



कृण्वन्तो विश्वमार्यम् ।

# Creating an Idol that emits positive vibrations

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<b>Author</b>	<b>His Holiness Dr Jayant Balaji Athavale</b> Founder - Maharshi Adhyatma Vishwavidyalay (also known as the Maharshi University of Spirituality), Goa, India
<b>Co-author</b>	<b>Her Holiness (Mrs) Uma Maheshwari Ravichandran</b>
<b>Registered Office Address</b>	Bhagwatikrupa Apartments, S-1, Second Floor, Building A, Dhavali, Ponda, Goa – 403 401, India.
<b>Contact</b>	<a href="mailto:info@spiritual.university">info@spiritual.university</a>   <a href="http://www.spiritual.university">www.spiritual.university</a>   Mobile +91 96199 10499

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# 1 Introduction

Idols of Deities, Gods and Goddesses are worshiped and serve as a reminder of the Divine to people. As per the spiritual science of Idols there is a considerable amount of effort that goes into making the perfect Idol of a Deity that is to be worshipped. In this paper, the process of making a spiritually pure idol is discussed and elaborated upon.



Figure 1 - The Spiritual Research Centre and Ashram, Goa, India

The Maharshi Adhyatma Vishwavidyalay (MAV) also known as the Maharshi University of Spirituality is situated in Goa, India. The University was founded on the base of 30 years of spiritual research. It specializes in conducting research on how the subtle-world and spiritual-vibrations affect the lives of people. To achieve this aim, various experiments are conducted at its Spiritual Research Centre and Ashram. This includes research on how to progress spiritually through the various arts such as music, painting, sculpture, etc.

## 1.1 Who is a Deity?

As per the spiritual science, though God is one, He manifests in numerous ways to perform the various functions in the visible and invisible Universe. For example, there is a form of God that bestows the ability of learning and teaching, protection, health, etc. According to the science of Spirituality, each form of God has unique attributes and is known as a Deity. Therefore, each Deity is a specific Divine Principle or a form of God.

## 1.2 One important spiritual principle

There is a fundamental spiritual principle which guides spiritual art.

**The spiritual principle that states, “The word (name of something), touch, form, taste, smell and its associated energy coexist.”**

This means that a specific energy of God (which is a specific Deity) will have a particular form. If an Idol is made in such a way that it is a true representation of that Deity Principle’s form, then that Idol will emit the subtle-energy associated with that Deity’s form. The details in the Idol need to include not only the shape of the Idol but also the clothes, ornaments, etc. which adorn the Idol and they should be an exact match of the particular Deity.

### 1.3 Spiritual purpose of a Deity's idol

If an Idol of a Deity is made as per the spiritual science under the guidance of a spiritually evolved guide, then the following benefits are obtained.

- The Idol of the Deity attracts and generates that Deity's Principle and energy.
- The Idol of the Deity also emanates spiritually pure vibrations into the environment.
- This increases the spiritual purity of the environment.
- The spiritual purity of the Idol helps to increase faith and devotion in a devotee. Due to the faith and devotion of devotees, the Deity Principle enters the Idol in a greater proportion.
- Distressing energies in the environment are eliminated due to the positive energy of the Idol.

## 2 Basic Concepts

At the outset, it is important to clarify a few basic concepts, which are necessary to understand this paper.

### 2.1 *Sattva, Raja and Tama*

In Chapter 14, Verse 5, in the Shrimadbhagawadgeeta, Shrikrushna speaks of the 3 subtle components of the universe namely *Sattva*, *Raja* and *Tama* that are in all of Creation, visible and invisible. *Sattva* is the component that represents spiritual purity and knowledge, *Raja* represents action and passion, while *Tama* represents ignorance and inertia. The subtle-vibrations emanating from anything and everything are dependent on the predominant subtle basic component they are comprised of. Being able to feel these vibrations through the sixth sense helps a person to quickly analyse whether an object is spiritually pure or not.

### 2.2 What is the spiritual dimension ?

The spiritual dimension or subtle-dimension refers to the invisible world of subtle-vibrations, departed ancestors, ghosts, angels, subtle-regions, etc. It cannot be perceived or experienced by a person's five senses, mind and intellect.

### 2.3 What is sixth sense ?

Sixth sense or subtle perception is a person's ability to perceive the spiritual dimension or subtle-dimension and the various subtle spiritual vibrations associated with it. It also includes the ability to understand the subtle cause-and-effect behind events that take place in the physical realm, and which are beyond the

understanding of the intellect. Extrasensory perception (ESP), clairvoyance, premonition and intuition are some terms that are similar in meaning to sixth sense or subtle perception ability.

## 2.4 What is spiritual research?

It is about researching the spiritual dimension to study and understand its impact on subjects such as people, animals, plants, environment, etc. It is most effectively carried out by using the sixth sense. The more advanced the sixth sense, the more accurate are the findings.

## 2.5 The medium through which one's sixth sense ability works ?

The physical world is perceived and understood by a person through his five physical senses (i.e. smell, taste, sight, touch and sound), his mind (i.e. feelings and emotions) and his intellect (decision-making ability). When it comes to the invisible world or the subtle-world, a person can perceive it through the five subtle-senses, the subtle-mind and the subtle-intellect. For example, in the absence of any physical stimulus, a person can perceive a subtle-fragrance through his subtle sense of smell.

People who receive knowledge through their subtle-mind and intellect generally receive it in the following ways :

- As answers to questions specifically asked by them to subtle-entities. They do so with their sixth sense through their subtle-mind and subtle-intellect. Subtle-knowledge can also be received by letting a subtle-entity use one's hand to write its message (also known as automatic writing). However, the intention of these subtle-entities can be positive or negative.
- Automatically, due to their advanced spiritual level they acquire the ability to access the Universal Mind and Intellect.

