of one's karma in one's *samsara*.

In the arts, we have a pantheon of works such as *Upansihads*, *The Clay Cart*, *The Firebird*, *The Nutcracker*, the ghost of Hamlet, the Faust-Mephistopheles coalition, the curse of the House of Atreus, the resurrection from the grave, the immaculate conception, and *The Frescoes of Ajanta*, of which, all enveloped in a spiritual or alchemical force lying beyond normative rationality, and expressible only in symbolic and mediumistic statements of the arts and religion. These phenomena, as is a well known fact, lie outside the domain of discourse of normal socio-cultural, mathematical, and scientific linguistic statements.



SELF-PORTRAITS IN TIME

&

MASKS IN THE MANDALAS

In the advance of our thesis about self-knowledge, comprehension of *karma*, and the practice of Raja Yoga in terms of the methods of Metapsychological Art is the potential of this medium to extend an empirically relevant phenomenology of the self by bringing to visibility, the invisible spectrum of unconscious phenomena associated with *samskara*. In so doing the previously unidentifiable nature of the unconscious phenomena and patterns

of *samskara* become a more readily identifiable content for consciousness. Also, and this is very important, the use of this artistic method and medium by any individual so disposed, will access and actualize the clarification of the phenomena of *samskara* and *karma* within the unconscious regions of the self.

One needs only the basic colors, the symbols, the medium, and one's self, the rest will be given to the individual in the process of meditation and concentration upon the canvas. When phenomena become visible they come out of the medium or the canvas. The self-portraiture we speak of making visible is a direct product of this process of deriving images, not contriving images. **This process can be practiced by anybody.** It is not easy, so do not be fooled by the simplicity of method. But since when has the serious practice of Raja Yoga or the acquisition of self-knowledge been easy? Metapsychological Art, in this context, should be understood as **an aid** to the practice of Raja Yoga and **a philosophical tool** for the enhancement of self-knowledge, given its potential to make the invisible phenomena more visible and making the unconscious more conscious. **Metapsychological Art is a means; it is not an end in-itself.**

The conceptual relation of Karma to Metapsychological Art, and to Raja Yoga is clear. The pragmatic clarification of this subject matter, the patterns and images of *samskara* and their relation to the worldly existence require the efforts of the individual to connect and make sense out of the transmigrations of the self synchronized to one's *samsara*. With the resurrection of these egos of transmigrations into one's present life world comes the resolution of karmic debts, their resolution, and their transcendence. They can present the individual with real obstacles in one's life world; yet there seemingly remains no other way to balance the scales of one's entire historical existence and transcend the cycle of transmigrations, which is the eventual goal of Raja Yoga. The activation of these transmigrations, therefore, is a pragmatic step in actualizing the transcendental function of Raja Yoga as well as the activation of the transcendental function of Metapsychological Art in one's quest for self-knowledge. All these practices have as their goal overcoming *avidya* by one's efforts to make the unconscious more conscious.

Having laid **the groundwork for Metapsychological Art**, it should be emphasized in conclusion that **any individual, so inclined and motivated, can practice this form of using the medium.** One needs only a square or round canvas (the primitive symmetrical symbol of the self/*citta* upon which **a personal mandala** is best initiated), Primary colors, namely, yellow, red, blue, black, and white, are normally applied full strength to a canvas, that is either blank, or a solid color of a *chakra*, or has a symbol or set of symbols painted upon it. The concentrative techniques of Raja Yoga, when involved in *Asamprajatah Samadhi* and *Samprajatah Samadhi*, evolve traces of shapes and colors that appear as if they are coming out of the canvas. Given the method of Metapsychological Art, this is precisely what is meant by deriving images from the symbols and medium. One need only be adept enough to jot them down. One will find out what it takes to compose these *mandalas*, when one attempts to copy these colors, traces, lines, and images as they appear. It will come to pass that one's hand will move like a magnet force on the surface of the canvas during these processes, and further derivation of the images will evolve as such.¹⁹

Gaining an identity of the self in the unconscious spectrum of the self/*citta* is foremost in development of these holographic montages, the phenomenal images and tapestries of *samskara*, and synchronizing them with one's *samsara*, are essential to the understanding of Karma; all else will follow accordingly. Any claims to adeptship and stages of development regarding one's progress in these spiritual matters, are the province of the practitioner, the author makes no claims concerning these matters. The author will make this claim: ***The method of Metapsychological Art works; and it is best understood through the concept of Karma and the practice of Raja Yoga in the Indic Tradition.***

Since so little is known of modern movements in art other than monetary value, one should not have the misconception that that the method of Metapsychological Art is random activity of a 'creative' individual. Metapsychological Art is a systematic use of the medium of oils and canvas that describes and brings the tapestries of *samskara* to life. In this sense, Metapsychological Art expresses an essential movement of Spirit, the principals and principles that animate one's *samsara*, and thus fulfills one of the basic prerequisites of the Master Class Tradition. It is not superficial copying. One inclined to Raja Yoga, Tantric Buddhism, alchemy, art, the phenomenology of self, and self-knowledge, not just in theory, but in practice, should not fear the technique of Metapsychological Art; it works, and can open a whole new world to the individual, as well as to artists, theologians, philosophers, and psychologists, regardless of their religious inclinations.²⁰

One should additionally realize, that the holographs, montages, tapestries, and/or **self-portraits in time** one produces with the methods and mediums might as well be labeled and identified as the practice of Raja Yoga or mysticism and the pragmatic attempt at self-knowledge, rather than the normative practice of 'art'. This can remove the stigma of the super-ego of others telling the individual what art 'ought to be', as if many of these individuals telling others have any clue to the nature of genuine art in the first place. Metapsychological Art, as expressed in this essay, is as much art in any sense of the word as any of the other uses of the term.

