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*Editor*

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A Journal of Material and Spiritual Researches in Auroville  
Sri Aurobindo International Institute of Educational Research

## **RITAM**

A bi-annual journal of material and spiritual researches in Auroville

### **Our aim:**

- This is a journal under SAIIER connecting the various units under its umbrella with the focus on education and other related areas of research.
- The purpose is to create a space where we express and share our work in Auroville and also invite others to share their perceptions with a view to look at where we stand with reference to the ideal.
- It will publish articles, interviews etc. which are relevant to the Charter of Auroville, both from people in Auroville as well as those from elsewhere.
- This journal is for both Aurovilians as well as others who are looking to Auroville for pioneering work in many fields.
- The goal is to understand better the spirit of Auroville and in that context what we are doing and what further we can do.

ऋतम्

RITAM

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**CONTENTS**

- 2 Savitri ..... *Sri Aurobindo*
- 3 Appreciation of Poetry and Art ..... *Sri Aurobindo*
- 6 An Integral Design Course  
in Auroville ..... *Helmut Schmid*
- 9 The Future of Water Research  
in Auroville ..... *Ingo Wey*
- 13 Sand Play at Transition School ..... *Jossy*
- 16 Learning on the Land ..... *Priya Vincent*
- 19 Upasana Design Studio ..... *Uma Prajapati with  
Manoj Pavitrnan*
- 22 On Suprarational Beauty ..... *The Mother*

# *Savitri*

## *Sri Aurobindo*

So she fared on across her silent self.  
To a road she came thronged with an ardent crowd  
Who sped brilliant, fire-footed, sunlight-eyed,  
Pressing to reach the world's mysterious wall,  
And pass through masked doorways into outer mind  
Where the Light comes not nor the mystic voice,  
Messengers from our subliminal greatnesses,  
Guests from the cavern of the secret soul.  
Into dim spiritual somnolence they break  
Or shed wide wonder on our waking self,  
Ideas that haunt us with their radiant tread,  
Dreams that are hints of unborn Reality,  
Strange goddesses with deep-pooled magical eyes,  
Strong wind-haired gods carrying harps of hope,  
Great moon-hued visions gliding through gold air,  
Aspiration's sun-dream head and star-carved limbs,  
Emotions making common hearts sublime.  
And Savitri mingling in that glorious crowd,  
Yearning to the spiritual light they bore,  
Longed once to hasten like them to save God's world;  
But she reined back the high passion in her heart:  
She knew that first she must discover her soul.  
Only who save themselves can others save.  
In contrary sense she faced life's riddling truth;  
They carrying the light to suffering men  
Hurried with eager feet to the outer world;  
Her eyes were turned towards the eternal source.

*Book VII Canto III*

# Appreciation of Poetry and Art

Sri Aurobindo

## **Subjective Element in Criticism of Poetry and Art**

All criticism of poetry is bound to have a strong subjective element in it and that is the source of the violent differences we find in the appreciation of any given author by equally “eminent” critics. All is relative here, Art and Beauty also, and our view of things and our appreciation of them depends on the consciousness which views and appreciates. Some critics recognise this and go in frankly for a purely subjective criticism — “this is why I like this and disapprove of that, I give my own values”. Most labour to fit their personal likes and dislikes to some standard of criticism which they conceive to be objective; this need of objectivity, of the support of an impersonal truth independent of our personality or anybody else’s, is the main source of theories, canons, standards of art. But the theories, canons, standards themselves vary and are set up in one age only to be broken in another. Is there then no beauty of art independent of our varying mentalities? Is beauty a creation of our minds, a construction of our ideas and our senses, not at all existent in itself? In that case Beauty is non-existent in Nature, it is put upon Nature by our minds through mental imposition, *adhyāropa*. But this contradicts the fact that it is in response to an object and not independently of it that the idea of beautiful or not beautiful originally rises within us. Beauty does exist in what we see, but there are two aspects of it, essential beauty and the forms it takes. “Eternal beauty wandering on her way” does that wandering by a multitudinous variation of forms appealing to a multitudinous variation of consciousness. There comes in the difficulty. Each individual consciousness tries to seize the eternal beauty expressed in a form (here a particular poem or work of art), but is either assisted by the form or repelled by it, wholly attracted or wholly repelled, or partially attracted and partially repelled. There may be errors in the poet’s or artist’s transcription of beauty which mar the reception, but even these have different effects on different people. But the more radical

divergences arise from the variation in the constitution of the mind and its difference of response. Moreover, there are minds, the majority indeed, who do not respond to “artistic” beauty at all — something inartistic appeals much more to what sense of beauty they have — or else they are not seeking beauty, but only vital pleasure.

A critic cannot escape altogether from these limitations. He can try to make himself catholic and objective and find the merit or special character of all he reads or sees in poetry and art, even when they do not evoke his strongest sympathy or deepest response. I have little temperamental sympathy for much of the work of Pope and Dryden, but I can see their extraordinary perfection or force in their own field, the masterly conciseness, energy, point, metallic precision into which they cut their thought or their verse, and I can see too how that can with a little infusion of another quality be the basis of a really great poetic style, as Dryden himself has shown in his best work. But there my appreciation stops; I cannot rise to the heights of admiration of those who put them on a level with or on a higher level than Wordsworth, Keats or Shelley — I cannot escape from the feeling that their work, even though more consistently perfect within their limits and in their own manner (at least Pope’s), was less great in poetic quality. These divergences rise from a conception of beauty and a feeling for beauty which belongs to the temperament. So too Housman’s exaltation of Blake results directly from his feeling and peculiar conception of poetic beauty as an appeal to an inner sensation, an appeal marred and a beauty deflowered by bringing in a sharp coating or content of intellectual thought. But that I shall not discuss now. All this, however, does not mean that criticism is without any true use. The critic can help to open the mind to the kinds of beauty he himself sees and not only to discover but to appreciate at their full value certain elements that make them beautiful or give them what is most characteristic or unique in their peculiar beauty. Housman, for instance, may

help many minds to see in Blake something which they did not see before. They may not agree with him in his comparison of Blake and Shakespeare, but they can follow him to a certain extent and seize better that element in poetic beauty which he overstresses but makes at the same time more vividly visible.

5. 10. 1934

### Poetic And Artistic Value And Popular Appeal

1

I do not know why your correspondent puts so much value on general understanding and acceptance. Really it is only the few that can be trusted to discern the true value of things in poetry and art and if the "general" run accept, it is usually because acceptance is sooner or later imposed or induced in their minds by the authority of the few and afterwards by the verdict of Time. There are exceptions, of course, of a wide spontaneous acceptance because something that is really good happens to suit a taste or a demand in the general mind of the moment. Poetic and artistic value does not necessarily command mass understanding and acceptance.

2

What does he mean? that you can't write mathematics in verse? I suppose not, it was not meant to be. You can't start off

*Oh, two by three plus four plus seven!  
To add things is to be in heaven.*

But all the same, if one thinks it worthwhile to take the trouble, one can express the mathematician's delight in discovery, or the grammarian's in grammatising or the engineer's in planning a bridge or a house. What about Browning's *Grammarian's Funeral*? The reason why these subjects do not easily get into poetry is because they do not lend themselves to poetic handling, their substance being intellectual and abstract and their language also, not as the substance and language of poetry must be, emotional and intuitive. It is not because they appeal only to a few people and not to the general run of humanity. A good dinner appeals not to a few people but to the general run of humanity, but it would all the same be a little difficult to write an epic or a

lyric on the greatness of cooking and fine dishes or the joys of the palate and the belly. Spiritual subjects on the other hand can lend themselves to poetic handling because they can be expressed in the language of high emotion and radiant intuition. How many people will appreciate it is a question which is irrelevant to the merit of the poetry. More people have appreciated sincerely Macaulay's *Lays* or Kipling's *Barrack Room Ballads* than ever really appreciated *Timon of Athens* or *Paradise Regained* — but that does not determine the relative value or appropriateness of these things as poetry. Artistic or poetic value cannot be reckoned by the plaudits or the reactions of the greatest number.

2. 11. 1936

### Comparison Of The Arts

1

I do not know what to say on the subject you propose to me — the superiority of music to poetry — for my appreciation of music is bodiless and inexpressible, while about poetry I can write at ease with an expert knowledge. But is it necessary to fix a scale of greatness between two fine arts when each has its own greatness and can touch in its own way the extremes of aesthetic Ananda? Music, no doubt, goes nearest to the infinite and to the essence of things because it relies wholly on the ethereal vehicle, *sabda*, (architecture by the by can do something of the same kind at the other extreme even in its imprisonment in mass); but painting and sculpture have their revenge by liberating visible form into ecstasy, while poetry though it cannot do with sound what music does, yet can make a many-stringed harmony, a sound revelation winging the creation by the word and setting afloat vivid suggestions of form and colour, — that gives it in a very subtle kind the power of all the arts. Who shall decide between such claims or be a judge between these godheads?

2

I fear I must disappoint you. I am *not* going to pass the Gods through a competitive examination and assign a highest place to one and lower places to others. What an idea! Each has his or her own province on the summits and what is the necessity of putting them in rivalry with the others? It is a sort of Judgment of Paris you want to impose on

me? Well, but what became of Paris and Troy? You want me to give the crown or apple to Music and enrage the Goddesses of Painting, Sculpture, Architecture, Embroidery, all the Nine Muses?

