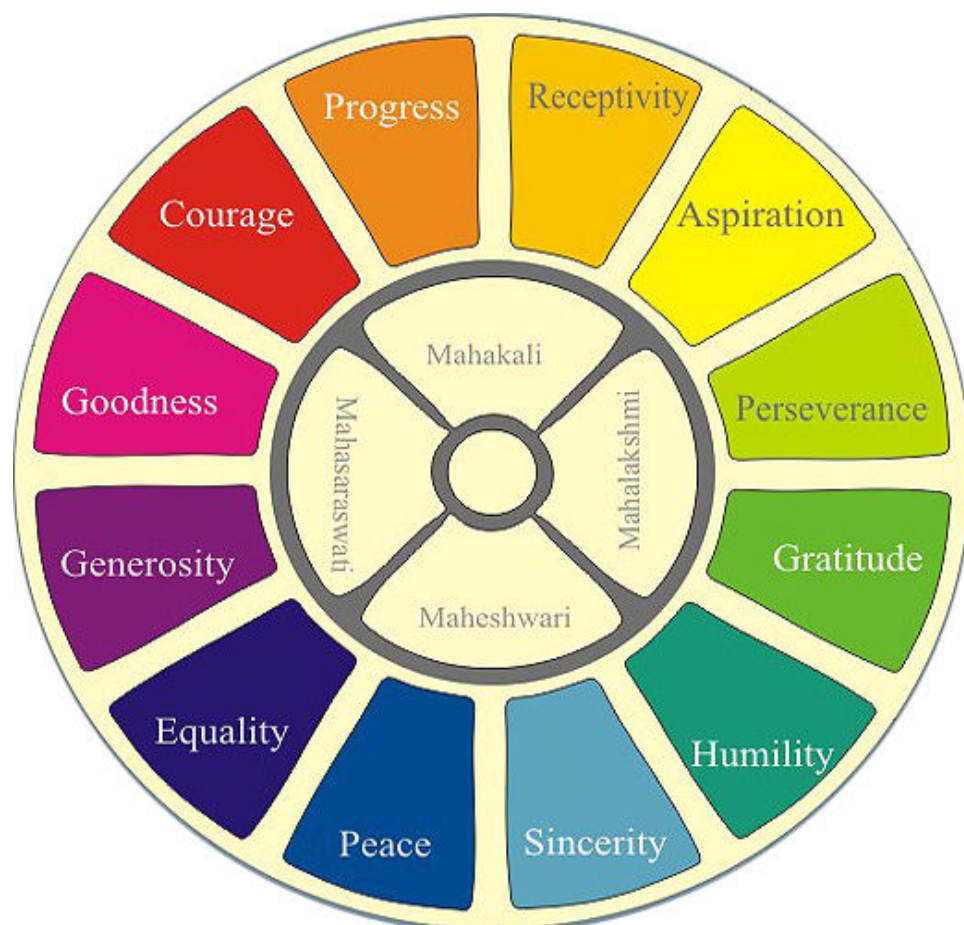


On Faculties and Verities of Consciousness.

There are two different approaches to the studies of consciousness, two different Epistemologies. One is about its faculties manifested on all the levels of the Transcendental, Universal and Individual levels of consciousness. These are the faculties of Seeing, Hearing, Thought and Word, and two additional faculties of the Bodily consciousness and of the Life energy.

Other approach is about the soul and its influence, which is involved in the process of evolution, trying to emerge and to guide all the other members of consciousness. The Soul, which is involved in manifestation, is the Psychic Being. It is using all the members of Consciousness to express itself and to build up “a passage” through them to the surface of consciousness, where it should bring its influence and light, for that was the original purpose of it coming down into the matter of Inconscient with the help of these faculties. (Cp.: in ShBr.: Brahman descending into the Creation by Nama and Rupa; or in AitUp: Purusha Sacrifice projects himself into the lower creation through his faculties).

On Epistemology of Verities.



