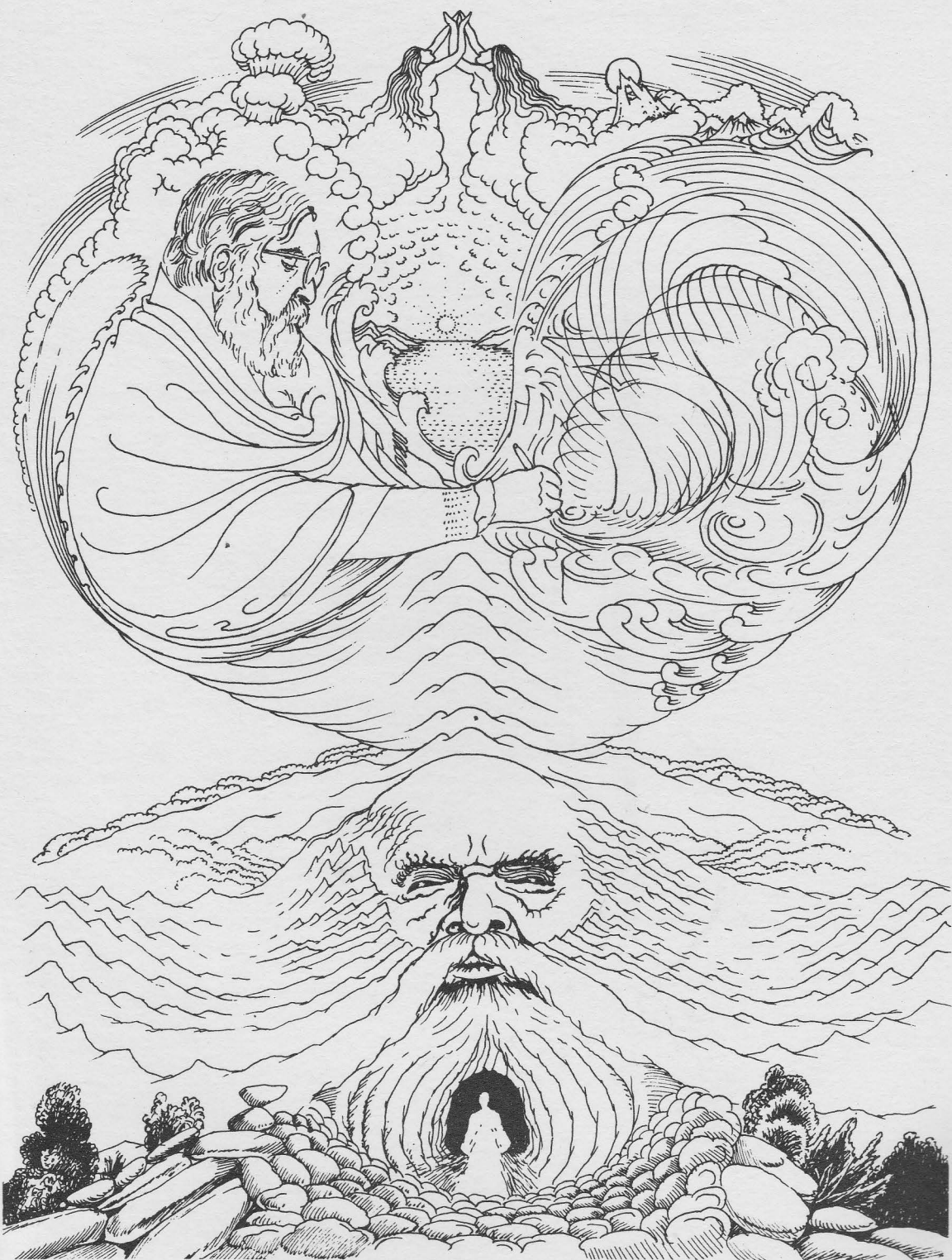
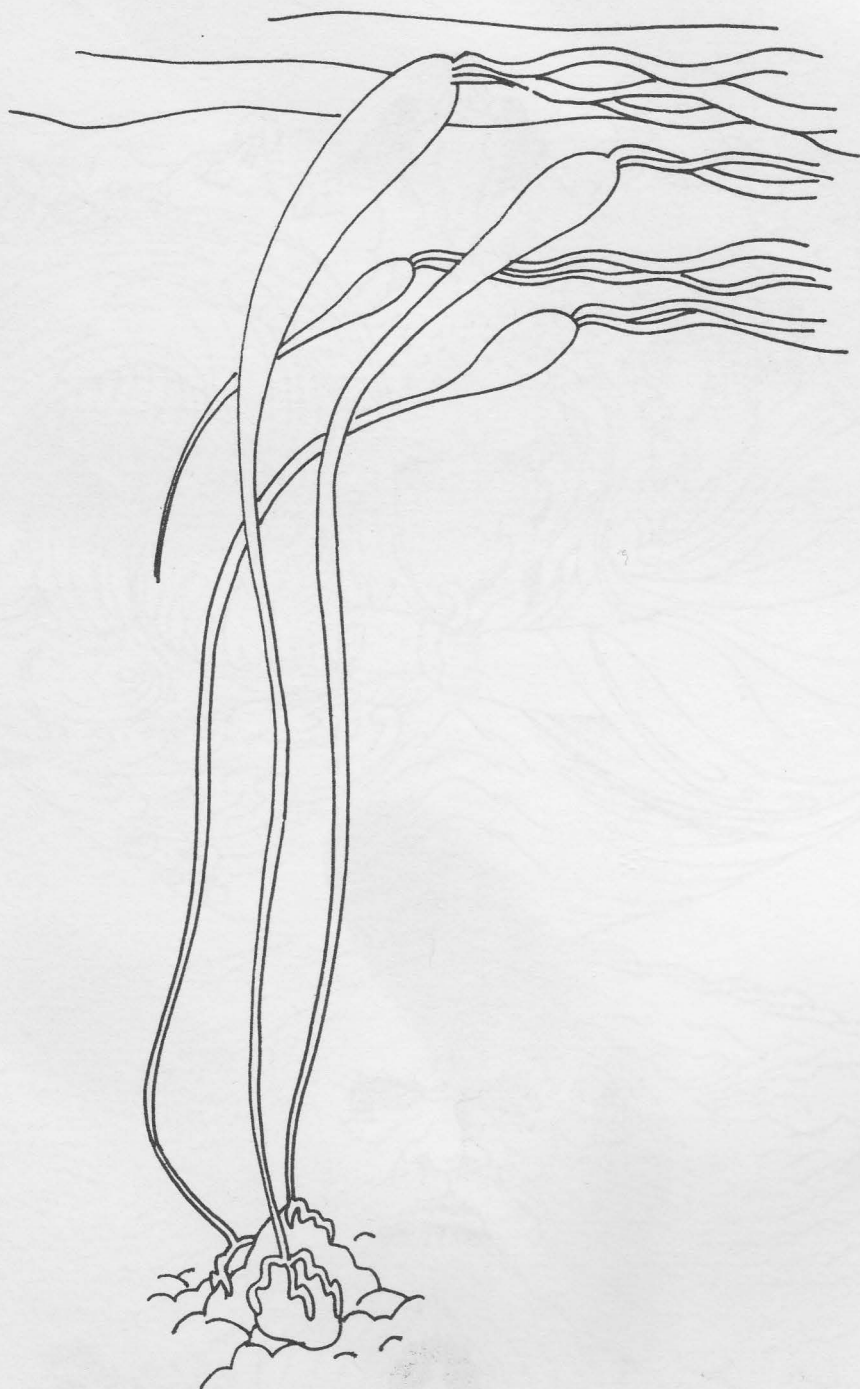


GURUKULAM

VOLUME I • 1985

SECOND QUARTER





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GURUKULAM

English Language Edition

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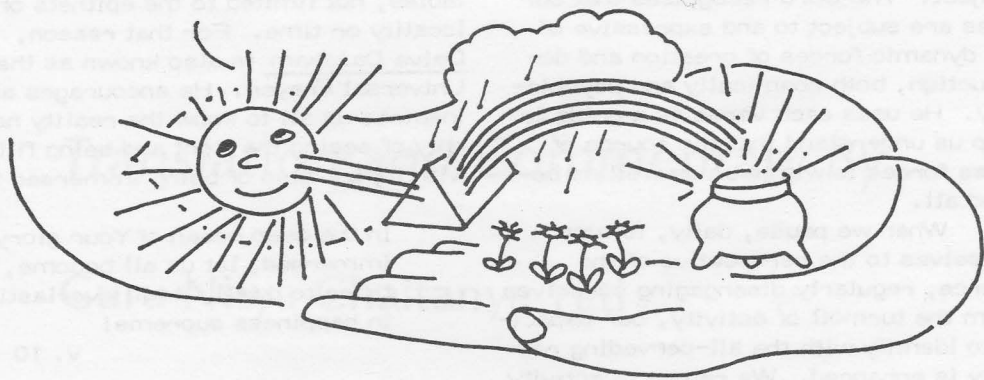
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COVER: The wisdom hierarchy (parampara) of Narayana Guru, Nataraja Guru and Guru Nitya. Drawing by Ascharyacharya Jean Letschert.

Light Within, Light Without



Love above all language,
goodness unimagined,
light without measure
shines in my heart.

Jacopone da Todi

O Grace abounding!
wherein I presumed
to fix my gaze on
the eternal light,
so long that I consumed
my sight thereon!
In its depths I saw
ingathered
the scattered leaves
of the universe,
bound into one book
by love.

Dante

In the scriptures of every religion, in the poems and songs of mystics throughout the world, the image of physical light is used as an analogy for the single numinous reality which shines in and through as well as beyond our varied experiences of life.

Parallel to the light of the sun which daily re-creates our world of color and form, the inner light of consciousness takes the shape of the persons and things with whom we interact and our reactions to them. Just as

pure sunlight becomes an infinite range of colors and hues, depending on the atmosphere through which it passes or the material by which it is reflected, our pure consciousness passes through the tinted filters of our memories and moods as well as modulates in resonance with our surroundings. The experiences thus generated can be painful as well as pleasurable, depressing as well as ecstatic.

We experience life as a complex of confusion and clarity. We find ourselves recurrently subject to the darkness of hatred, disease, fear, ignorance and despair. Inevitably, we emerge from these shadows of our being into the brightness of love, health, confidence, inspiration and hope, only to once again return to darkness.

Weary of these cycles, human beings of all ages and cultures have sought to go beyond the changing world to its changeless source, aspiring for the peace that passeth all understanding. Those who fulfill that aspiration, the teachers, seers and saviours of the world, turn back and reach out their hands to guide others also. Narayana Guru was such a teacher. In his compassion he left a legacy of compositions — philosophical texts, prayers, mystical exaltations — virtually all in beautiful poetry.

Daiva Daśakam, which Guru Nitya is translating and commenting on in these pages, is a prayer which Narayana Guru especially composed as a daily guide and inspiration. Daiva means light, the Light of all lights, the light of pure consciousness which then takes the form of all that is. Daśakam means the ten verses devoted to this subject. The Guru recognizes that our lives are subject to and expressive of the dynamic forces of creation and destruction, both cosmically and psychically. He uses each verse as a guide to help us understand that the source of those forces is within us as well as beyond all.