Your test of precedence — universal appeal — is all wrong. I don't know that it is true, in the first place. Some kind of sound called music appeals to everybody, but has really great music a universal appeal? And, speaking of arts, more people go to the theatre or read fiction than go to the opera or a concert. What becomes then of the superior universality of music, even in the cheapest sense of universality? Rudyard Kipling's Barrack Room Ballads exercise a more universal appeal than was ever reached by Milton or Keats — we will say nothing of writers like Blake or Francis Thompson; a band on the pier at a seaside resort will please more people than a great piece of music with the orchestration conducted by Sir Thomas Beecham. In a world of gods it might be true that the highest makes the most universal appeal, but here in a world of beasts and men...it is usually the inferior things that have the more general if not quite universal appeal. On the other hand the opposite system you suggest (the tables turned upside down — the least universal and most difficult appeal makes the greatest art) would also have its dangers. At that rate we should have to concede that the cubist and abstract painters had reached the highest art possible, only rivalled by the up-to-date modernist poets of whom it has been said that their works are not at all either read or understood by the public, are read and understood only by the poet himself and are read without being understood by his personal friends and admirers.

When you speak of direct appeal, you are perhaps touching something true. Technique does not come in — for although to have a complete and expert judgment or appreciation you must know the technique not only in music and painting where it is more difficult, but in poetry and architecture also, it is something else and not that kind of judgment of which you are speaking. It is perhaps true that music goes direct to the intuition and feeling with the least necessity for the using of the thinking mind with its strongly limiting conceptions as a self-imposed middle man, while painting and sculpture do need it and poetry still more. At that rate music would come first, architecture next, then sculpture and

painting, poetry last. I am aware that Housman posits nonsense as the essence of pure poetry and considers its appeal to be quite direct — not to the soul but to somewhere about the stomach. But then there is hardly any pure poetry in this world and the little there is is still *mélange* with at least a homeopathic dose of intellectual meaning. But again if I admit this thesis of excellence by directness, I shall be getting myself into dangerous waters. For modern painting has become either cubist or abstract and it claims to have got rid of mental representation and established in art the very method of music; it paints not the object, but the truth behind the object — by the use of pure line and colour and geometrical form which is the basis of all forms or else by figures which are not representations but significances. For instance a modern painter wishing to make a portrait of you will paint at the top a clock surrounded by three triangles, below them a chaos of rhomboids and at the bottom two table castors to represent your feet and he will put in underneath this powerful design, "Portrait of N". Perhaps your soul will leap up in answer to its direct appeal and recognise at once the truth behind the object, behind your vanished physical self, — you will greet your psychic being or your Atman or at least your inner physical or vital being. Perhaps also you won't. Poetry also seems to be striving towards the same end by the same means — the getting away from mind into the depths of life or, as the profane might put it, arriving at truth and beauty through ugliness and unintelligibility. From that you will perhaps deduce that the attempt of painting and poetry to do what music alone can do easily and directly without these acrobatics is futile because it is contrary to their nature — which proves your thesis that music is the highest art because most direct in its appeal to the soul and the feeling. Maybe — or maybe not; as the Jains put it, *syād va na syād va*.

I have written so much, you will see, In order to say nothing — or at least to avoid your attempt at putting me in an embarrassing dilemma.

3

Or shall we put it in this way "Each of the great arts has its own appeal and its own way of appeal and each in its own way is supreme above all others"? That ought to do.

6. 1. 1936

*Letters on Poetry, Literature and Art*

# *An Integral Design Course in Auroville*

**A learning laboratory which includes the experience of living and working**

*Helmut Schmid*

Auroville is meant to become a place of unending education, a site for research directed towards the realisation of a concrete expression of the oneness of all humanity. This unity is already a reality, but that reality is not reflected in the present conditions of human life, which are dominated by conflict, inequality, misuse and disastrous wastage of human as well as natural resources.

As one approach to tackling this problem, now so acute that it seems to threaten the whole future not only of the human race but of the very earth itself, the Mother proposed an international centre of education where *“all human problems will be studied ... and the solution to them will be given in the light of the supramental knowledge which Sri Aurobindo has revealed in his writings.”*<sup>1</sup>

The purpose of this centre of education is *“to prepare the human elite who will be able to work for the progressive unification of mankind and be ready at the same time to embody the new force which is descending to transform the earth.”*<sup>2</sup>

It is in this context that we present the following proposal.

## **The Need**

A growing number of Indian and foreign design students or newly-qualified professionals visit this “place of unending education” every year, hoping to find a place of training or further learning. They are not satisfied with their established educational system with its tendency to manufacture “professionals” instead of fostering free growth, compelling them to become specialised and one-pointed, useful to a society dominated by commercial concerns. They recognise in Auroville an opportunity to grow and to learn on the basis of a new vision, a new and comprehensive preparation for an active shaping of tomorrow’s world. In that, these young people stand out from the rest of their contemporaries. At the same time, young people are growing up in Auroville who would welcome a professional education which would at the same time give them a thorough knowledge of the best that has already been developed in the world, while bringing out the deeper significances of dealing with matter that are part of the specific objectives of our experimental city.

Both the Mother and Sri Aurobindo have given great importance to the right use of materials and objects, which, they tell us, have a consciousness of their own. Through beautiful and appropriate design, a great contribution can be made to the growth and refinement of humanity as a whole. For example, Sri Aurobindo tells us:

*The Mind is profoundly influenced by what it sees and, if the eye is trained from the days of childhood to the contemplation and understanding of beauty, harmony and just arrangement in line and colour, the tastes, habits and character will be insensibly trained to follow a similar law of beauty, harmony and just arrangement in the life of the adult man. ... If all the appointments of our life and furniture of our homes are things of taste and beauty, it is inevitable that the habits, thoughts and feelings of the people should be raised, ennobled, harmonised, made more sweet and dignified.*<sup>3</sup>

He also stresses the immense importance of educating both the two groups of mental functions, those of criticism, reasoning, discrimination and inquiry, which are developed by scientific and manual training, with those of observation, contemplation, creation, imagination, which develop with what he calls *“the cultivation of the spirit”*, which is promoted by the pursuit of language, literature and the Arts. The latter, he notes, tend often to be regarded as *“mere refinements, luxuries of the rich and leisurely rather than things that are necessary to the mass of men or useful to life.”* But, he tell us, *“The aesthetic faculties entering into the vital instincts, the love of the beautiful in men and women, in food, in things, in articles of use and articles of pleasure, have done more than anything else to raise man from the beast, to refine and purify his passions, to ennoble his emotions and to lead him up through the heart and the imagination to the state of the intellectual man. That which has helped man upward, must be preserved in order that he may not sink below the level he has attained.”*<sup>4</sup>

The field of Design is one of those in which these two groups of mental faculties need to come together for satisfactory results. So it would seem highly appropriate to make use of the many resources of skill and knowledge in this field that are already available in Auroville to bring these deeper aspects to the forefront. Students

and educators from around the world could interact with Aurovillian professionals and young people, in exploration and research into design questions, that would benefit all concerned, and probably create a fertile ground for innovative solutions and proposals.

### The Program

In Auroville highly educated and competent human resources are already available. Amongst many other fields of work we can list:

- Architecture and building technology;
- Landscape architecture;
- Heritage Building conservation;
- Design, graphic arts, photography;
- Fashion design;
- Mud- and ferrocement technology;
- Water management (water harvesting, sewage treatment and recycling, erosion control, etc.);
- Computer sciences;
- GIS mapping;
- Reforestation;
- Solid waste management;
- Acoustics and lighting;
- Regenerative energy (solar, wind, biomass);
- Alternative transport;
- Painting and sculpture;
- Pottery;
- Bronze casting and metal work;
- Glass fusing;
- Weaving;
- Music, theatre, stage design, choreography;
- Archeology
- Etc.

The integrated design course we are proposing would cover Arts, Crafts, Technology and sustainable Environment. An initial brainstorming came up with the following objectives:

- Assimilation and integration; to rescue the Arts from isolation, to encourage craftsmen and artisans to work cooperatively, with the aim of collaboration, mutual creative impulse, combination and accumulation of skills;
- Craftsmanship (through excellence) to have the same status as Art;
- Harmonisation of fantasy and technical skills; to master form and technology in the same way;
- The idea of the fundamental unity of all design work in relation to life and evolutionary future (“to live is to express”, L. I. Kahn), neither “*l’art pour l’art*” nor material profit or certificates;
- No dogmas, but comprehensive wideness, (e.g. no restriction to “alternative” materials only, such as mud and ferrocement);

- To connect “hand and brain”;
- To connect Art with engineering, craftsmanship and technology, even industrial production;
- To encourage experiment and innovation;
- To cooperate in an international and interdisciplinary team setting;
- To enhance the contact to “reality”, e.g. real economic conditions, conditions of production, of science and ecology;
- To make students to work practically in offices, workshops and construction sites;
- To allow students to work on “real” projects, offering their work as designers to clients and industry (under supervision);
- To focus on Sustainability (environmental impact and behavior);
- The “practice” of intuition; the creative process as a focal point; the Yogic aim of “*replace reason with ordered intuition*” (Sri Aurobindo).

Could a program be derived from these concepts that would correspond to and benefit Auroville and its ideals?

Any initial syllabus taken as a starting point would only provide a tentative framework which is bound to change during the process, evolving during the course according to the input of the participants and following their interests and individual experience. Apart from practical work a seminar-type interaction would be appropriate. The students themselves should be encouraged to teach in order to transfer, prove and test their knowledge.

A conventional classroom arrangement will surely not be the appropriate environment for such an endeavour. The whole of Auroville would be the setting. Existing buildings could be used, which makes it easy to start. Could one think for the beginning of about 30 - 60 international students, their places of accommodation distributed amongst different communities of Auroville?

Maybe the right time-frame would be a course of 6 to 9 months per year, subdivided into 3 semesters, focussing on

1. Theory and analysis;
2. Project studies and investigations;
3. Design synthesis and strategies;

in the categories

- Architecture and urban design;
- Environmental design;
- Art, craft and design;
- Scientific and theoretical work.