Just as living beings in God's Creation (such as humans, animals etc.) have a mind and intellect of their own, so does God's Creation - the Universe has a Universal Mind and Universal Intellect which contain Absolute knowledge of all things in the Universe. It can be viewed as God's Mind and Intellect. As one progresses spiritually, the subtle-mind and subtle-intellect merge with the Universal Mind and Intellect, and hence, one can access information about all of creation.

## 2.6 Spiritual level

The Maharshi University of Spirituality uses a scale between 1 and 100% to evaluate spiritual level. 1% would refer to the spiritual level of an inanimate object, while 100% would refer to the pinnacle of spiritual growth for a person, which is Self-realisation or becoming one with God. The spiritual level of an average person in the current Era of Kaliyug is 20%. Spiritual level increases only with spiritual practice. When a person attains

the spiritual level of 70% and above, he or she is known as a Saint or a Guru and is considered a true spiritual guide. Saints or Gurus above the spiritual level of 90% have a highly advanced sixth sense and can completely access the Universal Mind and Intellect. A person does not have to be dead to be declared a Saint. Saints are simply people who have evolved spiritually through spiritual practice. Spiritual level can only be determined by a person who has a sixth sense of a very advanced level.

### 3 The need for an ideal Idol of Deity Ganapati

#### 3.1 Who is Deity Ganapati ?

Deity Ganapati is also known by various other Names such as Ganesh, Vinayak, Gajanan, etc. Some of His functions in the Universe are as follows :

1. He removes obstacles from all the 10 directions. Also, no other Deity can descend to the venue of worship from any direction without the permission of Deity Ganapati. Therefore, He is worshipped first at the start of any ritual.
2. He is the interpreter of people's prayers to various Deities. This is because Deities communicate in the language of light. However, human-beings communicate through languages based on sound. Thus, Deity Ganapati interprets people's prayers from the language of sound and converts it to the language of light and vice versa.
3. He augments the vital energy (*Prana-shakti*) of a person for their day-to-day functioning.
4. The knowledge about any subject is first gained through the intellect and Deity Ganapati is the bestower of intellect.

#### 3.2 The festival of Deity Ganapati (Ganesh Chaturthi)

Deity Ganapati is widely worshipped all over India. The festival of Ganesh Chaturthi celebrates the period when the waves of the Deity Ganapati Principle are 1000 times more active on Earth. After the ritualistic worship of Deity Ganapati's Idol, it is immersed in flowing water. This immersion is done to spread positive vibrations into the environment.

#### 3.3 Malpractices while celebrating Ganesh Chaturthi and the creation of the Deity Ganapati Idol

During Ganesh Chaturthi, various malpractices are repeatedly observed in relation to the Idol of Deity Ganapati and its worship.

1. **The purpose behind making an Idol is commercial and not spiritual** : The sculptors make Idols of Deities primarily for financial gain. Some others make Idols to show off their artistic skill. On the contrary, the main purpose of making an Idol should be purely spiritual and not commercial or for artistic reasons.
2. **Making inappropriate Idols of Deity Ganapati** : Idols of Deity Ganapati are made in large quantities during the period of Ganesh Chaturthi, but without taking into consideration the spiritual science of Idols. As a result, Idols of Deity Ganapati come in all shapes and sizes and of different materials. Some Idols show Deity Ganapati in forms that are denigratory, for example, Him playing cricket and riding a motorbike. The Idols also come in various sizes. Local organisations commission Idols that are sometimes huge. This trend is driven by local organisations competing with each other to display their social status. They do so without any regard for the environment as the Idols are also made of inappropriate materials. Ideally, clay should be used to sculpt the Idol when it is to be immersed in water after worship. However, various materials other than clay are used such as plaster of paris, cement, plastic, papier mâché, bananas, cola-bottles, grains, etc. Such materials do not dissolve completely in water after the immersion of the Idol and in fact end up polluting the water and denigrating Deity Ganapati.
3. **Colours** : Ideally sculptors should use natural colours to paint the Idol. However, nowadays this is not adhered to and toxic paints are used to paint the Idol. Use of such paints leads to pollution of the environment.
4. **Lack of education** : Sculptors, the people who commission Idols and society at large are not aware of the spiritual principles behind making an Idol. Due to a lack of sixth sense ability and the guidance of an evolved spiritual guide, sculptors are unaware of how to increase the Deity Ganapati Principle in an Idol.

### 3.4 The need for a *sattvik* Ganapati Idol

To educate society on how a *sattvik* Idol of Deity Ganapati should be, sculptor Gurudas Khandeparkar (as his spiritual practice) under the guidance of His Holiness Dr Athavale (the Author) undertook the noble quest of making an Idol (as per the spiritual science of Idols). After a year of tireless service, the outcome was the creation of an Idol of Deity Ganapati that has been praised by many Saints due to the positivity that is felt from the Idol.



Figure 2 - *Sattvik* Idol of Deity Ganapati

When a subtle-reading of this Idol was taken using an advanced level of sixth sense, it was found to attract and generate 28.3% of the Deity Ganapati Principle. The maximum possible in the current Era of Kaliyug is 30%. On the other hand, average commercial Idols have barely 1-2% of the Deity Ganapati Principle. Moreover, the Idols that have been made in a denigratory manner do not have any Deity Ganapati Principle. Very often artistic forms of the Idol made by famous artists are not able to generate the Deity Ganapati Principle within the Idol as they do not conform to the spiritual science of Idols. In some cases, such artistically made Idols are also denigrations even though society may appreciate their works due to a lack of understanding of the spiritual science.

## 4 Comparison of Deity Ganapati Idols

The idol made by sculptor Gurudas Khandeparkar has been praised as a very *sattvik* Idol by Saints from all over India as compared to commercial idols. The spiritual research team was curious to find out whether aura and energy scanning devices could also pick up the differences in subtle-vibrations between a regular commercial Idol when compared with the newly created *sattvik* Idol at the Maharshi Adhyatma Vishwavidyalay (MAV).

