

Collaboration

FALL - WINTER 1984

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Top Row: from left to right; Rajendran, Mahalingam, Jothi Bottom Row: Singhlanathan, Selvam, Gajendran, Selvaraj

Sri Aurobindo's Action Center
Association for Auroville
P. O. Box 1977
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EDITOR'S NOTES

The yellow sign on the campus bulletin board advertised: *Sri Aurobindo: Yogi as Commissar*. Catchy titles are required in academia these days. The lecture took place in an old house donated to the university, a sea-captain's house with large pillars and glittering chandeliers. The professor smoked a pipe. The audience was full of his friends and colleagues. He joked of having gone out to watch Monday night football on TV with them after his lectures in the 1960's.

His theme was the influence of European Orientalists on the Indian renaissance and freedom movement of the early 1900's. His example, one Aurobindo Ghose, of whom most of his audience was ignorant. With well-turned phrases and quotations he followed Ghose's life (He referred to his caste name throughout) from student to professor to propagandist and radical. He was full of admiration for 'Ghose's' analyses and ironic descriptions of British colonialism, his faith in the common people, and his tendency toward Marxism. Here was a man, the professor proclaimed, of superior intellect and courage, without the idiosyncracies of a Mahatma.

Then, something happened. In the space of a year, the lecturer demonstrated with quotations, 'Ghose' changed from a revolutionary to a saint, abandoned his egalitarianism for a kind of *spiritual Darwinism*, and also abandoned the world. (Although the professor was not very interested or informed about 'Ghose's' life after leaving Bengal) The reason? To fulfill the unconscious ideal of the spiritual Indian that Orientalists like Max Muller had discovered and propagated so effectively that they convinced the Indians themselves of their spiritual superiority over the West.

No quotations from 'Ghose' in this part of the talk. As long as he was political, well and good. But any words from Sri Aurobindo on why this change took place were not relevant. Here was a new Orientalist bent on disparaging the old Orientalist collaborators in colonialism. Once again, in the process, the living person becomes an example of a theory, the member of a 'subject' people not allowed to speak for himself.

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After the lecture there were some questions. Or, rather, various professors managed to contribute their own versions of the theory being put forth. They knew nothing of 'Ghose'. One, however, had done some research and asked why, if Aurobindo was influenced totally by Western notions of Indian spirituality, he had been initiated by a Tantric yogi, a carrier of an indigenous tradition? And what about his later elaboration of this practice? The professor hemmed and hawed.

End of lecture. Tea and cookies.

Sri Aurobindo and the Mother did not want to be examples of our theories. They are living, changing beings. Let us not be like the professor, searching through their writings for the parts that please us and ignoring the rest. Let us strive to be an example of their surrender to the Divine, to the one Truth masquerading in endless forms, eternal change.

We thank our contributors. This issue, for the first time, has received more submissions than any other. Keep up the communication. We include here a statement of our editorial policy:

Collaboration is a publication of the Matagiri-Sri Aurobindo Center. It accepts contributions from those interested in the spiritual life and especially the yoga of Sri Aurobindo and the Mother. The opinions expressed in its pages are those of the contributors and do not reflect any institution or organization. Contributions are accepted on their merit and appropriateness to each issue.

Do not divide what is one. Both science and spirituality have the same goal - the Supreme Divinity. The only difference between them is that the latter knows it and the other not.

December, 1962

The Mother

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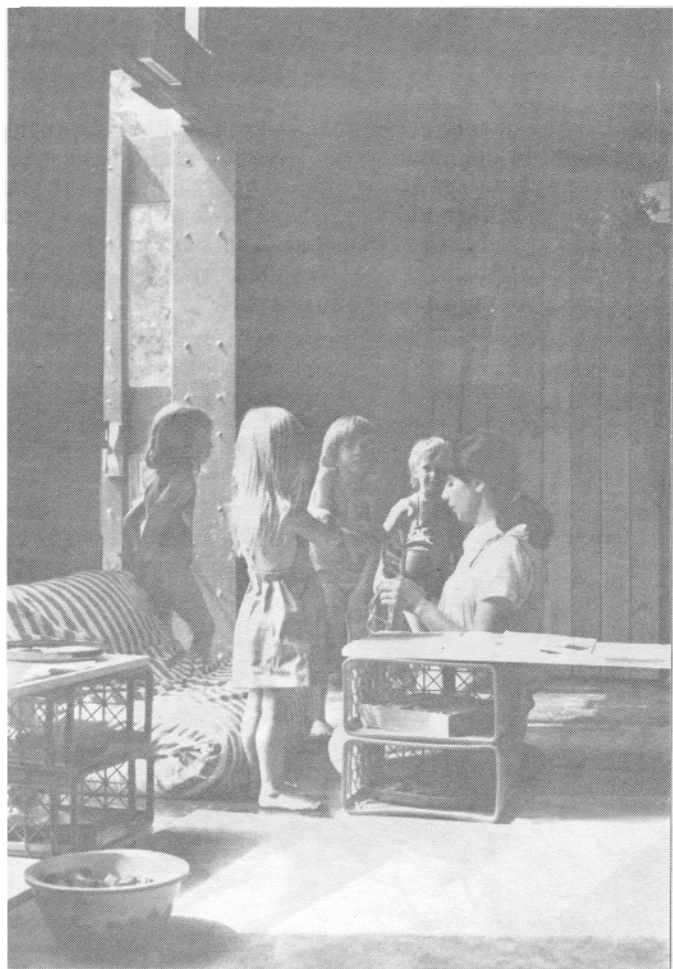
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The Learning Arts Preschool

(Lucy Barbera is a member of the East Coast Nexus. During the last year, along with Brian Nagle, she has organised a preschool in Stone Ridge, N. Y. Brian and Lucy taught at the Early Learning Center in Stamford, CT, where they studied and worked with Margaret Skutch. Margaret's unique synthesis of educational philosophy and innovative methods for teaching in an "open Classroom" are the foundation for their school.

We visited the school last June and the following is just a part of what we saw and heard.)

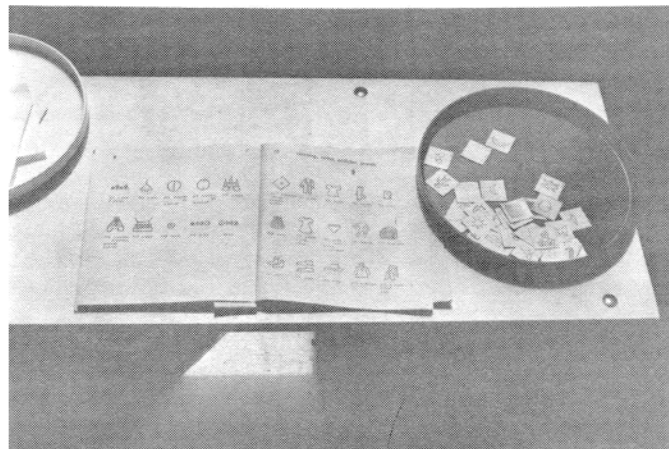
In the middle of a block of shops located just off Route 209, which connects Stone Ridge to the other small towns around it, is the door to the Learning Arts Preschool. The noisy highway and business world vanishes as we step into the one room school which Lucy and Brian have created. The warmth of wood, bricks, and furniture designed for small children welcomed us into the activity of 15 preschoolers.



Lucy Barbera with children.

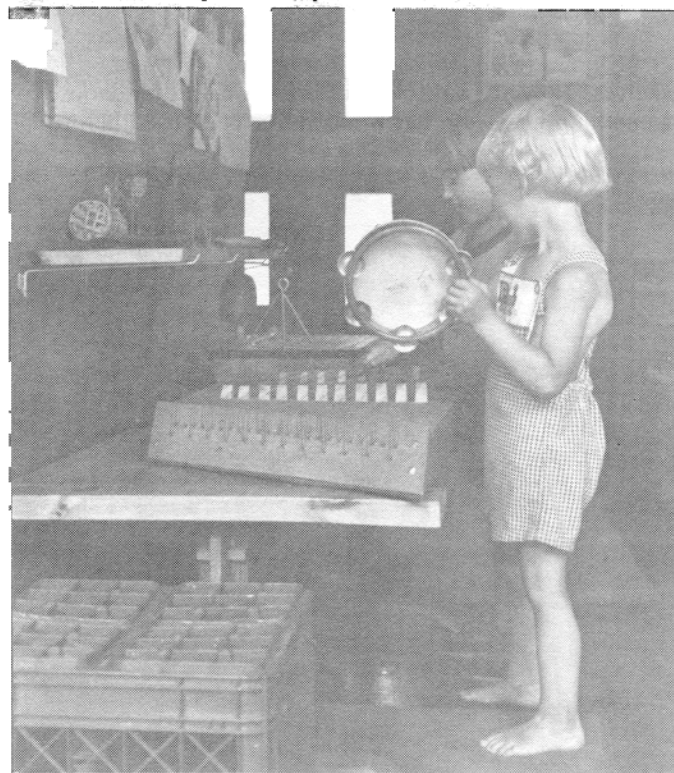
Here teachers and students mingle on the floor with the materials that have been prepared for the day. Lucy and Brian begin their work about 45 minutes before the children arrive. They use that time to "get in touch" with the paintbrushes, blocks, games, swimming pool, and other things which the children find in the room and out in the backyard playground.

As Lucy says, "We're going to speak to the children through these materials and the children are going to speak back to us. We want to put a consciousness into the materials, the schoolroom, the playground. If a calm and a kind of equanimity is in the environment, which trusts that children won't get hurt, won't misuse things, then we don't have to put a structure of how to use things on the child."



The Aurograms from EQUALS ONE, Pondicherry, India

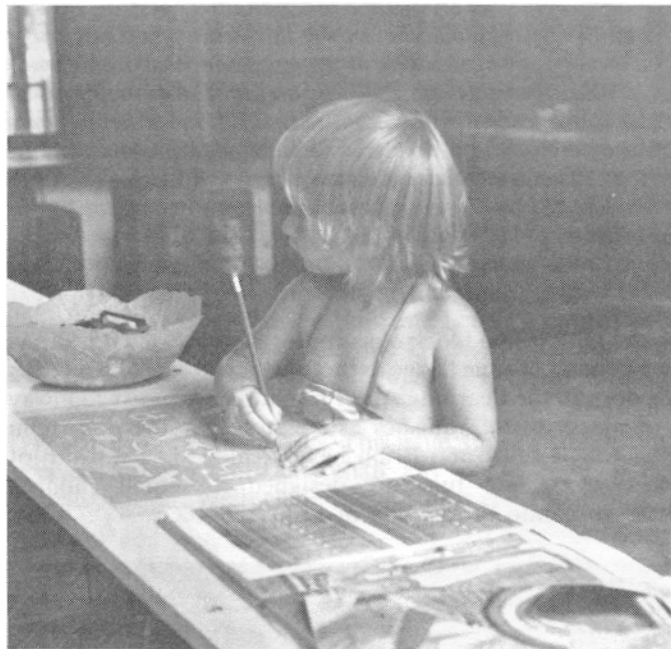
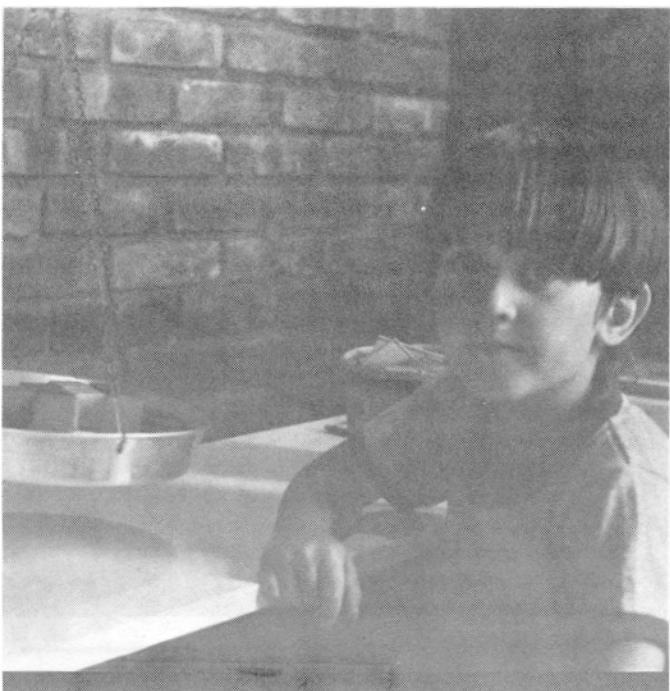
"In a working, creative classroom, teachers model the structure. We (Brian and I) use the paintbrushes, the jump rope, all the materials, instead of teaching the information which children don't have. We pay attention to the child's behavior in the environment and use that attentiveness to build the structures for communication, play, all the activities which the children take up each day."