This Course is envisaged as a supplementary one targeting students, postgraduates, young professionals, craftsmen and artisans. The expenses would normally

be borne by the students or their sponsor organizations. Concessional access could be offered to Indian participants in case of need. A core-body of teachers would come from Auroville, supplemented by visiting professors to guide seminars and workshops.

How to start? Naturally the beginning will be on a small scale rather than a “big bang” - in fact it has started already with the activities of CSR and the Auroville Building Centre. New energy has recently been brought in by two Aurovilian architects with a concept of a summer school for 6-8 weeks during the semester breaks of the Schools of Architecture in India. The project can be expected to grow in pace with the development of the rest of Auroville.

Many people have already commented on this idea; many people inside and outside Auroville have already pledged support and collaboration. Most Aurovilians, when asked, were ready to contribute one day per week. A senior professor of the Indian Institute of Technology in Chennai, who is connected with Auroville since long, would be ready to dedicate his academic and technical experience as well as his enthusiasm on a full time base to Auroville. A professor of the Bauhaus University in Weimar/Germany - since 10 years an active member of the ongoing committee for management and programming of this newly revived institution - has shown an interest to spend a sabbatical year of research in Auroville to help in its manifestation.

### **Preparing and Maintaining the distinctive character of the proposed Course**

In the third of her articles on “An International University Centre”, where the Mother outlines the specific aims and character of her proposed educational centre, she focuses on the qualities needed to benefit most from its facilities, and concludes with the advice :

*Usually, those who become conscious of their psychic being expect that it will liberate them from vital and physical attractions and activities; they seek to escape from the world in order to live in the joy of contemplation of the Divine, and in the immutable peace of constant contact with him. The attitude of those who want to practise Sri Aurobindo’s integral yoga is quite different. When they have found their psychic being and are united with it, they ask it to turn its gaze towards the physical*

*being in order to act on it with the knowledge that comes from the contact with the Divine, and to transform the body so that it may be able to receive and manifest the divine consciousness and harmony.*

*This is the goal of our efforts here; this will be the culmination of your studies in the International University Centre.*

*So, to all those who come to join the University Centre, I shall say once more: never forget our programme and the deeper reason of your coming here. And if in spite of all your efforts the horizon sometimes darkens, if hope and joy fade away, if enthusiasm flags, remember that it is a sign that you have drawn away from your psychic being and lost contact with its ideal. In this way you will avoid making the mistake of throwing the blame on the people and things around you and thus quite needlessly increasing your sufferings and your difficulties.<sup>5</sup>*

In order to maintain the distinctive aims of the education we want to provide in Auroville, and to help the students to fulfil the objective of finding their true individuality with its infinite wellsprings of knowledge and creative action, those who are organising the programmes and facilities must also be doing their very best to become true Aurovilians, and to be in tune with the aims of the Centre. As a preparation for this particular course, it is proposed that all those interested in participating in it could take as a starting point a group study of the advice given by the Mother and Sri Aurobindo on education, beginning with two series of articles by Sri Aurobindo, entitled “A System of National Education” and “The National Value of Art” and his commentaries on Art and Architecture in “The Foundation of Indian Culture”. These early writings of Sri Aurobindo provide a fascinating and novel look at the very bases of the work we would be attempting in our proposed design course.

Increasingly, the International Zone is being seen as an important part of the international university centre envisaged by the Mother, developing under the umbrella of SAIER (Sri Aurobindo International Institute of Educational Research). It could be hoped therefore that the gradually forming cultural pavilion groups, and their supporting counterparts in Auroville International centres around the world, would like to contribute supporting input to this concept. This proposal is offered for their consideration and comment.

### **References :**

<sup>1</sup> The Mother, “An International University Centre” Mother’s Collected Works 12: 40

<sup>2</sup> Ibid. p. 38

<sup>3</sup> Sri Aurobindo, “The National Value of Art”, Sri Aurobindo Birth Centenary Library 17:245

<sup>4</sup> Ibid., p.326-37

<sup>5</sup> Mother’s Collected Works 12: 44-45

# *The Future of Water Research in Auroville*

*Ingo Wey*

Why do you prefer spring water to tap water? Have you ever thought about it? There must be a difference! Modern water science has made it a topic of research.

Since immemorial times people made pilgrimages to holy springs. It was common knowledge that water has beneficent properties for ailments of the body as well as of the soul. Till today we can find all over the world places of mineral, holy and curative water. By these means people try to improve their health on all levels (physical, emotional and mental). Throughout the world scientists and doctors have pointed out the importance of clean and lively water as an eminent factor in daily life. The list of famous names is quite long: Hypocrate in ancient Greece; he built sanatoriums for water and air cures. In the Middle Ages Paracelsus, a Swiss doctor, sent his patients to bath cures. Throughout the 19<sup>th</sup> century rich and noble families in Europe and their entourage spent leisure time in spas and inspired a whole culture of music, dance and theatre.

The Roman and Islamic civilisations made water, washing and bathing an important part in their daily lives. China and Japan were other places where politics happened around the pool. The drinking of and bathing in special water has always been part of a conscious lifestyle.

## **The relationship between Water and creation of Matter**

*In the formless area of the pure thought is forming the golden embryo of Sound. It was a sound coming out of the Void, going back home to Itself. As the waves of Sound came across each other they formed the Water and the Wind who, playing with each other, started to weave the foggy body of the world.*

*Vedas*

That is how the Vedas see the origin of water in our world. Also in human life the fructual water inside

the womb is the place of creation of the human embryo. The matter of the human body is formed by the information coming through the water. By this fact we can understand that pure water is the source of life. Any type of pollution, chemical, like pesticide, radioactivity, heavy metals or organisms like bacteria and viruses threaten the life at its basis. Human carelessness has led us to the point where - after a study by the University of Boston - we do not find unpolluted water anywhere in the world, neither on land nor in the ocean above a level of 1000 meters below the surface. But in this study only heavy pollution like dioxins, radioactive isotopes and heavy metals were mentioned. Water pollution can have many aspects like homeopathic pollution, pollution with micro particles like aspest.

Another aspect of water pollution is that stagnant water loses its natural dynamism and in some way turns like milk turns to curd. Stagnant water is the main breeding place of insects, but also of bacteria and other micro-organism that carry diseases into the human body.

## **Aspects of Life**

*The material leads to the useful, the immaterial creates the base of being.*

*Lao Tse*

The material life as we understand it in living cells, plants, animals and human beings, has its origin in 3 invisible aspects of nature: sound, light and smell. If we want to understand what pure and healthy water means, we have to consider the principle basis of life. Light and its colours, sound and its modulations and smell in its different varieties are invisible origins of all life. We find light in forms of bio-photons, sound in form of waves and smell as a typical particularity in all living cells. Through the transformative filter of the DNA in the nucleus of the cell during the metabolic process, the invisible is transformed into

living matter. Different liquids like blood, lymph and other cellular liquids are the medium where this transformation happens. Alien matter is transformed into body-substances. This process remains the same in a single cell of an amoeba as well as in the highly organised human body system.

### **What is water?**

Water coming from springs or mountain creeks display – following the Japanese water scientist Masaru Emoto – some form of perfect hexagonal ice crystals. On the contrary, water which has been contaminated, rivers flowing through large cities or even tap water is amorphous and unable to generate a consistent structure visible in ice. Distilled water is also amorphous (without geometrical structure) but when submitted to music, written or spoken messages, human feelings, flower essences, mandalas or geometric forms, show an incredible variety of regular crystals appearing in the frozen state of water. Notions like “thank you”, “angel”, “I love you” lead to particularly beautiful ice crystals as well as classical music show astonishing effects. Water exposed to flower essences tends to reproduce the shape of that particular flower.

### **Main sources of water pollution**

The delicate metabolic processes which are happening billions of times in every second in all living cells can be negatively affected by several sources of pollution. As water is the basic medium of these processes, the pollution of water can take a life-threatening dimension in the form of diseases, chemical poisoning, or drying out. The tissues of the human body contain between 40-95 % of water, that is why water is, other than contaminated food, the main source of body poisoning and infectious diseases. In stagnant water we can find a great number of insect eggs, bacteria and viruses, being the origin of all kind of infectious diseases and worms inside the body. Here water is the medium of transport of these unwanted organic pollutions. But water can also dissolve chemical poisons like dioxins, detergents, heavy metals or radioactive isotopes and dissolved drugs like alcohol, nicotine, caffeine and others. Unwillingly and unconsciously, while drinking water which is not properly purified, we accumulate all kinds of diseases like infections, heavy metal poisoning, radioactive radiation that destroy the DNA information system inside the cell. As result we have the spreading of infectious diseases, cancer and cell

poisoning. By drinking impure water we destroy the basis of our life.

### **Effect of polluted water on the human body**

In many places of the world people are daily suffering the consequences of water pollution in their body. Bacteriological infections like cholera, diarrhoea and other infections are epidemic in many less developed countries. But also heavy metals, aspests, fertilisers, pesticides, plastic solvents, hormones, and even remains of modern medicine in small quantities, can harm the human body system on different levels. It is because of these effects that we distinguish between dead and living water. Living water stimulates the immune system, increases tonicity and vitality, contributes to easy assimilation of food, improves cellular regeneration and gives a pleasant taste to food and drink. Dead water favours growth of harmful viruses and bacteria in the body, leading to degeneration of the cellular material (cancer) and prevents proper assimilation of food. At the same time the taste of food and drink becomes stale. Positive and negative information memorized by the water plays an important role in well-being and health.