### 4.1 Using aura and energy scanners - Polycontrast Interference Photography (PIP)

Using Polycontrast Interference Photography (PIP), the spiritual research team set out to test whether the Idols differed in *sattvikta*. To do this, the following types of Idols were used.



A tantrik version of a Deity Ganapati Idol



Deity Ganapati Idol made of papier mâché



Deity Ganapati Idol made of clay



MAV – POP\* Deity Ganapati Idol (Coloured)

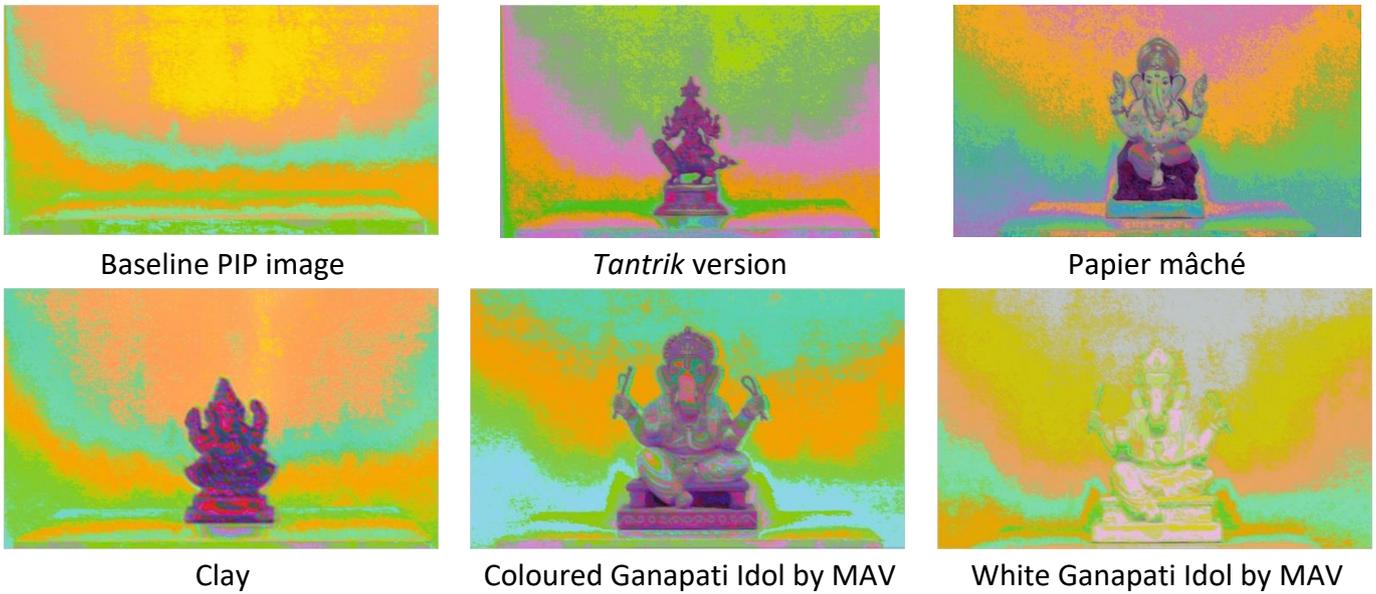


MAV – POP\* Deity Ganapati Idol (White)

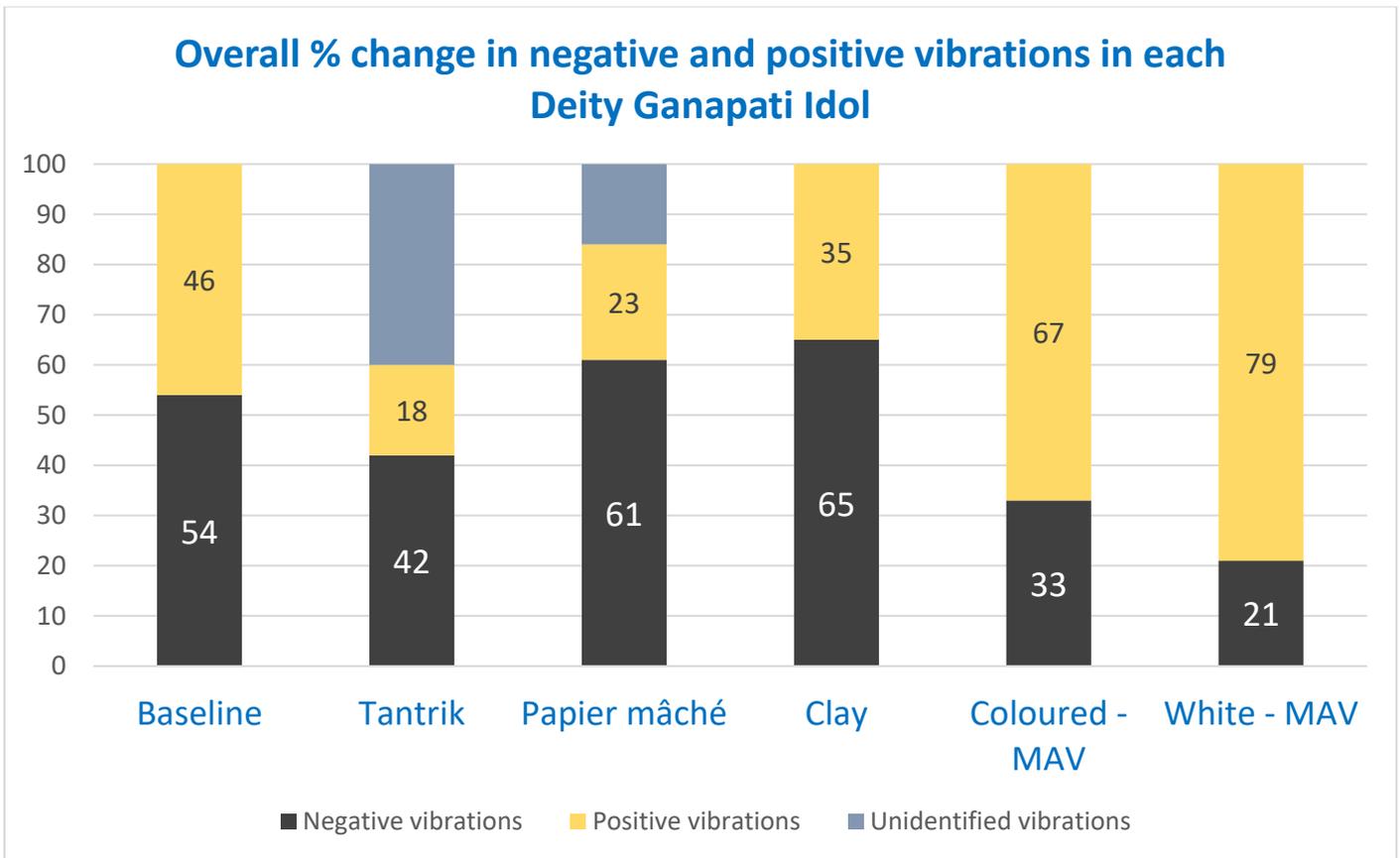
**\* Please note :** The original Idol meant for worship and immersion was made of Shadu clay. For educational and research purposes, the Idols made by MAV were later made from Plaster of Paris (POP) as it is less susceptible to damage.