One can be confident and guaranteed that the medium and method here discussed as Metapsychological Art, in conjunction with the concentrative and meditative techniques of Raja Yoga can produce as legitimate an artistic statement as any other school or group of techniques in existence at present. There are always different techniques and different mediums. We make no claim to have a lock on this process to the exclusion of others. At this point in the development of this topic, it is safe to contend that the goals of *Asamprajatah Samadhi* and *Samprajatah Samadhi* can be greatly enhanced and facilitated by the method of Metapsychological Art. To understand these *mandalas*, labeled, **self-portraits in time**, is to realize their significance in terms of the present patterns of Karma, as synchronized in the *samskara* within the fabric and weave of the tapestries composing the stories and animating the phenomena of *samsara* in one's inhabited milieu.

It should always be remembered that there are many methods and many symbols that can be developed in these processes of *Samadhi* and Raja Yoga. Metapsychological Art is one of them that is applicable to their development. The ultimate adequacy of such processes as Metapsychological Art remains the province of the aspirant. If one uses or

finds better processes and methods, it is for the better. Dogmatism on this subject would contradict the goal of the entire process-*freedom from*.

FOOTNOTES

¹ The paintings and symbols presented in this essay are simply the first ones on my computer files. There is no special significance of them over and above the other one-thousand photographs of the nearly five-hundred paintings I have done in the past thirty years. The two circles with the square at the point of intersection is not a painting. It is a construct of mine. There is a relief of the Egyptian god Thoth, analogous to Prometheus of the Greeks. His place will become obvious to the reader as s/he traverses the essay. This is not a statement made through the methods of Metapsychological Art, nor is it the way Thoth actually appears when he comes to life in the canvasses.

² By the term 'pragmatic', I mean making the transparent phenomena of the *samskara*, the patterns of transmigration within the self, a visible content for consciousness in symbolic and mediumistic statements, as opposed to mere verbal reference to phenomena of the unconscious. Metapsychological Art and Raja Yoga do not consider knowledge of these phenomena to be adequate, however applicable, given only verbal and reflectively posited conceptual constructs

³ The term '**metapsychological**' referred to throughout this article is derivative of three Classical Greek words, namely, ***meta, psyche', and logos***.

⁴ See ***Patanjali's Yoga Sutras***, any copy or addition, **Sutras 17,18, 19**. The importance of staying within the bounds of the phenomenal is all important in understanding the positivistic trend of Raja Yoga and Metapsychological Art.

⁵ Basically, and to the offense of many scholars of Plato, Aristotle, and the pre-Socratics, the concept of *ignorance* in the Socratic sense of the term became problematic because Western Philosophy (a lot of Eastern Philosophy also) simply reduced the problem of self-knowledge to a series of terminological dilemmas and disputes.

⁶ Jung, Carl Gustav, ***Aion: The Phenomenology of Self***, pp. 139-141.

⁷ See Maurice Merleau-Ponty, ***Phenomenology of Perception***, for the delineation of this ontology of the primitive facticity consciousness' relation to nature. Although Merleau-Ponty is highly misunderstood, the phenomenology of the body, as the vehicle of enlightenment, which is at the heart of the Eastern tradition regarding self-knowledge and/or enlightenment, is the necessary step forward Western ontology had to make to have an applicable and adequate concept of the scope of the phenomena accessible within the spectrum of the *citta*/self. The contribution of Merleau-Ponty, however misunderstood previously, seen in the light of the eastern concept of the *citta*, and the western psychoanalytic theories of the unconscious self, now has an applicable and

adequate ontology for a phenomenology of the self which is internally consistent, and does not rely on noumenal *aprioris* for the primitive ontological basis for facticity and the explanation of the unity of experience.

⁸ Again, for those steeped in the Aristo-Kantian paradigm of mind, as a reflectively posited entity, applicable domains of discourse being composed only of reflectively posited phenomena, Merleau-Ponty must be understood, as the necessary step forward in an ontology which transcends the antinomical paradoxes of pure reason indigenous to the 2,500 year tradition of Materialism versus Idealism. In his concept of the primitive ontology of facticity as that which is a world of lived experience *there before reflection begins* (***Phenomenology of Perception***, Preface, p. vii.) is the heart of a phenomenology of self. This concept embodies the starting point of both Raja Yoga and Metapsychological Art, and the understanding of *samsara* and the extensions of the tapestries of *samskara* weaving the veil of *avidya* internally and externally on the loom of the self, like a blindfold on the mind' eye.

² For an exact delineation of this concept of facticity of the self as restricted to the empirical ego and reflective thought, see Immanuel Kant, ***Critique of Pure Reason***. A shorter, more concise and easily understandable concept of the Transcendental Aesthetic occurs in ***The Bounds of Sense***, by P. F. Strawson, *Part Two: The Metaphysics of Experience*, pp. 47-154.

¹⁰ Freud, Sigmund, ***The Ego and The Id***, pp. 26-28.