Most of the water filters remove only a part of these pollutants. Aquadyn water filters invented and made in Auroville try to address all possible dangers and remove them in such a way that no harm can happen to the body through the water. Aquadyn filtered water does not only prevent the diseases coming from the pollution, but also supports the body's own immune system through dynamisation and specific information.

### **How to make water pollution visible?**

The first way to recognise polluted water is its colour. Suspended particles of a certain dimension present in the water show up as coloration. According to the degree of pollution, we speak of yellow, brown or black water. Water of any of these stages should never been consumed without previous filtration. But if water seems to be clear, it is not sure that it is not heavily polluted. In the laboratory, due to chemical and biochemical processes, we can make visible chemical and bacterial pollution which is not visible to the normal eye. These tests are regularly made in all drinking water laboratories of the world. But Aqua Dyn goes beyond that: micro filtration, inverse osmosis, dynamisation and information giving remove micro-particles on a homeopathic level as well as unwanted negative information and the blockage

of stagnant dead water. But how to prove it? Copper crystallography and the frozen water crystals of Emoto can show us something beyond the traditional laboratory techniques. A pure dynamised and informed water is building up harmonious forms of crystallisation. Any form of pollution, even micro pollution, becomes visible as a disturbance of the crystal patterns.

### **Future aspects of water treatment**

Beside the dynamisation with trace elements water can also be dynamised by sound of music or mantras, electro magnetic induction, structured waves (*onde de forme*), gems and crystals, healing clusters and other types of information.

In future Aquadyn plans to do research on dynamised water and its use for health purposes, disease prevention, pest control and fertilisation of plants. This research will follow several directions, the major one being, as we have already seen, the collection of all possible information on water, available in the world as well as the creation of an information network open to a great number of research centres, unmarred by the usual spirit of competition. This has already started.

It is urgent to expand our capacity to objectivise the results of dynamisation, in terms of new equipment: bio-electronic equipment, microscopes, digital cameras coupled with a computer, but also in terms of new techniques, such as Masaru's ice crystals photography. These water messages are powerful tools to convince those numerous people who are still reluctant to accept water dynamisation.

### **Holistic Waters**

Holistic Waters is a group of Auroville related scientists and voluntary workers engaged in assembling all water-related activities in Auroville. Until now the following activities are being carried out by different parties, namely:

- Ground Water Research (Water Harvest)
- Rain Water Harvesting (Water Harvest)
- Waste Water Treatment (Waste Water Group)
- Water Quality Control and Prospection (Palmyra IMS)
- Drinking Water Providers (Aquadyn Sujalam)
- Research on Dynamised Water (Aquadyn Sujalam)

- Creating Awareness about Water Hygiene (Auroville Health Service)

In addition to the above we would like to continue and intensify the efforts of research on informed water undertaken by Aquadyn since several years -

The idea of Holistic Waters is to create a network of existing and future activities comprising research, daily application in order to streamline all water activities carried out in Auroville. For this purpose Holistic Waters has chosen a land in the community of Aurobrindavan to build a water research laboratory and a multipurpose building to receive guests, school classes, seminars and workshops to discuss topics related to water.

### **Water Laboratory**

Program - Research laboratory for water related issues. Relation between water and matter under the following four aspects:

*Chemical:* atoms, molecules, elements, crystal patterns, fluids, liquids, solids, holy water, healing water

*Physical:* light, matter, cell, aether tissue, tachyons, scalar waves, transluminar, orgon

*Biological:* cell organ, organ, plant, animal, human

*Geological/ Geographical:* molecules, rain water, spring water, river water, lake water, sea water, mineral water

Relation between water and immaterial pattern under the following three aspects:

*Non material influence on water:* human thoughts (brain-bound), emotions, spiritual, sound

*Structural patterns:* wave, cluster, electromagnetic field, light, colour

*Cosmic information:* sunlight, moonlight, starlight, cosmic waves

### **The main focus will be:**

- Water as a carrier of information
- Silicium as a carrier of information
- Crystals as a carrier of information
- Principals of transmutation through the medium of water
- Implosion principle and vortex
- Biological and vortex supported waste water treatment

How does immaterial information influence the clustering and structuring of water?

- Collecting of historical information of existing knowledge
- Analyzing of documents in relation to interesting research bases
- Follow-up under the aspect of basic research
- Application into purified drinking water
- Plant growth
- Plant protection
- Health care
- Environmental effects

### Lines to follow

*Research line:* new forms of scientific approach, new thinking approach to water as a basis of life, new forms of fertilizer, animal health care

*New biotechnologies:* new forms of water, purification based on information, preventive healthcare

*Commercial Use:* informed water, dynamised water, plant protection, vibrational medicine

Kryon in his book “*Passing the Marker*” gives us a perspective on what is possible by using water in new ways.

“... *You are going to see more cures arise in the next 12 years than you’ve ever seen in human history, from water... When we were talking about live-essence medicines in these past years, we can now tell you that we were talking about water... Water is teeming with Interdimensional life... By addressing water magnetically, you are actually changing the life within it... It is so that water will become a healing attribute on the planet... There is water that will slow the ageing process... Since your body is made mostly of water, the treated water then commingles with the very fluid of life, passing a life essence healing into the biology at the cellular level...*”

### Glossary of important knowledge about water treatment

*Pre filtration:* The prefiltration process takes out the visible parts of the water pollution like caulks, suspended particles, agues and other pollution in the visible range. All particles removed are above the size of 10 microns.

*Carbon filtration:* The carbon filter removes chemicals as chlorine, heavy metals and pesticides.

*Micro filtration:* The micro filter removes oil emulsions, paint pigments, gelatine and all particles above the range of 0.1 micron.

*Ultra filtration:* Removes viruses, enzymes, lignosulphonate and all the particles above the range of 0.01 micron range.

*Reverse osmoses:* The reverse osmoses works on atomic range. It can remove metal ions, flavours and fragrances, aqueous salts, detergents.

Depending on the cost of the machine, more or less sophisticated filters as mentioned above are integrated in the Aquadyn filter system. After the filtration and purification process, the Aquadyn water undergoes a dynamisation process based on the system Marcel Violet. For this dynamisation process, different trace elements are used:

*Carbon:* immune system reinforcement, indispensable for catalysing intracellular exchanges, liver problems, dynamisation of beverages.

*Chromium:* eyes, sugar assimilation, hair revitalisation.

*Copper:* anti-inflammatory, kidney troubles.

*Germanium:* cancer, immune system.

*Gold:* heart diseases, high blood pressure, blood.

*Iron:* anaemia, anorexia, growth.

*Magnesium:* neuro-muscular regulator, senility, osteoporosis, stones, reinforcement of the immune system.

*Manganese:* asthma, eczema, rheumatism, glandular stimulant.

*Nickel:* nervous disorders, cephalgia, cirrhosis, sugar assimilation.

*Silicon:* nervous system balance, tissue regeneration, ageing.

*Selenium:* anti-oxidant, malnutrition, immune system reinforcement.

*Silver:* anti-toxic, anti-infectious, pneumonia, anaemia.

*Tin:* eliminates the toxins.

*Titanium:* for cosmetic products.

*Zinc:* insomnia, endocrinal problems, skin diseases, gland regulation, depression, breast and prostate cancer prevention.

# *Sand Play at Transition School*

*Jossy*

*“The inconscient is an appearance, a dwelling place, an instrument of a secret consciousness or a superconscious which has created the miracle of the universe... Its emergence in our consciousness is the secret aim of evolution and the key to the mystery of our existence.”*

**Sri Aurobindo**

***The Supramental Manifestation on Earth***

Sand play in Transition came out of a need to provide children who, for some reasons, could not cope with certain situations either in their classroom or on the playground and became disruptive, with a place where they could have a quiet time for themselves, cool down, and find their inner balance again. The model we had in mind was something like the “silent room” at the Ashram school where children can go when they feel a need for silence. This topic was often brought up in our weekly teachers’ meeting, but with no teacher ready to develop such a project and no space available, it was then really just an idea, just a dream, and at that time we certainly had no idea whatsoever about sand play.

In 1998, after many years as a teacher, I decided to take a sabbatical year, not knowing if I would ever go back to Transition or what would be my next step. I was to learn very quickly!

Sometimes in August I read in the news that Heidi - in my mind it could not have been someone other than Heidi Watts who had been regularly giving workshops to teachers in Auroville - wanted to present some slides about the work she had been doing with children in her school. It sounded very interesting to me and I decided to go to her presentation. As I was soon to discover, this Heidi was not at all the one I was thinking about, but somebody else entirely!

Interested in the work of Mother and Sri Aurobindo, the lady I met in CSR (Centre for Scientific Research) had often come to the Ashram and was living in Switzerland where she was working as a first grade teacher. All of the children she worked with were

having learning difficulties and needed a two year period in order to integrate the 2<sup>nd</sup> grade, and this for various reasons, psychological, as well as sociological. Some came from emigrated families and knew very poor German or no German at all, some had problems learning how to read and write, some were hyperactive children, others extremely asocial and sometimes violent, and some so closed upon themselves that they refused to talk to her and to each other. She worked with groups of twelve students and had developed a special program based on the reading and acting of fairy tales, art, modern mathematics, dance and theater and the daily practice of sand play. After these two years, she said, most of her kids could read and could reintegrate a normal school system; only a very few remained unresponsive and had to go to more specialized schools.