Polycontrast Interference Photography (PIP) is an energy field video imaging process. This technology reveals patterns of light that are not visible to the naked eye and are displayed on a computer monitor in the form of colours. Positive and negative vibrations in the environment are denoted by certain colours that have been calibrated into the machine. Positive colours imply spiritual vibrations that have *sattvikta* or spiritual purity, while negative colours imply *Raja-Tama* predominant vibrations or spiritual impurity.

Below are the corresponding PIP pictures of the Idols. They have been compared to a baseline reading of the environment where the experiment (using PIP) was conducted. The baseline reading was taken of an empty room with a table where the various Idols were placed one by one.



It can be observed that the colours in each of the PIP pictures are different, signifying a different proportion of positive and negative subtle-vibrations. The total area of positive versus negative colours from the above PIP pictures of each Idol was measured and compared. The 'stacked column chart' below shows the proportion of positive and negative vibrations seen in each Idol's PIP picture.



**Key observations**

1. 'Unidentified vibrations colour' means we cannot label this colour as positive or negative, as there is no clear information available about it.

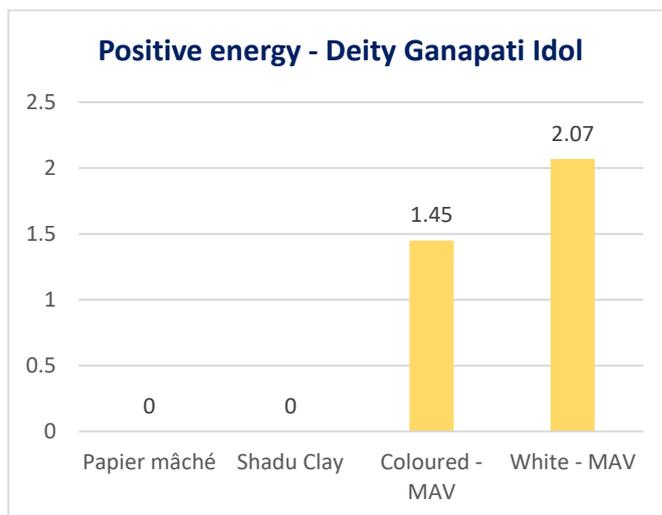
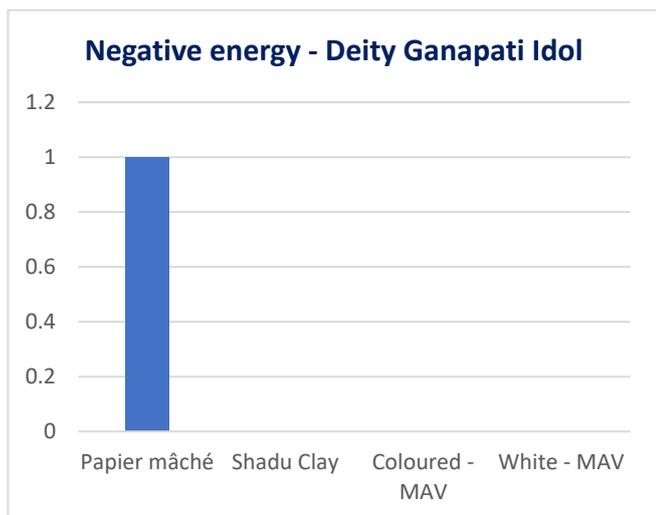
2. Out of the known colours, every Idol except the ones from MAV had a higher proportion of negative vibrations.
3. The chart shows that the Idols created by the seeker-artist (at MAV's Spiritual Research Centre and Ashram) emitted far more positive vibrations than the commercial Idols.
4. Interestingly, the white Idol from MAV emitted a greater proportion of positive subtle-vibrations when compared with the coloured one.