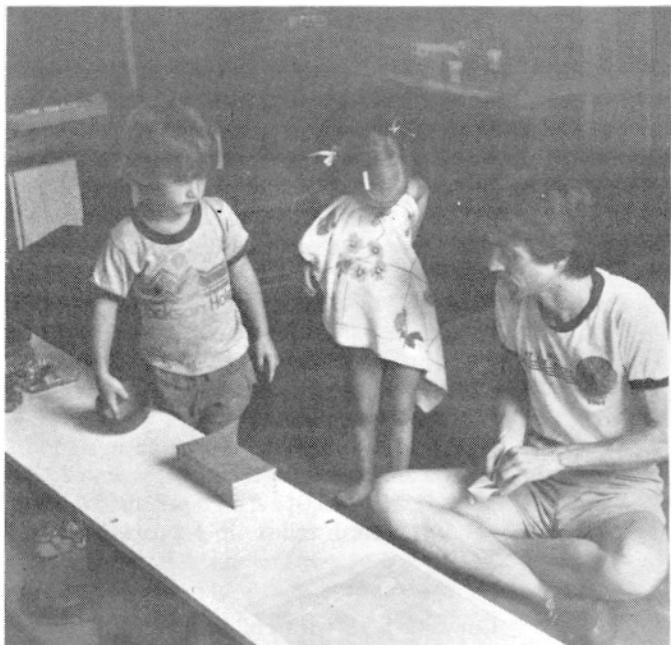


"It's important for children to learn to communicate with each other outside of the family environment. That stretches them to express themselves in a wide range of events and with things they have not been introduced to. It creates the opportunity for a great deal of spontaneous interaction."

"We try to let the children know it is their space. Let the environment beckon them. Things are not put up high on shelves. They are not told they are wrong if they choose to use something in a way that it has never been used before."



"At the same time every child is worked with individually at some point in the 3 hour session. Here the emphasis is to let them know that their play is important to us. We want them to know we value the building of a sandcastle or the painting of a picture as we value the work of an adult. In this way they will find their self-esteem in what they do at school. We want them to feel good about what they do here because that is the basis of a positive learning experience."



Brian Nagel with children

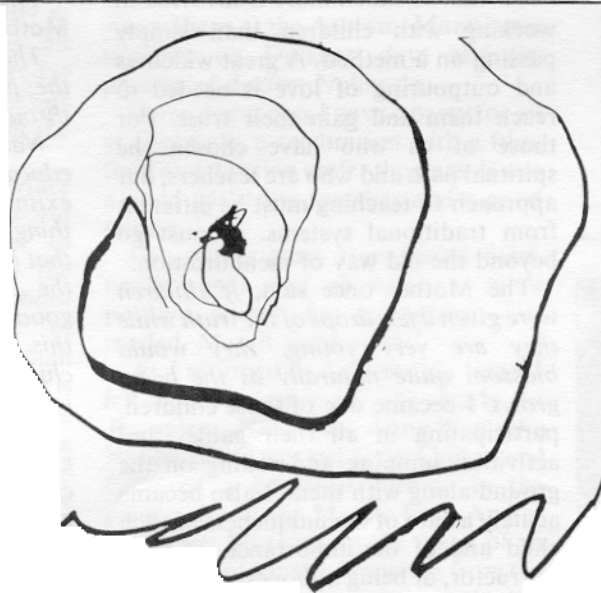
The child does not worry about his growth, he simply grows.

The Mother

The end of the morning session came as parents arrived to pick up their children. We asked some of the kids what they liked to do best at school. These were their responses:

"I like to talk on the telephone."
"I like to hang up my paintings."
"I like the watercolors."

From what we saw we think all these children liked coming to school



Drawing by Alexander Lines

MUSIC EDUCATION

by Anie Nunnally

(Anie teaches music in New York City)

In the fall of 1982, inspired by an inner call to use my gifts in music to work with and be in the spontaneous, simple and honest presence of children, I enrolled in the Manhattan School of Music's Orff-Kodaly-Dalcroze classes with a goal toward certification in these European music methods designed for young people. Since placing my professional singing career on the shelf some years back in order to go to Pondicherry, India to live, my only link to expressing music has been as a vocal coach in New York City, working with actors, actresses and dancers in training for the musical theater. From my viewpoint the Orff-Kodaly-Dalcroze methods seemed the perfect choice for what I wished to accomplish since the three in combination balance all the elements necessary for bringing out and developing the child's natural instincts for sound, rhythm, and movement.

The approach of Carl Orff, a well-known German composer, is that music education for the child begins with the premise that *feeling* precedes intellectual understanding. The child's feeling of things (walking, crawling, throwing, etc.) are shaped before verbalization takes place... and so it is with music. *Feeling* precedes understanding. In the Orff method it is through the rhythm of the child's speech and movement that she or he can best be encouraged to explore music. This experience later leads to intellectual understanding of music and its notation. The devices used are proverbs, rhymes and jingles for establishing metre, phrasing, and basic note values. These are used together with Orff-designed instruments such as metallophones and xylophones along with recorders and rhythm instruments, so that, literally, the children create original orchestrations to accompany their rhymes and songs. The method encourages and emphasizes improvisation.

Zoltan Kodaly, a Hungarian composer, offers precisely what Carl Orff does not - a sequential system of sight singing leading to the understanding of musical notation. His way is to teach children to read and write music through singing. Rhythm counting from charts with notes shaped like fruits, flowers, animals, and birds is



Anie Nunnally at Matagiri with her students

used along with hand signals to show sound (sol-fa system) in relation to space (high and low).

Jacques Dalcroze's method is the total involvement of body and mind in rhythmic movement to music, clapping, walking, patchen, stamping, running, skipping, galloping and bouncing balls (with cessation of movement at the musical rests), which serves to internalize the rhythm and music.

In the spring of 1983 I decided to try and put these methods into practice and arranged to live at the Matagiri-Sri Aurobindo Center for the summer. There I conducted a series of music workshops for children in the Woodstock, New York area. I arrived full of methodology and eager to see the results, but it became a profound learning experience for me. The children were my teachers. I came to know that so much more is involved in working with children than simply passing on a method. A great wideness and outpouring of love is needed to reach them and gain their trust. For those of us who have chosen the spiritual path and who are teachers, our approach to teaching must be different from traditional systems. It must go beyond the old way of mentalization.

The Mother once said, *If children were given a few drops of the truth while they are very young, they would blossom quite naturally as the being grows.* I became one of those children, participating in all their games and activities, jumping and rolling on the ground along with them. I also became acutely aware of the uniqueness of each child and of the importance, as their instructor, of being as honest with them as I could be, of relating to them from my psychic center and of being intuitive and sensitive to the individual needs of their inner selves; of nurturing their

natural capabilities and inclinations, never scolding or giving in to impatience if slowness of comprehension or understanding was there; and of giving them freedom while continuing to guide. Suddenly I realized that I was trying to put some of the Mother's teaching ideals into practice. What a great joy and privilege it was for me to have been given that opportunity for my personal growth and expansion.

It has not ended with that summer's experience. January, 1985 brings the promise to me of a return trip to India for a six weeks' stay after a twelve year absence. Plans are already underway for organizing children's music sessions at the New Delhi branch of the Ashram School and for the children of Auroville, opportunities gratefully anticipated for the continuation of my learning process.

The following are some words of the Mother on education of the child:

There is only one true guide, that is the inner guide, who does not pass through mental consciousness.

Naturally, if a child gets a disastrous education, it will try ever harder to extinguish within itself this little true thing, and sometimes it succeeds so well that it loses all contact with it, and also the power of distinguishing between good and evil. That is why I insist upon this, and I say that from their infancy children must be taught that there is an inner reality...

It is not a question, of course, of giving a child philosophical explanations, but he could very well be given the feeling of this kind of inner comfort, of satisfaction, and sometimes of an intense joy when he obeys this little very silent thing within him which will prevent him from doing what is contrary to it. It is on an experience of this kind that teaching may be based.



Miriam in Israel

A VISIT TO INDIA AND ISRAEL

by Miriam Belov

I arrived at the beginning of February, 1984 for a six week stay in the Ashram/Auroville area in the midst of rain for the first time in 95 years. The sun also shone during those golden days and, of course, it was wonderful. The Samadhi was filled with a deep peace and Auroville was filled with smiles and green. The Ashram sparkled clean for the Darshan days, and there was a magnificent exhibition over Her birthday - Darshan pictures of Them accompanied by the actual clothing She wore in the photos. The Force was powerful, beautiful and flowing. Auroville's bonfires burned brightly at dawn on those special days as all gathered in the open amphitheatre next to the Matrimandir, growing, glowing in the Light.

There seems to be a bigger interface between Auroville and the outer world which is all for the good. Due to exchanges, student groups, and the Aurovilians themselves traveling about there is an easier exchange of information and perspective than before. The planet is a small one and it is a positive sign to feel this cohesive sense for the City of the Future and the present earth environment. This connection between the Work and the world was depicted in a fine pictorial exhibition at the Bharat Nivas during the Supramental week.

The children were a joy to me and I loved their company. They enjoy the organization the education is moving towards and the sports program. Each

day they all assemble (all ages) at Certitude to go through various exercises and athletics. One can only imagine how wonderful this is for them! Auroville celebrated its birthday by including them in the festivities with an Aurolympics. All the kids participated in sports events and competitions and loved it.

I was also present at the dedication of the Sri Aurobindo International Institute of Educational Research on February 28. Aurovilians and dignitaries from New Delhi gathered in the afternoon to initiate this new project with meditation, song and a sprinkling of rain.

The Pour Tous meeting at the Bharat Nivas was a weekly event. Topics covered that marvelous range of activities that occurs in Auroville, this unique "city" with emphasis on trees, a computer center, new age/new wave music and a deep concern for the Indian culture that it finds itself surrounded by. The mind stretches to wonderful limits. People are sensing the need to really get AV to a stable place and want it to truly be Mother's vision. One can feel the inner push: sincere aspiration in certitude.

An internal telephone system was about to be installed. They were also getting a 35 mm projector. How nice it would be if Auroville and the Ashram could share films - and so many other things. Indeed, I sensed a bridge developing between the two that could heal the confusion that has occurred. I saw Ashramites in Auroville and Aurovilians at the Ashram. Many came together on Darshan days and the passing of dearest Nolini-da.

In my happiness I gave a party for all at Certitude, a celebration with a film, food and dancing under the stars. It was a good gathering together and a good release.

Of course, more trees, good food, better roads and sanitation - more positive energy for everything - is needed. May it come soon.

As I returned to America via Israel I felt Their Presence so very clearly. In Jerusalem, Nohar, an Aurovilian who had lived and worked at the Centre, and I shared a beautiful evening in the golden city of the Middle East. And at the Israeli Museum, in the midst of an exhibition of Master Drawings from the Uffizi Gallery, Florence, there was an exquisite drawing by Leonardo da Vinci.

There was a slide show on Auroville

given by an Aurovilian family and a contact was made at the United Nations with the Environmental Agency.

And so it continues. Their Grace encircles our planet and dwells in our hearts . . .

O Golden Dawn

Golden City

Golden Island

Golden Land

In the deepest depths

For the highest heights

Eternal Love crystal clear

Comes through

On this very holy planet.

*May the blessings of our ancestors
manifest strongly.*

*May we create the paths for our
descendents in courage.*

In the doing is the teaching.

Trust in the action.

Attuned. Aligned. Aggressive.

For Truth.

How near is far?

How close is joy to pain, love to hate?

Immeasurable-

For it is all in the heart space.

What is faster than the speed of light?

The speed of consciousness.