The slides she showed us of the sand boxes done by some of those children were absolutely fascinating, and I felt in a flash of recognition that this was the thing that could best answer our own needs in Transition, and on an even larger scale than what we had envisaged. It could provide children with a non-verbal activity that would help them help themselves in various circumstances; help them cool down if that was what they needed, slow down and get centered if concentration was lacking, or open up if timidity or lack of self confidence was barring them from verbal expression. I thought of how it could help our young Tamil Aurovilians and all the other children just arriving who had to adjust to a system in which everything was taught in English. I could see how it would help release all kinds of negative emotions like aggressiveness or fear. It was suddenly like an open window on a completely new field of research! I also deeply felt that it was what Mother wanted me to do next!

It was not my first encounter with the sand play process. When I first came to Auroville in 1973, I had visited ‘Equals One’, a school in Pondicherry whose initiators were close disciples of Mother and

Sri Aurobindo and who used that technique with their students. I remembered having been quite impressed by it at that time. I had also seen a video about the work of Austin, a Jungian, who had been working with youngsters in a capsule on the beach, at the very beginning of Auroville, and again had found it really fascinating. Yet I had never felt it was something I would or could ever do!

Losing no time, I immediately presented this project to Transition and it was well received. I was offered a room that was soon to be vacated, as the children occupying it were to move to a bigger classroom. I also got some funds to create the appropriate environment and to start a 'miniatures' collection. It took about a year to get it off the ground and in July 99 we were able to start on this new adventure.

Now, what is sand play?

Sand play is actually just what its name implies; it is playing with sand. It is a tool to getting to the imagination and allowing it to become creative. It is a wonderful instrument which helps create a link between body and psyche, matter and spirit. Our hands act as a mediator between inner images and their expression in the outer world; here the sand tray. It fosters sensitivity to inner images, a condition of relatedness to the inner world, and its concreteness helps create a state of absorption and relaxed concentration. It is a way of objectifying, in the form of symbols, the energy of the unconscious and is very closely related to the method of active imagination developed by Carl Jung.

The aim of sand play is to offer real free play, devoid of rules and in safe circumstances. My role is essentially to create and maintain a "safe place", physically, as well as psychologically, for this inner process to take place. The sand box is the container, the *temenos*, the alchemistic vessel in which the transformation of the psyche occurs, and the sand picture can be seen as the garden of one's soul where the inner and the outer come together. In sand play there is no judgment involved, no good or bad picture. The process is as important as the result. Being done on an individual basis, the child is entirely alone with himself/herself and has nothing to prove, either to me or to his fellow students. I am just there as a companion quietly supporting but never directing.

Once this trust is established contents flow freely.

The basic equipment for sand play consists of a rectangular sand tray, 28" X 19", 3" deep, half filled with sand. The inside of the sand tray is painted blue. When a child moves the sand away from an area at the bottom of the tray, he/she gets the impression of blue water. In this way one can create images of a river, lake or ocean. Real water can be used to wet the sand so that it can be moulded or shaped. All kinds of miniatures and small objects are arranged on open shelves, ready to be taken by the child in order for him or her to make a sand picture. These include people of various cultures and occupations as well as fantasy characters out of fairy tales or myths, all kinds of animals, both wild and domesticated, trees, bushes and flowers, houses of different styles, cars, trains, planes, boats, bridges etc and also all kind of natural elements such as stones, shells, sticks, seeds, feathers as well as wooden blocks, cloth, ribbons and all kind of craft material that children may use to make for themselves what they found missing. In short all what they need to create a 'world'.

Only very basic instructions are given. The child is simply encouraged to create what he or she wishes in the sand tray, and to choose among all the numerous figures the ones that particularly appeal to him/her. He/she is totally free to just work with sand, moulding it in anyway he or she feels, or to shape it into hills and mountains, valleys and rivers, just as he or she perceives the world. The child can also just use the sand as a support for his chosen figures. He/she is totally free to express verbally what comes to his/her mind during the play, or be perfectly silent. Some children work quickly and like to make two and sometimes three sand boxes in a row, while others may take the full hour and some not even finish. Some make it so full that things come on top of each other, some like it very empty or keep changing things all the time; some youngsters often like to play with me.

One limitation children are facing is the size of the sand box, which can be quite frustrating for some of the more expansive natures, but which is of extreme importance for it is symbolic of the limitations that are prerequisite for genuine freedom in the real world. It also allows the child to have a full view of his world at one glance with no need to move his head. Another limitation is the time allotted to them; as this work is done during school hours, I can not keep them for

more than an hour. The mere making of the picture seems to have a good effect. Particularly tense children tend to relax, hyperactive ones tend to quiet down, passive children get more alive. Just to work with sand and water can have an incredible effect, especially when emotions are stirred up. Here let me tell you of an experience that taught me a lot in a very short time.

One day a nine year old came to me, sent by his teacher, after a fight on the playground. He was shaking and on the verge of tears. I did not try to know what had happened but offered him to play in a box outside where he could use as much water as he liked. He started to pour buckets after buckets and soon got water overflowing everywhere. Then he played with mud and stones and started to build a very intricate structure. At the end I asked him how he felt. His answer to me was very revealing for he said, with a lot of feeling, "I really enjoyed pouring water, you know, and, as I poured and poured, I could feel all my anger pouring out with it!" In half an hour a boy, absolutely upset and so angry that he could hardly speak, could reintegrate into his classroom and quietly pursue his day.

Of course it is not always as conscious a process and more often children come just to enjoy a playful, intense moment of active imagination and of total personal attention in which what they express is taken with absolute seriousness. After the picture is completed I always ask the child if he/she can tell a story about it, or describe what is happening in the sand box and we engage in verbal communication. The story is never enforced but is very important because it helps one understand better what has been expressed and get closer to the child's world. Verbalization is also a way to bring contents closer to consciousness. Young children usually love to talk about their pictures and some can weave incredibly vivid stories; older ones, especially young adolescents, are more reflective and may bring in very deep concerns.

A sand picture is never dismantled in the child's presence (except in extremely rare cases when one strongly requires it). When he or she leaves the room, the picture will be carried inwardly and an imprint is left in his/her mind out of which something new can evolve; very often children remember very well what

they have done previously even though they may not come again before two or three months. As they leave the room it is time for me to take one or more pictures, to draw and name carefully what has been done and to file everything under the child's name with the date so as not to lose track of the child's work. At the end of their time in Transition, I prepare for each one a small photo album, with stories attached, so that they can share with their parents and friends and keep something of this beautiful work for themselves.

Sand play, as a therapeutic method, originated in England, in the mid twenties, early thirties, by a child psychiatrist, Margaret Lowenfeld. Her method, soon to be known under the name of *World techniques*, was practiced at the Institute of Psychology in London. She published a book about it called *World techniques; play in childhood* in 1935, and said she herself had been inspired by a book "*Floor games*" written by H.G.Wells and published in 1911. In the mid fifties Dora M Kalf, who had been studying with Carl Jung at the Jung institute in Zurich for six years, went to a conference held by Dr Lowenfeld in which she presented her "world techniques." She was so impressed by it that she moved to London to study and work with her. On her return to Switzerland, she started her own practice with children as a Jungian analyst, and developed her own version of sand play. She started with Jung's hypothesis that there is a fundamental drive towards wholeness and healing in the human psyche. In the course of her work with children, she recognized the validity of Eric Neuman's theory on child development and of the various stages he describes. Dora Kalf, herself, proposed three stages of ego development; the animal, vegetative stage; the fighting stage; the adaptation to the collective.

My own experience coincides totally with it. Working with children, age six to fourteen, I am daily confronted with the lush forests, jungles, gardens, with or without animals, of the first stage; the amazing battles, that appear again and again, under endless guises, of the second stage; the well built villages and towns, with all the range of human activity, of the third stage. And this completely independent of the child's culture for the worlds children are creating, besides some very personal elements related to the child history, are a symbolic expression of the quest for consciousness that is the first and essential drive of all human beings.

# *Learning on the Land*

## **An experiential education program on an Auroville farm**

*Priya Vincent*

Buddha Garden has never been just a farm. It started as the vegetable garden of Siddhartha Farm and when I moved there nearly four years I wanted not only to grow food for the community of Auroville, but also to live lightly and in harmony with the earth. I also wanted enough time and space in which to engage in creative activities. For it to be in a place with a quality of silence and enough time in which to dream, to write and to paint.

Very soon after Buddha Garden was set up I had the regular help of Arjunan a young Aurovilian who came to Buddha Garden both out of interest and the need to sort some things out for himself after a difficult time in the previous months. In the beginning we used to do most of the day to day work ourselves. In harmony with the initial idea of Buddha Garden as a place of creativity as well as farm work, we used to work together in the mornings leaving the rest of the day free for other activities. As the workload increased it was clear that we needed help and after several rather negative experiences with paid labour we decided to try working with volunteers. This was very successful and many guests of Auroville have come with many welcoming the opportunity to experience what it is like to work in this community and help in the practical work of building the city. We have also had a few Aurovilians who come, sometimes as an antidote to their other work which often seems to involve sitting in front of a computer.

Over the three to four years of our existence we have grown to become an independent community farm and with more land have created a cashew plantation, and integrated chickens project, field crops and a small forest. As the farm expanded volunteer accommodation was built so that volunteers could come and stay with us. Increasingly we have hosted student volunteers who come for longer periods to carry out various sorts of research. Some have wanted to research technical organic farming activities while others wanted to look at the social and economic aspects of what we do. With these changes our vision

expanded to encompass not only growing good food for the community and creating a sustainable farm but also providing a place where others could come to share this process with us; to learn what it means to farm organically and to live lightly and in harmony with the earth and each other. For many people coming and staying in Buddha Garden has been a transformative experience on many levels and we hope that for everyone it provides an experience which the individual can take away with them and become part of their growth and evolution.