When we pause, daily, to tune ourselves to the perspective of the source, regularly disengaging ourselves from the turmoil of activity, our capacity to identify with the all-pervading reality is enhanced. We return to activity

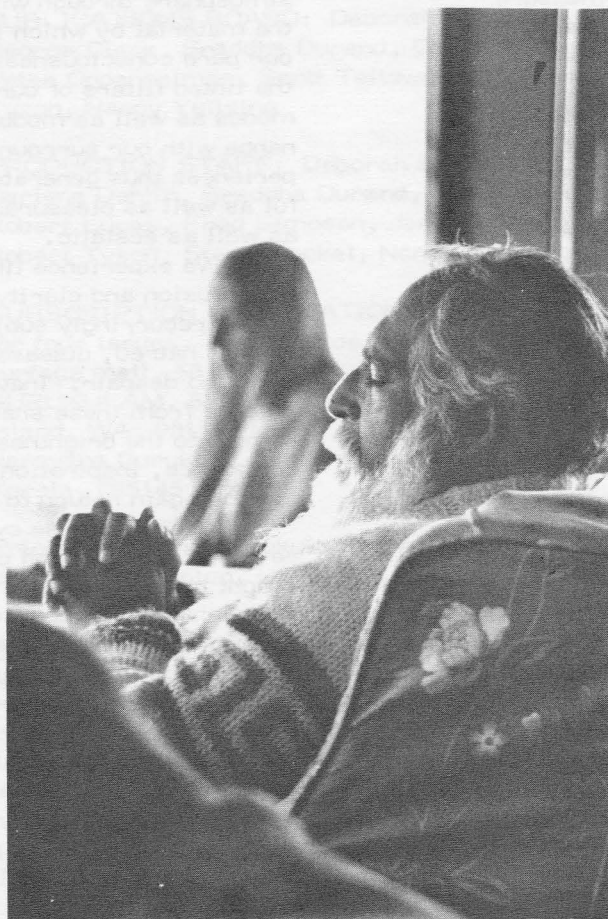
with a greater capacity to harmonize with all around us, to accept all as part of a unified whole, to love all as parts of our own Self. Renewed daily, this orientation comes to stay with us more and more.

The Guru did not identify himself with any religion — his words lead us to the numinous One which is beyond all labels, not limited to the epithets of one locality or time. For that reason, Daiva Daśakam is also known as the Universal Prayer. He encourages and inspires us all to know the reality not only of seeing the light and being filled with it, but also of being immersed in it:

In the deep ocean of Your glory,
immersed, let us all become,
there to dwell, dwell everlastingly
in happiness supreme!

v. 10

— Nancy Yeilding



The Daiva Daśakam of Narayana Guru

Translation and Commentary By

Guru Nitya Chaitanya Yati

- IV. The sea, the wave, the wind and the depth
can be likened to us, maya (the phenomenal
procreative energy),
Your glory, and You.
Such is the equation that I should know clearly.

This good earth of ours is engulfed by water. In different places it has different names such as the Atlantic Ocean, Pacific Ocean, Indian Ocean, China Sea, etc. But we cannot see any demarcation between one ocean and another. Everywhere it is the same water. In addition to the ocean enveloping the earth, water sits frozen on mountain peaks, slowly traverses as glaciers and runs as rivers. There are also lakes and lagoons. Water exists in a more subtle form in the atmosphere. We see it as clouds or rain. There are subterranean water channels. Life is a product of water, and it is water that sustains all forms of life.

Water is not the only kind of ocean. Life itself can be looked upon as a limitless ocean without beginning or end in time. Similarly there are oceans of matter, of physical energy, and of varied compositions of chemicals. A drop of water or a molecule can be considered the basic unit of the totality called ocean. Similarly, man is the unit of the ocean of mankind. In the galactical system a spinning body like the earth is a unit. Infinite are the classes of oceanic orders, and in each we can discern its constituent unit.

By generalizing the constituent units we get the idea of a class, and by analyzing the class, we come to the unit. When a person says "God, : consciousness moves from the focal point of mind to an ever-receding horizon which can never be limited. From the infinitude of that limitless horizon there converges to the central focus of mind an unuttered but deeply experienced reciprocation of prayer. Such are the suggestions that we should consider when we think of the relationship between the ocean and its wave. That pair can certainly be equated with the binary relationship between the universal whole and the individual unit.

A building is made up of many parts such as roof, walls, doors, windows and floor. Varied are the materials with which it is made such as bricks, steel, cement, etc. No part is called the whole: a door is a door, and not a house. Like that, we are organically and intrinsically interrelated with every thing else which makes the whole. No man can say "I am God" or "I am the Absolute." However, there is an inseparability from the whole which should be emphasized.

The relationship between a sentient being and the inestimable whole which is inadequately called the "universe" has many complexities that cannot be laid bare before the mind's eye. The world presented in a wakeful moment changes into another world in a dream state. And it is as if nothing exists in a state of deep sleep. Thus the waves indicated here are to be taken in many senses. The ocean is never absolutely even, like a sheet of glass. From the gentle tremor of a ripple to angry typhoons and raging storms with tidal waves, we see many forms of waves.



Even the cycles of creation can be thought of as waves in the ocean of eternity.

The ocean has not only a surface but also a depth. The disturbing conglomeration of the manifold is only on the surface. In the depth, through and through, the ocean is only water. Even when we see only the changing waves of manifestation, we know it has a depth, an irreducible source from which the kaleidoscopic vision of the many is continuously generated. The ocean stands for both the surface and its depth. It is in equation with that ocean that the term "we" or "us" is given in this verse. Like the emergence, existence, and reemergence of the wave, we all come and go. That from which we come and into which we merge is not two. It is from the depth we come and it is again into that deep we are going.

Nothing happens without a cause. The wave is caused by a gentle breeze or a powerful wind. Every stir is a transformation. The movement from one form to another form alters its significance. Water in the form of a ripple has a gentleness that fascinates the mind of a poet or an artist. When that form changes into a storm, it causes anxiety and anguish in the mind of a sailor. Behind every peal of laughter and woeful shriek, there is a mind which envisions joy or disaster. There are also bodily changes that correspond to emotional fluctuations. The vital breaths that move upward (prana), downward (apana), that move in the sensory/motor system with many a mysterious synaptic function (vyana), that equalize all extremities (samana), and, like a string, that bind every bit of the organism to the purposive functioning of individuation (udana) are also winds that blow, causing phenomenal changes in the life of humans. These winds are also to be looked into.

Many are the avenues through which a person can approach the mystery that ties an individual unit to the whole. Even after seeing the mystery, hearing of the mystery and speaking of the mystery, no one can say who is the author of this unresolved mystery. All that one can say is, "Oh God, you are like the depth which will never be known or fathomed."

- V. You are the act of creation,
the creator, and the manifold creatures.
Oh God, are you not the very stuff
of which everything is created?

In the opening verse God is addressed as the captain of the mighty steamship that ferries one across the ocean of phenomenal misery. There is a similar positive assertion in this verse, niyallo, meaning "you are." This assertion is followed by a series of four items implied in the world of creation: the act of creation, the creator, the created, and the stuff of creation.

It is significant to note that of these four, the act of creation is given primacy. In the books of origin of most religions, primacy is given to the creator; only after the presentation of God is His (Her/Its) act of creation brought in and described. In fact, no creator is to be seen anywhere. From the unknown and the potential, the stir of actualization comes. It is in the actualization of a form that the revelation of a meaning comes. It is through a structure that the logic of an act of creation is revealed.

Even in the primeval structuring of a hydrogen atom what can be observed is the coming together of a positively charged and a negatively charged particle. The neutralization of the plus and the minus in it is a consequential happening. Then alone do we realize that in and through creation there manifests not only the created world but also the intelligence and potential of a creator.

As the structuring becomes more and more complex, the creator also grows into more and more awesome dimensions. In the race of a million sperms seeking entry into one solitary egg, all except one lag behind and are rejected. Who makes the choice? Is it a randomness or the highest motility and incredible affinity that has spontaneously arisen between the victorious sperm and the lucky egg? Such inner dramas are acted without any audience to appreciate them.

The presentation of God in this verse is vastly different from the Christian concept of a full and finished adult God appearing in the opening scene with the intention of creating the world step by step, and executing the entire package-deal in six days. The God spoken of here is not a finished product and will probably never be finished. So long as creation continues, the creator will also continue being fashioned. In one sense the world is creating itself, and in another sense, through the creation of the world, the creator is creating Itself.

With the maturation of a fetus in the womb and the delivery of a child, the creation of a person does not come to a close. It continues. The male/female marks of distinction indicated by differently appearing genitals are only an indication of a long series of maturation programs which both the man and woman will undergo to become functional adults of each one's category. Even after their parenthood is affirmed through the birth of their progeny, the programs of manhood and womanhood continue, even through their set

patterns of pathological degenerations, until death claims them. Thus at every state in every person, nay in all transforming entities, the law of creation has to be present. It is amazing that even that law is formulated out of the necessity of creation, and it is hard to say which comes first, the law or its enforcement.

The creatures are referred to here as sr̥ṣṭijalam. The Malayalam word jalam has two meanings. It can be interpreted as "series." It also can mean "a magical function." A drop of mucus changing into Aristotle or Shakespeare or Albert Einstein is certainly magical. A mother termite laying countless eggs and giving rise to so many termites is a good example of the series of things that issue forth from a single cause. Thus both the implications of the word jalam are relevant in the case of creatures.



Artist William Ricketts with his sculpture, Earthly Mother.

What baffles most people is the mystery that hides the origin of matter. In the opening book of Genesis we read the bold statement that by the mere Word of God, everything is created. It is common knowledge that the word has no materiality, yet St. John had no hesitation to say that whatever has come into being has come from the Word. There are several plants which stick onto a rock and take no nourishment from the soil. Yet materially, they grow into shape and have massive bodies. From where does their materiality come? The only source one can presume is the atmospheric air, the sunshine, and the moisture in the atmosphere.

In the present verse the Guru does not separate the creation, the creator and the creatures from the process which also generates its own stuff for the ceaseless manufacturing of the world. At this point the very idea of creation is likely to fill anyone with a heightened sense of wonder. Thus we are already prepared to consider the concept of maya given in the next verse.

- VI. You are maya, the projector of maya,
and who takes delight in maya.
You are also that Supreme Truth
which gives emancipation from ignorance.

That which is not is maya. When such is the meaning of maya, addressing God as maya may sound like blasphemy. When we understand maya as a functional peculiarity of consciousness and not as a thing in itself, our reference is to the reality in which a certain aberration is noticed. The usual example given to illustrate maya is the appearance of a snake in a rope. On closer examination, that which appears as snake is revealed to be an illusion, and the existence of a snake in the rope can be categorically denied. However, the possibility of apprehending an illusory snake is not possible if the rope does not exist. In the snake/rope illusion, the rope is the ground, and the snake is a superimposition. Thus it is clear that an illusion cannot manifest without a ground.

Addressing God here as maya is like a person addressing the snake superimposed on a rope: "Oh you false snake appearing to be real." Here we are directly relating ourselves to the cause of the phenomena. In Upaniṣads such as the Bṛihadāraṇyaka, where the method of negation is used and the apparent world is systematically rejected, we arrive at the non-dual reality of the Self.

When a fire cracker is lit and hurled into the sky,

it blasts with a din and displays a colorful dispersal of sparks. This is followed by smoke in the air and the bad stench of sulfur. In such an example it is not difficult to separate the cause from the effect. Whatever is seen, heard, and smelled comes from the cracker. Yet we cannot say that the din, the colorful sight and the smell were sitting in the cracker.

The diffused energy of the cracker is seen as colorful partly because that is how our eyes are stimulated, which is very different from the way our ears interpret it. Thus, in the very structure of the psycho-physical organism of a person, there is a hidden agent who elaborates all physical stimuli into a highly exaggerated phenomenon of experience. Because of the transiency of that phenomenon, it is belittled and classified as unreal.

Ramanuja and Madhva, in their philosophies, do not separate the effect from the cause, however transient colors, sounds, physical pressures, tastes and smells may be. Given the underlying principle of the perpetuation of sentient beings through self-repeating generations, the same effect is recurrently produced. When the effect is seen as an inseparable property of the cause, the phenomenality can be looked upon as the varying occasions through which the noumenon can again and again be perceived. For that reason, Ramanuja thinks of this world as one of qualified monism, in which all perceptual and conceptual properties of the universe are considered as issuing forth from God. To him the yogamaya of God is the same as the auspicious attributes of the Divine. In the present verse maya is not presented as the evil presence of nescience but as a device for presenting the one in variegated forms and names.