*(That was whispered to me in a dear
dream.)*

Earth alive in her bowels

As volcanos spew forth molten rock

Like the ancient past

While high above we play in the stars

Of this galaxy

Rushing towards the future.

And now, as always,

Freedom in the soul

Brings a light that shines

In the Body

From Immortality

Through to Bliss.

April, 1984

Manhattan Island



Jana teaching gymnastics
in Auroville

THE PEACOCK AND PEACE:

A PARABLE OF HUMANITY*

by Vasant V. Merchant, Ph.D., LL.B.

Producer/Director/Author,
Humanities Department, Northern Arizona University

"*The White Peacock*", a musical composition of Charles Tomlinson Griffes, an American composer is playing in the background. The curtain opens.

- Eric Benzoor:** Oh, I hear some celestial music. Is this "the pleasure dome of Kubla Khan?"
- Ken Carlson:** Oh, that sounds like the music of Griffes. I remember hearing it in my Humanities classes - Man and the Arts and Recent Trends.
- Eric:** But who is Griffes? Why don't we ask Dr. Merchant about Griffes?
- Vasant Merchant:** Charles Tomlinson Griffes (1884-1920) was an American composer who went to Germany to study music. In his earlier years, he shows influences of German Romanticism. In his mid-career he was influenced by French impressionistic music.
- Bernd Elisenstadt:** But how and when did he compose the piece we are hearing?
- Vasant:** At the peak of maturity of his musical career, he was deeply influenced by Theosophy, Eastern mysticism and Oriental philosophy. This fascination inspired him to compose *The White Peacock*. *The White Peacock* is the story of the White Peacock, who on his wedding night is calling out for his mate.
- Eric:** Oh, I now remember the poetic lines to which this music is set:
- Moves the white peacock, as through the noontide,
A dream of moonlight were real for a moment
Dim on the beautiful fan - that he spreadeth
Here as the breath, as the soul of his Beauty
Moves the White Peacock.*
- Vasant:** Charles Tomlinson Griffes originally composed *The White Peacock* while he was traveling on a train between Tarrytown and New York. When he saw a sunset in the sky, he felt very inspired and conceived the idea about the White Peacock, ever since he saw a white peacock in a zoological-botanical garden. Griffes collected many images and pictures of the white peacock before he composed it in 1915 for piano on June 22, 1918, one year before his death. *The White Peacock* was performed in New York. The poem of *Fiona Macleod* (the pseudonym under which William Sharp, the mystical Scoto-Celtic writer wrote the tone-pictures and *Macleod* compositions) was set to music by Griffes stirred by its symbolic and other dimensions: ... *as the breath, as the soul of his beauty, Moves the White Peacock.*
- Bernd:** In the Deutsch language, the peacock is called: *Pfau*. It is *schoenne*. In Sanskrit, the great, great grandmother of all Indo-Aryan, Indo-European languages, the peacock is called: *Mayur*. Krishna wears three peacock feathers in his crown, symbolizing auspiciousness and blessings
- Gwenn Lawrence:** In French, the peacock is called *le paon*. Look at this painting of Antoinette Nigay, a contemporary French artist, born in 1922 in Paris, and her painting *le Paon* on the peacock - and its technique.
- Zolthan Ramirez:** In Spanish, the peacock is called *pavo real*. I see two beautiful peacocks here - from Mexico - an embroidered *pavo real* and one on the bark, a special technique.
- Marty Valentino:** Gwenn, you are wearing a peacock dress. In Italian the peacock is *pavone*.
- I remember the poem of Walter de la Mare called *Tartary*. Walter de la Mare was a poet who lived from 1873-1956, a contemporary of Sir Henry Newbolt and Rudyard Kipling.
- Eric:** But what does *Tartary* have to do with peacocks?
- Marty:** The very first stanza of *Tartary* reads:
- If I were Lord of Tartary,
Myself, and me alone,
My bed should be of ivory,
Of beaten gold my throne:*
- And in my courts should peacocks flaunt,
And in my forest tigers haunt,
And in my pools great fishes slant
Their fins athwart the sun*
- Eric:** Here is a *tavas*. That is a Hebrew word for the peacock.
- Taysir-El-Khitab:** And it is *tavuz* in Arabic.
- Parviz Dezaj:** And look at its similarity in Persian. It is *Tavus e Hind*
- Martha:** Why is it called *Tavuz e Hind*?

Parviz:	Because the peacock originated from the soil of India. <i>Tavuz</i> means peacock - <i>Hind</i> means India. Therefore, the peacock comes from India.	Marty:	The Romans used peacock motifs on their coins. Here's one. Roman mythology refers to the story of Argos and Juno and the pride of the peacock.
Taysir:	Shah Jahan, the Moghul Emperor who built the Taj Mahal, was so attracted by the peacock, he got his throne designed after it, to be called the <i>Mayurasan</i> , the peacock throne. Ever since then peacock thrones have been used by kings. Legend has it that when Shah Jahan will unite with his wife, Mumtaz (means light of the world) in <i>Jannat</i> (Persian, Urdu and Arabic for heaven) the peacocks will grace the gates of heaven with their splendour and beauty.	Bernd:	In medieval Christianity, the peacock symbolized <i>Paradise</i> in Western art. The Vedas speak of a number of stories about Indra - the god of the Heavens - and the Peacock.
Martha:	A thing of beauty is a joy forever. Certainly the peacock is beauty personified, Look at this 18th century English painting by Charles Wilkinson.	Martha:	Interestingly, the peacock is <i>Pava</i> in Ukrainian language.
Ken:	Indeed, the peacock is a feast for the eye, a fountain of inspiration for poets and painters, and a symbol of peace, purity, and piety.	Ken:	It is <i>Pav</i> in Polish; I learned that last year in Poland. It is <i>Pavo</i> in Latin. My father is Greek, and he told me it is <i>Tawa</i> in Greek.
Akihisa Yosheida:	I see right here a painting called the <i>Kujaku-Myo</i> - Peacock King God, originally coming to Japan from India - called the <i>Maha-Mayuri</i> . The peacock is the best antidote for snakes and a destroyer of evil.	Martha:	It is <i>Pav</i> in Czech and <i>Pavakakas</i> in Hungarian, and <i>Pavlin</i> in Russian, and <i>Paun</i> in the Yugoslavian language.
Ken:	Yes, the peacock was used in the <i>Nara</i> period, during the 7th-8th centuries in ceremonies to combat pestilences, calamities, diseases. Medical encyclopedias were translated from India into Chinese, Korean and Japanese.	Ken:	Amazing similarity among the Slavic languages for the peacock.
Vasant:	~ <i>Pakshi Tantra</i> - a very ancient Vedic treatise in ornithology - the systematic and scientific study of birds, and <i>Ayur Veda</i> - the Vedic treatise of medicine, longevity, nutrition and the healing arts - alludes to the use of the peacock feathers' powder for containment and treatment of upper respiratory problems from asthma, emphysema, tuberculosis, consumption etc. as well as headaches and other afflictions.	Gwenn:	Also great similarity in Romance languages.
Eno Rhee:	The peacock is <i>Conchae</i> in Korean. I see here two paintings of peacocks in the mother of pearl style from Korea. The peacock is <i>Conchae</i> in Chinese also. Here are some Chinese paintings.	Eric:	And also great similarity in Arabic, Persian and Hebrew. The peacock represents the unity and diversity of the whole cosmic universe.
Shum Mew:	In the Malay language, the peacock is called <i>Burong Merak</i> .	Roger:	The Hopis and Zunis used the peacock for the rain dance, and so did the Mayan and Aztecan civilizations and ancient Mexicans.
Bunthorn Lakhana:	The peacock is called <i>Nokyung</i> in Thai language.	Lee Chan:	The <i>Peacock Dances</i> are among the most popular items among the classical dances of India. I have seen their beautiful performances, and also their connection with the rain dances.
Shum:	In China, Korea, and Japan today, the peacock is mostly used decoratively now, unlike the deep meanings and symbols from India which have psychological and spiritual meanings.	Karen Milford:	<i>Saraswati</i> , the Hindu goddess of learning and wisdom uses the peacock for her vehicle. <i>Kartikeya</i> , the war-god of Hindu mythology and the younger brother of <i>Ganesha</i> (the elephant-headed god of success and the god of overcoming obstacles), and the son of <i>Shiva</i> (the destroyer of evil and ignorance in the universe in the Hindu Trinity) also uses the peacock as his (Kartikeya's) vehicle.
		Vasant:	Sri Aurobindo, the great Indian sage and poet-philosopher of Pondicherry, and the integrator of the East and the West, in his modern epic <i>Savitri: A Legend and a Symbol</i> , gives the meaning of <i>Victory</i> to the peacock. What is a peacock called in the Hopi language?
		Roger Williams:	It is called <i>Tawa Koyonah</i> , its plumage corresponding to the colours of the Sun, with its tail beautifully spread.
		Fatima Rajan:	In my country, Sri Lanka (formerly known as Ceylon), the peacock designs and prints are to be found in all kinds of objects - from household goods to arts and crafts. Look at this exquisite peacock in a batik dress, and the beauty of the design and its stunning colours and shapes.

- Paul Bow:** In Kenya, East Africa, we make a *sun wheel*. I made this one. It seems the brilliance of the colours of the Sun is captured in the colours of the peacock.
- K. Rutherford:** The Bantus of Africa call peacock *Muyuni u Bolomana*. The peacock motif is a common motif in African designs of textiles. Even though the peacock has many names, it is still one. The universality of the peacock is at once astounding and fascinating at the same time.
- Paul:** What do the peacocks eat and where do they sleep?
- Renee Reinisch:** They eat corn kernels, peanuts and chew on acorns. They rise with the sunrise and go to the *land of nod* after sunset. As darkness engulfs the earth, they begin to perch themselves on trees for rest.
- Martha:** Talking about corn, the other day, I was making corn bread. Lo and behold! I saw a picture of a peacock looking at a large *corn on the cob* on a five pound Albers package of yellow corn meal.
- Taysir:** In the Metropolitan Museum of Art in New York, there is a most splendid painting of a peacock, done in stylized Arabic calligraphy. (shows it to the audience)
- Bernd:** Did you know that the centenary celebrations of the composer Richard Wagner took place in the lyrical settings of King Ludwig's fanciful Bavarian castles in 1983?
- Gwenn:** Oh that dream of beauty - yes, as Herrenchiemsee was to Versailles, the smaller, more intimate Linderhof, was to the Trianon. Ludwig stayed there frequently. Among its many pleasures, Linderhof has French formal gardens designed by Karl von Effner, a *jeu d'eau* that rises nearly one hundred feet in the air and a domed moorish kiosk bought by Ludwig in Bohemia in 1876.
- Martha:** Occasionally, the king held parties within the kiosk's elaborate interior, where people were dressed in Oriental costume, sipped mocha and dined on sherbets. On the silk divan, that is a part of the peacock throne of enameled cast metal and Bohemian glass, made for Ludwig in Paris by LeBlanc-Granger. The Peacock was not only appropriate to the exotic setting, but like the swan, had a special meaning for Ludwig.
- Bernd:** The keys of the aeolodion are watched over by a life-sized Sevres peacock. The instrument with the peacock was built but never played by Wagner. It combined piano and harmonium, is in the Western Globelin Room at Schloss Linderhof.
- Martha:** The *London Times* columnist Bernard Levin speaks of Ludwig's abilities as "perhaps his was a genius of imagination." He had the imagination . . . to see that Wagner was one of the most gifted artists the world has ever seen and to want to build castles like Neuschwanstein, and oh! the Sevres peacock piano and its grandeur! Talking about composers, I recall the name of Zoltan Kodaly (16 December, 1882 - died 6 March, 1967), was a hungarian composer, ethomusicologist and educator. With Bela Bartok, he was one of the creators of a new Hungarian art music based on folk sources, and he established in Hungary a broad-based and high-level musical culture.
- Marty:** Kodaly composed over a period spanning more than a half a century. Kodaly-Bartok represent the voice of Hungary in music.
- Eric:** *The Peacock Variations* (1938-1939) (*Variations for Orchestra* - on the patriotic song *The Peacock* and a choral setting of *The Peacock*), originally a folk song which expresses all the strife, struggle and suffering of the down-trodden peasantry. It was adapted by Endre Ady, who transformed it into a poem of revolutionary import, to which Kodaly composed a powerful, musical setting.
- Karen:** *The Variations on an Hungarian Folk-Song* (24-45 minutes)/(*Peacock Variations*) is a most universal of Kodaly's Hungarian folk songs. It is a four-line descending pentatonic melody with a fifth construction, and is part of the most ancient body of Hungarian music.
- Sudha:** The text expresses a popular longing for freedom. Kodaly quotes three strophes at the head of the score in the way of a motto:
- Fly peacocks fly
On the county hall
To bring freedom
For poor prisoners
The peacock has flown
On the county hall
On, but not to bring freedom
For the prisoners
The peacock has flown
On the county hall
To bring freedom
For poor prisoners.*
- Paul:** The Peacock here represents Freedom.
- Eddie Isidro:** The peacock also symbolizes the horizon.
- Amal Sefein:** In my study of botany, I came across a flower that resembles the shape of the peacock. Its botanical name is: *heliconia metalica*, also known as the tiger-claw plant with large

striking red-boat shaped bracts with long spikes and attractive flowers.