The apprenticeship program has grown out of the process whereby Buddha Garden has become more consciously a place of transformation and experiential education as well as a place for producing food. The idea of it, however, came unexpectedly in response to a phone call from Albert in the Auroville Health Centre. He had a physically challenged young man, with only one arm, who was desperate to have a job and enjoyed working on the land. He came from a very poor family and they needed his income. Did we have any work for him.? I explained to Albert that most of the farming work was carried out by volunteers so there were no vacancies for paid labour, but even as I was talking I was thinking 'I wonder if there are any other young people like this who would like to learn about organic farming?' It was then that the idea of the apprenticeship program was conceived.

*Learning on the Land* is a two year apprenticeship educational course for (at present) eight local young men who are learning about organic farming in Buddha Garden. The aim of the course is to provide apprentices with skills in organic farming which includes both the practical and management skills, such as computing and accounts, that are needed to run a successful farm. At the same time they also participate in a general education course that includes learning English and finding out about Auroville. Through discussion and reflection we also, together, examine the various challenges of living well and how they would like to incorporate these principles in their own lives.

Their daily program includes participating in the practical work of the farm from 6.30 – 9.00 each day which is followed by breakfast together. After this there is an educational program from 10.00 – 12.00 with computing studies for two students each day from 1.30 – 3.00pm. All the apprentices participate in an afternoon and weekend rota for the different jobs on the farm which have to be done outside the morning working hours – things like feeding the chickens and regular watering.

The ‘community of learners’ includes both the apprentices, volunteers and of course myself. Most volunteers contact me before arrival and understand – and often greatly appreciate – the opportunity to become part of this educational program. All the residential volunteers are asked to give at least one session to the apprentices on ‘where I come from’ where they can talk about anything in their lives – work, study, family etc so that the apprentices can have a more realistic picture of what it is like to live in the west – or from the Indian volunteers, - other parts of India. If volunteers have skills or passions they would like to share then space is made for them in the general educational program. So far we have had people teaching a number of things which includes French, kundalini yoga and ecology.

I always hoped that volunteers and apprentices would learn from each other but in the beginning it was very clear that the apprentices did not feel that they had anything to teach the volunteers. This view of themselves changed a lot when we had a student volunteer carrying out research into traditional Tamil farming. Some of the apprentices arranged interviews with local farmers and helped with the translation. Everyone came back from the interviews feeling very pleased with themselves and that everyone had learnt something. As their farming skills and English improves they are beginning to learn to share this with volunteers in the day to day work although for some it is a challenge to overcome their shyness and feeling of inferiority so they can do this effectively. Fortunately we have had a few volunteers who recognise this and have encouraged the apprentices to share what they know in a way that has been very good for the growth of their self esteem.

From the farming point of view one of the challenges is to teach the apprentices how to farm in a way that they will be able to afford in the future. The way Buddha Garden, and most Auroville farms, have been

set up is very capital intensive with drip irrigation systems and the necessary infrastructure to support that. It is very probable that these apprentices will not have access to the necessary capital to do this so that other more appropriate ways will have to be found. John, an experienced farmer from the UK, is our consultant who comes once a week to look around the farm and make recommendations as well as answer questions about what we are doing. Two of the apprentices have access to a piece of land and we hope soon to go together to have a look at it and see how it could best be used with the minimal resources which they have at their disposal.

One of the biggest challenges is for the apprentices to become empowered to think for themselves especially about the practical work on the farm. Not unnaturally they look to me to tell them what to do but over the first months of this project it has been very gratifying to hear them question more and become more thoughtful about the work. They are also encouraged to think about the sort of life they want to create for themselves with regular ‘reflection’ sessions where we look at and discuss what is going on in our lives and try to make sense of it. Sometimes issues arise from things that happen during the work such as the time when a lot of strong feelings arose as a result of killing a chicken to sell the meat. One of the volunteers, Brian, very much wanted to be present when the chicken was killed as, coming from the USA, he had only ever got meat in a plastic bag at the supermarket and really had no idea how it had been raised and killed.

He went off with several of the apprentices to the part of the land where we do this and came back very upset indeed. He felt that the apprentices had not been very respectful to the chicken and had not treated it well. The apprentice in question was also upset saying that he was never going to kill a chicken again. We were able to sit and talk about this in a very honest way and everyone expressed their feelings about what had happened. Brian realised that part of the reason he had been upset was because he had misinterpreted some of the actions. He thought that swinging the chicken around was done just as a game and hadn’t realised that this is the local way of making them dizzy so they are calm just before they are killed. This led to a long discussion about whether we should kill and eat chickens, and if we did how this should be done in a way that respected the chicken and what it

was giving to us. In the course of this conversation several apprentices acknowledged how in their families there was very little care for chickens or other animals, especially compared to people. Very often no really cared how the animal was killed or whether it had suffered or not.

As a result we decided that in the future when chickens are killed we will have a short ritual where incense can be lit and thanks given to the chicken and to the Divine for what the chicken brings to us. We have also decided that we will have special implements which will be kept separately just for this job. Brian said that he felt he had learnt and understood something about the local culture and the apprentices said that they now see that there are different ways of thinking about animals and how we relate to them. For me this was a reminder to continue to be aware and to teach in a way that enables the apprentices to become more sensitive both to their own and others' situations and with that, be able to think for themselves about the deeper questions of life and the sort of life they want to create for themselves and their children.

Ever since I have been in Buddha Garden I have had problems with stealing and vandalism from the local people as Buddha Garden is quite close to one of the villages. At times I have felt as if I were under siege and as a result have often found it hard to carry on. After feeling like this for most of the time I have been here it is now very healing for me to be with this

group of local young men in such a positive way. In talking to them I have become more sensitive to the very difficult problems – often of sheer survival - that they and their families have to face on a daily basis. Three of the apprentices come from especially difficult backgrounds and asked if they could come and live in Buddha Garden.

In the beginning I did not want to do this. I was concerned that if they came to live in Auroville they might, while not becoming completely integrated in Auroville, also find it difficult to return to village life when the course was finished. I was also concerned that it might split the group with the resident apprentices feeling differently about the farm and the work than those who were non resident. We talked about this at some length and eventually we decided that we would try it out for one month. So far it seems to be working very well. From time to time we have to decide what we are going to do about things like drinking alcohol and having parties and in deciding about these things the whole group of apprentices are involved. Most of the non resident apprentices stay the night from time to time and as a result they all have the same sense of integration with the place.

This program is very much a 'work in progress' where together we will continue to transform the outer landscape of Buddha Garden and let this be the roots for the process of transformation within.

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*I suppose it is different for each one. So each one must find those activities which increase his aspiration, his consciousness, his deeper knowledge of things, and those which, on the contrary, mechanise him and bring him back more thoroughly into a purely material relation with things.*

*It is difficult to make a general rule.*

*Truly speaking, it depends more on the way of doing a thing than on the thing itself.*

*You take up some work which is quite material, like cleaning the floor or dusting a room; well, it seems to me that this work can lead to a very deep consciousness if it is done with a certain feeling for perfection and progress; while other work considered of a higher kind as, for example, studies or literary and artistic work, if done with the idea of seeking fame or for the satisfaction of ones vanity or for some material gain, will not help you to progress. So this is already a kind of classification which depends more on the inner attitude than on the outer fact. But this classification can be applied to everything.*

*When in your work you find something giving trouble outside, look within and you will find in yourself the corresponding difficulty. Change yourself and the circumstances will change.*

The Mother  
MCW Vol. 8, pp. 160-161

# *Upasana Design Studio*

*Uma Prajapati with Manoj Pavitran*

Upasana Design Studio is a business unit in Auroville started by Uma Prajapati, a fashion designer from the National Institute of Design, New Delhi, who joined Auroville in 1996. Uma shares her experiences of growing up with Upasana.

## **Discovering Auroville**

I was working in New Delhi as a fashion designer when I came across Auromode, a garment business unit from Auroville, in a trade fair. The handmade silk products from Auromode attracted me and I enquired about them. Later Prema, the executive of Auromode, invited me to Auroville for a two week project. I knew nothing about Auroville or the Mother or Sri Aurobindo at that time. But the very first day in Auroville turned everything upside down. When I saw a large photo of Sri Aurobindo in the old Matrimandir kitchen I felt that I had known him all my life and I had been searching for him without even knowing his name. It was the beginning... also it was the same day I met Manoj, my future partner, in fact he was the first Aurovilian I met in Auroville. The same day I had also seen my future home in Bliss community where Manoj lived, it was exactly the same as I had always imagined it to be! I went back to New Delhi after two weeks only to resign and pack up and within a month's time I was back in Auromode to start a new life; it was in 1996.

## **Upasana Design Studio**

I worked in Auromode for nearly one and a half years and by then I knew I had to do something of my own, there was a dream growing within me, an idea of something which was still forming somewhere deep within. I wanted to bring the rich diversity of traditional Indian textiles to Auroville. I dreamt of a place where designers can come together to explore their own creative potential. These were some facets of the emerging dream. When Manoj came up with the name 'Upasana' I knew, yes, that's it, a design studio as a means for spiritual growth. In Sanskrit, *Upasana* means worshipping the Divine. It is not the exact translation but pretty close. That is how the dream took an identity.

## **Mother's Economy**

Like all other young professionally qualified Indians who joined Auroville the only resource I had was creativity; there was no money or material wealth to start the venture. All that I could do was to give myself utterly to the dream that was calling. Soon I learned that when I give myself completely to my dream I am also given the means to realize it. There is a sheer magic of Mother's economy at work, the true economy of Auroville, which is accessible to anyone who is open to it, not an institutionalized form of economy but a spontaneously self-organizing mystery.