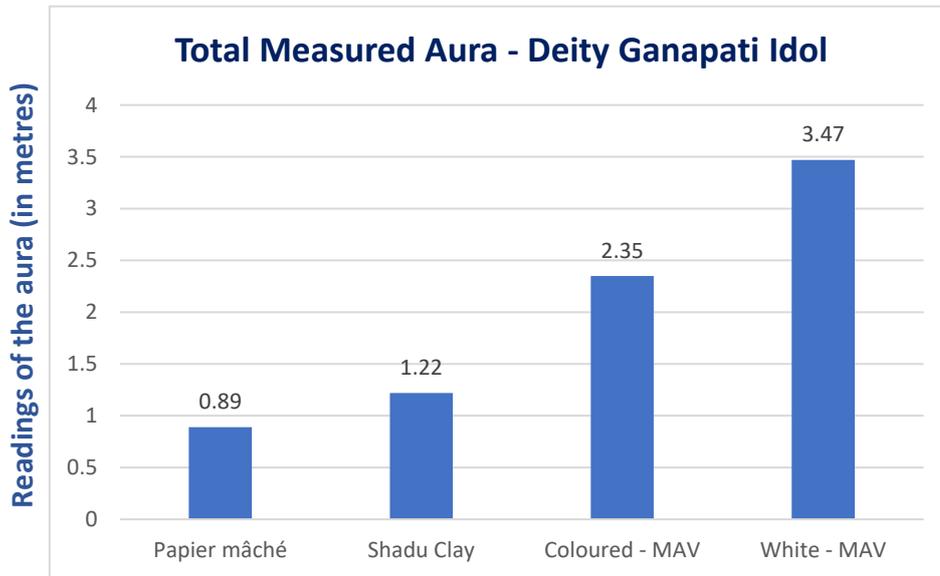
#### 4.2 Using aura and energy scanners - Universal Thermo Scanner (UTS)



The Universal Thermo Scanner (UTS) is an instrument developed by Dr Mannem Murthy (a former nuclear scientist) and is used to measure the subtle-energy (positive and negative) and the aura around any object (living or non-living). Using this instrument, 4 of the Idols used in the previous experiment were measured for 3 criteria, i.e. negative aura, positive aura and total combined aura.

The three charts given below show the **readings of the aura (in metres)** as per each criterion.





### Key observations from UTS :

- The Deity Ganapati Idol made from papier mâché showed the least amount of positivity and also emitted some negativity.
- None of the other idols emitted negativity. Even though the Idols from MAV were made of POP (Plaster of Paris) which is not as *sattvik* as clay, they had the highest amount of positivity.
- Like the last experiment, the white Idol of Deity Ganapati from MAV had a higher amount of positivity than the coloured one from MAV (of exactly the same dimensions).
- **One important observation** is that based on the experience of the spiritual research team with the UTS, very rarely do human beings (even the ones practising Spirituality) display a positive aura of over 2 metres and a total measured aura of over 3 metres. Therefore, such auras being observed in an inanimate object is quite remarkable.

### 4.3 Subtle picture



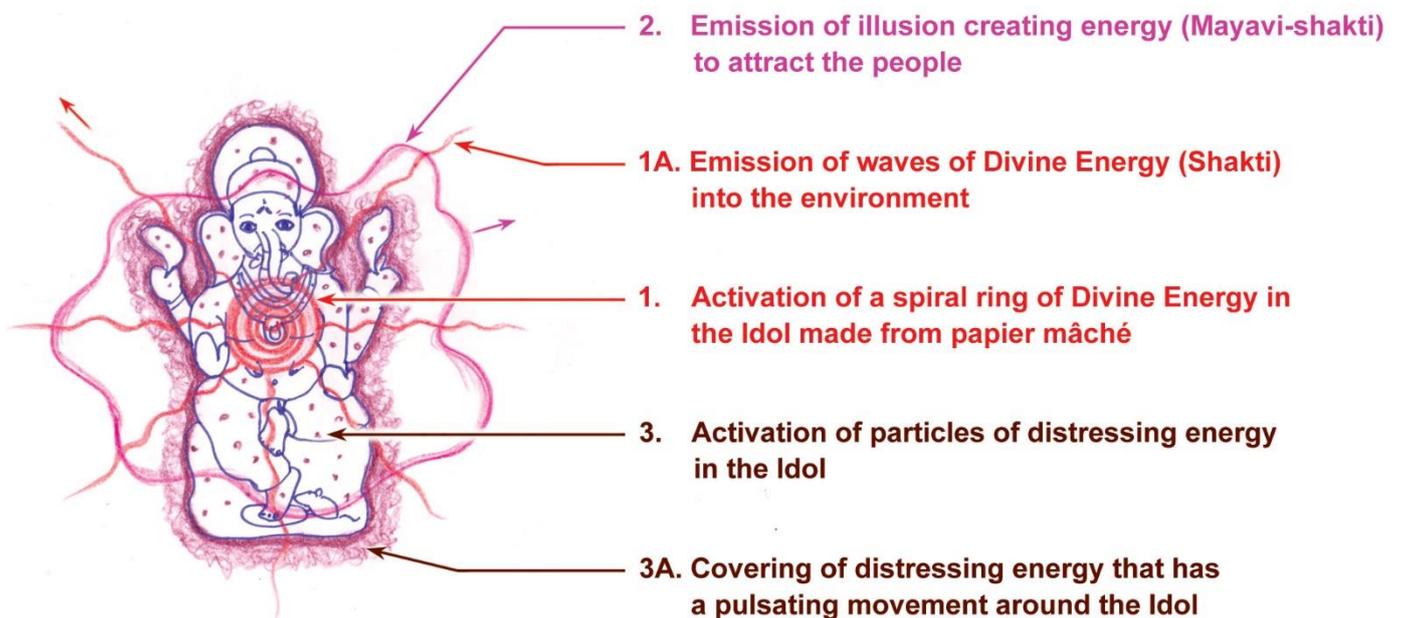
Figure 3 : Her Holiness Yoya Vallee who is a subtle-drawing artist

At the Spiritual Research Centre and Ashram in Goa, India, extensive research into the spiritual dimension is conducted using an advanced level of sixth sense. The subtle-knowledge received goes through rigorous scrutiny. One medium of receiving Divine knowledge is in a visual format. Such seekers are known as subtle-drawing artists and they can visually perceive the subtle-process during an experiment or situation and draw what they see and feel. These drawings are akin to spiritual X-rays and provide the average person with an unparalleled visual view into the spiritual dimension.

Three such pictures are displayed below. They represent what a subtle-drawing artist Her Holiness Yoya Vallee has perceived in the subtle when observing 3 types of Idols.