The qualities of the Psychic emerging from its own growth are the eternal verities, or the eternal dharmas, as Sri Aurobindo calls them, the powers which are constantly

transforming our mind, life and body into a perceptive and suitable instrument of the Spirit. These qualities are essential for the transformation of the lower consciousness into its higher prototype, but not simply to restore them to the same state they were before the plunge; they must build up a new consciousness within individual and to channel all power and knowledge of the Transcendental here into the material frame of consciousness. This particularity makes all the difference. The perception of the faculties oriented whether within towards its Universal prototypes or without to the surface of consciousness (adhibhuta) exclusively are insufficient to realise an integral Consciousness of the Lord: anyad eva tad vidyaya, anyad ahur avidyaya (Isha Upa). The faculties have to channel the light of the higher realms to the lower and be simultaneously present on all these levels. (Cp.: TaitUp etam annamayam atmanam upasamkramya ...) This kind of integral consciousness is totally new even for the Divine, for this was the reason why this creation was set into motion, because Supreme wanted to experience himself anew. These eternal Dharmas are the twelve qualities of the Mother clearly corresponding with the Four powers of the Divine Shakti. See the picture above.

On Epistemology of Faculties.

Now, the faculties of Consciousness do not have any such verities by themselves. They are instrumentation of perception and expression of a Being, who alone possesses the verities, on all the levels of manifestation. And since they express one consciousness we cannot find them in a pure way manifested in the world, for all of them are only the windows for Brahman to look out of himself, as it were, and to see himself objectively, where he is not fully aware of himself.

We cannot then clearly and ultimately define them in other metaphysical categories, which are the result of their mixture. And if it would be possible, we must be completely free from any influence of this mixture and the conventional perceptions of our mind.

For instance, if we take any discipline and try to examine it from the point of view of faculties involved, we will find that every one of them reflects the whole range of all the faculties, but in a specific combination. It is only by clarifying and clearly defining these faculties within our own consciousness, distinguishing them in their active usage and application that we can clearly perceive them in their workings.

Even if we take the purest among them such as Music, Art or Poetry etc., which from the first glance might perfectly fit to be an expression of a particular faculty, and we may immediately think to locate Music to hearing, Art to seeing, and the Poetry to the speaking faculty, we will not be able to do it completely. Music can be perceived in other forms than the sound-form: in the mathematical formula, in a play of light on the water, in a beautiful sunrise or in a storm. The Art also cannot be identified with sight only, it needs the body for its manifestation, and eyes of an artist trained to see it etc. Poetry also has many aspects of the music of sound, the rhythm of the words, the meaning of the mind, the feeling of the heart etc.

So there are no such disciplines, which could purely fit to the expression of one particular faculty of consciousness, we cannot put them into a rigid scheme. And still the faculties exist within our consciousness and can be exercised in the fields of their applications. And that is what we call the adhidaiva education.

Now in our scheme we identify them with different subjects of the Humanity. Of course they do not fit into those definitions, and still they can be identified or activated within our consciousness. In other words we use the subjects of the Humanity as a device to clarify and activate our faculties, to become conscious of them.

When we use the concept of History, or rather Historically applied consciousness, we mean something totally different from the subject of History, but also very close to the application of Historical consciousness in any field of application it may occur. We would have to invent completely another language for this kind of studies, and since we don't have it yet we adapt the best we can from the existing categories. So what do we mean when we use the word Historical consciousness? It is a perception of unifying all different elements into one meaningful movement on the scale of time (history) or on the scale of space (sociology). It is an ability of consciousness to operate in such a way that all different elements can be perceived in a unifying and meaningful movement of events, building up an understanding from within this movement. Music for instance perfectly fits this definition. So when we speak about Hearing, we do not mean only Music, but the movement of penetrating and unifying consciousness, Spirit, all encompassing and including perception in Space and Time.

This ability we can find in every subject: Music, Mathematics, Physics, Philosophy, Linguistics, etc. etc. For everywhere this particular modality or faculty of consciousness can be expressed and exercised.

Now this particular ability, when it becomes perceptible to itself, conscious of itself, can be objectivised into a separate application within any other field of study, such as History of Philosophy, of Religion, of Art, Culture, Psychology, Language, Science, etc. etc. In this way the Historical consciousness can be applied to any other possible expression of knowledge, even to the studies of History itself (as a subject), for here the second element becomes an objective ground, a field of application for this particular modality of consciousness to exercise itself.

The same with other major subjects such as Metaphysics, which can be defined as a faculty based on the capacity to see, to view and overview all different parts directly in their form and power, connecting them into one clear and meaningful picture, in other words, to conceptualize. The words Philosophy and Vision can be and are used as synonyms. But it does not mean that the faculty of vision and sight is expressed only in Philosophy. It is expressed in all the subjects differently. The visual Art can be more or less visual or more suggestive and spacious, or more proactive and therefore verbal, of even more scientific, etc. The same with Poetry and music, they can be more of the nature of light, sight and melody or of the nature of sound, space and harmony.