Help came to in the form of Jesus, a Spanish Aurovilian who founded the Colours of Nature, a natural dying unit of Auroville. He offered space in his buildings, which involved not only his business unit, but also his house. You cannot ask for more in a community dedicated to the ideal of human unity. With some financial help from my brother I ventured into the creation of Upasana Design Studio under the wings of Colours of Nature in 1997. The early phase of Upasana was spent on learning to stand on its own feet financially and developing the infrastructure and related resources. The magic of Mother's economy continued to unfold in building the infrastructure for Upasana. Most outstanding support was from Inge of Angiras Garden who unconditionally offered financial help without even asking for it; she somehow sensed the presence of a dream to be nourished. Help continued from many other sources including the Auroville Board of Commerce. On 15<sup>th</sup> of August 1999, Upasana Design Studio moved into its own space built in the Industrial Zone of Auroville.

## **Business vs Spirituality**

While Upasana was emerging I had to deal with many inner conflicts in resolving the puzzle of what the Mother wants me to do in Auroville. The world of fashion is so superficial why should I get into it? Isn't the business something inferior? Isn't it sucking me into the world of money, power and cutthroat competition? How can I be a trader and still seek the Divine? There was no easy answer, the only thing I knew how to do well as designing garments and that was what I could offer. So

I offered it in the best possible way I could. During this period I was actively involved in designing costumes for Auroville theatre and dance programs, which brought creative satisfaction and joy of giving something to the community. It was great fun I enjoyed it thoroughly. As the years passed my insights into the nature of my work gradually resolved the problem of business vs spirituality.

The most fundamental shift happened when I gradually experienced that it is not what I do but how I do it, the spirit in which the work is done, the spirit of offering. Behind the labels called business, fashion or something else flow the actions I perform every moment. Work has to become worship, no matter what work it is. But in the whirlwind of everyday life activities how do I remind myself about the inner significance of what I am doing? There should be some deep linking and constant reminder so that I can internalize these fundamentals. It was by keeping this in mind the name of the company was chosen.

Upasana, the Sanskrit name given to the business unit is a key word to remind myself of what I am doing. To reinforce the idea further the tagline defined for the company was '*Design for the Beloved*'. All that I do is for the Beloved. And who is this Beloved? There is only one user, the Supreme Self who dwells in all – thus was the primary user of the company defined. All the encounters are nothing but encounters with the one and the only Self who is the Beloved. All that one does is for this Beloved, all the actions are to be offered to the realization of this Beloved. This is the foundation, the rest are consequences.

So I stopped looking at Upasana in terms of fashion industry or business unit or this or that label. That is no more relevant except in terms of legal and socio-economic structure. I need one or other framework to begin with but I see that Upasana is already slipping out of these labels.

### **Beyond business and fashion**

As I have already mentioned I was keen on the participation of other designers in the development of Upasana. So I organized some creativity workshops to bring in people to explore the medium of textile even if they are not fashion designers. It was fun. It took a definite direction with arrival of Kettle, a French fashion activist from Amsterdam. She was a self-taught fashion designer who was using fashion as a means to communicate the idea of recycling. She came across Upasana and wrote to me if she can come to Upasana for some collaboration. I readily

welcomed her and it was with her help we organized our first workshop on recycling the waste created the garment industry. We had many designers participating who came from different parts of India. It was highly inspiring event and set things on fire.

I was always interested in education and I am a guest faculty in many fashion institutes in India. Inspired by the first workshop on recycling we organized a larger workshop for the students from one of these institutes. During 2004, the National Institute of Fashion Technology, Chennai, sent their entire batch of final year students, 27 of them, to Upasana, for a 4-day workshop on '*Fashion and Recycling*'. Through this seminar, garments became a means to educate youth about environmental issues. The very fact that they came to Auroville and stayed here for 4 days getting exposed to the ideals of Auroville had a great impact on them. Inspired students went back to their campus and collected all the waste and recycled them into functional products! It was deeply satisfying to see the inspired youth.

### **Future**

One of my dreams is to set up a textile archive or museum. From Kashmir to Kerala and Gujarat to Bengal, India is an incredibly diverse treasure house of textiles with each State having its unique identity. Each textile or style has a story to tell, they have come from unique socio-economic conditions with unique religious and spiritual flavors. Over the years Upasana has collected thousands of samples from all over the country and these samples now are waiting to be organized into a museum or textile archive in Auroville. This is a part of my larger plan to transform Upasana into a creative learning center regardless of its framework as a business unit. Already there are many Auroville youth who has come to Upasana to study fashion design and this is a trend I always encourage.

### **Difficulties on the way**

Well, everything depends on how you look at things. Imagine running a garment business without electricity, water or even an iron box! I am not exaggerating, there was a time when I had to move out of Jesus' place and work from Bliss where I lived. This was before we moved into the current Upasana building. Bliss had almost nothing. We used to stitch cloth in bliss, send it to Pondicherry vendor to make buttonholes and then send it again to another place to iron the cloth! The production line spanned 30

kilometers! Looking at it as a difficulty is not actually true because regardless of outward appearance it was a wonderful adventure!

But these are just physical difficulties. Then there are psychological difficulties of managing a team. By the year 2004 Upasana grew into a team of more than 40 people and with size the complexity also increased. What works flawlessly on a small scale behaves differently when the size is enlarged; all the defects come sharply into focus to be dealt with. This became apparent when Upasana ran into a labor strike lasting 3 days! I was facing human nature with a deep shock. My illusions were torn and it was deeply painful. But then it is an opportunity to learn and evolve.

At the end of the day all the external difficulties resolve into inner difficulties to be resolved. On the mental level I was forced to expand my knowledge of increasingly complex patterns that include human behavior, market dynamics, government machinery, labor laws, etc and of course the knowledge of my own self and its drives. The vital difficulties present themselves as anger, fear, ambition, frustration, depression etc that eventually translate into one or

other external difficulties. So, the solution for all the external difficulties was always pointing inward. The body too has its own problems. The body when it is unable to cope up with increasing demands shows signs of break down and I have no choice but to work on my body to make it a fit instrument. Well, we are here for transformation right? Running a business unit is an excellent opportunity!

At least in theory we know that to build Auroville we must transform ourselves. If we are to transform ourselves we must confront our limitations and the limitations presents themselves only when we progressively enlarge our capacities. My journey through Upasana has made it very clear to me that to take Upasana further I must work on myself more than anything else. It is no more in the realms of theory; it is a practical necessity. All the external work and emerging issues constantly come back to be resolved within myself. I may become more active outside, but the journey is inward and Upasana has become a mirror in which I see my own inner progress.

It is a long adventure into the mystery of the Supreme Self, the Beloved.

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*You must neither turn with an ascetic shrinking from the money power, the means it gives and the objects it brings, nor cherish a rajasic attachment to them or a spirit of enslaving self-indulgence in their gratifications. Regard wealth simply as a power to be won back for the Mother and placed at her service.*

*All wealth belongs to the Divine and those who hold it are trustees, not possessors. It is with them today, tomorrow it may be elsewhere. All depends on the way they discharge their trust while it is with them, in what spirit, with what consciousness in their use of it, to what purpose.*

*In your personal use of money look on all you have or get or bring as the Mother's. Make no demand but accept what you receive from her and use it for the purposes for which it is given to you. Be entirely selfless, entirely scrupulous, exact, careful in detail, a good trustee; always consider that it is her possessions and not your own that you are handling. On the other hand, what you receive for her, lay religiously before her; turn nothing to your own or anybody else's purpose.*

*Do not look up to men because of their riches or allow yourself to be impressed by the show, the power or the influence. When you ask for the Mother, you must feel that it is she who is demanding through you a very little of what belongs to her and the man from whom you ask will be judged by his response.*

*If you are free from the money-taint but without any ascetic withdrawal, you will have a greater power to command the money for the divine work. Equality of mind, absence of demand and the full dedication of all you possess and receive and all your power of acquisition to the Divine Shakti and her work are the signs of this freedom. Any perturbation of mind with regard to money and its use, any claim, any grudging is a sure index of some imperfection or bondage.*

*The ideal Sadhaka in this kind is one who if required to live poorly can so live and no sense of want will affect him or interfere with the full inner play of the divine consciousness, and if he is required to live richly, can so live and never for a moment fall into desire or attachment to his wealth or to the things that he uses or servitude to self-indulgence or a weak bondage to the habits that the possession of riches creates. The divine Will is all for him and the divine Ananda.*

*In the supramental creation the money-force has to be restored to the Divine Power and used for a true and beautiful and harmonious equipment and ordering of a new divinised vital and physical existence in whatever way the Divine Mother herself decides in her creative vision. But first it must be conquered back for her and those will be strongest for the conquest who are in this part of their nature strong and large and free from ego and surrendered without any claim or withholding or hesitation, pure and powerful channels for the Supreme Puissance.*

Sri Aurobindo,  
SABCL Vol. 25, pp12-14

# *On Suprarational Beauty*

## *The Mother*

Mother reads from *The Human Cycle*, Chapter 14, “The Suprarational Beauty”, second paragraph.

Mother: What do you want to ask about this?

*Disciple: Sweet Mother, what is an aesthetic conscience?*

It is the consciousness of beauty. Aesthetic means that which concerns beauty, art. There are people, for example, who move around in life and see landscapes, see people and things and have absolutely no sense of whether it is beautiful or not; and into the bargain, it makes no difference at all to them. They look at the sky, see whether there are any clouds, whether it will rain or be clear, for instance; or whether the sun is hot or the wind cold. But there are others — when they raise their eyes and look at a beautiful sky, it gives them pleasure, they say, “Oh! it is fine today, the sunrise is lovely today, the sun set is beautiful, the clouds have fine shapes.” So, the first kind do not have an aesthetic conscience, the second have.