In this verse God is not being addressed as maya by an ignoramus. In the previous verse we have seen that there is nothing outside God, and the phenomenal appearance of the world is part of God's glory. What is immediately presented to our senses and mind is the passing show of the world. It is not altogether unreal or meaningless. When a person brings out his high aesthetic sense in the form of a brilliant work of art, we do not hesitate to call that person an artist. Similarly, when we enjoy reading a poem, we admire its creator as a poet. We are only complimenting God, the magician, by admiring God's magic to the extent of even seeing Him/Her/It in the magic. The worshipper here has a full understanding of the unitive togetherness of the creator, the creation, the creatures and the substance of creation. At the same time we have a clear understanding of the magical confection that arises from the union of the seeing mind and the objects of interest seen as factors "out-there."

In ordinary physical studies such as physics, chemistry, botany, and physiology, the subjects studied belong to

the phenomenal world. The scientist strictly holds himself or herself within the confines of relativistic notions. Even then a physicist does not take for granted what is presented to the senses. For a person of common sense the table that one uses is a wooden or metallic piece of furniture. But the physicist sees it only as a cloud of closely flying molecules. He even looks upon himself as a colony of molecules. A chemist at home may ask her husband for a pinch of salt and a spoon of sugar, but when she is in her lab, she speaks only of sodium chloride and carbohydrates. Thus it is not only the Vedantin's quirk to think of the visual world as an illusory apparition.

In our pursuit of truth we pass through several degrees of clarity. Many assumptions which help us to get to final truth drop off as our understanding increases. In Narayana Guru's Darśana Mala, before the graded series of investigations into maya, bhāna (consciousness), and jñāna (wisdom), the darśana (vision) of asatya (the unreal) is presented. The certitude of untruth is considered a prerequisite in the discipline of Vedanta. Sometimes brahman (the Absolute) is defined by the Vedantin as that which, when not known clearly, one becomes subjected to the illusion of name and form, cause and effect and the false identification oneself as an agent of action. Truth is classified into three categories: the real, the transactional, and the illusory. Both the illusory and the transactional are superimposed on the ground of truth.

When an object is reflected in a mirror with colored glass and an uneven surface, the image will look distorted. Still, the image has a one to one correspondence with the object it reflects. However distorted the image is, it does not manifest without an original which causes it to be reflected. In physics a refraction index is used when such illusions are caused by light passing through various mediums.

Suppose we sit on the bank of a clear pond and see only the reflection of trees in it. In the reflection the trees look upside down. When the surface is disturbed, we see the images of the trees also wriggling. This distortion in the reflection is not in the least shared by the trees which stand upright. We are all Narcissuses sitting on the bank of the lake called mind, becoming agitated because we identify ourselves with the distorted images caused by emotional disturbance.

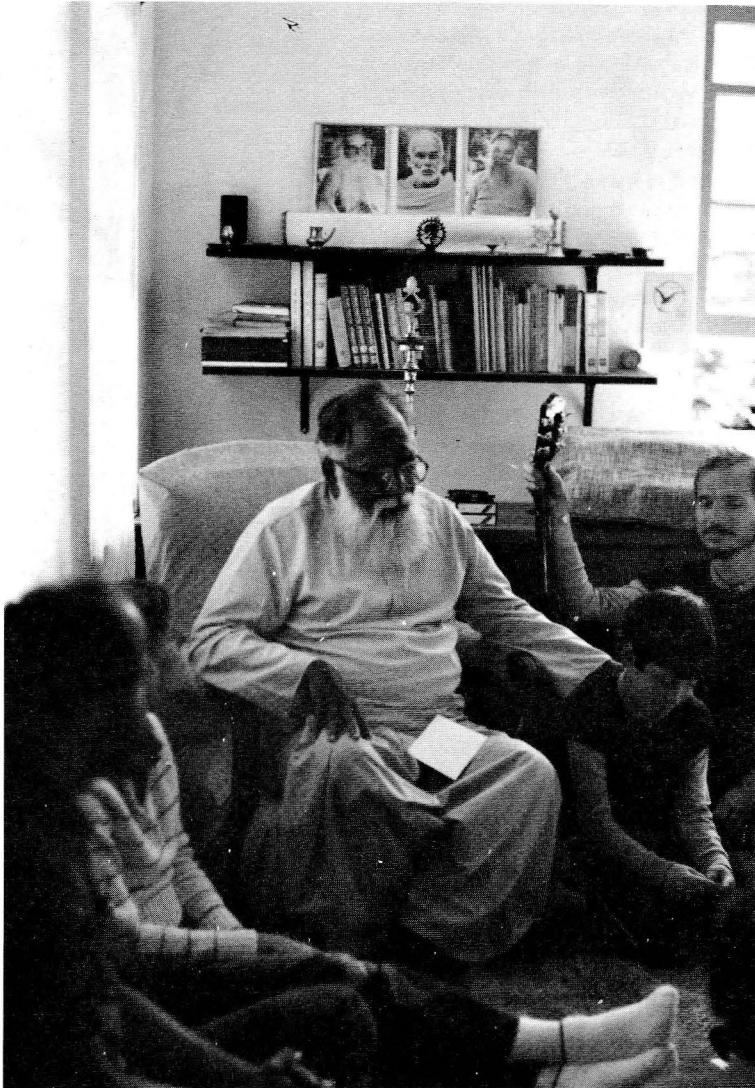
To revert our attention from the physical image to the reality of the Self, we need discipline. It is for this purpose such contemplative prayers as this are given.

If an illusion is experienced only by one person, it can be corrected. But there is a collective sharing in all phenomenal illusions. When I see blue in the sky, you also see it. All eyes with a similar structure will see it as blue. Maya is not a specific error. It is a generic error.

Then one may ask a question, "Why does God, who should be the supreme ground of all truth, create illusion?" The Indians answer it with a simple word, lila, which means "in good humor."

Then one may also ask, "Is it good humor to cause contagious diseases, to make earthquakes and volcanic eruptions?" Well, there cannot be two Absolutes, one Absolute to manipulate everything good and one to create everything evil. The Absolute is both malevolent and benevolent. The benevolent character is alluded to in this verse as the "noble one who releases all creatures from the mire of illusion."

(To Be Continued)



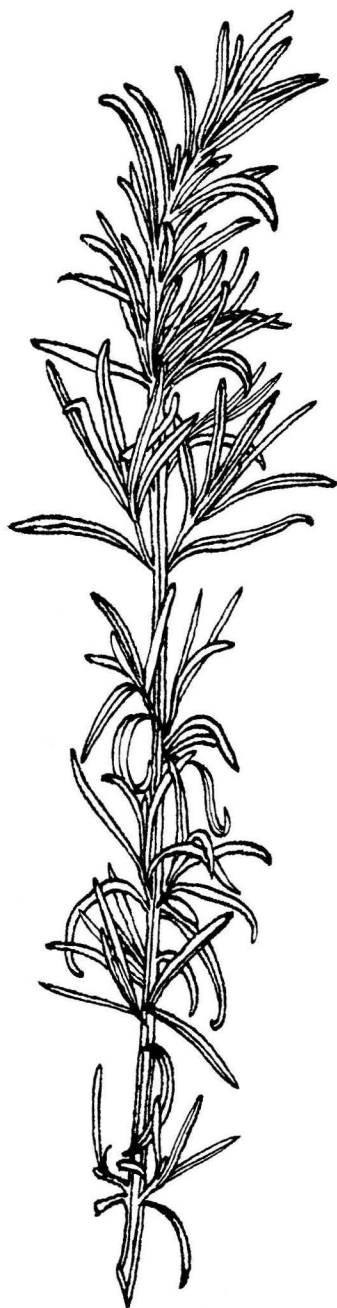
The Garden of Renewal

Deborah Buchanan

As I walk out the path to the garden, the spirea bushes bend with the slope of the hillside, languid and luxurious, their white flowers seeming more an impressionist gesture than real plant. The hedge around the garden is slowly filling out, growing to enclose the plants, creating a retreat of contemplation. At the entrance the flowering plum welcomes and arches its branches toward the clouds. It seems alive and full of movement as its shape outlines a vase, opened to accept the translucent grace of the sky. Small wafts of wind begin to unloosen a few of the pale blossoms that hold to the tree. Soon much of the garden will be covered with them and it will seem as though there has been a storm of flowers.

Last fall as I sat here in the garden there were no petals to cover the ground. I came full of personal pain to try and dig out my plants from the invasive weeds. A long, dry season had sapped many of the plants' vigor, yet I had little strength or generosity to give. Occasionally I would come with my tools to make a few efforts at cultivation. But I, as much as the herbs and flowers, needed nurturing. The rank weeds choked both the garden and my own heart. Soon the rains of winter began and I no longer even cared to come, leaving the garden to its own hibernation and myself to my withdrawal.

But now the expansive and encompassing light of spring dissolves those dark edges of resistance. The scent of growth is everywhere, irresistible. It



Rosemary

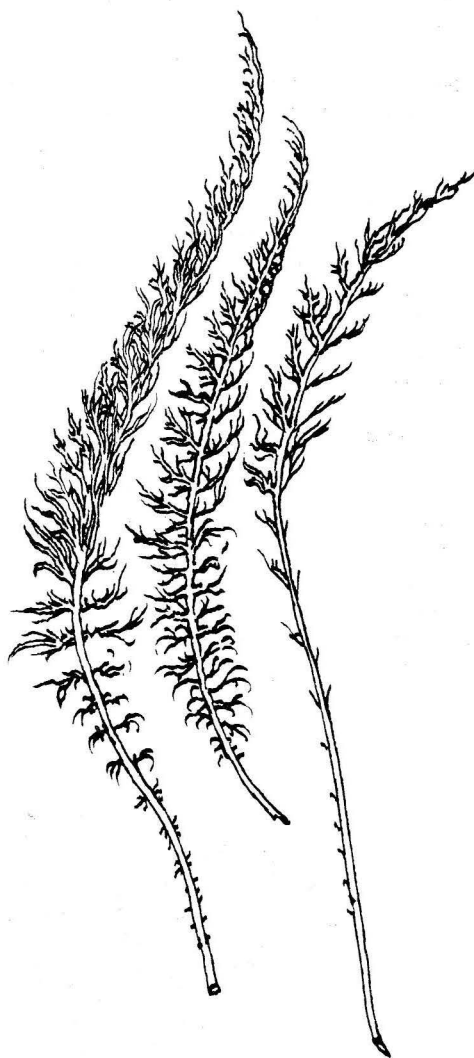
compels as well as seduces. And I find myself again in the garden, eager even, amongst friends and at ease with myself.

In the garden I begin to see a structure of color and pattern emerge. The idea that was once only in my mind's eye slowly begins to take shape through the plants themselves. Outlines of grey counterbalance the greens while the center circle of the garden is all grey, sparse and formal. Its restraint gives coherence to the other beds' profusion of color. The center circle's outer edge of clove pinks seems nearly blue now, all new growth and bunched tightly together. In a few weeks its flowers will come, the pale pink cousins to the carnation, and their pervasive fragrance will soak the garden. The inner lavender shrubs give little hint of their midsummer extravagance. Then the long flower stalks rise up from all over the plant, full of sharp and aromatic oil, and I gather their abundance in my arms and am intoxicated. For so many centuries these aged plants have cleansed and soothed.

Opposite the lavender circle are two rosemaries. My old friends. I sit down in silence with them. Even as a young plant rosemary looks gnarled and it grows well into its maturity, standing as talisman for remembrance. It is worn hopefully at weddings and sorrowfully at funerals, each time a guide to the heart's thoughts. *Rosmarinus*, "dew of the sea," the plant that grew on craggy Mediterranean cliffs, with the sea mist carrying its scent and the memory of land out to sea. Far from those ancient shores my plants still seem to contain within them all those generations of memories — of longing, of fidelity, of the heart aroused. In The Winter's Tale Shakespeare wrote:

For you there's rosemary and
rue; these keep/Seeming and
savor all the winter long;/Grace
and remembrance be to you both.

The rue grows nearby, its new leaves blue-green and ruffled and compact. Slowly they unfold their scalloped edges into a blueish grey. Its color and form lend a great beauty to the garden, but the taste always carries a pungent



Yarrow

bitterness, the precursor of the repentance that leads to forgiveness. "The herb of grace," its accepted bitterness leading one to benediction and renewal.