¹¹ Throughout this essay, we mention, the Motion of Spirit to a New Age, a New Millennium, and the description of an essential motion of Spirit as the foremost goal of genuine art. Begging the question that would elicit the method of Metapsychological Art, its relation to Raja Yoga, and other methods of symbolic and concentrative practices indigenous to Eastern metaphysics and religion, we have seemingly ignored why the affinity between East and West is occurring again so strongly at the onset of this age. What are its archetypal elements? Can these archetypal elements be identified? The explanation of this fact is all-important. It has to do with the nature of western religion itself, and the onset of a new *universal individual* taking place in a very logical arrangement of 2,000year cycles. These cycles are related to the precession of the equinoxes, and the corresponding archetypes/Arcana. Knowledge of this factor, which has not been credibly exposed in any theological or philosophical literature, threatens the very existence of the Judeo-Christian tradition itself. Please follow the brief abstract of this process, which justifiably reduces the Judeo-Christian Religion to a highly adept game of Pavlovian conditioning, based on knowledge of these 2,000 year cycles and the dominant archetypes (*universal individuals*) generic to each cycle. Even if there is disagreement about it, please be mindful, this hypothesis explains the theological crisis of our current age. In the text of ***The Idea Game Religious & Symbolic Game Theory***, which is mentioned on the title page of this essay, I have devoted two entire chapters to this all important topic. In Egyptian Mystery Religions, the dominant Arcanum changes due to the physical occurrence of the precession of the equinoxes. These Arcana are what Hegel calls the *universal individuals*. The problem with Hegelian metaphysics and theology is that he never specifies their exact referents of these *universal individuals* which change in 2,000 year cycles (See ***Phenomenology of Spirit***, G. F. W. Hegel,

section entitled, *(CC) RELIGION, VII Religion*). When these *universal individuals*, as variables within the system, are equated with archetypes of the Collective Unconscious derived from the *Arcana* (Mysteries) of the Egyptian Mystery Religions, their identity is revealed and the nature of the primary phenomena of The Biblical Cults of western religion is exposed. It is important to note that we are speaking only of western religions. How these *universal individuals* have any validity with regard to Eastern Religions has not been determined in this case. Hegel does not make direct reference to Eastern Religions, in this context; he simply makes reference to specific religions, and in this context we will restrict our reference to Western religions. There is a direct correlation being made specifically with regard to the Abrahamic Cults. About these *universal individuals* and *universal moments* (the 2,000 years cycles of these *universal individuals*), Hegel states, in the section of ***Phenomenology of Spirit*** entitled *(CC)Religion, VII Religion: ... are "articulated into groups by the life of the unity which permeates them, unalienated Spirits transparent to themselves, stainless celestial figures that preserve in all their differences the undefiled innocence and harmony of their essential nature. The relationship of self-consciousness is equally simple and clear. They are and nothing more, this is what constitutes the awareness of its relationship to them. Thus Sophocles' **Antigone** acknowledges them as the unwritten and infallible law of the gods: "They are not of yesterday or today, but everlasting. Though where they come from none of us can tell" (p. 261); The genesis of religion in general is contained in the movement of universal moments. (p. 413); For Spirit descends from its universality to individuality through the determination... individuality is constituted by the shape assumed in these moments. These therefore exhibit Spirit in its individuality or actuality, but are distinguished from one another in Time, though in such a way the later moment retains within it the preceding one (p. 413); and in direct relation to this concept of a New Age, a new universal individual superseding the previous universal individual, Hegel states, *This self-certain Spirit and its movement is their true actuality and the **being-in-and-for-itself** which belongs to each moment. Thus while the previous single series (Age of Pisces, Arcanum XII, The Martyr, expressed by the Biblical Cults by Christ) in its advance marked by the retrogressive steps in it by nodes (precession of the equinoxes) but continued itself again from them in a single line, it is **now** as it were, broken at these nodes (onset of Age of Aquarius, Arcanum IX, The Sage/Wiseman) (p. 414)*. Due to the fact that that when the sun rises at the vernal equinox it is preceding from the constellation Pisces into the constellation of Aquarius in the present age we are living, the corresponding dominant archetypes are changing. ***When one plugs the Arcana of Egyptian Mystery Religions into the theological hypothesis of Hegel, as the variables functioning as universal individuals, the rather enigmatic prosaics of Hegel become a very logical mosaic; this reveals the nature of Western Religion; and this is the Third Notion of Spirit indigenous to the onset of the universal individual as Arcanum IX. Judeo-Christian theologians unfortunately thought their religion was the Third Notion of Spirit. The other unfortunate factor is that this has not been done previously, the consequence of which obviously reveals the unconscious conditioning of the Biblical Cults, and produces Self-Knowledge in terms of the Collective Self as well.*** Hegel, Jung, Nietzsche, Freud, and other philosophers, artists, and theologians, all the way up to the present time, have never identified these variables, which serve to reduce the " of religion to a logic of religion revealing the very nature of western religion. By making these*