Gwenn:

The five petals and five sepals were thought to represent the ten apostles present at Christ's death, Peter and Judas being absent. The conspicuous fringed corona was considered emblematic of the crown of thorns or of the halo, and the five stamens of the five wounds or of the hammers employed to drive the nails.

Vasant:

The popular name of this flower is *the bird of paradise*. Mother Mira of Sri Aurobindo Ashram has called *the bird of paradise* a supramental flower. She describes it as *the bird that never flies away, and remains just where it has descended*.

Snigdha

Chhaya:

Its botanical name is *strelitzia regina*. It contains a spectacular orange, yellow and blue flower that resembles the head of a crested bird and therefore, looks like a peacock.

Kitchai

Urkasame:

There is another flower called *Barbados Pride - the Peacock Flower*. It has panicles that stand erect and has orange-red flowers that show themselves well, with an orange-yellow border and very long stamens. As a chemist, I have been interested in its chemical structure.

Vasant:

It is known in botany as *poinciana pulcherrima*, *caesalpinia poinciana*, or *dwarf poinciana*. The meaning given to it by the Mother is: *Fire*, and that its posture points to fearing no obstacle, and overcoming them with *fire*, or *ardour*. In the *Vedas*, *Fire* has been alluded to as the flame of aspiration for knowledge, fire being symbolic of the Fire of Truth and Light, bringing purity.

Golchin

Hamidee:

Look what I have here: an Abyssinian Sword Lily, also called *Acidanthera bicolour*, what is popularly known as the *passion flower/ peacock flower*.

Eddie:

It is a fragrant white flower, I can smell it. (smells it). It is marked with chocolate-brown to pink and blue and maroon colours at the centre. Why is it called the *passion flower* or *peacock flower*?

The name *passifloraceae* represents the dozen or so important varieties - from *Maypop*, *Granadilla* and others in the passion flower family - *PASSI-FLORACEAE*. Its name is derived from the Latin, *passio*, passion and *flos*, a flower, and alludes to the supposed representation by parts of the flowers and other organs of the instruments of Christ's crucifixion.

Zoltan:

The association of these plants with Christ's passion stems from early Spanish colonial days in South America. Spanish and Italian travelers saw in the wonderful blooms of the passion flower and other parts of these plants, symbols of the crucifixion which they accepted as Divine.

How did they explain them?

Martha:

The latter, three in number, were symbolized for the devout Christians by the stigmas. Recalling the scourges or the cords were the tendrils of the passion flower and the fingered leaves of some kinds suggested the persecutor's hands or the head of the lance that pierced Christ's side.

Paul:

It was in the beginning of the early seventeenth century that stylized drawings of passion flowers, showing the parts with varying degrees of realism, were published. See these paintings? (points them out).

Amal:

What is the significance Mother Mira gives to the passion flower/peacock flower?

Vasant:

It symbolizes the possibility of perfection of the vital nature of the human which includes instincts, feelings, emotions, sentiments, the passions and desires, and the vital energies. All of these can be refined and transmuted in their appropriate physical, social, aesthetic, cultural, educational, psychological and spiritual contexts. The Mother gives it universal significance for transformation of the human consciousness of the vital nature.

Snigdha:

Did you know Eddie, that the peacock is the national bird of India?

Eddie:

Yes, in 1953, *Mayur*, as it is called in Sanskrit, was adopted as the national bird of India.

Karen:

What parts of India can you find the peacock?

Vasant:

The peacock with its matchless beauty is found in almost every part of India and from India to almost every part of the world. But Braj, the region near Mathura in *Uttar Pradesh*, in Northern India is densely populated with this bird.

Martha:

The peacock is mentioned in the Hindu scriptures and literature and mythology as the personification of pride as also in Roman mythology. It is so majestic and aristocratic a bird.

Roger:

Even though proud - and therefore, we have such idioms as *proud as a peacock*, or *flaunting one's feathers like a peacock* in the English language, it is rather a shy bird. It is easy to tame. It feeds on grains (loves corn kernels), vegetable shoots and insects.

- Karen:** We have lived on a farm by Gray Mountain near Flagstaff in Arizona and found that we have no rattlesnakes or snakes around the area as long as there are peacocks inhabiting the acreage. The Peacock is easily nature's best antidote for snakes and insects.
- Bunthorn:** Oh, I have seen their rapturous dance when it rains, as if the peacock knows instinctively in its tail even before it rains! Indeed, the peacock tends to be the best meteorologist of nature when it comes to rain. The peacock dances with great joy when it is going to rain. it also dances very happily when it rains. There are songs that describe such happiness.
- Amal:** The ornithologists and zoologists have observed that in addition to the rain, the peacock will dance for hours to attract the attention of the peahen - just one glimpse or step from her during the mating season. The peacock, which is the male, is the prettier bird than the pea-hen, the female. The pea-hen's tail is short and not equally beautiful. It is dark-brown in shade.
- Kitchai:** The male's plumage is slaty green above, green below and grey above the tail. Its head-feathers are short and curly. They are metallic blue in colour on the crown and green at other places. The neck is a shining blue. You can see the vast varieties of peacocks here on the stage in our pageant - from peacock glasses and vases to peacock fans and scrolls to peacock jewelry, to cobalt blue bowls and plates to paintings and purses and dresses and tapestry - and so on - from every conceivable part of the world.
- Vasant:** Contrary to the stereotype that peacocks can't fly, they are good flyers. Peacocks move about in long formations - sometimes in squadrons of hundreds and can fly hundreds of miles, the envy of humans.
- Golchin:** I have been to the arboritum near Los Angeles in Arcadia, California and I have seen over three hundred peacocks surrounded by lakes and flowers in that special environment where the peacocks make their abode.
- Vasant:** Near Das Goetheanum, Dr. Rudolf Steiner University in Dornach, Switzerland, way up on the mountain there is an old palace where I took pictures of peacocks dancing some years ago, in 1971 and 1973. It has been rightly said that the *peacock has been decorated by Nature in complete leisure and with a painter's skill in zeal.*
- Renee:** I remember that during 1975, you and the late William B. Arnold, your assistant and collaborator, made a short film of the White Peacock and Vijayananda, the resident elephant of Swami Muktananda and his Ashram (educational and spiritual center) in Ganeshpuri, a town 80 miles from the city of Bombay in India. It was a beautiful sight to see the residents (including children) of the Muktananda Ashram play and admire the majesty of the White Peacock among the mango groves, fluttering and dancing in the breeze, and intermittently enjoying feeding the elephant carrots, mangoes, chutney sandwiches and cadbury chocolates!
- Eric:** The peacock truly then represents the unity in diversity principle; the unity and diversity of all the arts and humanities and that of arts and sciences, the unity and diversity of all knowledge and learning.
- Ken:** But even more than that it represents the symbol of *peace*, purity, perfection and beauty of all humanity, all nations, symbolically represented by each feather with the eye on the plumage. It represents the synthesis of all colours, all senses, all shades, all parts - and becomes a bridge between humans and heaven and earth. That is why it is metaphorically compared to a rainbow.
- Marty:** It is also a symbol of immortality and resurrection. Let's now see a classical dance from India representing *the peacock and peace: a parable of humanity.* (The peacock dance performance takes place, accompanied by music, live singing by Vasant Merchant, flute played by Charles Rullman and also sitar and tablas played by the trio.) The song accompanying the peacock dance is a Gujarati song which is sung in response to the questions of a child to her mother. The questions raised by the child are:
- Mini (child):** *Who made this world?*
- Sudha (mother):** A magician of all Magicians, a Perfect one made this universe. How can I describe it? He made it out of His own self-delight to bring joy to the world - so that you and I and all our family of nations on the planet earth - *brahmand* can live and grow in joy and spread peace and happiness to all other planets, and the stars and the universes in their symphony. He made the towering activities of the day and blessed it with the powers of the Sun and the rest and quiet beauty of the milk-white radiance of moonlight.
- Mini:** What proof is there in the universe of His beauty?
- Sudha:** Just look at the perfect beauty of the peacock and the lotus flower. They represent the ultimate of perfection, peace and beauty in the cosmos.

Tell me the story of *Indra* and the peacock in the heavens.

Sudha:

As you know, *Indra* is a Vedic god, the Lord of the heavens, like *Zeus*, the king of gods in Greek mythology. Once the enemies of the heavens, - the demons and *Dasyus* - the sons of darkness and division - attacked *Indra*. The battle was becoming very fierce and grim, so *Indra* with his magic power decided to turn himself into a creature who could see everything with a thousand eyes in all directions, yet nobody could see him. That creature was the peacock with its thousand eyes in its gorgeous and beautiful feathers - each feather of the plumage with an eye. *Indra* thus won the wars of the heavens.

What is the lesson to be learned from this story?

Sudha:

to be alert,
to be prepared,
to be observant,
to be resourceful, and
become *awakened* - within and without

Vasant:

Sri Aurobindo says: *Beauty is his footprint showing us where he has passed.*

CURTAIN



Mayurapriya

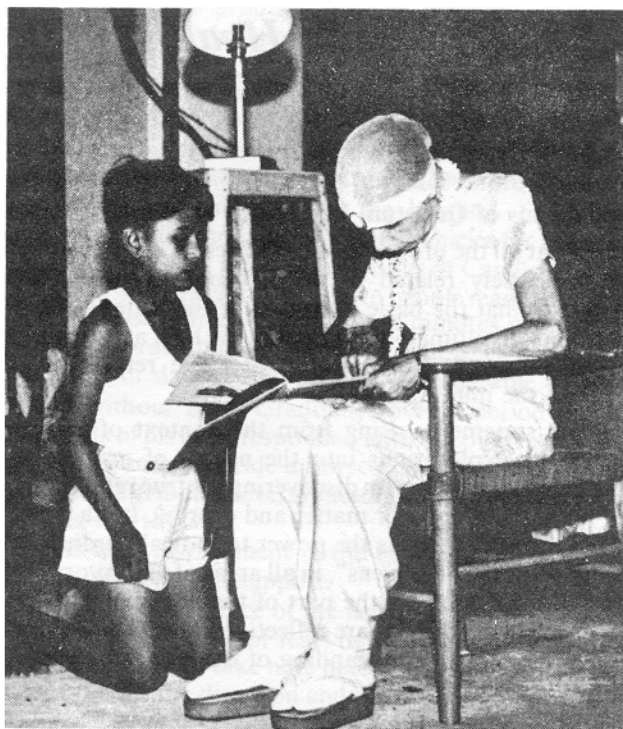


Photo of the Mother
courtesy of S.A.A., Pondicherry, India

YOUTH

Youth does not depend on the small number of years one has lived, but on the capacity to grow and progress. To grow is to increase one's potentialities, one's capacities; to progress is to make constantly more perfect the capacities that one already possesses. Old age does not come from a great number of years but from the incapacity or the refusal to continue to grow and progress. I have known old people of twenty and young people of seventy. As soon as one wants to settle down in life and reap the benefits of one's past efforts, as soon as one thinks that one has done what one had to do and accomplished what one had to accomplish, in short, as soon as one ceases to progress, to advance along the road of perfection, one is sure to fall back and become old.

One can also teach the body that there is almost no limit to its growth in capacities or its progress, provided that one discovers the true method and the right conditioning. This is one of the many experiments which we want to attempt in order to break these collective suggestions and show the world that human potentialities exceed all imagination.