#### Subtle-effects of Deity Ganapati Idol made from papier mâché

(To understand the subtle-process, read the points sequentially - 1, 1A, 2, 3, 3A)



Picture by H.H. (Mrs) Yoya Vallee, Maharshi Adhyatma Vishwavidyalay, Goa



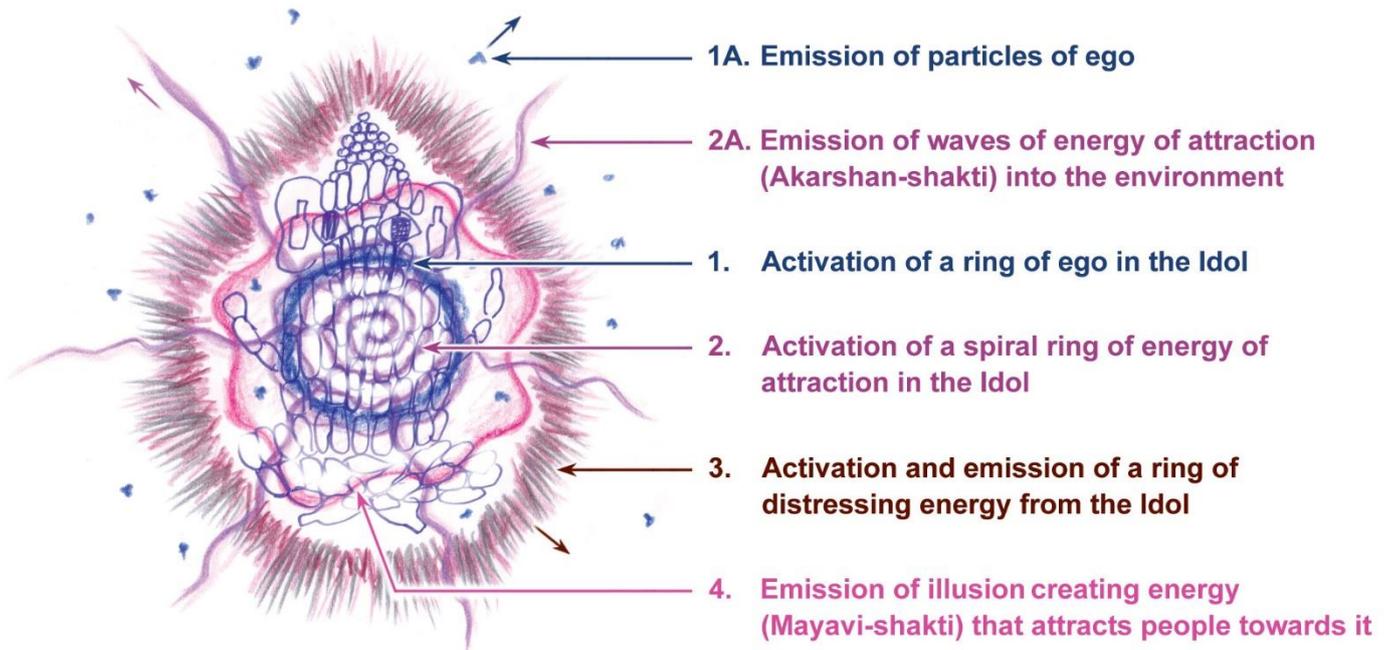
Figure 4 - Idol of Deity Ganapati made from Cola bottles

The subtle-picture shown below is a representation of the subtle-vibrations seen around the Idol of Deity Ganapati, which was made with Cola bottles.

The use of such materials in making an Idol amounts to denigration and spread negative vibrations, thus defeating the very purpose of making an Idol.

### Subtle-effects of Deity Ganapati Idol made from Cola bottles

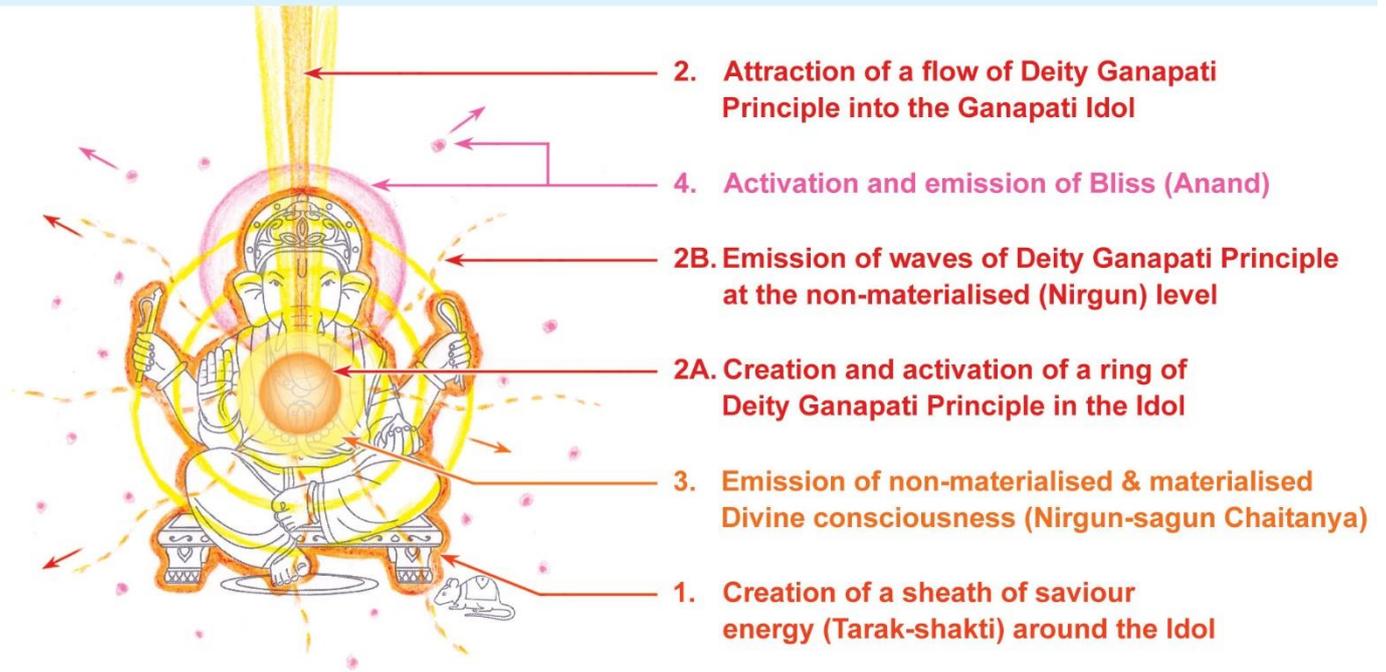
(To understand the subtle-process, read the points sequentially - 1, 1A, 2, 2A, 3, 4)