*What does “the ordinary scale of our powers” mean?*

“Scale” gives the idea of a gradation from the lowest to the highest powers; as, for example, the faculty to walk and the faculty to think: there’s a gradation between the two; the faculty of walking is an altogether physical one, the faculty of thinking is something intellectual. So these are different gradations of the consciousness of which Sri Aurobindo speaks here, “the ordinary scale of our powers”; he is not speaking of spiritual or yogic things; it is the scale of ordinary life, that is, for every one it is like that. For he says that even in the barbarian, the savage, there is something which is not altogether savage, and that he has, he too, indeed, this scale; it is more rudimentary, more crude, but it exists, from the most material thing to an embryo of thought and speculation. As we are told, he has his own opinion about the world and what the world is, he has an idea about these things; it is perhaps a little childish but he has an idea about them. So he too has

this gradation. Of course there are higher faculties than that of thought, but they are not frequent, that is, one doesn’t often come across them.

[...]

*Can beauty exist outside any form?*

There is a beauty of feelings; unless you think that feelings also have a form. What you mean is: “Is there a beauty outside any physical form?”

*Yes.*

Ah! Yes, there is a beauty of thought, a beauty of feeling. This is something we perceive very often; when someone has done a very noble deed, very generous, very unselfish, quite spontaneously we say, “It is beautiful!” And it’s true, it gives the sense of beauty.

Beauty is not something purely physical. However, we have said that the best expression of the Divine in the physical world is beauty; but it is not exclusive, it does not mean that it is only in the physical world.

*(Silence)*

Isn’t that all right?

*Sweet Mother, Sri Aurobindo has said here: “... this seeking for beauty... springs from the roots of our life...”*

It springs from the roots of our life — so?

*What are the roots of our life?*

He means that it is instinctive, that it isn’t rational, it doesn’t depend on the domain of reason, it is something instinctive. We have a sense of beauty and love beauty without even knowing why, and there are things which give the sense of beauty with out our knowing why, without our reasoning. It is instinctive. He says that this is the infrarational stage of the aesthetic sense. It is absolutely obvious that a child, who sees a pretty flower and has the feeling of beauty he does not know why, would never be able to tell you that it’s because the form is balanced and

the colours are lovely; he cannot explain it. Therefore it is not rational, it is altogether instinctive, it is an attraction, an impulse drawing one towards something, a harmony one feels, without being able to define it. But most often it is like that. It is rarely that one is able to say, "This thing is beautiful because of that, because of this," and to give a whole lecture on the beauty of something. Usually, one simply feels that it is beautiful; if later one wonders, "Why did I feel it is beautiful?" then, by making an effort with one's intelligence one may succeed in understanding it; but at the beginning one is not preoccupied with the why, one feels that it is beautiful, and that's all, one is satisfied with that.

For example, you enter a historical building, and suddenly you are seized by the sense of a great beauty; how do you explain it? If someone asks you about it you would say, "Well, I feel that it is beautiful." But if an architect enters a building and has the same feeling that it is beautiful, he will immediately tell you, "It's because the lines meet harmoniously, the mass of the volumes is in harmony, the entire structure follows certain laws of beauty, order and rhythm", and he will explain them to you. But that's because he is an architect, and yet you could have felt the beauty as much as he without being able to explain it. Well, your feeling for beauty is what Sri Aurobindo calls infrarational, and his feeling for beauty is what Sri Aurobindo calls rational, because he can explain with his reason why he finds it beautiful.

But even when you look at someone, a person, and find her beautiful, would you be able to tell yourself why? Not often. If you make an effort, look attentively, reflect, then you may begin to tell yourself, "Yes, why! it is for this, it is for that", and it is not at all certain that you are right.

In fact, beauty is something very elusive. It is a kind of harmony which you experience much more than think, and the true suprarational relation with beauty is not at all a "reasonable" relation (Sri Aurobindo will tell you this at the end), it completely overpasses reason, it is a contact in a higher realm. But what precisely he tells us in this paragraph is that when it is an instinct it is found mixed with movements of ignorance and a lack of culture and refinement. So this instinct is sometimes very gross and very imperfect in its expression. One can experience an aesthetic pleasure (let us call it that) in seeing something which is truly beautiful and at the same time something else which is not beautiful, but which

gives one some sort of pleasure, because it is mixed, because one's aesthetic instinct is not pure, it is mixed with all kinds of sensations which are very crude and untrained. So it is here, as he says, that reason has its role, that it comes in to explain why a thing is beautiful, to educate the taste; but it is not final, and reason is not the final judge; it can very well make mistakes, only it is a little higher, as judgment, than that of a completely infrarational being who has no reason and no understanding of things. It is a stage. It is a stage, that's what he says, it is a stage. But if you want to realise true beauty, you must go beyond that, very far beyond this stage. In what follows in our reading he will explain it. But this is the summary of what he has said in this paragraph. At first your sense of beauty is instinctive, impulsive, infrarational, lacking light, wanting reason, simply without any true understanding, and so, because the origin of the aesthetic sense is infrarational, it is understood, one always says this: "There's no disputing tastes and colours." You know, there are all kinds of popular proverbs which say that the appreciation of the beautiful is not a matter of reasoning, everyone likes a particular thing he doesn't know why, he takes pleasure in looking at a thing, and this pleasure cannot be discussed. Well, this is the infrarational stage of the aesthetic sense.

[...]

*What kind of reason guides the realistic and surrealist artists who are so gross?*

What kind of reason! But why do you suppose that it is reason? Unless reason is just an explanation we give of what they do! But otherwise why do you suppose that it is reason?

No, because Sri Aurobindo has said in this paragraph that it is here that reason guides.

But perhaps it is just because it does not guide them that they do what they do and as they do it, isn't that so?

But how does it happen that after having reached so high the art of painting becomes so ugly and childish?

But have you ever seen that the human ascent is like that, a funicular ascent, quite straight? It turns all the time. So if you assume that there are vertical lines which are lines of a kind of human progress, then when things come there, they progress, but when they go further away they degenerate.

I shall tell you perhaps in ten years... I don't know, perhaps in ten years I shall tell you whether there is something in modern painting. Because I am going to tell you something curious: for the moment I find it downright ugly, not only ugly but stupid; but what is frightening is that it makes you completely sick of all other pictures. When one sees painting as it is done today... for we receive all the time art reviews in which, with much intelligence, are put reproductions of both ancient and modern pictures, and they are put side by side, which makes the thing very interesting, you can see both and compare. I can't manage to have yet a very clear notion of beauty in what modern painters do, I confess this, I haven't yet understood; but what is curious is that they have succeeded in taking away from me all the taste for the painting of old; except some very rare things, the rest seems to me pompous, artificial, ridiculous, unbearable.

Now this means that behind this incoherence and chaos there certainly is, there must be a creative spirit which is trying to manifest.

We have passed from a particular world which had reached its perfection and was declining, this is absolutely obvious. And so to pass from that creation to a new creation (because... well, suppose that it is the forces of ordinary Nature which are acting), instead of passing through a continuous ascent, there was evidently a fall into a chaos, that is, the chaos is necessary for a new creation.

The methods of Nature are like that. Before our solar system could exist, there was chaos. Well, in passing from this artistic construction which had reached a kind of summit, before passing from this to a new creation, it seems to me still the same thing, evidently a chaos. And the impression I have when I look at these things is that they are not sincere, and that's what is annoying. It is not sincere: either it is someone who has amused himself by being as mad as possible or perhaps it is someone who wanted to deceive others or maybe deceive even himself, or again, a kind of incoherent fantasy in which one puts a blot of paint in one place and then says immediately, 'Why, it would be funny to put it there, and if one put it here, like this, and again if one put this like that, and again...' There, for the moment this is the impression it gives me, and I don't feel that it is something sincere.

But there is a sincere creative spirit behind, which is trying to manifest, which, for the moment, does not manifest, but is strong enough to destroy the past.

That is, there was a time when I used to look at the pictures of Rembrandt, of Titian, of Tintoretto, the pictures of Renoir and Monet, I felt a great aesthetic joy. This aesthetic joy I don't feel any more. I have progressed because I follow the whole movement of terrestrial evolution; therefore, I have had to overpass this cycle, I have arrived at another; and this one seems to me empty of aesthetic joy. From the point of view of reason one may dispute this, speak of all the beautiful and good things which have been done, all that is a different affair. But this subtle something, precisely, which is the true aesthetic joy, is gone, I don't feel it any longer. Of course I am a hundred miles away from having it when I look at the things they are now doing. But still it is something which is behind this that has made the other disappear. So perhaps by making just a little effort towards the future we are going to be able to find the formula of the new beauty. That would be interesting. It is quite recently that this impression came to me; it is not old. I have tried with the most perfect goodwill, by abolishing all kinds of preferences, preconceived ideas, habits, past tastes, all that; all that eliminated, I look at their pictures and I don't succeed in getting any pleasure; it doesn't give me any, sometimes it gives me a disgust, but above all the impression of something that's not true, a painful impression of insincerity.

But then quite recently, I suddenly felt this, this sensation of something very new, something of the future pushing, pushing, trying to manifest, trying to express itself and not succeeding, but something which will be a terrific progress over all that has been felt and expressed before; and then, at the same time is born the movement of consciousness which turns to this new thing and wants to grasp it. This will perhaps be interesting. That is why I told you: ten years. Perhaps in ten years there will be people who have found a new expression. A great progress would be necessary, an immense progress in the technique; the old technique seems barbarous. And now with the new scientific discoveries perhaps the technique of execution will change and one could find a new technique which would then express this new beauty which wants to manifest. We shall speak about it in ten years' time.

Au revoir!

*Questions & Answers*  
*1 June 1955*