I sit quietly on the bench with my eyes half-closed, feeling the spring air wrap around me — suggestive, coaxing, smooth on my skin. From a stand of alder trees down the slope of the field, I hear the birds. It's impossible to tell how many. Their songs constantly change, first quick and impatient, then full and round with meaning. They continue singing all morning, lovely and unselfconscious. Sometimes I hear them, bringing my attention to their calls. At other times, my thoughts

shift and the sound blends back into the trees.

The daffodils already need cutting back, their flowers withered. Coming in the midst of the late winter rains, they called out the spring that still lay dormant. Their bold call -- so yellow and imaginative -- heeded, they sink back into their hidden bulbs. All the early spring plants are full now, outstretched and ready to enliven the garden with its first gesture of flowers. The columbine plants are leafing out, having been dormant since the end of last season. Soon their delicate bird-like flowers (named aquila for the eagle's talons or colume for the dove) will float lightly over the shrubs and low-lying ground covers. The vervain goes almost unnoticed but for the notched pattern in its leaves. It gives little hint of its magical past. Named herba sacra for its use in ancient sacrifices, then verbena, the Roman name

for all 'altar plants,' it was used not only in Classical rites, but throughout European history, it was employed by the Druids and other sorcerers to hasten their magic and lend it efficacy. In the center of another bed where there has been only mud all winter, the two peonies -- once considered of divine origin and an emanation of the moon -- begin to sprout. Their stalks rise up, deep red and singular, pushing back the dirt in great cracks.

With all this outpouring of growth many plants still sit quietly. They are not ready to open until the full heat of mid-summer draws them out. Oriental lily bulbs are deep underground with not even a suggestion of their full maturity -- six-feet tall and magnificent really in deep magenta and white patterns. Or the yellow yarrow whose large umbel flowers will be cut in profusion in August, filling first vases, then hanging from ceiling hooks to dry



Lady's Mantle

for winter wreaths. Another summer-flowering plant, the phlox, has just been unpacked and is ready to dig into the garden. All season long these plants will be deep spaces of color, yet now they are just a pale rootstalk with translucent and almost ghostly sprouts.

Nearby is the Lady's Mantle, its circular leaves rising from the plant's underground root. Like so many medieval herbs, it was given authority through Biblical connection. This plant was one protected by the Virgin Mary, the leaves resembling her robe, and the perfect drops of dew that collect along the ribs were thought endowed with subtle magical properties. These waters formed an ingredient in many an alchemical potion. I grow it for those same crystalline dew drops, which seem tokens from the evanescent dawn, and for the fragile clouds of yellow flowers that shimmer over the plant in July.

As I weed one bed I leave a small stand of dried flower stalks. This is my young daughter Emily's 'garden,' put out our last weeding day as I pruned old growth off the plants. She's arranged the brown and dessicated umbels to be newly growing flowers: her own garden design against the dirt. I leave them there, suggestions in the midst of spring's vibrancy of the garden's other seasons.

Then I move my weeding to the newly cultivated beds. They are covered with a deep layer of leaf mulch from last fall. The leaves have become compressed, starting their dark moulding and transformation to soil. As I turn this mulch, I expose one of last summer's chestnuts that is already sprouting under the moist protective layer. It is a vision into a secret creative matrix. The nut is still dark and shiny but split cleanly open along the underside to expose a fleshy white inside, the seed's nourishment for the new plant. Arising out of this full womb is a light green shoot, heading upward, already unfurling two leaves. To anchor the plant and to give strength to its new life, a few tender roots stretch downward.

Time flows throughout my garden. With that pun I follow in an old Elizabethan tradition of playing on thyme's

rhyming double, time. Yes, thyme is planted everywhere. Bushy and compact, the English culinary thyme marks the entrance to the inner beds. Then the low-growing, white-edged silver thyme and the round-leafed and wonderfully citrus lemon thyme. The edges of the beds are outlined in the creeping thymes -- delicate white moss thyme, sharp-leaved caraway thyme, soft woolly thyme, and the vigorous Hall's woolly thyme which will soon blanket itself in magenta flowers, luring the bees from the fields. A wilder version of this herb used to be planted amongst Greek orchards to bring the bees in for pollination and to make the medicinally-valued thyme honey. Or the leaves of the plant were burnt "to put to fly all venomous creatures." Fresh sprigs were buried with loved ones and on the newly-packed ground above the grave, thyme itself was planted, laid out to carpet the barren area. And along with the thyme grew sage, salvia salvatrix, "Sage the Savior," impart-er of wisdom and health. These plants grew entwined, sending down their roots into our past to seek sustenance, each spring budding anew, offering us replenishment and reassurance. I pause a moment in my work to hold them in my hand, grateful for the renewal they give.



Thyme

Art Sure Is Fun

Boy! I wish I could get this off.
I erased some off.
This stuff sure is stiff.
I don't know.

I erased some off,
But it all wouldn't come off.
I don't know.
Oh! Mom may be really mad.

But it all wouldn't come off.
Art sure is fun sometimes.
Oh! Mom may be really mad.
It's dripping all over our desk.

— *Gyani Evans (Age 10)*

A science of norms in Absolute or contemplative values
guides each man to select and adopt on his own that uni-
tative value which will give him peace or happiness without
coming into conflict with the larger happiness of all life.

— Nataraja Guru

In a Child's Art

Jane Swanson



"Inky dinky, inky dinky," Christina sings in child's play at the painting aisle. Colors swirl from the end of her paint brush. The child's song continues, "Inky dinky, inky dinky." Red squeegle, green squeegle, purple and yellow squeegle lines. Then a new color, black, is added to the palette. She says aloud, "Black." What happens next is much concentration and black moves along the paper.

She makes balls--a red one, a purple one. There is an object recognized. "Ball," she repeats each time she adds a new color for a ball.

When finished, she leans back. "Sponges. Sea ponies."

How quick I was to teach my children to name. "Hot! Hot!" when they were very young. My protective parenting nature filled their minds with survival information, practical skills, labels. Slowly, I was closing the world as I knew it in around them.

Yet for some moments in a child's art, there are no labels, no images of presumed objects. There is singing and colors in child's play and the boundaries of the world expanding.

Formation and Development of the Personality

Guru Nitya Chaitanya Yati

Three year old Johnny was playing in the garden when he heard the whistling blare of a microphone which someone was tuning for me. Johnny's reaction was instantaneous. He imitated the sound and shrieked loudly. Such a small incident can be a clue to some of the in-depth secrets of human life. It is most natural for a child to imitate and produce the sound that he hears. If a pebble is thrown into the placid surface of a pond, a ripple immediately arises at the point where the pebble falls. That ripple goes on receding from where it originated, causing wider and wider ripples until the entire surface of the pond is covered by waves of concentric circles. The mind is also like this. A single stimulus is enough to create a series of chain reactions of mental energy. Each wave has two faces. One is the stimulus and its counterpart is the spontaneous response that comes from the stimulated mind. The stimulus and its corresponding response together have an impact which causes the individual's consciousness to be cultured in a particular way. From the moment sense perceptions are recorded, a deeply registered affective memory is instilled in the individual's mind by this culturing of consciousness. The essence of one experience after another is knitted together, giving shape to the growing persona.

In less than two years a child is capable of picking up all the essential words of a language, and without any-

one's help, learning the rudiments of grammar in the language to which he is exposed. A stimulus that provokes a sense organ continues to repeat identical patterns of sensory-affectivity until it is replaced by another stimulus. Such activity at the afferent level of perception enables the system to consolidate its impact, both electrically and chemically. Consequently the experience is recorded as an integral part of one's memory for the rest of one's life. A stimulus that enters the nervous system arouses the individual's mental energy in a measured manner and the electrical impulse that is generated occurs in quantum units. When a certain amount of psycho-electrical energy is generated, the essence of the experience is deposited in the organism as a life-long impact.

What is true of children is also true of adults. In every person there lives a child with unsatiated curiosity. The child in us inquires, observes, questions, imitates, reacts, and owns whatever is gained through this search and discovery. If this child in us dies, we will fall into the morbidity of old age. The sap of life's inspiration will inevitably dry up. Because of this, one will lose his or her ability to manifest creative imagination. There are some geniuses who have succeeded in feeding the child within them with unceasing interest to the very last days of their lives, such as Maxim Gorky, Rabindranath Tagore, and Walt Disney.

A proper study of stimulus and



response can give us enormous insight into the structuring of our own personality. The first stimuli that come into the life of a child are its mother's love-filled sounds and affectionate fondling, and being suckled at its mother's breast. The child's favorable responses to these ever-recurring stimuli become established in the child as its acceptance of certain pleasurable provocations of the senses. It then becomes habitual for the child to expect the periodic repetition of these stimuli. Consequently, a strong desire to encounter such stimuli is aroused which can grow into a state of compulsion. Looking for the object of pleasure externally is what Freud refers to as 'object-cathexis'. Seeking such pleasure through internal resources is called 'ego-cathexis'. Not everything that comes from the outside or from within, however, is pleasurable. In fact, painful stimuli outweigh the pleasurable. Pleasure attracts, pain repels. Thus attraction and repulsion are the two primary forms of a child's patterns of reaction in life. The agent of response is also enjoined to the duty of exercising discrimination between the pleasurable and the painful. It is the kind of stimuli for which an individuated mind cultivates attraction or repulsion that decides the format of one's personality.

In spite of the uniqueness of each individual as a living organism, all corporeal bodies are totally governed by natural laws which are physically, chemically and biologically determined.

Nature is amoral. Her laws are not flexible. Thus the circumstances under which one is born and brought up can become painful and even abominable. For such a person life can be a veritable misery. For others, their environment and placement can be a delight. When one has to battle with inhospitable circumstances and has to turn away from various destructive forces, inward pain increases to the extent that his or her reaction may become pathological. Becoming psychotic or neurotic is not the exception: a majority of people are cursed to live with their neurosis and the person with a healthy, joyous mind is a rare occurrence. It is as if each person is riveted to a pathological psycho-somatic system. There is a grave need to break loose of the shackles of a system in which one daily becomes more and more bound, constantly imbibing hostile stimuli. There is no one who does not want to escape this misfortune. Religious people call that escape salvation, moksha, nirvana or emancipation.

Our lives can be compared to the experience of a rat caught in a trap. The trap is devised ingeniously so that once a rat is caught there is no possibility of escape. Not knowing this, the rat entertains a hope of escape and runs round and round looking for a way out. We are also like that. Once caught in this world of bondage we can escape only through one outlet, death. Death being even more drastic than bondage, man naturally does not seek this form of escape. Finally, accepting the inevitable, most people live a confused and disturbed life until death releases them.

As mango fruit ripen, their sour taste transforms into sweetness and the color of their outer skin changes from green to golden yellow or red. However, some mangoes become infested with worms and rot instead. Among human beings, also, we can see two such types. Some people, as they grow old, become filled with love, generosity, sympathy, compassion, and consideration for all those around them. They mature in their wisdom and are like a bright light for those at home and in their community. They give good counsel and guidance, fill the air with cheerful laughter, inspire younger

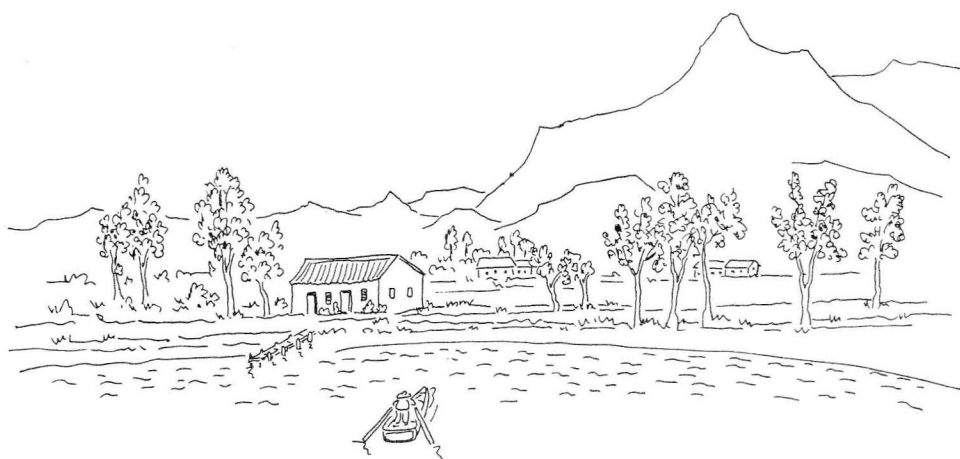
generations to actualize high ideals, and become farsighted leaders of the community, such as the positively active M.K. Gandhi, or the serene contemplative, Ramana Maharishi. There are other very different people who become wicked, bitter and lose their sensibility. They speak sarcastically and can even become sadistic. Unable to be cooperative, they repeatedly create problems for themselves as well as others. These people are even more cursed than one suffering from a terminal illness. In old age they become such misfits that their children and relatives want to get rid of them. Such pathological cases should be a warning to us to behave well. To be well adjusted in old age, one has to train oneself from childhood. Those who take an interest in the welfare of all are likely to become cheerful and happy. Selfish and conceited people who are only interested in themselves become morose and repugnant.