Picture by H.H. (Mrs) Yoya Vallee, Maharshi Adhyatma Vishwavidyalay, Goa

## Subtle-characteristics of white Ganapati Idol made as per the spiritual science

(To understand the subtle-process, read the points sequentially - 1, 2, 2A, 2B, 3, 4 )



Picture by H.H. (Mrs) Yoya Vallee, Maharshi Adhyatma Vishwavidyalay, Goa

## 5 The process of creating a *sattvik* Idol of Deity Ganapati

### 5.1 Background of the sculptor



Figure 5 - Mr Gurudas Khandeparkar, Sculptor, MAV

Mr Gurudas Khandeparkar started his career as a painter. He has completed a Drawing Master Course (DMC) and he has a Graduate Diploma in Arts (Painting). Therefore, he formally studied art (majoring in the painting of portraits) for 7 years. Though sculpting was not his field of expertise, since his childhood, he would keenly observe his maternal uncle (who is a sculptor) sculpting Idols of Deity Ganapati.

After he finished his education, he worked under a famous artist in Mumbai for 4 years. During this time, he got projects as a painter and he also helped his colleagues with their projects in sculpture. In 2000, he returned to his hometown, Pune in India and it was around that time that he also started spiritual practice under the guidance of His Holiness Dr Athavale (the Author). Two things inspired him to create his first Idol of Deity Ganapati. The first was his own innate

desire to create an appropriate Idol for Ganesh Chaturthi festival as a service unto God and secondly, he began having recurrent dreams of an Idol of Deity Ganapati. After making his first Idol, he sent a copy of it to the Spiritual Research Centre in Goa, India. His work was appreciated and he was later invited to the Spiritual Research Centre to undertake the creation of a *sattvik* Idol of Deity Ganapati that would set an example for all sculptors.

### 5.2 Procedure followed to create a *sattvik* Idol

The following is an account of the steps in the journey of Gurudas (in his own words), to create a *sattvik* Idol of Deity Ganapati.

Even though I was educated in Art for 7 years and had some basic talent as a sculptor, this did not really prepare me for making a *sattvik* Idol of Deity Ganapati. The first step towards creation of the *sattvik* Idol was taking up spiritual practice under the guidance of His Holiness Dr Athavale. Around that time, I began having recurrent dreams of an Idol of Deity Ganapati. This generated an intense desire in me to serve God by making a *sattvik* Idol of Deity Ganapati. The first Idol that I made on my own helped me to get invited to the Spiritual Research Centre in Goa, India. It was there that the real work began to make an Idol under the guidance of His Holiness Dr Athavale.

Another thing that helped me was making regular efforts in personality defect removal and ego removal. Along with this, I made efforts to awaken my spiritual emotion (*Bhav*) and devotion for God. Such efforts are vital to grow spiritually and they also helped me to start perceiving the spiritual dimension with my sixth sense. However, the most important aspect was the invaluable guidance that I got from His Holiness Dr Athavale, who was my spiritual guide and mentor in this project. The process of making an Idol requires one to have a highly advanced level of sixth sense to understand the subtle changes in vibrations as the Idol is worked upon. In my case, my sixth sense ability was not adequate and hence, I relied on the guidance of His Holiness Dr Athavale to guide me through the process of carrying out various subtle-experiments to identify the ideal shape of the Idol. I also feel that it is only due to His resolve that I gained the ability to perceive the subtleties in vibrations emitted from the various aspects of the shape of the Idol. This ability helped me to increase the spiritual purity (*sattvikta*) in the Idol. Also, I feel it is because of the grace of His Holiness Dr Athavale that Deity Ganapati gave me many spiritual experiences such as feeling Deity Ganapati's presence, Deity Ganapati blessing and guiding me from the subtle. For example, I realised that the recurrent dream of an Idol of Deity Ganapati that I had in the early days of my spiritual practice, was actually of the *sattvik* Idol that was finally created. Looking back, I feel the single most important factor for a sculptor to make a *sattvik* Idol of a Deity depends on the physical presence and guidance he or she gets from a spiritually evolved guide and mentor with a highly advanced level of sixth sense.

- Mr Gurudas Khandeparkar

### 5.2.1 Protection from negative energies

Negative energies from the spiritual dimension invariably create obstacles in a seeker-artist's effort. They do so with the intention to block the project due to its potential widespread positive impact on society. This can be a serious impediment for a seeker-artist trying to access subtle-knowledge to make a *sattvik* Idol. To overcome such obstacles, various spiritual self-healing remedies such as chanting are recommended along with taking timely guidance from the guiding Saint.

### 5.2.2 Example of a subtle experiment using sixth sense

The following picture is an example of how a sculptor conducts a series of experiments to refine the sculpture so as to obtain the most positive spiritual vibrations. As one may observe, the shape of the ears and the trunk along with the colour are different in each picture of the Idol of Deity Ganapati shown below.