unconscious patterns visible, they become a phenomenal content for consciousness, exhibiting the potential for rational explanation and discourse. Possibly Hegel, Jung, and others, to this point in time, did not know, or did not wish to specify, the exact identity and nature of these archetypes (Arcana) because of the fact that it would entail the reduction of the Judeo-Christian Religions to an occult mind game, which conditions the unconscious level of the individual organism through symbolic practices, cleverly devised by an elite group. Moses came from Egypt, if history serves us correctly. Moses actually came from the Tutmosis family (Tut=image of, Mosis= Moses) co-rulers of the XVIIIth Dynasty. The reason Masonic and Rabbinical Cults outlawed knowledge of these concepts to the masses composing of their religious community, and intellectuals and scholars ridiculed the use of such concepts, is testimony to the depth in which a society is possessed by such psychic principals animating the pre-reflective levels of perceptual consciousness. The power of these archetypes and/or universal individuals (Arcana), when understood as Archetypes of the Collective Unconscious symbolically expressed in mediumistic statements as religion and art is unquestionable. Again, the clear instance of this is the **2,000 year cycle we are nearing the end of, is the age of Pisces, represented by Arcanum XII, The Martyr, symbolically expressed as Christ, in the medium of drama and poetry, The Bible.** Christ became the dominant exemplification of this archetype of the Martyr figure, and as such became god in the religious community of western civilization. This becomes even more logical, than merely psychological, when one realizes the historical fact that Moses, the initiator of this Biblical Cult, and author of The Book of Genesis came from Egypt, and knew all about these archetypes and the powers of Egyptian Mystery Religions. The supersession of Arcanum XII, due to the precession of the equinoxes (*the retrogressive steps in it by nodes*) into the sign of Aquarius, for the next 2,000 year cycle, makes **Arcanum IX, The Wiseman, the dominant universal individual for the next 2,000 year cycle.** The archetype of the Wiseman, has as its primary spiritual quality *clairaudience*, which is seeing into two dimensions simultaneously, the conscious and unconscious. The entire development of a science of the unconscious and redefinition of the self identical to the *citta* of the East is a fact of our present western culture clearly attributable to this motion of the *universal individual of the Sage/Wiseman* superseding the previous *universal individual, The Martyr, Jesus Christ.* The affinity of East and West is here in need of little if any explanation. Raja Yoga, the development of modern art, Quantum Mechanics, the Theory of Relativity, non-Euclidean geometry, the concept of the unconscious and emphasis upon it, are all necessary compliments in the development of this oncoming age indigenous to the Hegelian concept of the Third Notion of Spirit evoked by the *universal individual* of Arcanum IX. **Eastern philosophies and religions have the conceptual framework to understand the perspective of this archetype, lacked by western religions and philosophies.** While the West is only recently developing this concept of *citta/self*, the East has ready made philosophies, religions and symbolic practices emphasizing these aspects of the soul; the west continually divorced itself from this, since the time of Plato and the demonic possession of the religious community of the west by the practices projecting the spirits and Abrahamic Cults into the collective and individual unconscious minds of the individuals composing it. It makes no difference whether or not one is a practitioner of these occult practices of the Abrahamic Cults to have the unconscious region of their psyches affected by the projection of these occult phenomena

into the unconscious self. This is truly one of the most misunderstood aspects of religious and occult practices. My emphasis on this is also directly related to Metapsychological Art, whose object is deciphering fundamental motions of Spirit within the unconscious mind. One should be prepared to encounter such shapes in the unconscious self, for these occult phenomena are unavoidable, and one will additionally realize why the subject matter of so much Master Class Art is the realm of Spirit, Magic, Witchcraft and Alchemy; bringing to visibility the logic of these phenomena has been the subject matter of New Age Theology. The quest of Raja Yoga and Metapsychological Art is directly in line with this theological tradition. East and West are becoming much more congruent due to the onset of this new universal individual, Arcanum IX. It is a very serious endeavor. Obviously these topics all require much more description, definition, explanation, and analysis. The points made here are in no way a minor aside, but are the major crux of the affinity of philosophy and religion East & West. The realization of the movement of *universal individuals*, marks a New Age for the Biblical Cults as well, very possibly the karmic debt which they sowed through their own prophecies, their very own Apocalypse.

¹² Hegel, *Phenomenology of Spirit*, (CC) RELIGION: VII Religion.

¹³ Fergusson, Francis Ford, *Introduction* to Aristotle's *Poetics*. Taken from the following quote: *Poets, like painters, musicians, and dancers, Aristotle says, all 'imitate action' in their various ways. By 'action' he means **not physical activity, but a movement of spirit**, and by 'imitation' he means not superficial copying, but the representation of the countless **human forms** which the life of the human spirit may take in the media of arts: musical sound, paint, word, or gesture. Aristotle does not discuss the idea here, for it was commonplace, in his time, that the arts all (in some sense) imitate action... arts may be distinguished in three ways, according to: 1.) **the object imitated**, 2.) **the medium employed**, 3.) **the manner, method**. Pp. 4-5.* Unfortunately, it is not by any means commonplace in our times, but it should be, for it could serve as the basis for a judgment about the specific artistic statement. This type of criteria is generally lacking in the present day discussions of Master Class Mediums, Master Class Art, and Masterpieces, in general.

¹⁴ The role of women, the *anima*, cannot be overemphasized in this process, nor is there room enough or time enough to describe the contribution of the masculine component to the feminine component or vice versa. Needless to say there is an equality of contribution which cannot be overstated.

¹⁵ See quotation by Fergusson, footnote # 13.