2 February 1949

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The Future of Healing:

Tracing the Body of the Divine Energy

By Arya Maloney

(continued from the previous issue)

III. Implications of Quantum Physics for Healing

The fact that all the properties of particles are determined by principles closely related to the methods of observation would mean that the basic structures of the material world are determined, ultimately, by the way we look at this world; that the observed patterns of matter are reflections of patterns of the mind.¹⁸

The above statement, rising from the context of modern physics and its explorations into the nature of matter, has revolutionary implications (in discovering the true relationship between matter and mind or matter and energy). It is a "seed" utterance inasmuch as it has the power to radically transform the presuppositions, or "givens", in all areas of endeavor. This fundamental realization on the part of the physicist, that the patterns of matter and mind are reflections of each other, will profoundly effect our understanding of the nature of healing and transformation.

The power of the mind to change the body for good or ill, and vice versa, has been recognized for many centuries, and in many cultures. In this light, it is important to remember that we are not discovering a new idea or relationship, but rather *re-discovering* a truth. This re-discovery emerges at a moment in evolution when we are poised on the brink of a higher consciousness, and of a truer state of matter: the formula for a new world.

Healing in this context is, on the most fundamental level, *a making whole again*. This applies to an individual human being, viewed as a composite system of physical body, emotions, mind and spirit; but also extends to larger systems composed of collectivities of human beings, locally, nationally and internationally. Beyond our human bodies lies the body of the earth, broken and scarred beneath the tyranny of many minds acting in ignorance of their individual and planetary bodies.

A further view of healing is the arrangement of *things in their proper place* within the whole. This becomes very clear on considering ecological imbalances. We are at a stage of evolution where any deviation from consciousness of the basic oneness of reality can have catastrophic effects i.e., the attachment of the mind to a profit motive in dumping chemical and radioactive wastes into oceans and rivers results not only in the destruction of plant and animal life, but the disruption of the life-giving cycle of photosynthesis, which provides oxygen for human beings. It becomes startlingly clear that we can no longer think of ourselves as isolated from other forms of life - the Cartesian-Newtonian conception. We exist within energy patterns, cosmic webs; To touch one point in the web is to effect every other point: This is the perception of the new physics.

Returning to our theme, that "the basic structures of the material world are determined ultimately by the way we look at this world", the question arises, 'How can this be understood?' For indeed, it is a very radical statement! Does it mean that we create form from a reservoir of energy? Does this energy exist on a continuum of varying frequencies, or vibrations? Are the natures of the forms created dependent on the particular frequencies of energy? Are we dealing with numerous worlds in one world? In this context we can understand the creation of

the Cartesian-Newtonian world of solid objects, and empty, absolute space, as one possibility among many. Because we have so long perceived the world in this way, and believed it to be so, we have in a sense created it so. On the other hand, the intuitions and experimental investigations of modern physics have disclosed new possibilities, for new perceptions, and new creations. One does not replace the other. Rather, the limits of experience and power, of perceiving and becoming, are extended.

That the observed patterns of matter, as reflections of patterns of mind, *can even be considered* as a truth affirms that our understanding of the nature of matter has changed.

In a Cartesian-Newtonian world, the above statement makes no sense: From an evolutionary perspective, it was perhaps necessary to create the split between matter and spirit, between mind and body, in order to erect a materialistic age that would more fully plumb the depths of the nature of matter. However, from the perspective of the new physics on the nature of matter, the intimate connection between the patterns of mind and the patterns of matter begin to emerge. What is indicated is a spectrum of "webs" or "nets" of energy of varying frequencies of vibrations, ranging beyond what we have been able to normally experience through sense of touch, sight, hearing, smell and taste. Another way to express this: There are gradations of energy, ranging from gross (low vibrational) to subtler and subtler (higher vibrational) forms. Our confusion has been one of perceiving the *part* (gross forms of matter) as the *whole* (full range of energy fields).

Modern physics, in its quest to uncover the fundamental building blocks of matter, has concluded that there are none. "Matter" is a form, or numerous forms, of energy, manifesting in varying degrees of density or condensation. Creation of Forms arises from a limitation of the energy field, or a process of transforming the frequency of vibration from higher to lower. So our theme for understanding the healing process as a return to wholeness - "that the observed patterns of matter are reflections of patterns of mind" - presents us with the task of re-discovering the energy patterns existing between "matter" and "mind". What has been separated must return to a state of interrelated wholeness. One can extend this vision of a gradation of energies to interrelate the various parts of a human being i.e., spirit (soul), mind, emotions, physical body. In this context, one would be moving from a relatively high frequency of vibration (spirit) to a much lower vibration (physical): yet each part can be viewed as an energy field. From this perspective, there exists not only what we normally perceive as "solid" matter, but also more subtle forms of matter i.e., possessing a higher vibrational frequency, lying beyond the small region of the electromagnetic spectrum, within which we can see physical objects.

It is interesting to note here the explanation of quantum physics for "solid" objects, or forms which we normally identify as matter. In the evolution of our understanding of the atom, it was observed in the experiments of Rutherford that the atoms constituting solid matter were themselves constituted almost entirely of empty space. Then what is it that gives matter its solid aspect? According to quantum theory, this is due to a typical "quantum effect", arising from the particle/wave nature of matter:

Whenever a particle is confined to a small region of space, it reacts to this confinement by moving around, and the smaller the region of confinement is, the faster the particle moves around in it. In the atom . . . there are two competing forces. On the one hand, the electrons are bound to the nucleus by electric forces which try to keep them as close as

possible. On the other hand, they respond to their confinement by whirling around, and the tighter they are bound to the nucleus, the higher their velocity will be (e.g., about 600 miles/sec.); these high velocities make the atom appear as a rigid sphere, just as a fast-rotating propeller appears as a disc. It is very difficult to compress atoms any further, and thus they give matter its familiar solid aspect.¹⁹

Thus, when we perceive a "solid" object, it only *appears* to be immobile. Actually, it is vibrating at a particular frequency, and its atomic and subatomic particles are traveling at enormous velocities. We are beginning to realize that "matter" is not as solid as we *believe* it to be. We have been conditioned to experience it as solid, impenetrable, at a certain point indivisible, since Democritus, Descartes, Newton, et al. However, if it is just another form of energy with a distinct vibration, what are the *effects* of *mental* energy acting on *material* energy, and of energies of a higher frequency than mental energy acting on "matter"? This becomes the *central task for healing* - to trace the "patterns" or "fields" or "bodies" of energy, and to discover their place in the interrelated whole.

Because modern physics has affirmed "reality" to be of one piece, or an interrelated whole, physics has become a branch of psychology, and *vice versa*. Some physicists even speculate that photons may be conscious:

Consciousness may be associated with all quantum mechanical processes . . . since everything that occurs is ultimately the result of one or more quantum mechanical events, the universe is "inhabited" by an almost unlimited number of rather discreet, conscious, usually non-thinking entities that are responsible for the detailed working of the universe.²¹

We have come full circle in the consciousness-matter spectrum. The mind/body split is overcome by the assertion that quantum mechanical events lying in the heart of matter also lie at the heart of consciousness.

The truth of the statement "that the observed patterns of matter are reflections of patterns of mind" impinges increasingly on our consciousness to recognize the ultimate unity of mind and body, or matter and spirit. One graphic example of this is the experience of Norman Cousins, editor of the *Saturday Review of Literature*, as related in his book, *Anatomy of An Illness As Perceived by the Patient*.²²

In 1964, Cousins contracted a crippling disease, which doctors believed to be irreversible: He was diagnosed as suffering from a collagen illness, a disease of the connective tissue (collagen is the fibrous substance that binds the cells together). As he became progressively "unstuck", it became more and more difficult, and painful, to move his limbs. He was told he had one chance in five hundred for recovery; that the specialist had never personally witnessed a recovery from this disease. It was at this crucial point that Cousins reversed his attitude: From being an *observer* - so to speak, a victim - of his deteriorating body, he took total responsibility for his condition. Concretely, this meant engaging his mind, will and emotions in the healing process.

This is an immediate illustration of overcoming the mind/emotions/will/body split. The doctors did not *believe* that he could recover, so he was forced to discover and utilize his *own* powers of healing and regeneration. Cousins traced the causes of his illness back to exposure to large concentrations of diesel and jet pollutants. He perceived that he was susceptible to these pollutants, because he was suffering from adrenal exhaustion caused by emotional tension, i.e., frustration or suppressed rage. His approach to healing was quite simple: "If

negative emotions produce negative chemical changes in the body, wouldn't the positive emotions produce positive chemical changes?"²³

Cousins enlisted love, hope, faith, laughter, confidence and the will to live in his battle against deterioration. He established two preconditions for carrying out his plan: (1) To remove all toxic medication; (2) To find a place more conducive to positive outlook on life than the hospital. Once this was accomplished, he chose the following vehicles for healing: large doses of vitamin C; watching old films of Candid Camera and the Marx Brothers, and listening to people read aloud books of humor. Cousins discovered that ten minutes of genuine belly laughter afforded him two hours of pain-free sleep. At the end of the eighth day of this process, he was able to move his thumbs without pain. Gradually, over a period of months, other parts of his body responded until he could return to work, play tennis and golf, ride a horse and play the piano.

Cousins attributes several factors to his recovery:

1. His will to live.
2. His total involvement in the healing process.
3. His doctor's full support.
4. His non-acceptance of the negative medical verdict, with its resultant cycle of fear, depression and panic.

It is important to take note here of a prophetic statement by Cousins about the direction and possibilities for healing in the future:

*I have learned never to underestimate the capacity of the human mind and body to regenerate - even when the prospects seem most wretched. The life-force may be the least understood force on earth. William James said that human beings tend to live too far within self-imposed limits. It is possible that these limits will recede when we respect more fully the natural drive of the human mind and body toward perfectibility and regeneration. Protecting and cherishing that natural drive may well represent the finest exercise of human freedom.*²⁴

The following is an elaboration of two aspects of Cousins' extremely optimistic view: firstly, on the life-force as perhaps the least understood force on earth (Section IV), and secondly, on the perfectibility of the human mind and body (Section V).

It has been proposed that Norman Cousins' laughter and ascorbic acid therapy were not essential for his recovery.²⁵ Cousins admits the possibility that they were placebos. "It is quite possible that this treatment (ascorbic acid) - like everything else I did - was a demonstration of the placebo effect."²⁶ "Placebo" is derived from the Latin verb "I shall please" and usually comes in the form of an imitation medicine i.e., milk-sugar tablet designed to look like a pill (usually used in testing the effects of drugs, or in testing certain theories). For example, two groups of patients at Mt. Sinai Hospital, New York, were used to test the theory that vitamin C prevents colds. Results: "The group on placebo who thought they were on ascorbic acid . . . had fewer colds than the group on ascorbic acid who thought they were on placebo"²⁷

Although the mechanism of the placebo effect is not yet clear to researchers, it dramatically highlights the intimate connection between mind and body, and the extraordinary power of the mind to influence the chemistry of the body. It is only within the past two decades that "the placebo effect" has received serious attention from researchers. There is a growing body of literature indicating that placebos can be as, or more, powerful than the drugs they replace. The list of diseases cured, or relieved, by placebos include: malignancies, post-operative pain, bleeding ulcers, anxiety, depression, parkinson's disease,

arthritis and rheumatism.²⁸ The power of the mind to influence and change the body and its processes needs, in most cases, not just the sugar pill, or saline injections, but also a system of supports facilitating mind/will participation in the healing process. Patient-doctor relationship holds high priority, along with the patient's will to live. We are so oriented towards external healing means that we must for awhile invest the placebo with the power that resides within each one of us. According to Cousins:

*The placebo . . . is an emissary between the will to live and the body. But the emissary is expendable. If we can liberate ourselves from tangibles, we can connect hope and the will to live directly to the ability of the body to meet great threats and challenges. The mind can carry out its ultimate functions and powers over the body without the illusion of material intervention.*²⁹

The second example of healing, in opposition to Descartes' assertion that the body can affect the mind, but not *vice versa*, derives from the work of Carl and Stephanie Simonton, and documented in the book, *Getting Well Again*.³⁰ The Simontons, as a result of their experience with hundreds of patients at their Cancer Counseling and Research Center in Fort Worth, Texas, advocate a systems approach which mobilizes the whole person in his healing process. "It is no longer possible to see the body as an object waiting for replacement parts from the factory. Instead we now view the mind and body as an integrated system"³¹

The Simontons have set up a program called pathways to Health, a practical application of their systems approach to healing. While placing a great deal of emphasis on psychological techniques, they advocate that this be accompanied by appropriate medical treatment, since this is part of our cultural belief system. The following is a description of the program's progress: (1) The patient identifies his participation in the onset of the disease e.g., sources of stress; (2) He then identifies the benefits he is deriving from his illness e.g., asking for help and love, not doing the jobs that cause him stress; (3) He begins to learn certain relaxation techniques, and the use of mental imagery in order to visualize recovery; (4) He is taught the value of positive mental images and in the process learns to identify beliefs that block recovery; (5) He is taught a specific process for releasing the past i.e., dealing with past relationships and overcoming resentment; (6) He is aided in setting goals for the future; (7) He is guided in the use of the process of mental imagery to discover an "inner guide" to health; (8) He is also guided in the use of mental imagery to manage pain; (9) He is involved in an exercise program; (10) He is taught to deal with fear of recurrence of the disease, and of death; (11) He is helped to work with his family as a support system.³²

We include here a case study of the Simontons:

The first patient with whom an attempt was made to apply our developing theories was a sixty-one year old man who came to the medical school in 1971 with a form of throat cancer that carried a grave prognosis. He was very weak, his weight had dropped from 130 to 98 pounds, he could barely swallow his own saliva, and was having difficulty breathing. There was less than a 5 percent chance that he would survive five years. Indeed, the medical school doctors had seriously debated whether to treat him at all, since it was distinctly possible that therapy would only make him more miserable without significantly diminishing his cancer.