Many people live in an environment of intolerance, conflict, rivalry, jealousy, and competition. Unable to cope with such situations, they create impregnable shells. They withdraw into these shells of defense and are compelled to live like hermit crabs in isolation. However, a person who has genuine love for mankind can overcome all such adversities. Considering all this, our great masters have developed disciplined paths of which Yoga is one good example. Some of the finest books that give guidance to people in India are Patanjali's Yoga Sutras, Valmiki's Yoga Vasiṣṭa Ramayana, the teachings of Malsyendra and Yogendra, the source books of Hatha Yoga (such as Kheranda Samhita and Hatha Yoga Pradipika), and Vyasa's Bhagavad Gita.

Learning begins from the moment of one's birth. All stimuli that come through the organs of perception are automatically received and the child responds as if challenged to reproduce what is heard, seen, or experienced. If a beautiful thing is seen, we want to reproduce it. If a lovely song is heard, we want to imitate it. If good food is tasted, we want to cook it. The senses of perception are capable of reception but not of reproduction. However, our organs of action have the ability to

make full use of the knowledge received through the organs of perception and the memory gathered in the mind to enter into creative endeavors. In between the input of the organs of perception and the output of the organs of action there sits a magician. He is more interested in creating counterfeit images than in adhering to the original: small things are exaggerated, and large things are reduced. One may be split into many, while many are gathered and synthesized into a single unit. Visibles are transformed into calculables. This magician classifies and categorizes, giving everything a name. He creates a symbol of a symbol of a symbol. To conceal the original with ingenuity, imitations are clothed in the robes of originality. He gives everyone a mask with which to hide his or her true personality. This is the grand drama taking place in that secret chamber of our minds which Indian semanticists call madhyama.

Mere stimulation of the organs of perception does not provide the identification of an object. According to modern psychologists, the sensory data that comes from the external world is passed on from the cortex to the translating faculty which is said to exist in the hypothalamus. It is this special organ that correlates incoming stimuli with previously recorded memory. The emergence of object consciousness is a confection of the object data and subjective memory and imagination. The psychic translator is not always honest and therefore cannot be fully relied on. There are many pre-conditioned attraction/repulsion mechanisms, and it is on this basis that the translator selects, formulating mind energy to modulate into ideas which account for the stimulus/response interaction which is going on in the brain. Each modulation has within it a cue for identification which the Indian semanticists call lakṣaṇa, the mark of identification. This mark is also called lingam, and the words "language," "lingua," etc., of Indo-European extraction have come from this Sanskrit term. If an artist is sketching a mountain, he can decide either to use much detail, or very little detail, and either diminish or exaggerate proportions. However, there should



BAUSSE 潘子

be at least one mark of identification in order for the sketch to be valid. Our minds are like artists or cartoonists who simplify their sketches. The mind can alternate its attention between the figure and the ground, or sometimes blend the two together. In any case, the mark of distinction must be preserved.

To preserve this correspondence between form and object, tonal and acoustic distinctions are meticulously maintained in word formations. According to the Indian semanticists, the process of semiosis is governed by an envisioning agent within us called pasyanti. Pasyanti has two aspects — a deeper and subtler one, which entirely operates in the unconscious, the causal consciousness, and its counterpart which functions at a certain level of pre-consciousness. In the unconscious, forms are not modulated. There is only a mass of consciousness which the Indian psychologists call prajña, and, in its unmodulated form, avyakṛta. The envisioning faculty decides which of the latent interests in the causal consciousness are to be given the opportunity to prevail upon the incoming stimuli. In the same way an artist makes an outline sketch to formulate a figure, an unrecognized nucleus of gestaltation is thus made

which suits the value requirements of the individual. In the structuring of the gestalt, the ensemble is conceived to fit the role of the subjective agent, as either the knower, the doer, or the enjoyer. A subtle liaison is established between ānanda, the value factor, and sat, the existential, by reducing both to a recognizable idea of cit. When these three factors are coordinated by the envisioning faculty of taijasa, the gestaltation is ready to proceed to the threshold of preconsciousness. That which is then modulated is none other than word images which can be passed on to the larynx to be articulated. This highly intricate process and the transformation of ideas into words is done secretly by the faculty called madhyama. In the preconscious, word images are arranged logistically to suit the pragmatic requirements of the person. At the final stage, logistics is given its final form in the arrangement of the words in terms of grammatical requirements and correct syntax. Thus, pragmatics, logistics and syntactics go into the semiotic process with a purposive orientation, and the most subtle ideas are effortlessly passed on through spoken words. Every concept primarily utilized for identification of objects presented to the senses and every idea clothed with words becomes further

colored, modified, and re-engraved so that the conceptual understanding of the person can be more and more perfected through the semiotic exercise of the mind.

Physical things sit in the space-time continuum, independent of the percipient. They hold out the same characteristics to be perceived to everyone. In perception, there is universal sharing. In other words, perception is public. The perceptions of a person whose physical faculties function normally cannot be denied, except in some special cases. Although events do not remain static, they become irrefutable when witnessed and proclaimed by many. In spite of the public character of things and events, each person's experience is purely personal and cannot be totally communicated. For example, during a symphony there is a bi-polar relation between the conductor and each musician. The event is public, but each musician has a personal envisioning of what he or she is expected to contribute. The exchange between the private and public world of the musician is so subtle and intricate that the listener does not identify a particular note as coming from a particular violin, cello or horn. When we gather together and exchange ideas, something similar happens. The gestaltations of several minds are interwoven into a socialized experience.

Thoughts, emotions, reflex functions, conscious and unconscious motivations are entangled in a single confection. In such a public exchange there can be a collective sharing of happiness, dissatisfaction, boredom, and disapproval.

On the other hand, each person's mind can work out its own special joy, anger, fear, anxiety, etc., into a personal gratification or neurotic implosion. In such a situation, the personal ego oscillates between the central core of the individual's interest and the periphery of consciousness where the individual enters into concord with the community. Sometimes the sincere and overwhelming event which the individual experiences in his or her central core can become too difficult, too intense, or too shabby to be communicated publicly. In this case, the individual ego is compelled to play the

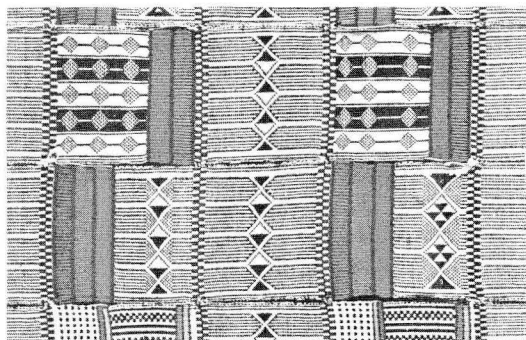
double role of a split personality, and within the course of time can become dangerously pathological.

According to Indian psychology the four main areas of operation are: the field of enquiry, comparison with associated memory, identification of what is presented and evaluation. The ego is a stand-by to be advised and counseled by these four faculties. If there is a threat coming from any direction, which needs to be treated with a sense of emergency, the enquiring mind accentuates the power of the intellect to make an accurate and vigilant scrutiny. Once the threat is established, the ego has to decide on an immediate course of action. The two common reactions are fleeing or fighting. Fighting is the act of positive confrontation, while fleeing is evading the situation. Taking a positive stand of confrontation consistently hardens the ego into an aggressive type because of a polarization that comes between anger and fear. Although in the behavior of such a person there is an aggressive frontal attitude, its denominator is a dark abyss of anxiety and irrational fear. On the other hand, the fleeing type of personality avoids confrontation at any cost. Here, the personal ego has to become far more negatively creative to invent a number of devices by which one's social counterpart can be tricked into believing in one's submissiveness. The assumed submissiveness is only a ploy. The ego can develop a kind of in-built neurotic dynamic which can blow up all established norms of interpersonal and intrapersonal relationship. These devious ploys are aided by hysterical exaggerations which can claim large amounts of psychic energy to execute the ego's subversive reaction to social situations.

Three complementary functions are continuously going on in the structuring of personality. They are: the attempt to correctly discern the identification of objects that are perceived, reviewing and reformulating concepts that are involved in the act of identification, and re-judging the values associated with things, events, feelings and emotionally charged situations. In a more sober manner, deep reflection is

also used for the re-assessment of moral values. A bright and colorful sunrise may attract one artist to paint a cheerful, warm painting, while another artist feels compelled to paint repulsive forms in clashing, cold colors. Such positive and negative attitudes manifest in one form or another in every kind of human expression. To classify such types, Indian psychologists speak of the psychic energy activating as either the bright, tajasi, or the dark, tamasi. The general tendency after World War II has been to exaggerate the ugly, nauseating, sarcastic, sadistic and masochistic aspects of life, rather than to appreciate the harmonious, serene, cheerful and beautiful.

When an artist sits before a canvas or a block of marble, he does not know what will manifest out of the unformed possibilities. Every stroke of the brush surprises the artist and, in turn, becomes a challenge to him to make the next stroke. It is as if the manifesting figure and the artist are entering into a dialogue which never comes to an end until the gestaltation reaches fruition. The artist does not have the power to arbitrarily create an ending. This is also true of every person who enters into an active dialogue with life. A good life is more than a work of art. When such a dialogue is going on between possibility and actualization, there is also a presence of what may be described as God, Tao, or the incomprehensible chance. Only periodic retrospection can give us an idea of the part played by this third factor in shaping our lives and aiding our accomplishments. The oscillation between idea and action is like the movement of the spindle that interconnects the warp and woof, which are already given for the weaving of a tapestry.



We will examine one more analogy to understand the historical formation of personality. The fertilized ovum is smaller than a mustard seed; how it grows into a fetus and finally into a well developed child is known neither to the child nor to the mother who bears it. After a certain period of time, the child comes out to play the role of a person. In a like manner, our personality is incubated in the womb of social history. History gives birth to events. Every event has on it the characteristic marks of that particular time. In each person's life, there are landmarks which indicate the growth of that person. In spite of the uniqueness of the genetic blueprint with which we come into this world, we are subjected to the up-bringing of our family, a general form of education prescribed by the State, conventional norms of behavior, laws of the State, and religious beliefs of our parents, as well as historical blasts and counter blasts. Society as a whole may not know the existence of the majority of its members, and yet, in at least some small way, everyone is contributing to the cultural growth, decay, or transformation of the society. The integral part of the progress of each personality is in relation to the degree of pressure to which one is subjected in the socializing process.

Yesterday is sitting behind today. Today is crawling into the possibilities of tomorrow. Planning and scheming are stimulated by the dynamics of the ego which has its personal urges that have to be approved or disapproved by the society. The ideal and the actual come face to face in the transactions of each day. Only those who have a large reservoir of stamina can successfully push away all the uncharitable obstructions. A simple idea guarded with crystal clear certitude in the mind of a dynamic person can revolutionize a whole person, and change the course of man's habitual thinking. Gautama Buddha, Jesus Christ, Muhammad, Charles Darwin, Karl Marx, and Albert Einstein were such individuals whose thoughts affected the psyche of all humankind, acting upon the conscience of humanity like the proverbial 'philosopher's stone'.