¹⁶ Jung, Carl Gustav, *The Archetypes And The Collective Unconscious*, Volume 9, 1, of *The Collected Works*, Part I, see sections entitled, *Archetypes and The Collective Unconscious*, pp. 3-41, *The Concept of the Collective Unconscious*, pp. 42-51, *Concerning The Archetypes with Special Reference to the Anima Concept*, pp. 55-74. Part VI, *Conscious, Unconscious, and Individuation*, pp.275-289, *A Study In The Process of Individuation*, pp. 290-355.

¹⁷ See Hermann Hesse's Nobel Prize winning novel, ***The Glass Bead Game***. **The Magic Theater** is central in the development of the primary theme of the tale whose subject matter is the Game of all Games, the Game of signs and symbols that has carried on throughout the centuries of mankind, encompassing both Eastern and Western civilizations. The process of self-knowledge is evolved through a process of meditation on Glass Beads and understanding the motion of characters coming from the kaleidoscopic delineations and mosaics made possible by prismatic colors refracted and reflected through within Glass Beads. These become a holographic Magic Theaters. For all practical purposes, if the novel had been renamed as *The Crystal Ball Game*, its obvious metaphorical reference to the alchemist's craft as well as Raja Yoga in practice, would be more easily recognized. As a significant aside, for those of you who are familiar with the work of Hesse and its synthesis of East and West, Hermann Hesse synchronically (as opposed to 'coincidentally') was a psychiatric outpatient of Carl Gustav Jung. In Metapsychological Art the canvas and oil paints are the vehicles for interpreting the prismatic colors and kaleidoscopic delineation of characters in The Magic Theaters relating *samskara* to *samsara*.

¹⁸ Hegel, G. F. W., ***Phenomenology of Spirit***, see p. 416, **683**. *The first reality of Spirit is the Notion of religion itself, or religion as immediate, and therefore Natural Religion. In this, Spirit knows itself as its object in a natural or immediate shape. The second reality, however is necessarily that in which Spirit knows itself in the shape of a superseded natural existence, or of the self. This therefore is the Religion of Art, for the shape raises itself to the form of the self through the creative activity of consciousness whereby this beholds in its object its actor the self. Finally, the third reality overcomes the one-sidedness of the first two; the self is just as much an immediacy, as immediacy is the self. If, in the first reality, Spirit in general is in the form of consciousness, and in the second, in that of self-consciousness, in the third it is in the form of the unity of both. It is then that Spirit has grasped the Notion of itself, just as we have now grasped it; and its shape or element of its existence, being the Notion, is Spirit itself.* The New Age, New Millennium, and New Notion of Spirit is Hegel's Third Notion of Spirit. We have furthered the delineation and understanding of this Notion of Spirit by expressing the relation of Metapsychological Art to Raja Yoga, self-knowledge, and the identity of *samskara* as unconscious complexes of the self/*citta*. East meets West at the critical juncture of the supersession of this new archetype (Arcanum IX), The Wiseman, indigenous to The Age of Aquarius. Patanjali, Jung, Nietzsche, Freud, Nagarjuna, Merleau-Ponty, and many others too numerous to mention synthesize this endeavor. As such this Third Notion of Spirit has a definite connotation and denotation, given this philosophical and theological context.

¹⁹ In the art world this process of applying paints to a surface is often referred to as *automatic pen writing* or *left-handed drawing*.

²⁰ In the words of John Dewey, *the eventual object of activity with tools is not to perfect the tools, but is found in what the tools accomplish, the products they turn out*, p. 191, ***The Quest For Certainty***.

²¹ All one is attempting in the practice of Metapsychological Art, is to copy the lines and colors as they clarify in the medium. These grids of the unconscious form as if they are

coming out of the canvas, and, in doing so, eventually clarify and describe an essential motion of spirit within the self/*citta* in a holographic montage. It is as if, they, the images and colors, come from behind the canvas; they are alive and theatrical; they move. We are 'non-reflectively deriving' these tapestries of the self/*citta*, 'not reflectively contriving'. These are images of and from the unconscious. In this sense, we are not making it look like what others say is *reality*; in fact, it is a *reality*. I have used the term **New Realism** in a way which many would think of as inappropriate, clearly it is not the inappropriate use of the term if we understand Real Art as a statement within a medium, whose referents, phenomena of the unconscious, are an essential motion of spirit. This is all one has to know to begin this process, draw the symbols on the canvas, be familiar with the meditative methods of Raja Yoga, have some paints ready, and concentrate. How one develops this technique of self-portraiture from these basics is highly individualistic, and not even subject to the normative criteria for judging artistic statement making, one will be able to judge the level of self-portraiture one's self by the *samskara* it reveals in one's *samsara*.

APPENDIX

THE CONCEPTUAL PROBLEM: THE EMPIRICAL EGO VERSUS THE CITTA

An additional theoretical and/or conceptual problem, that is of major concern to those in the western philosophical tradition, is that since the time of Plato, we have witnessed a progressive diminishing of the scope and dimension of the self, to the Kantian point of reducing the phenomenology of self to reflective consciousness, mathematical and socio-cultural linguistic statements, and the categories of the empirical ego. At the very outset it should be made clear that our definition of the self is not reduced to the empirical ego, and is closely aligned to, if not identical with, the concept of the soul/self in Plato and Jung, and/or the concept of *citta*/mind/self of Patanjali and The Vedantic Tradition. Thus, the *citta*/self is not restricted to reflective consciousness, and it includes both the conscious and unconscious components, the visible and invisible, and reflective and pre-reflective processes.