Carl went into the examining room determined to help this man actively participate in his treatment. This was a case that

justified using exceptional measures. Carl began treating the patient by explaining how the patient himself could influence the course of his own disease. Carl then outlined a program of relaxation and mental imagery based on the research we had been accumulating. The man was to set aside three, five-to-fifteen minute periods during the day - in the morning on arising, at noon after lunch, and at night before going to bed. During these periods he was first to compose himself by sitting quietly and concentrating on the muscles of his body, starting with his head and going all the way to his feet, telling each muscle group to relax. Then, in this quiet place - sitting under a tree, by a creek, or anywhere that suited his fancy, so long as it was pleasurable. Following this he was to imagine his cancer vividly in whatever form it seemed to take.

Next, Carl asked him to picture his treatment, radiation therapy, as consisting of millions of tiny bullets of energy that would hit all the cells, both normal and cancerous, in their path. Because the cancer cells were weaker and more confused than the normal cells, they would not be able to repair the damage, Carl suggested, and so the normal cells would remain healthy while the cancer cells would die.

Carl then asked the patient to form a mental picture of the last and most important step - his body's white blood cells coming in, swarming over the cancer cells, picking up and carrying off the dead and dying ones, flushing them out of his body through his liver and kidneys. In his mind's eye he was to visualize his cancer decreasing in size and his health returning to normal. After he completed each such exercise, he was to go about whatever he had to do the rest of the day. What happened was beyond any of Carl's previous experience in treating cancer patients with purely physical intervention. The radiation therapy worked exceptionally well, and the man showed almost no negative reaction to the radiation on his skin or in the mucous membranes of his mouth and throat. Halfway through treatment he was able to eat again. He gained strength and weight. The cancer progressively disappeared.

During the course of treatment - both the radiation therapy and the mental imagery - the patient reported missing only one mental imagery session on a day when he went for a drive with a friend and was caught in a traffic jam. He was most upset, both with himself and with his friend, for in missing just that one session he felt his control over his condition was slipping away.

Treating this patient in this way was very exciting, but it was also somewhat frightening. The possibilities for methods of healing that seemed to be opening up before us went beyond anything that Carl's formal medical education had prepared him for.

The patient continued to progress until finally, two months later, he showed no signs of cancer. The strength of his conviction that he could influence the course of his own illness was evident when, close to the end of his treatment, he said to Carl: "*Doctor, in the beginning I needed you in order to get well. Now I think you could disappear and I could still make it on my own*".

Following the remission of his cancer, the patient decided on his own to apply the mental imagery technique to alleviate his arthritis, which had troubled him for years. He mentally pictured his white blood cells smoothing over the joint surfaces of his arms and legs, carrying away any debris, until the surfaces became smooth and glistening. His arthritic symptoms progressively decreased, and although they returned from time to time, he was able to diminish them to

the point where he could go stream fishing regularly, not an easy sport even without arthritis.

In addition, he decided to use the relaxation and imagery approach to influence his sex life. Although he had suffered from impotence for over twenty years, within a few weeks of practicing the imagery techniques he was able to resume full sexual activity, and his condition in all of these areas has remained healthy for over six years.³³

The individual work of Norman Cousins, and the larger work of Carl and Stephanie Simonton, share the same vision of the nature of reality as that revealed by quantum physics. Just as "matter" or "particles" do not exist apart from the energy field that gives them birth and sustains them, so too "bodies" do not exist apart from the spiritual, mental and emotional energy fields that enfold them. We have traced in vivid detail the tremendous power of both mind and emotions to effect the physical body - positively or negatively. The choice in the healing process does not reside in *whether* we participate of not, but *how* we participate. The clarion call of modern physics is that we exist in a participatory universe: *Ultimately, the entire universe (with all its "particles", including those constituting human beings, their laboratories, observing instruments, etc.) has to be understood as a single individual whole, in which analysis into separately and independently existent parts has no fundamental status.*³⁴

Thus, whatever we think (consciously or subconsciously), whatever we feel, whatever we do, causes this cosmic web to vibrate. How it vibrates is the really significant question; and there is an ever-growing body of knowledge which attributes the quality of the vibration (towards wholeness or destruction) to the nature of the forms created and held in the mental/emotional energy field. "Nature of the forms" is the quality of energy generating and sustaining the form e.g., fear, depression, confidence, hope, faith, etc. The Simontons note, in discussing personality and stress factors in the genesis of cancer: *The crucial point to remember is that all of us create the meaning of events in our lives. The individual who assumes the victim stance participates by assigning meanings to life events that prove there is no hope. Each of us chooses - although not always at a conscious level - how we are going to react.*³⁵

Our theme for healing, drawn from the work of the physicist - "that the basic structures of the material world are determined by the way we look at this world" - resonates with a systems or wholistic perspective. Elmer and Alyce Green, pioneers in the field of biofeedback, conclude from experiments wherein a person learns to control a single nerve cell:

Every change in the physiological state is accompanied by an appropriate change in the mental-emotional state, conscious or unconscious, and conversely, every change in the mental emotional state, conscious or unconscious, is accompanied by an appropriate change in the physiological state.³⁶

Mind, body and emotions are a unitary system - a system of energy fields of varying frequencies of vibration. one may not be emphasized at the expense of another, or a state of imbalance, of dis-ease, ensues.

The change in perspective in physics - from separativity to interrelated wholeness - has caused a shift in focus: from solid objects, to energy fields where the particle is a form of energy. I believe there is a parallel shift occurring in the sphere of healing. Concentration on the physical body and its various parts (particle or solid object) stemmed from our attachment to the Cartesian-Newtonian vision of reality. The birth of a vision of oneness, or interrelated wholeness, opens the way to

concentration on energy fields that build, sustain and sometime destroy the physical body. These may be referred to as spiritual, mental and emotional, or ultimately, as life-force.

In the remaining two sections of this paper, we will examine a natural healing system that parallels atomic research, and also view evolutionary research which indicates that the ultimate aim of healing is the transformation of "man" as we now know him into a new species with a higher consciousness and a new body.

to be continued

FOOTNOTES

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24. *Ibid.*, p. 48.
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32. *Ibid.*, pp. 6-8
33. D. Bohm, *Wholeness and the Implicate Order* (London: Routledge and Kegan Paul 1980), p. 174, quoted in L. Dossey, *Space, Time and Medicine*, Boulder: Shambala, 1982, p. 102
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Build in yourself the total harmony, so that when the time comes Perfect Beauty can express itself through your body.
The Mother

THE PHILOSOPHY OF THE UNITED NATIONS — EDUCATIONAL OUTLOOK

by Gopal C. Bhattacharyya

(continued from the previous issue)

A Parable 1

"Once upon a time there was a class. . . and the teacher said she had a dream in which she saw one of her students fifty years from today. The student was angry and said, 'Why did I learn so much detail about the past and the administration of my country and so little about the world?' . . . With even greater anger the student shouted, 'You helped me extend my hands with incredible machines, my eyes with telescopes and microscopes, my ears with telephones, radios, and sonar, my brain with computers, but you did not help me extend my heart, love, concern to the entire human family. You, teacher, gave me a half loaf.' " ¹

The philosophy of the United Nations, howsoever great, if not practised in life, in the family as well as in the society, is only an outward show, a camouflage to hide our selfish nature and a useless effort for establishing peace and harmony on this planet of ours. "To reach peace, teach peace" is an important message of Pope John Paul II to the U.N. ² The concept of teaching, however, should be understood in the sense of education for living and through living. It also points to all the positive sides of life which includes faith in the progress of mankind towards truth, beauty, goodness, love, peace, harmony and wisdom. It stresses the need for the right attitude of parents and teachers towards life from the very beginning of a child's life.

Education, in reality, starts from the family. "The first education that the little baby receives, is through love, particularly the mother's love." Muller complains that the great concept of love has been left unexplored and "vastly underestimated as a means of increasing the knowledge, peace, understanding and interdependence of humanity." ³ We must direct our attention to the human family. The ways of love, understanding, co-operation, altruism, justice and fellow-feeling are extended by the good families to the outside society.

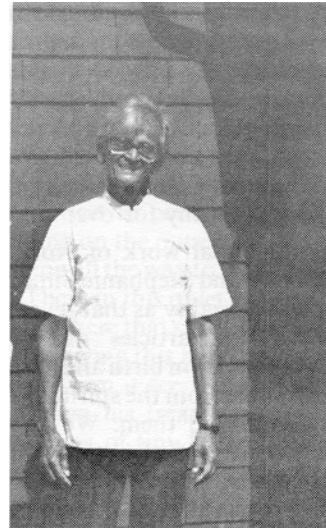
If we can provide the children with an environment where they can feel the interdependence of the members of the

family, they, while grown up, will feel the interdependence of society. They will realise that "the old ways of taking the world by force, conquering and dividing, fragmenting, hating, fearing, arming, subverting, ruling and destroying no longer work in the interdependent circumstances of our planet." ⁴ At the same time they will know and "respect equally the true spirit of all the countries upon earth" as they will do to their own country. "For all world organizations to be real and to be able to live, must be based upon mutual respect and understanding between nation and nation as well as between individual and individual." ⁵

According to Muller the curriculum of global education should center round four categories: ⁶

1. Our planetary home and place in the universe. This will cover the planet earth and its relation to the sun, the other stars, and outer space. It also includes earth's physics, its lands and water, climate, atmosphere, biosphere and its diversities of life.
2. The Human Family - its quantitative characteristics like total world population and its changes, human longevity, races etc.; its qualitative characteristics like levels of nutrition, standards of life, skills and employment, levels of education etc.; its groupings - the family, nations, professions, religions, world organizations, etc.
3. Our place in time-past, present and future including the globe, the sun, climate, biosphere, our age composition, standards of living, nations, world organizations, etc.
4. The individual life of human beings which cover physical, mental, moral and spiritual life.

The curriculum should be graded according to the level of age and attainments and demarcated as core and periphery. It is not only the content of the global curriculum which will be studied that matters, but also the attitude which will develop towards other nations of the world through this study. Such an education is possible, perhaps, in a country where, as Rabindranath Tagore puts it: ⁷



"Gopal"

*Where the mind is without fear and
the head is held high;
where the world has not been broken
up into fragments by narrow
domestic walls;
where words come out from the depth
of truth;
where tireless striving stretches its
arms towards perfection;
where the clear stream of reason has
not lost
its way into the dreary desert sand of
dead habit;
where the mind is led forward by
Thee into ever-widening
thought and action -
Into that heaven of freedom, my
Father,
let my country awake.*

(to be continued)

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- ⁵ The Mother and Sri Aurobindo on Education, 3rd Ed. 1966 pg. 104, Sri Aurobindo Ashram, Pondicherry, India
- ⁶ New Genesis, pgs. 142-154
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* quoted in NEW GENESIS by R. Muller, pg. 9

There is nothing, no method, no process, which is bad in itself; everything depends on the spirit in which it is done.