One Hundred Verses of Self Instruction — One Class

Nancy Yeilding

Once a week friends gather at Island Gurukula Āranya (on Bainbridge Island, Washington, USA) for an in-depth study of one of Narayana Guru's contemplative works, Ātmopadeśa Śatakam -- One Hundred Verses of Self-Instruction. Each week we focus on one verse, guided in our study by translations and commentaries written by both Nataraja Guru and Guru Nitya. Each verse is a vision of the one Self which is the essence of every individuated being and every seemingly separate factor of existence. Each verse is also a meditation and an instruction which guides us to experience that unitive reality in and through every facet of our daily lives.

We begin each class with a careful look at the verse, phrase by phrase. Then we participate in an exercise designed to make the meaning of the words become vibrant, opening the inner gates to our creative source which aids us in glimpsing the Guru's vision. Sometimes we draw, shape and color becoming our medium. Often we are framing questions in words and answering them with our life experiences. Sometimes we merge into formless, nameless silence and are pervaded by peace. Every class is different, full of the varied expressions of creative minds, the struggles, sorrows, excitements and joys of intense, active individuals, the serious questions of life and sincere seeking for their answers, and the many different facets of the Guru's wisdom being explored.

We would like to share our classes with you now and then through these pages and invite you to participate with us in our study. Let us begin with our class on verse 33:

Knowledge, to know its own nature here,
has become earth and the other elements;
spiralling up, back and turning round,
like a glowing twig it is ever turning.

Guru Nitya's commentary on this verse begins with a reference to the attempt of people in all ages and in all parts of the world to account for the world that is seen,

which has generated a multitude of creation myths. In order to understand this process more clearly, we each attempted to write our own myth for our class exercise. That gave us a chance to clarify our own usually unarticulated answers to two questions that face every philosopher, theologian, scientist and psychologist, whether academically or profoundly, and that burn at the core of every human being: Whence this world? or How and why did the universe come into being? and Who am I? or What is the purpose of human consciousness? We drew on the myths of different cultures and of science to formulate myths which reflected our personal questions and understanding, then shared the results:

THE CREATION

From whence this world? Who am I? How and why were the world and I created? What is the purpose of human consciousness in this scheme? The questions are, of course, unanswerable in the satisfying sense in which one can answer a question such as "where are my scissors?" But since the mind can pose them, whether playfully or deeply seriously, they are real questions which have caused real people from the beginning of people's part in the grand scheme to evolve myths and philosophies to explain their reason for being.

If I as one pin prick in the sum of human consciousness am asked to reflect on my own answers to these questions my first response is a swirling sense of nothingness and vastness and helplessness before the task. Then I feel a sort of laughter. This could be fun. Why not just put down my mind's impressions in a reasonable manner and see what turns up?

And so...In the beginning the myth I have chosen sees vast quantities of empty space, nothingness, but it is a lively, swirling nothingness that is teeming with potentiality. All of the vital elements of matter are there, but separate, and separated by vast distance. So in the beginning there is both nothing and vast potential. This nothingness and potential everything I name God or the Absolute. Our world comes from one tiny area of absolute nothingness. A spark, explosion ignites our little corner and causes all the separate elements to come in contact, to combine, to create some of the potential that is their essential nature. So we have stars, planets, formed from combinations of potential units, surrounded by the Absolute's vast silence and emptiness and potential.

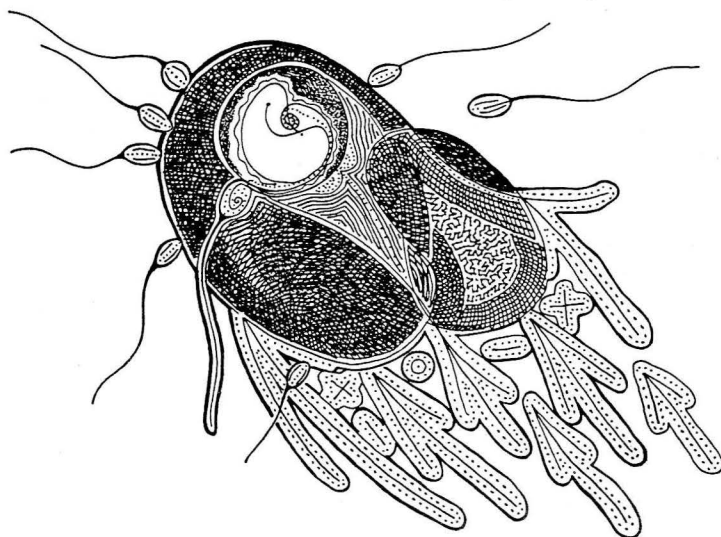
The place we find ourselves we have name earth. And the elements of potential that came in contact here have evolved a great number of "things" — many of which are inert and some of which are active. (From the point of

distinguishing "things" on, of course, I reflect on how the "things" appear to the human eye. Even the things that appear inert to the human eye have been probed with delicate instruments and found to be made up of highly active sub-atomic particles.)

At any rate, at some point after the great combining spark of our planet's birth, a certain combination of the essential elements combined in such a way as to create the possibility of movement of a group of units above the sub-atomic particle — combinations of what we call "cells" that work in sympathy with one another. Greater and greater such combinations occurred over time and in the space of our planet. The planet itself is a tiny speck of the Absolute's vast potential for "beingness." After endless or beginningless time had passed some of these organisms had developed to the extent that they had some awareness of their separateness and could sense both their internal and external environments.

This awareness of "separateness" has been most highly developed in the human being which has developed a speaking vocabulary distinguishing everything it can detect. I think I would say that the "purpose" of human consciousness is to act almost as a sense organ to help the Absolute's creation to know itself. Just as there is a great variety of consciousness among the Absolute's many living creations, there is great variety in consciousness in the human animal. Some humans find themselves mired in the divisions and separateness of nature; a cherished few transcend the separateness and merge their consciousness with the beginningless and endless vastness of the Absolute.

— Nancy Leedy



Another World Is Born

WORLDS WITHIN WORLDS

Each speck of dust contains countless worlds. To the inhabitants of those world we are Gods. Our universe is a sub-atomic particle in a grander scale of creation which is inhabited by beings not unlike ourselves. We call them Gods because that is farther than our perceptions can imagine.

This creation myth has worth because it gives the insignificant value and it gives us a chance to be humbled in the face of unimaginable greatness. Speaking of a face, I often imagine that the speck we inhabit is perched on the end of our God's eyelash. And that He has been in the process of a blink since the dawn of the creation of our universe.

And speaking of the creation of the universe — it is interesting to read about the new theories that scientists come up with. Do any of them say that one thing changes into another thing, like a quark changing into a neutrino? The creation of the universe was a minor event to God (unless I'm wrong about the eyelash and our speck is in reality milliseconds from a collision with another speck (universe) under His close if not divine scrutiny.

Well, enough about the specifics. Let us get back to the corollary question which is: What is the purpose of human consciousness? Human consciousness can inhabit multilayered scales. Our consciousness can drift down to a thankful world or peer out through the pores of a great being's body into the beyond. Or human consciousness can abide within the middle ground, sharing the understanding of this place.

This is a creation myth which I have held from childhood. I'm sure that it is not a unique myth. Our study of *Ātmopadeśa Śatakam*, aided by the texts of Guru Nitya and Nataraja Guru and the elucidations by Nancy Y. and class members has given me a deeper insight into the origins and details of my theory. My childhood story (myth) has been made more useful to me through the increased, shared understanding of my fellow beings whether they be Gods or Specks or Us. Thank you.

— Robert Lucas

The Vanishing Point

The twirl is gone
from a lifetime pirouette

standing flatfooted
in the silent spotlight

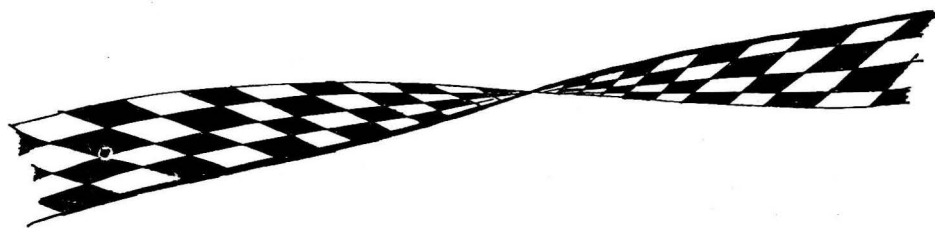
it has been awhile now
even the moving world has stopped.

Standing flatfooted and
beginning to notice the glare

someone coughs another murmurs
a small tension
shifts its weight
testing the feet for a walk

steps slowly taken
then move quickly off stage
as the spotlight gives leave
to the seemingly fallen star.

— Robert Lucas



One Thing Changing Into Another
Juncture, The Vanishing Point

THE CREATION

Why and How the Universe Was Created and What Is the Purpose of Human Consciousness — Or Why Does Man Put on His Socks In the Morning?

You're not going to believe this, but, in the beginning there was nothing and there was everything. There was and there was not. All was beginning and all was ending and all had never begun. Time had not yet been invented, neither had love, greed, people nor fast cars and gobots. Thought and introspection weren't even dreamed of.

Into this came consciousness. Consciousness was aware of everything and of nothing and generally in good spirits. And then there was one stray electron, or quark or neutrino or some such item which caused a small cloud of obscurity to form in one miniscule area of consciousness. And differentiation, obscurity and worry were invented.

To determine the cause of the obscurity, consciousness began to differentiate between electrons and other particles, and in order to differentiate and sort things out it was necessary to invent time and space.

Things then began to get out of hand. The result was the creation of this grand illusion we call the Universe, complete with stars, planets, life and love, time and space.

And as the differentiation went on sorting out that one small cloud, man evolved complete with the ability to differentiate and sort and to look further into the obscurity.

And many men worried and continue to worry about the nature of the cloud. . . . And to this day spend more and more of their energy looking into the darkness and seeking their solution in that darkness. They seem to have lost sight of the fact that humans also have the quality of consciousness that existed before the cloud — the quality to experience being as one with everything and without sorrow or greed or the constraints of time and beyond the cloud.

And the moral of it all is "don't let one small cloud spoil your whole day." The cloud probably contains all sorts of interesting universes — not all bad and very fascinating to pursue — but never lose sight of the fact that it's only one small cloud in an enormous universe, but a tiny mote in the whole game.

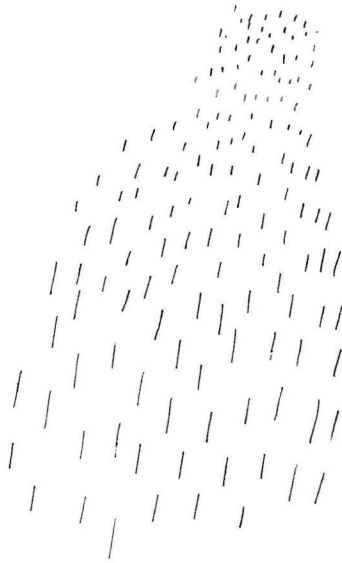
— Fred Simpson

$$1 - 0 = 1$$

1

In the beginning.....

there was One.



That One became all existence.

$$1 + 1 = 2$$

Out of confusion, symbols arose.

That One/That Wên/ n.

1 a: the first whole number
above zero and below two:
the number denoting unity

2: the ultimate being: the
first principle of all things:
the Absolute: God.

3a: an enormous entity
going beyond human ex-
perience, that which has
no shape, no size: a form
equal to that which is in
relationship to what is at
any given time **b:** the
form or entity which exist-
ed in spite of any beginning
in human terms **c:** that
which will continue beyond
human terms or other terms.

0

Now, people could doubt their own existence.

$1 - 0 = 1$

1

All were that One.