To beg the question, the primary issue at hand is this, How is a comprehensive phenomenology of self, in both its conscious and unconscious aspects, that transcends mere hypnotic verbal grandiloquence and is actually pragmatically instrumental in the identification of the constituents of samskara and karma, in particular, and the evolution of self-knowledge, in general, possible? A second question we must answer concerning this is, is a medium such as Metapsychological Art sufficiently applicable for this progressive pragmatic development of the transcendental function of Raja Yoga, the identification of samskara and karma to be adequate in the actualizing of Samprajanatah and Asamprajanatah Samadhi?

To answer the latter question first, there is by no means any claim being made that makes Metapsychological Art, or any other method here under discussion, necessary for the

identification of *samskara* and karma or the evolution of self-knowledge. The reason why Metapsychological Art has been chosen is that it is applicable, a viable aid that some can use, while others could offer a variety of equally applicable, and even more adequate methods and mediums for ways of developing progressive pragmatic steps in the development of *Samprajanatah Samadhi* and *Asamprajanatah Samadhi*. The discussion of Metapsychological Art hopefully might serve some as a viable aid to those interested in Raja Yoga and the evolution of self-knowledge. At very least, the discussion of this method of using the artistic medium is to develop some increased understanding of art, the *citta*, a more exact nature of past life, parallel spatio-temporal continuums, and self-knowledge as well as Self-Knowledge, and life in general. This applies even to those with no inclination or interest in either Raja Yoga or the development of self-knowledge. As it will be seen, later in this discussion, the method of Metapsychological Art is rather simple; anybody can begin using it, and it can provide many with a means of testing this thesis proposed in this work. If nothing else, it evolves the depth of consciousness in its alchemical hand which brushes off the dust of age from the masks of rather interesting portraits painted long ago on not too distant stage sets. It is holographically rendering life and animation of a new yet ancient record in novel perspectives. It renders a logic within the *massa confusia* constituting one's sacred space.

Carl Jung begins his essay, entitled, *Aion: Phenomenology of Self*, with the following definitions of the self and the ego:

Investigation of the psychology of the unconscious confronted me with facts, which required the formulation of new concepts. One of these concepts is the self. The entity so denoted is not meant to take the place of the one that has always been known as the ego, but includes it in a supraordinate way. We understand the ego as the complex factor to which all conscious contents are related. It forms, as it were, the centre of the field of consciousness; and, in so far as this comprises the empirical personality, the ego is the subject of all personal acts of consciousness. The relation of the psychic content of the ego forms the criterion of its consciousness, for no content can be conscious unless it is represented to a subject.

... no limits can be set to the field of consciousness, since it is capable of indefinite extension. Empirically, however, it always finds its limit when it comes up against the unknown. This consists of everything we do not know, which, therefore, is not related to the ego as the centre of the field of consciousness. The unknown falls into two groups those which are outside and can be experienced by the senses, and those which are inside and are experienced immediately. The first group comprises the unknown in the outer world; the second the unknown in the inner world. We call this latter territory the unconscious.⁶

Philosophical problems of a theoretical nature, as is well known, abound when relating these primitive definitions to the methods and practices of Raja Yoga, in particular, and the acquisition of Self-Knowledge, in general. One of these philosophical problems and its resolution is the primary aim of this essay, and lies in the answer to the question directly related to the development of methods expanding the pragmatic enhancement of an empirically valid phenomenology of the self/*citta*. Simply put, it can be answered in response to the question: How can the unknown content of the unconscious become

visible and represented to reflective consciousness as a phenomenal content, so that it can become a comprehensible, displaying a logical set of phenomena and data synchronizing the data and karma of the revealed *personae* inherent in *samskara* to one's *samsara*? The answer to this question is not only fundamental to the actual practice and evolution of Raja Yoga, but, as is clearly evident, it is fundamental to the entire study of consciousness and the evolution of self-knowledge and Self-Knowledge. We know if the answer were merely verbal grandiloquence, self-knowledge and heaven on earth would have long alleviated the necessity of such topics as we are now engaged. But pragmatically we know all too well, words are simply not enough. The pragmatic evolution of self-knowledge necessitates a phenomenology of self that transcends the mere verbal grandiloquence of theoretical concepts, and begs for concrete methodology either in signs or in symbols or both. The emphasis on meditative practices initiated by symbols, in this light, becomes even more understandable to the outside spectator or the actual player.

The perceptual consciousness of the empirical ego by its very nature posits phenomena both pre-reflectively and reflectively. This involves the contents of *both* the *outer world (samsara)* - the cultural phenomena present in the inherited habitat of the organism, *and* the *inner world (samskara)* - its inner phenomena, the images, actions, potentialities and thoughts of the ego, as well as the unconscious content of past lives and the karma. In the case of *samsara* and *samskara*, the problem is that both inner and outer processes of the self are synchronized primarily at the pre-reflective and unconscious level. The self is transparent to itself; there is no mirror; one is in the Platonic Cave and does not as yet recognize sources of light. One is thus even further removed from a genuine understanding of the phenomena and the synergy which guides the organism within the ever emerging horizons of *samsara*. At best one advances to reflective and/or objective thought, but whether this dependence on objective thought and its narrowing of the concept of reality to reflective thought only, is an asset or a liability is soon the main evolutionary issue at hand. In this case it is devolutionary to reduce all phenomena of the self/*citta* to reflective thought.