The Mother

Friends,

Before we start on our beautiful pot-luck dinner may I say a few words in reply to the sweet welcome address by the President, Fredric Ross.

At the outset I would offer my humble tributes to the revered memory of the founder of the East-West Cultural Center, Dr. Judith Tyberg, more affectionately known as "Jyotipriya", "Lover of Light", a name given by no less a person than Sri Aurobindo. The very word "Jyoti" which means light and luminosity, reminds me of a profound announcement by an ancient Upanishadic Rishi, which records:

*Śrīṇvantu viśve amṛitasya putrāḥ
Ā ye dhāmāni divyāni tasthuh
Vedāham etam puruṣam mahāntam
Āditya-varṇam tamasah parastāt
Tam eva viditvā atimṛityum eti
Nānyaḥ panthā vidyate yanāya.*

Harken (un to me) all the sons (and daughters) of the Immortal, even those who have reached the heavenly abodes (higher planes of consciousness). I know (have realised) the Supreme Person (Vast and Great) of sunlike colour (completely luminous) beyond the darkness. Only by knowing Him does one conquer death and there is no other way of attaining salvation (conquering death).

The name Jyotipriya reminds one of this great declaration of the ancient sage, she herself being a famous oriental scholar and doing so much for the spread of the culture of the East in this country. She was indeed a lover of the Light of the Supreme. May her revered memory remove our ignorance which is darkness and may her memory be ever luminous, "Jyoti", to us and inspire us to advance towards divine light and love, truth, beauty and goodness.

East-West Cultural Center is the creation of Dr. Tyberg. Its objectives are high but so appropriate for the modern world. Geographically speaking, this world is a small place now. Thanks to science and technology, we have conquered distance; but that distance is in the physical world but the same thing cannot be said with regard to the mental world. It was Rudyard Kipling, a noted English author and poet, who said: "East is East and West is West, And never the twain shall meet".¹ Rabindranath Tagore, another famous

poet and Nobel-laureate of the East answered:

"So far Man is Man and Machine is Machine And ever the twain shall meet." Or, in other words, mankind when true to humanity whether in the East or in the West is one. That one or the unity in the midst of variegated diversities is to be properly understood. The diversities bring forth the charm of the creation. It is the manifestation of the involved Spirit evolving in harmony and in multiplicity in the universe towards truth, love, light and beauty towards oneness, towards the Supreme.

I believe East-West Cultural Center stands for such an ideal to create a greater world of unity through studies and appreciation of cultures of the East and the West. As Sri Aurobindo said and it is quoted in the program of the East-West Cultural Center that "The knowledge that unites is the true knowledge." The proper studies of the culture of East and West, it is believed, will bring true knowledge as it will usher in a higher consciousness leading towards world unity.

I am so thankful to the friends who have invited me to visit the Center here. As a matter of fact, it has been a pilgrimage to me, finding the place spiritually uplifting. The more I am getting to know the people, the more I am becoming interested in the work here.

I thank you - one and all and I conclude with a hymn from the Rig Veda which says:

One and common be your (our) inspiration

United be your (our) hearts

Common to you (us) be your (our) minds, -

So that close companionship may be yours (ours).

Samānī va ākūtiḥ

Samānā hṛidayāni vaḥ

Samānamastu vo manah

Yathā vaḥ susahāsati

* Address given by Professor Gopal Bhattacharyya at the "Pot-luck Supper" given for welcoming him to the East-West Cultural Center. He visited the East-West Cultural Center, the Sri Aurobindo Center in Los Angeles, between August 26th and September 4th.

The other lines of the poem are:
*There is neither East nor West,
Border nor breed nor birth
When two strong men stand
Face to face, though they come from the ends
of the earth."*

R. Kipling

Matagiri-Sri Aurobindo Center
Mt. Tremper, N.Y.

The Summer, 1976 issue of Collaboration carried a synopsis of the growth of Centers dedicated to the yoga of Sri Aurobindo and the Mother in the United States. In this article there was a summary of the history of the Matagiri Center and the beginnings of this periodical. Because Eric Hughes and Sam Spanier feel it is time for them to explore new paths in their yoga and daily life, a group of disciples in the New England area have stepped forward to take over their work. Collaboration has been edited by a new team of people since the Fall of 1981 . . . Now that the Matagiri-Sri Aurobindo Center is about to be reorganised we thought it would be appropriate to look back on the origins of the Center as well as give our readers a view of the process which is presently occurring.

In 1962 Sam Spanier, a New York City artist, went to the Ashram and had his first Darshan of the Mother on 12 March. While he was there he was inspired to establish a community in the United States dedicated to the integral vision of Sri Aurobindo. It was to be a resident center and would encourage the exchange of aspirants between the United States and the Ashram. A written resume of this inspiration was presented to the Mother, who gave her blessings to the project. Mr. Spanier returned to the United States in April 1962. A meditation group was begun in his apartment and continued until 1968. In 1965 Mr. Spanier purchased acreage in the township of Woodstock, New York, and in 1968 he moved there with two other aspirants and the community was begun. On 2 August 1968 the Mother gave her blessings to the name **Matagiri**, which she selected from two submitted to her. From the beginning, with no publicity, there was a steady stream of visitors to Matagiri, who spent shorter or longer periods living and working with the residents.

In March and April 1970 Muriel Spanier (a cousin of Sam Spanier) visited the Ashram for the first time. While there, she was asked to help set up a book-distribution center in the United States for the works of Sri Aurobindo and the Mother. The proposed plan to establish this center either in New York City or at Matagiri was submitted to and approved by the Mother. In June 1970 Mrs. Spanier came to live at Matagiri and proposed that Matagiri,

which had the facilities and the experience, undertake this work. Matagiri readily agreed to do so, and the work was begun with a one-page booklist of 18 titles. Today there are more than 400 titles and a 50-page catalog. Great efforts have been made to make bookstores aware of a domestic source for the works of Sri Aurobindo and to introduce Sri Aurobindo's work to such groups as teachers of philosophy and religion, educators, and poets and writers. Much of the work in this area has been carried on by Muriel and Joseph Spanier, who have toured the United States several times over the last few years giving slide presentations on Auroville and the Ashram, and introducing the works of Sri Aurobindo to bookstores.

In early 1974 Matagiri published *Sri Aurobindo and the Mother on Collective Yoga*. The manuscript had been prepared in the summer of 1968 for the use of both residents and visitors.

In August 1974 it was felt that the time had come to issue some sort of periodical, and in September the first issue of *Collaboration* was sent out. It is published quarterly, contains passages from Sri Aurobindo and the Mother, as well as news of various Sri Aurobindo centers around the world, and is sent free to nearly 4,500 people and institutions throughout the world.

In late 1975 Matagiri formed **The Matagiri Spiritual Center**, which was incorporated under the New York State law on 13 January 1976 as a nonprofit spiritual-educational corporation.

Matagiri has worked closely with various people on the preparation of published works and articles on Sri Aurobindo, his Ashram and Auroville. It also receives requests from scholars wishing to make use of its extensive Sri Aurobindo library, which contains more than 1,000 volumes.

Many people in the United States and India are well aware of the work which Eric and Sam have done over the past fifteen years. Thus when we were informed of their need to branch off into new aspects of the Yoga and their own lives, a number of people agreed to meet with Eric and Sam over the weekend of July 13-15 at Matagiri. Everyone who attended the meeting felt that the Center had been important to the United States because it had provided: a physical place where people could focus on living and working in the

context of the yoga, a center from which books and information about Sri Aurobindo and the Mother could be obtained, and a channel through which funds, resources, and people could flow into the Ashram and Auroville. Everyone felt that to let this structure disappear would be a great loss for the United States. As a group we felt that we could work together to support and maintain the Matagiri-Sri Aurobindo Center.

On August 11 people met again to begin the steps necessary for the reorganization of the center. It was decided that the group would accept Julian Lines' offer to act as official coordinator for the transition period. He would learn firsthand from Eric the work which the center does and look for a place to house the new office. The group of people who had been meeting

as the East Coast Nexus then agreed to become the board of the Matagiri-Sri Aurobindo Center.

We are now fully in the process of reorganization. An office for maintaining correspondence and distributing books and incense has been opened in High Falls, N.Y. The new phone number is 914-687-9222.

The transition into a new center will take time. Everyone is invited to participate in the effort to establish and maintain the new Matagiri-Sri Aurobindo Center. Information about meetings and the work which is being done can be obtained by calling Julian at the office in High Falls or by contacting the Secretary for the new board:

Rani Turner
Box 65
Ashfield, MA 01330



Left to Right: Richard Turner, Rani Turner, Eric Hughes and Sam Spanier at Matagiri, Mt. Tremper.

CURRENT CHANGES LEADING to TRANSFORMATION in LIGHT of SRI AUROBINDO'S YOGA

by Wayne Bloomquist

*This article is an account of a process occurring from the latter part of February through August 12. On reflection there seemed to be a process within a process within . . . that may be an omen of auspicious happenings. It was during this period that I felt moved enough to write a poem I called **Gratitude**. My first conscious recollections began last February.*

My wife, Surama, and I were driving up to Mendocino. I began thinking about change and how caught up we were in all the established systems and methods that have been developed for change. I concluded that the process of change itself had to change or to be transformed. Why did we have to continue in the old way? It seemed to me the time had come for us to move much more rapidly into other states of consciousness, and in fact, that time is running out. After all, it is fairly well known that in other states of consciousness, which most of us have experienced in the dream states, that we can change physical appearance, clothes, locations in a second. This facility of almost immediate adaptability is becoming more and more critical. We no longer have the time or luxury to take months and years to facilitate, for example, personality changes.

The dynamics of change and transformation have become very real to me in 1984. I see it in relationships, political turmoil, institutions, etc., as well as the phenomenal interest in subjects that had little import a few years ago, e.g., a school for lay people walking on hot coals, a strong interest in reducing the food intake to zero, the incredible interest in all kinds of physical activities from break dancing to hang gliding. It seems that the bodily fear has diminished. I can remember when it was daring to ride a bike free handed!

I sense there is a tremendous amount of movement occurring now towards a new consciousness. I began to get some verification of it in 1983 when a former Aurovilian had a dream of the Mother. Her interpretation of the dream-experience was verified by a senior disciple. He said the Mother had been working on building a new body for nine years on another level of

consciousness. This was complete and she was now actively involved in the transformation of the earth's consciousness. Many of us have felt an increase in the intensity or a pressure. I personally could distinguish less and less the difference in the atmosphere as I remembered it at Samadhi in the Sri Aurobindo Ashram and here in Berkeley, California.

On February 24 I began thinking more seriously about change and transformation. A few days later I thought about a conference at the Fellowship and subsequently talked with Bina Chaudhari, the co-founder and director, about presenting it.

It was during this period that I was extremely busy with my business. My mind was very active with real estate and it was even difficult for me to have a good meditation. I was very much surprised on March 17, St. Patrick's Day, when I went into a deep meditative state, and had the following vision:

I was in a room with someone and there was anxiety and excitement - somewhat with the dramatics of a Star Wars movie. I yelled "We've got to get out of here. This thing is going to blow!" I flew out the window and discovered I was in outer space looking at the earth or what resembled the earth from a considerable distance. The earth was 3-dimensional but with a transparent skeletal framework except for some lower opaque portions. Completely around the skeletal framework were brilliant colors of all kinds pulsating away from the earth in closely configured lines.

I had no anxiety about the vision nor did I feel it was an omen of disaster. It was an uplifting experience that was with me for days. I feel it may be indicating impending global transformation in consciousness. To better understand it helps me to place it in a larger context.