1

— Jane Swanson

ETERNAL RE-CREATION

Within light, within darkness, in the innermost fold of space, He (Pure Being) and She (Pure Energy), come together. Immeasurable is their time of being apart, perpetual is their time of coming together. With Energy, Being pulsates. Given form by Being, Energy proliferates as multitudinous creation.

Separation of She (Energy) and He (Being) is inconceivable — "is" and "is not," infinite peace and infinite potential. The dynamic of their coming together takes every perceivable and conceivable form and name, assuming patterns and properties, subsiding only to be regenerated.

Cycles expand from each pulsation and contract into essence again. Out of and in to charged space a sub-atomic particle emerges. Dancing with other particles, it generates time and substance. Eventually, its inner urge to be gives way to the greater attraction of merging. From an infinitely imploded mass, energy explodes infinitely and swirling clouds of molten matter become light-giving stars and life-giving planet.

Life emerges, replicates, proliferates. Eyes sensitive to light, tuned to shapes, ears that vibrate in resonance with sound, skin that responds to temperature and texture, noses that distinguish odors, tongues that discriminate tastes, a mind that inquires, re-generates, judges, an identity that coordinates and is affected — awareness takes the form of a mirror.

Emerging from the same source, perpetuated by the same dynamics, there is no difference between the mirror and what it reflects. Consciousness turns outward and the world comes into being — beauty, love, wonder, joy, ugliness, hatred, fear — the multitudinous forms. Consciousness turns back on itself and the mirror reemerges into its own essence — peace.

— Nancy Yeilding

We closed our class with Guru Nitya's commentary, excerpted here:

"Narayana Guru is also attempting an answer in this verse. It is not merely to satisfy some curiosity about how this world evolved. The centerpiece of our discussion here is the Self. We have previously established that the Self we are speaking of is not just the soul of one individuated being. It is the only reality behind all manifestation, the very consciousness in us with which we see, hear,

think, feel and experience. All of these are manifested aspects of that consciousness or that Supreme Self and, for that reason, are only a feeble glow of it. Just as it is possible for us to look outward and see the world, it is possible for us to look within and know its source...

The Self which we speak of is not a bland nothingness. Our very Self is like an ocean of potential. Its own nature is just Beingness. At the same time, it is expressive at the life level. It is as if knowledge, to know its own potentials is changing into all this. The Self is beginningless and endless. It is not confined to any form or name. In spite of having no such special attributes, every attribute that we can give to conscious life is part and parcel of the same. Taken in that sense, we may say that in order to know its own potential, the same knowledge has become all this and it is alternating. Through all this alternation, it goes back into the darkness for one moment; there is nothing, it is just remaining. In the very next moment, it becomes many subjective fantasies in the world of dreams. Then it wakes up and comes into the outer world. There it interacts as if it is a thing separate from the rest. It goes into flights of imagination, and into all sorts of moods.

When we look at that wonder which we are, Guru compares it to a person taking a burning twig and swirling it, making a figure eight movement. There is only one point where it is glowing, luminous, but when it is branched about, it looks like many fiery lines in whichever manner the glowing point moves. When you write, the pen has only one little point from which a little ink is coming. It is always a little point with a little ink there. As you write, the ink goes on making different formations and each formation becomes a meaning.

What is the difference between your writing and your thinking? Your own mind is a point of consciousness which moves like the point of a pen. If you turn into your own mind, the point of your consciousness is just a glow. If that glow is allowed to operate, it is like your writing. It is not just an act of putting ink on paper. That ink on paper becomes a Ramayana, a Mahabharata, an Iliad, an Odyssey, a Divine Comedy, a magnum opus of a great writer.

All philosophy, history, poetry, art, have all come from the tip of a pen. Like that, this whole universe which we see with all its vastness is the organization and composition coming from our own individual consciousness. No one else sees for you, or knows for you. Even what is considered to be the experiences of other people have to be recycled and made your own experience before you know them. The vastness which we see is a vastness we have created out of something which is so small, a spark-light.

This is one of the greatest miracles of your life that the very creator whom you praise for having made all this universe is still sitting here and creating the very nucleus of your own being. Your nucleus and the nucleus of the universe are not two. When you get that identity in your daily life every moment, you become the centerpiece of this universe, your actions, your ideas, and your thoughts become the thoughts, the ideas, and the variegations in the composition of your universe. This brings you to an ultimate identity with the creating faculty. You are both the Absolute and the very many relatives within it. You are the one unconditional Being who is also causing the many conditional states."



Musical Improvisation and Human Life

Fred Cantor



The act of creation which lies at the nucleus of improvisation is an elusive phenomenon. It is very difficult to pin down exactly how we create, where new ideas or new sounds come from. We have an inner ear as well as our externally focused lobes, and we hear inner sounds and inner music even when there is no external vibration exciting our ears. Where does this inner sound come from, and how does it merge with the outer? Aaron Copeland examined this question in The Creative Mind and the Interpretive Mind: "The creative impulse takes possession in a way that blots out in greater or lesser degree consciousness of the familiar sort.... The creative mind, in its day-to-day functioning, must be a critical mind. The ideal would be not merely to be aware, but to be 'aware of awareness'.... A full and equal appraisal of

every smallest contributing factor with an understanding of the controlling and most essential elements in the piece, without allowing this to cramp one's freedom of creative inventiveness - being, as it were inside and outside the work at the same time; that is how I envisage the 'awareness of awareness'." A different perspective on the same state of mind comes from Ernest Bloch: "...I do not know, while composing, am not aware of, the value question. I love whatever I am now doing, and with each new work I feel that I have at last found the way, have just begun to compose."

The state Copeland refers to as "awareness of awareness," or being inside and outside at the same time, is something that is well known in Indian music, where it is placed in a context that is more spiritual than intellectual. Where a Western composer may define music as "the corporealization of the intelligence that is sound" (Edgar Varese), the Indian perspective is shown in the following: "Music is a creative art; the creative faculty itself is the reflex action of the divine within us. The divine aspect of music is an inspiring part of Indian music: the physical and emotional aspects of music are embodied in its spiritual significance. The physical and psychological aspects of music are as necessary as the spiritual one in creating the totality of the unique and transcendental form of our music. The anatomy of music, that is, the science and laws of music, gradually lead to fulfillment and revelation of the ultimate aim of music; the thrill, joy, and aesthetic pleasure derived from singing or listening. The



art of music is a means of communication between the physical self and the formless self, the soul.... Music is an art: the science of music must help to bring out the art in music. The function of the science and the technique of music is to satisfy the intellect and mind. By itself it cannot produce emotions and aesthetic reactions. Rules of science and the technique of music are meant to preserve the basic elements and balance the art of music, without interfering with its creative faculty. The science of music creates accuracy, but the art of music gives scope to the imagination. The imaginative quality is the essence of the art of music." (7)

When viewed in these terms, it is clear where Indian music places its emphasis. We find that the root of Indian music, like African and Western music, lies in improvisation; in the creative spark that shoots across the gap from inside to outside. The language and the music of India have evolved deep and meaningful answers to some of the questions about creativity. "Bhava is the word used for the inner psychic processes which motivate all human behavior and which are expressed in all artistic creativity. It is the outcome of a highly refined mood which is created by the active artist and with which the participant spectator is also identified. Bhaav (in Sanskrit, what makes something become) actually means the process of becoming, being

or occurring, as distinct from bhav which is the actual birth, production, or origin. It therefore indicates an active identification with creative energy, culminating in a dignified climax of the basic emotions aroused and arrived at by slow degrees and varying processes. ...Especially in Indian music this has been crystalized into a wholeness by the sentiment expressed emotionally, thoughtfully, and with supreme technical musicianship." (8)

Our creative impetus is the result of our inner psychic processes, combined with a spark that comes from beyond ourselves and is therefore referred to as divine. Improvisation is the breeze that fans this spark, and the framework of the composition is the tinder it consumes, whether that framework is a raga or a twelve-bar blues. The sense of divinity, or identification with the Absolute, expressed in John Coltrane's A Love Supreme is not a different divinity than that expressed in raga.

"In Sanskrit there is a word which has come to symbolize wholeness; the word is dhyana. Its actual meaning is active meditation which in effect implies for the Indian a 'causing to be' — in fact, creating. To each raga an individual musician will bring his individual view of life and 'cause to be' a very different arrangement of the same prescribed notes and their microtonal



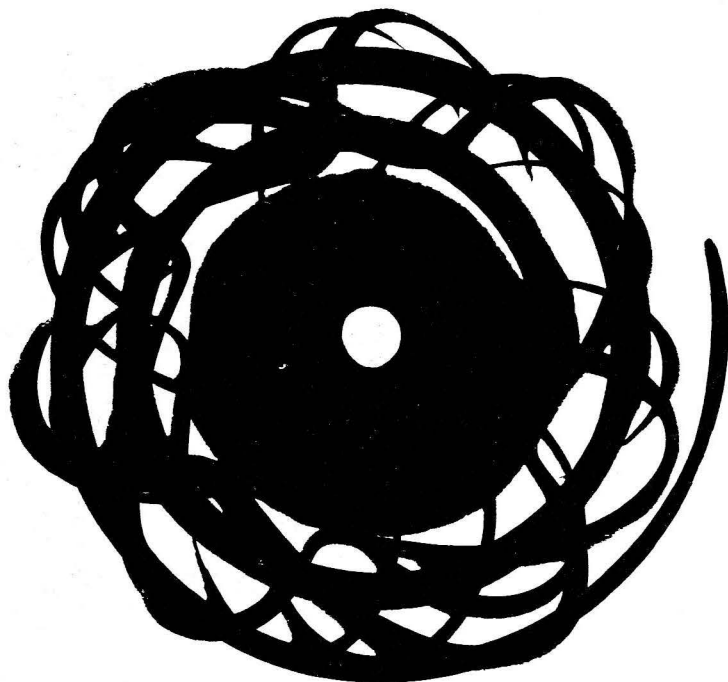
graces. This depends on his own personality, his state of mind at the time, his temperament, the acuteness of understanding of the nature of raga among those who sit listening, and his long-learned skill. This is in essence the spiritual process that every artist feels. The Indian artist takes it one step further by exploring inwards into the complex inner world of human personality." (9)

The key to improvisation is not unpreparedness, but creativity, regardless of what culture or musical format we consider. This creativity arises from the combining of our inner psychic forces with a elusive inspiration that seems to come from somewhere beyond our normal consciousness, or from a source larger than or outside ourselves. The result of this creativity is a communication between the inner and outer forms of consciousness, or between the greater and the individuated forms of the Self. We are all creating the songs of our lives, both singly and collectively. By applying the principles of improvisation we can make these songs richer, deeper, and more meaningful.

Psychologists have made studies into the nature of the inner processes of the human psyche, and so have musicians. Certain sounds are associated with specific emotional responses (as

are colors), and a knowledge of the evocative qualities of pitch and rhythm is important to the improviser and to the listener. If we can understand the relation of pitches within an emotional scheme, we can better comprehend the nature and functions of the emotions themselves and use them in a constructive way rather than having them seem to sweep over us with little or no control. The emotions of our life-songs will make sense and be harmonious and pleasant, instead of being out of kilter, ominous and dark.