EXPANDING AND EVOLVING THE KANTIAN TRANSCENDENTAL AESTHETIC

Our understanding of *Asamprajatah Samadhi* and *Samprajatah Samadhi* and its emphasis on the unconscious contents of *samskara* and the *citta* in general, goes directly to the very heart of understanding the traditional metaphysical and epistemological concepts of what is considered a fact (reality) and/or a phantasy (appearance). In so many words, we are not only asking *What is a fact?*. Any meaningful answer expresses our connotation of *Reality*, and thus our phenomenology of self, to remain phenomenal and empirical must overcome the metaphysical problems created by reflective thought. The standard criterion of **Reality** for empirical facticity, condoned by 'objective thought', is that it restricts the valuation of facticity to reflectively posited bases and referents within the condoned parameters of the *Transcendental Aesthetic*.

The normative criteria of facticity upheld by post-Kantian natural and behavioral sciences is not our limit here. We are concerned with the development of a method of statement-making regarding the phenomenology of self that renders the pre-reflective domain of empirical facticity ostensible and subject to reflective consciousness. In so doing, reflective consciousness is attributed with the ontological status of being derivative; pre-reflective processes of the self/*citta* are given the ontological status of primitivity. Rendering these normally invisible phenomena of the *citta* visible by way of mediumistic statements (the artistic statements of Metapsychological Art for example) extends the Transcendental Aesthetic beyond traditionally acceptable limits condoned by western metaphysics, epistemology, natural, and behavioral sciences. The reason for this is that reflective/'objective' thought mistakenly endows the reflective processes of self with the ontological status of primitiveness. Our lived experience clearly shows us that most of our behavior is pre-reflective, so how could any thoughtful person disregard this obvious fact of our existence, when defining ontological primitiveness and primordality?

Through the medium and methods such as Metapsychological Art, the unconscious tapestries of the *citta* become undeniable realities. As such, they become a content for the reflective consciousness of a subject, and the subject of *Asamprajanatah* and *Samprajanatah Samadhi*.

When it comes to the empirical personality of the subject, the question of transmigration and *samskara* operating pre-reflectively within *samsara* is indeed not subject to any reflectively projected normative standards of facticity given to us by traditional epistemology and metaphysics. Given the ontological primitivity of the pre-reflective orders of *samskara* and *samsara*, the appeal to fact is indeed a very difficult operation if we rely only on the one-dimensionality of traditional epistemology and metaphysics.

Raja Yoga and Metapsychological Art, in complimentary fashion are neither limited to phenomena within the scope of the empirical ego and its contents, nor do these phenomena or their patterns have to be accessible and describable exclusively through mathematical, scientific, or socio-cultural linguistics. As a matter of fact, it is all too necessary that we venture beyond the limits of normative rationality defined and limited by traditional sign languages and grandiloquent socio-cultural *verbabble*, and we create new criteria for the primitive ontological facticity of consciousness' relation to nature. This involves new methods of statement-making, be they linguistic or symbolic.⁷ The acceptance of mediumistic and symbolic statement-making means *apriori*-synthetic statements are no longer restricted to a publicly observable *Transcendental Aesthetic*, which is traditionally composed of reflectively posited phenomena. Expanding the epistemological parameters of reflective thought is itself necessary if any applicable, adequate, and pragmatic evolution and extension of self-knowledge is to occur.

Expanding and evolving the notion of The Transcendental Aesthetic is a necessary condition for *Asamprajanatah* and *Samprajanatah Samadhi* as well as Metapsychological Art to understand how they stay within the bounds of the phenomenal, progressing concretely in their formulation of the known and the empirically valid.

THE TRANSPARENT ARCANA, THE NEW NOTION OF SPIRIT, AND THE NEW MILLENNIUM EAST & WEST

The revolution of post-Kantian philosophy of mind in the west, has, against all odds, returned us to a more or less Platonic definition and sacred space of the mind/*citta*/self readily enjoyed and understood through the Vedantic Tradition, Patanjali, Plato, and many more. The onset of this backlash, in western philosophy, to Kantian dogmatism, leading to this expanded definition of the 'ostensible' and the describable, within consciousness, is formidably evidenced and advanced in Hegel's ***Phenomenology of Spirit***. It is again pronounced in the foundations of psychoanalysis by Freud and Jung, with their ***establishment of the 'unconscious' as a viable and empirically acceptable psychic process***. Lacking the necessary philosophical underpinnings of a new ontology of the empirical, the self, mind and *psyche*' in general, because of the narrowness of the concept of facticity restricted by the Kantian parameters of his Transcendental Aesthetic, Freud and Jung disdained traditional philosophy altogether because of its inadequacy.

It would not be until the middle of the 20th Century that Merleau-Ponty gave this ontology to western philosophy of mind, when he established the ontological primitivity and facticity of the pre-reflective phenomenological orders of perceptual consciousness, and reduced 2,500 Years of antinomical dialogues between Materialism and Idealism and reflective thought in general to the level of a derivative ontological status. The phenomenology of the body at the level of space, time and the worlds as we live them is pre-reflective and ontologically prior to reflective thought. It exists before reflection begins. The new more fundamental *Logos*, by Merleau-Ponty, however revolutionary in the West, simply delineates the *citta*, well known and understood by Nagarjuna, Patanjali, Sankara, and many more non-Western thinkers. Key to this redefinition of self is the expansion of the Transcendental Aesthetic, and the phenomenological method in general. None of this was or is necessary in the East, though.