As part of the process prior to August 11, I had an experience on April 23. I was walking in Strawberry Canyon above the University of California campus and during the course of my walk I saw three different snakes. I thought this to be an omen of some kind since I could not recall ever seeing a single snake on a walk I had taken numerous times. This thought was with me when I returned home. About two minutes after arriving home I heard our cat, Lefty, crying outside. I opened the front door and he was holding a snake

in his mouth (the fourth one in an hour) and started to bring it into the house. I closed the door and went out the side door. The snake was now lying on the brick walk and was still in the figure 8 (infinity symbol) configuration that it had been in Lefty's mouth. The snake was perfectly still. I brought Lefty into the house and looked out the window but the snake had gone.

I also interpreted this experience to symbolize an impending transformation. There have been other experiences this past spring but the point I want to emphasize is that we are now living in a dynamic process of change/transformation. Each of us can facilitate the process from an internal, subjective standpoint as well as an external one. There has probably never been a more auspicious time in the history of the planet to move forward.

The process led up to the presentation upon which I will briefly report:

On August 11-12 at the Cultural Integration Fellowship in San Francisco a symposium was held with the theme "Current Changes Leading to Transformation in Light of Sri Aurobindo's Yoga." The program began on a Saturday afternoon with a panel discussion. The three panelists were: Dr. Moshe Kroy, Michael Murphy, Dr. James Gauer. I participated as moderator.

Moshe Kroy emigrated from Israel to Australia and recently to the United States. He has visited the Sri Aurobindo Ashram in Pondicherry. Currently, he is offering private sessions in simple techniques leading to personal transformation.

Michael Murphy is co-founder of the Esalen Institute and author. He is currently active in the study and research of physical transformation through mediation and through sports. He and his wife, Dulce, are also active in Soviet-American exchanges on several levels and they have traveled extensively in the Soviet Union. Michael resided at the Sri Aurobindo Ashram for eighteen months in the 1950's.

James Gauer is a friend of Aurovilian, Bill Sullivan, and both were in The Order of Jesuits for 10 or so years. Jim also has taught in South Korea and more recently was a teacher at the Tibetan Buddhist Nyingma Institute in Berkeley. Jim and his wife, Ursula, returned from a 5-month trip in the Far East in June. The latter part of their trip was spent in northern India

and they stayed for a few weeks at the Sri Aurobindo Ashram in New Delhi.

The three panelists were selected because they had some interest and involvement with Sri Aurobindo's teachings. Each had a varied background and has approached transformation from their own unique viewpoint.

Moshe Kroy views transformation as changing the vibration of energy to a higher frequency. The process is technical or 'scientific' and every psychological consideration is translated to a physical one. For example, to treat a person with a problem of depression, Kroy would suggest there is a cloud of energy over the person's head pressing down and producing a block that looks like a demon or a skull. The depression is dissolved by visualizing fire above the head that consumes the cloud of energy. Kroy is not a believer in modern psychological techniques and therapies. His treatment is motivated by Cabalistic insight and physics and he used particle-wave terminology in his talk.

Dr. Kroy said that both Sri Aurobindo and the Mother failed in realizing physical transformation and that we have to develop our own methods. A lively discussion followed Dr. Kroy's presentation.

Michael Murphy gave a brief talk about his focus upon sports as the best example showing us the way to bodily transformation. Sport itself is becoming a type of yoga even though the participant may not be aware of a systematic yoga process. Murphy is becoming increasingly skeptical of Sri Aurobindo's, the Mother's and the disciples' thought on supramentalization of the mind-life body complex but at the same time acknowledged the inspiration he has received from the teachings.

Jim Gauer gave a learned dissertation on a word he coined **Ecomunity** which he defines as the practice of cellular and global transformation. He introduced his talk by reading a portion of a letter from Bill Sullivan which ties in the obvious communal connection with Auroville. Jim recited numerous observations and associations of the word Ecomunity such as eco, muni, u-n-i, etc. The goal of his concept of Ecomunity is the divination of matter which is a spiritual process.

If you had attended the conference last August 11-12, and had heard only

one of the three panels, you would probably not have gotten very much from it. If you had heard all three panelists, you still would have limited understanding. Although there was a lot of mental stimulation, something was missing. In the evening Constance (David Walker) gave a very moving talk on the significance of Auroville. June Maher closed with a beautiful slide show of Auroville. I have seen many of her slide shows before but this one was especially beautiful and seemed to capture the essence of Auroville.

The difference in feeling level between the afternoon and the evening sessions was significant. As someone said about the talk by Constance, "You could hear a pin drop." If you had been involved in the larger process since February, as I was, the impact would be even greater. The true sense for me of Integral Yoga is that it is a process.

In the past we have had to receive the power of Spirit through some intermediary agent such as art, music, chanting, mantra, esoteric symbols, guru, etc. And the effect on our consciousness was limited. There was not enough power to transform our mind-life-body complex. Now there is a new process (consciousness-force) that has manifested. We now have the capacity to receive the flow of that consciousness directly. This is the process that is now accelerating.

We still seem to be in a state of shock that the Mother didn't complete the transformation. One reason is obvious. She left it for us to do. How do we do it? She gave us at least three approaches: 1) repeat the mantra Om Namo Bhagavateh; 2) adopt the attitude with the Divine - What you will, What you will; 3) maintain a constant inner attitude of surrender for all of oneself to the Divine. The age-old adage of "Know Thyself" has been expanded to "Know Thyself as the Divine and manifest that Truth in all that we are." The methods of transformation can be so simple that they are overlooked.

I would like to close with this excerpt from *Savitri* (Book Seven-Canto Four) as *Savitri* says to her being of light,

Even if thou rain down intuitions rays,

The mind of man will thin in earth's own gleam,

His spirit by spiritual ego sink,

Or his soul dream shut in sainthood's brilliant cell

Where only a bright shadow of God can come:

*His hunger for the eternal thou must nurse
And fill his yearning heart with heaven's fire
And bring God down into his body and life.
One day I shall return, His hands in mine,
And thou shalt see the face of the Absolute.
Then shall the holy marriage be achieved,
Then shall the divine family be born
There shall be light and peace in all the World.*

Willow Gold/Global View:

Rt. 3

Spring Green, Wisconsin

Global View has seen an increasing retail trade this season with many customers appreciating the type of personal contact we develop with both suppliers and buyers.

As an outgrowth of this personal approach, Global View is developing festival and home shows on unique areas of Asia where we have yearly contacts with craftspeople and their culture. We want to share our personal experience and appreciation with the customer who purchases the product.

The shows combine a multi-projector slide presentation with commentary by Global View staff who best know the areas, the people, their lives and products. We have currently developed specially focused shows on Thailand with Mrs. Silpakit from Chiang-mai, Marion and Bryan; The Himalayan Region of India and Nepal with heusher Bashi of Kathmandu, Nepal and Marion; Auroville and South India with K.K. Sundaramurthy of Kulapalayam, Fanou, Bryan and Marion. Our outreach has been as diverse as the craftspeople and handicrafts we know, ranging from the Wisconsin State Fair to the Boston Whole Life Times Expo; North Shore, Chicago; F.L. Wrights, Taliesin, Spring Green, a local museum, and senior citizen groups.

SHARE BOOKS BY MAIL

I would like to share books thru the mail (loan & borrow or trade) by Sri Aurobindo, The Mother and their disciples.

Financial situation severely restricts buying any more books than I have but would like the opportunity to look thru

virtually every book published by the ashram and some other publishers. Also am interested in autobiographies describing spiritual experiences in any yoga.

Book sharing by mail would be inexpensive at book rate parcel post and quite convenient using padded envelopes to pack books in. Please contact: Scott Frazier, Rt. 1 Box 187, Sulphur Springs, ARK 72768. (501) 298-3472 message. Phone or write.

Cultural Integration Fellowship San Francisco, CA

On Sunday June 24 at Cultural Integration Fellowship, San Francisco, a gathering of friends turned out to commemorate Dr. Haridas Chaudhuri, founder of both California Institute of Integral Studies and Cultural Integration Fellowship.

Formerly the California Institute of Asian Studies, the Institute's founding vision encompassed the goals of spreading the light of integral idealism for creative action toward greater intercultural understanding and evolutionary momentum.

Rina Sircar offered a special homage to Sri Haridas Chaudhuri and a meditation. Uday Sengupta, a classical Bharata Natya dancer, performed a devotional dance in loving memory of Dr. Chaudhuri to Vedic and traditional Hindu hymns and a Tagore song of homage to the Divine.

Joseph Kent gave a remembrance talk as a tribute to Haridas Chaudhuri, emphasizing the significance of Dr. Chaudhuri as a dynamic spiritual leader and an "original and creative educationist."

Rudolph Schaeffer, founder-director of the Rudolph Schaeffer School of Design and long-time friend of Haridas Chaudhuri, related heartfelt memories of his friend Haridas. The commemorative gathering then heard an excerpt of "Supramental Meditation," a Haridas Chaudhuri taped talk from the late sixties.

Shipra and Ashim Chaudhuri delighted the gathering with Indian music, Ashim performing a tabla solo in a rhythmic cycle of 11 beats known as Tal Sawari with his sister Shipra in accompaniment on the harmonium.

Mrs. Bina Chaudhuri provided a superb Indian luncheon.

Cultural Integration Fellowship, founded by Dr. Haridas Chaudhuri in 1951, continues as a center devoted to

the promotion of the higher cultural values and spiritual ideals of East and West.

Auroville International - USA
212 Farley Drive
Aptos, CA 95003

The fifth conference of Auroville International Centers was held June 22-24th in Bostekille, Sweden.

Jack Alexander, a former Aurovilian now residing in Sacramento, Calif., represented AVI-USA.

Other centers represented at this meeting were: Auroville, France, Germany, Holland, Italy, Sweden, Switzerland and U.K. The minutes of the conference can be obtained from the AVI-USA Center in Aptos.

The following is Jack's report on the conference:

Dear Friends,

Just a few words to report some personal reactions to the auroville International meeting in Sweden and my two week visit to Auroville.

I characterized the meeting in Sweden as "unity through diversity". There was such a spirit of harmony and collaboration that even in the light of the various controversies, regarding many topics, that were dealt with during the three days, there was an unshakable peace and goodwill that did not wane.

I was similarly impressed with the organization of the host center and other European groups represented which brought to mind another characterization in reference to our American effort: "The sleeping giant". My conclusion was that to overcome our spread-outness, we need a communications network/effort equal to our size. This seems to be on the way to becoming.

*An Aurovilian at large,
Jack*

The ideal to attain is an unflinching equality of soul and conduct, a patience that never fails and, of course, the absence of any preference or desire.

The Mother

ABOUT OUR COVER

Today I am at the Learning Arts Preschool in Stone Ridge, N.Y. From the moment my foot crosses the threshold I am in the familiar sounds, sights, and smells of children laughing and playing; exploring a world created for them. As I take another step and move deeper into the classroom I am also among the children and teachers of the school in Auroville. Once again I see the Tamil children taking in the sounds of the English stories that are read to them as they sit listening to words they have never heard before, looking at pictures with bright, glossy colors. As I step out the backdoor and into the playground, I see the new house built for the Tamil children in Auroville. It tops the Aspiration hill with its clumsy thatched roof. And it was in this house where I lived with them, that they would come as they do on this issue of *Collaboration* with their imagination and joy for what they found in their house and garden. Just as the children in Stone Ridge come to their school.

Now as I play in the sandbox with these little ones I see those children coming up the hill in the noonday sun from their lunch in the Aspiration School kitchen. Gajendra, Selvaraj, Jyothi and Mahalingam bring their friends to the garden. There has been a lot of activity in that newly planted orchard. Where before there had been only hard red earth, there are now small mango seedlings, flowers, banana and papaya trees. Today it is an umbrella which guides the children to work. Builders are a common denominator in Auroville. Everyone builds. The Matrimandir, houses, roads, gardens, and farms, take your pick. They choose to build a temple.

In Udayam everything is very new, young, small. We have been there only 6 months. There are many places for children. But where is the right place for a temple? There are no big old trees or tall hills. Along the fence "catamini" and thorns were driven into the red bund of earth. These sticks filled out quickly and now look like a small forest. There the boys set to work. Amidst their steady chatter a temple is made ready for Sri Aurobindo, Mother, M.G.R., Jayalakshmi and themselves.

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[The Mother, Vol. 12 On Education,
(Pondicherry, S.A.A., 1977) p. 178]