Idol A

Idol B

Idol C

In the case of the ears, for example, the artist tries to perceive through his sixth sense which of the ear shapes are a closest match to the actual form of Deity Ganapati. The slightest differences in the form of the ears such as the curvature and angle can alter the vibrations emitted by the Idol. Later, the sculptor should check His answers with His spiritual guide to confirm his subtle-readings after performing the subtle-experiment and also obtain further guidance on how to proceed. In the above subtle-experiment, through the use of sixth sense, Idol C was chosen as the best match to the actual form of Deity Ganapati.

### 5.2.3 Example of spiritual experiences of Mr Gurudas Khandeparkar

The following are 3 examples of spiritual experiences that Mr Gurudas Khandeparkar had while making the sattvik Idol of Deity Ganapati. It provides insight into how a sculptor can be guided by the Divine in a spiritually noble quest. The experiences have been written by him in his own words.

#### Experience 1 – Losing doership

“Before commencing spiritual practice, I used to have the feeling that I am making a sculpture or a form of art as I like art. I would write my name after completing any form of art that I created. After beginning spiritual practice, I started understanding that the inclination, which I had towards art was as per God’s wish. I also realised that all art forms, which were getting created (through me) were due to God’s wish. I felt God Himself working through me and getting the sculpture made. I could not consider myself the doer and therefore, I could not write my name below the sculpture anymore.”

#### Experience 2 - Perceiving the subtle-vibrations when drawing

“When H.H. Dr Athavale was drawing the shawl (clothing worn by Deity Ganapati), He asked me if I could perceive any vibrations. After He said that, I literally felt that the shawl of Deity Ganapati touched me. While making the first Ganesh Idol, I drew the shawl of Deity Ganapati and showed it to H.H. Dr Athavale. In the first drawing, He asked me to make some modifications in one stroke of the drawing. He asked me to draw

the same stroke again and to compare the vibrations between the two. When I moved my pencil over the newly drawn stroke, I felt goose-bumps all over my body. Instead of the drawing, I felt that I have touched the actual shawl of Deity Ganapati.”

### Experience 3 – Perceiving vibrations as per the level of *sattvikta*

“Once when making the Idol of Deity Ganapati, H.H. Dr Athavale guided me about changes to be made in the chest area of the Idol. When I made those changes, I felt a surge of Divine Consciousness (*Chaitanya*). The waves of *Chaitanya* moved through my fingers and went up to my *Brahmarandhra*\*. When I narrated this spiritual experience to H.H. Dr Athavale, He said that when the proportion of *Chaitanya* is more, then one can feel vibrations at the *Brahmarandhra*\*.”

\*The *Brahmarandhra* is an opening in the spiritual energy system, located over the crown of the head in relation to the subtle-body.

#### 5.2.4 Factors affecting the ability to create a *sattvik* Idol

The table below lists the various factors that affect the ability of an artist to create a *sattvik* Idol of a Deity. The relative importance of each factor has also been provided.

Component	Importance (%)
1. Guru’s resolve	50
2. Deity’s blessing	30
3. Spiritual practice of the artist	10
4. Spiritually pure lifestyle followed by artist	5
5. Time factor	4
6. Other	1
<b>Total</b>	<b>100</b>

Source : Spiritual Research conducted by Maharshi Adhyatma Vishwavidyalay

This means that 95% of the factors that help in creating a *sattvik* Idol of a Deity are spiritual in nature.

### 5.3 Some learnings from the process of making the Idol

1. The form of the Idol is more important than the colour in determining its vibrations.
2. The features in a Deity’s Idol can change as per the time and purpose.
3. In the current Era of Kaliyug, the subtle-colour of Deity Ganapati is smoky-white and hence, the non-coloured Idol of Deity Ganapati has more positive vibrations as it more closely matches the actual colour of Deity Ganapati.

4. Experiment with a bluish tinge : When a bluish tinge was added to the white Idol, it increased vibrations of spiritual emotion (*Bhav*) from the Idol, but it reduced the overall percentage of the Deity Ganapati Principle. Hence, the white colour was maintained.
5. The appropriate material to be used for the Idol can change as per the Deity and the **reason one** is making the Idol. However, if made accurately, the effect of various traditionally used materials (like clay, stone or metal) has less importance in determining the *sattvikta* of the Idol.
6. When immersion is to be carried out, clay is the best material as it dissolves in water.
7. For the purpose of long term worship, stone is recommended. The type of stone will depend on the Deity whose Idol is to be made.

## 6 Key learnings and conclusions

Unknown to most, art in its various forms is meant to be practiced as a medium to grow spiritually. The art of sculpture too is a medium through which a sculptor can grow spiritually by making spiritually pure sculptures and Idols. Unfortunately, sculptors nowadays are mostly unaware or disinterested in this true purpose of art. In search of fame and money, they use their skill to come up with various artistic shapes and forms which mostly do not provide any *sattvikta* to society and instead infuse the environment with *Raja* and *Tama* vibrations.

It is the rare sculptor who considers practising their art under an evolved spiritual guide who is a Guru. The few sculptors who are interested in making idols, do so on their own mostly for commercial gain or recognition of their skill. As a result, due to a lack of spiritual guidance and sixth sense ability, Idols of Deities that are commercially available usually emit negative (*Raja* and *Tama* predominant) vibrations as they are not a true representation of the form of the Deity. However, if they were made as per the spiritual science of Idols, sculptures of Deities' Idols become an endless source of positive spiritual vibrations.

Yet, to create a spiritually pure Idol of a Deity is a spiritual art. It requires the sculptor or artist to practise Spirituality under an evolved Spiritual Guide (a Guru). Only then can the artist understand the spiritual subtleties and nuances of making an Idol, which generates and attracts that Deity's Principle. Once the Deity's Principle is generated within and attracted to the Idol, it has an immense positive effect on society and the environment and helps evoke spiritual emotion in devotees. If every sculptor and artist understood and practised this process, the concept of art would take on a whole new meaning and would spiritually benefit the world.