Two very important issues confront us here:

First is the fact that in these pre-reflective orders of the self, the *samskara* whose fabric and weave operates empirically and phenomenally within the *samsara* of the life-world of the organism, is where the composition of unconscious tapestries operate that *Asamprajاناتah* and *Samprajاناتah Samadhi* wish to understand and transcend. It is precisely in this unconscious dimension that Metapsychological Art finds its subject-matter. These processes of analysis and transcendence are initial goals of Raja Yoga in its **understanding of Karma, and the pre-reflective magnetism of *raga* and *dvesha***.

The ***Second*** issue is theological as well as philosophical and involves the evolution of a new notion of Spirit in the new millennium. Of particular importance to the development of Metapsychological Art we evidence, within the evolution of the symbolic mediums of the arts, new potentials to describe and make visible the hitherto unknown contents of the unconscious self, whose referents, lie beyond the three dimensional impositions of Euclid and the Kantian Transcendental Aesthetic.² In consort with these dynamic changes in concepts of space, time, and *reality*, we find the *personae* and complexes of the unconscious self, becoming valid subject matter within both philosophy of mind and psychoanalysis in the West. These are also are the subject matter of *Asamprajاناتah* and *Samprajاناتah Samadhi*.

The Arcanum indigenous to the Age of Aquarius is the Sage and/or the Wiseman. This archetype holds within it the demise of the Judeo-Christian Religion as well as the explanatory spiritual ability to perceive into two dimensions simultaneously, the conscious and the unconscious, the self and the Self. Here this universal individual is ideally in line with Plato, Sankara, Patanjali, the Vedas, Buddhism and more. The wedding of East and West is truly a match made in heaven, but certainly not the Judeo-Christian heaven. The interest in Yoga, The Ideas of the East, Metapsychological Art, the realization of the inevitability of Karma, the transmigrations of the soul, and like ideas can all attribute their new found and enhanced magnetism to the onset of this new Universal Individual, bringing with it this New Notion of Spirit. Given this New Notion of Spirit domains of discourse attributable to reflective thought and abstract reasoning are now deemed ontologically derivative, which in itself, is creating a revolution in philosophy of mind. In brief, mediumistic self-portraiture indigenous to this spatio-temporal continuum of the unconscious *psyche'* manifested itself as the most essential motion of Spirit in the oncoming age, and is expressed in Metapsychological Art.¹¹

We are within a window of the evolutionary phase of this all pervading onset of a new Notion of Spirit¹², which necessarily conflicts with tradition. We are on a cusp of these archetypes in transformation.

METAPSYCHOLOGICAL ART VERSUS ABSTRACT EXPRESSIONISM

For those so interested, a recent history of the medium of oils and canvas reveals the following general tenets: The last dominant school of art to date is that forwarded by Jackson Pollock and Mark Rothko. The school of art is known as **Abstract Expressionism**. With respectful reservation to its initiators and proponents, it never reached the level of theoretically or pragmatically expressing the actual identity and clarification of patterns of transmigration of the *psyche'*. The respectful reservation in this regard is due to the fact that its primary founders died at an early age. The school seemingly fell apart. In its wake the conflicting shape of consciousness that followed reinstated the reality principle of outer phenomena of three dimensional space and linear time, that of the Kantian Transcendental Aesthetic. The arts have wallowed in sheer randomness, identifying anything with creativity. So even when the Euclidean stricture was feigned, people who attempted to forward modern tendencies in oil painting with sheer randomness and cheap publicity stunts, with profanity, reduced the master class medium of oils and canvas to the craft of interior decorators at best. The importance of theory in relation to art cannot be overemphasized. Given no theory, there was no direction regarding the use of the medium.

The rolling cyclical of supersession of these dominant archetypes and/or universal individuals is a theological invariant of this age. It is easily recognized in extremes such as art. As the wheel again turns, an amendment to this problem is theoretically and pragmatically proposed in the formulation of the new school of art, labeled **Metapsychological Art**. Essentially, **Metapsychological Art** is a method superseding

Abstract Expressionism and clarifying the self-portraiture of the *personae* inhabiting the unconscious regions of the *psyche*'. It has nothing to do with words such as 'beauty'; it has everything to do with spiritual evolution and self-knowledge, and the philosophies and religions of the East.

Again, the conceptual problem with the advent of modern art in relation to the previous shape of Spirit that dominated western civilization is that the fundamental essence of Spirit is changing the spatio-temporal dimension it reveals itself in and through. As such, the spatio-temporal continuum in which *reality* represents itself is changing as is witnessed in the spatio-temporal continuum the Theory of Relativity which superseded Newtonian physics. Both are rational in terms of the perspective they are viewed in terms of. The conceptual and pragmatic problem with the arts is that this perspective of the rationality of the new and modern is not as yet well enough formulated, and requires constant formulation and reformulation. Currents in physics and mathematics, as well as developments within art and oils and canvas, are expressions of the shifts taking place in the onset of this New Notion of Spirit we are experiencing. The wedding of Eastern and Western philosophy is also a notable expression of this New Notion of Spirit brought about by this shift of universal individuals.¹⁸

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