Indian music is well aware of this concept. "In the traditional treatises it was discovered that various pitches aroused different emotions and that these could be specifically analyzed.... They related the interval to the psyche, grouped in five sections - keen, tender, large, compassionate, moderate - running the whole gamut of human emotions from the bass 'sa', where the mood is sad, tender, loving, calm, up to the upper octave. These passed through the microtones around 'reh', which evoke delight and passion...to 'ga' with its strong, brooding emotions of hardness and determination. 'Ma' is supposed to bring...peace, moonlight and sensuality; 'ma', intense grief; 'pa', sunlight and joy; 'dha', deep sorrow. 'Ni' mirrored the sense of awe and trembling agitation, and after



the violence the *svara* again led up to the plateau of tranquility and simplicity, expressed in upper 'sa'." (10)

The most apparent example of this type of emotionality in Western music can be seen in the distinction between major and minor scales, where the major usually denotes a happy, outward thrust, and the minor evokes sadness and inner direction. "The minor mode is the major subdued. Sadness is happiness subdued. A shadow is light subdued. One is normal, the other less than normal. There is but one great and normal feeling. It is that feeling which urges one to move onward toward a given goal with courage, faith, and endurance without a sign of fear, doubt, or weakness. Fear is courage minorized, doubt is faith minorized, weakness is strength minorized." (11) Beyond this distinction of major and minor, each scale-tone has its own place in the emotional shadings of music, and the forces of harmony pull at them in the same way that the forces of consciousness pull at our emotions, making each mood resolve into another and yet another until we achieve some kind of inner equilibrium. "As light has its opposite in darkness, as heat is opposed to cold, as day is followed by night, and summer by winter, so is harmony counterbalanced by inharmony. The word inharmony denotes a force, a feeling, a movement in which there is sensed an urge to resolve, to merge, to seek a point of balance, or a level place, where equilibrium is gained in which the pull or push of necessity is removed.... It is like a person going to a certain place. The 'going' is synonymous with the inharmonic tendency, while the 'certain place' is equivalent to the harmonic point." (12)

The improviser must deal with the emotional content of music. It cannot simply be understood in an intellectual context and then read from a sheet of paper. The tools of music must be used to meet the demands of the emotions being communicated, giving rise to the 'unforeseen' aspect of improvisation. Our moods and emotional states are themselves improvisations, flowing and moving to their own inner laws in much the same way that music follows its harmonic laws. In the

same way that a musician uses tones and pitches for emotional impact on the audience, we use words and attitudes to create an emotional impact on the people around us. Being conscious of these attitudes and the actions that express them can make us more effective in eliciting the responses we seek from the people we interact with. In Indian music there are considered to be nine basic moods (*rasa*) — love, heroism, disgust, anger, mirth, terror, pity, wonder, and tranquility. "Indian classical music consists of a 22 *srutis* scale, and each musical note has its own characteristic feeling and sentiment to express through a group of notes. When these sounds and *srutis* are suitably arranged in *raga*, the creation of *rasa* is but natural." (13) In addition to the nine moods and twenty-two *srutis* scale there are seven basic notes in Indian music. Each is identified in Hindu mythology with the cries of birds and animals, and also associated with particular colors. Here we see a reference to the origins of music in man's attempts to reproduce the sounds of animals and birds.

Sa - Peacock - color of a lotus leaf

Re - Skylark - red

Ga - Goat - golden

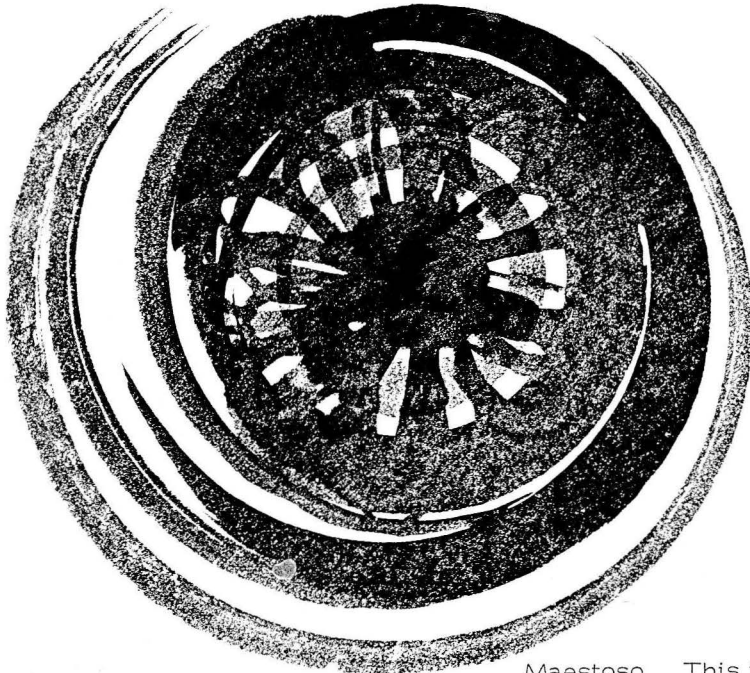
Ma - Heron - color of a white lily

Pa - Nightengale - black

Dha - Horse - yellow

Ni - Elephant - combination of all colors

The Indian musician has a palette that consists of moods, feelings, sentiment, animalist references and color with which to paint his *raga*. These are the tools of his improvisation, along with rhythm and technical ability. But the most important aspect of improvisation in Indian music, as in Western and African music, is imagination. It is this quality of applied imagination that makes every *raga* unique, just as the imagination we bring to living is what makes our lives unique. This applies to any of the musical traditions we have referred to, and the Western musician is no more limited in his palette than his or her Indian counterpart. Western music has been organized along different lines. An example of the Western approach to linking



mood and music can be seen in this quote from Lyrical Composition through Improvisation, where the author is defining the "feeling" of different tempos:

- Andante An ordinary every day feeling. A moving forward at a moderate gait. No excitement, just a calm feeling.
- Andantino A trifle more motion than Andante. Maybe a feeling with a sign of a smile.
- Allegretto Here the feelings have a decided but graceful motion, feelings that swing in dancing curves, feelings with a broad smile.
- Adagio Like the slow tread of age, like the slowness of waiting hours, the feelings ebb and flow, slowly measuring the life of a moment as if loathe to lose its calm.
- Scherzando This term indicates a feeling animated by the spirit of fun. Playful and full of mirth the feelings behave like children out for a holiday without fear of breaking anything.

Maestoso

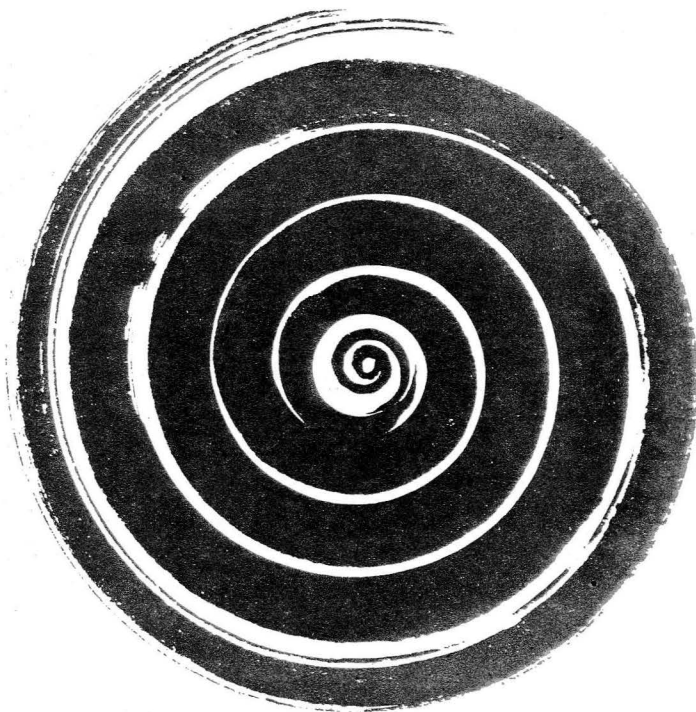
This term suggests a feeling which moves in stately fashion. Conscious of power, it calculates its tread. Dignity and serenity dictate its measured stride.

It is interesting to note that both the Eastern and Western approaches, while taking different roads, tend to end up at the same point of equilibrium or serenity. It would be interesting for us to think, as we go from moment to moment, what the song of our lives would sound like in musical terms. If you find that you are playing Adagio in a minor key most of the time, realize that by exercising your imagination and inherent creative capabilities you can improvise a change of tempo and key any time you wish. Two of the larger goals of improvisational music - attaining serenity and having fun - can also be brought into our modes of living through creativity and understanding. The improviser is a risk taker. There will be instances where the fingers strike a note that is not what the mind intended, and then the challenge becomes one of using this "mistake" as an integral part of the composition and expanding the melodic framework so that there is room for the new note to fit. What may have been an error, that is, unintended, becomes a new window allowing fresh light into the composition. We can use improvisation emotionally in

the same way, gaining new insights into our real and often hidden feelings and becoming co-creators of our own individual and collective lives. It is a technique that lies at the heart of music-making wherever it is found. It is the bridge between the inner and the outer, between Anahata Nada – the sound heard from within, and Ahata Nada – the sound produced by the impact of two objects and communicated to the ear through vibrations. It is the link between the physical and the non-physical aspects of the self.

Improvisation draws from the wellsprings of imagination and creativity. It may use the tools of formal structure in new ways, or it may forego structuralism entirely. It requires a level of social responsibility on the part of the player in interacting with the other players and the listener. The

tools of technique and music theory are the pumps through which the waters of inspiration are brought forth to expression through the fingers and the instrument, and then transported magically through the air and into the ear of the listener where it triggers deep emotional responses. We can use the techniques of improvisation to understand and enrich our lives, to make the song we sing with our whole being at each moment a feeling of great joy and peace, and to share that song with others around us in a harmonious fashion. Improvisation gives us the means for bringing our innermost feelings to light, of turning mistakes into new opportunities for personal growth, and for integrating our transactional activities in a way that adds power and meaning to our lives. That is the true nature of improvisation.



NOTES

7. Vishnudass Shirali, Sargam -- An Introduction to Indian Music, Abhinav Publishing, New Delhi, 1977, p. 64.

8. Peggy Holyrode, The Music of India, Praeger, NY, 1972, p. 76.

9. Ibid, p. 244.

10. Ibid, p. 143.

11. Frederick Schliedier, Lyric Composition through Improvisation, C.C. Birchard & Co., 1927, p. 111.

12. Ibid, p. 190.

13. Shirali, Sargam, op.cit., p.39.

The Footpath

Stepping stones exist
each lighted by Ethereal Flame
of welcome and succor

My feet stand
warming their toes
until the candle burns down
and the melted wax burns my soles

Causing me to step through
the blackened curtain ahead
not knowing if another stepping stone awaits
or a dark abyss

I know the wax will cool
and freeze my feet there
if I hesitate too long

Besides
there is music which
almost audible
gives promise of new light
however dark the present blackness
and brief the stacatto of Eternity's Song

Turn back?
Oh no, my friend

Not these feet
of veteran's lore

Nor would these eyes
once witnessing the Flame of Love
however wan and pale its perception

Neither these hands
once wrapt on Holy Space
in posture of Reverence

Nor ears
which have heard
the Music of the Harp Without Strings

Each small flame
leads me to boldly step
beyond the curtain of blackness
letting the direction of that step
be guided by a heart
seeking its Lover of the Ages

What lies Beyond
you ask?

Wholeness of Light
Song
Love
Wisdom
Communion with the Soul of Souls

How do I know
you query?

And I ask
From whence the stone on which I stand
the Light onto my feet
the Song of harkening to my heart
if not to bring me Home?

If this is just a race
then why didn't I hear
the Big Bang of the starting gun
and where are my Nikes?

— *David Evans*



East-West University Seminar

Peter Oppenheimer

THE DIMENSIONS OF PEACE: An Exploration and Cultivation of Peace at the Personal, Interpersonal, International and Transpersonal Levels

Introduction

For many people the concept of peace seems a bit boring, as if it implies merely an absence, even of enjoyment and self-appreciation. When I think of peace, my mind steadies and balances itself and experiences a deep appreciation of the ever-present potential for feeling at ease with oneself, in harmony with others, the rare but not inconceivable prospect of international peace, and ultimately the inviolable birthright of a reservoir of spiritual peace which runs as an under-current connecting all being. When looked at this way, peace is not merely an absence of strife and confusion but the revelation of an inspirational dynamic which has the effect of liberating reserves of a kind of loving and creative energy which in religious contexts has always been associated with the Godhead.

When one is at peace with oneself one becomes a co-creator with God, giving expression to the inexpressible spirit of life which illuminates our consciousness and animates our bodies. When one shares one's peace with others, the good-will thus generated acts like a lubricant in the social mechanism, making possible all manner of collective achievements. When nations, each with their own unique cultures, can co-exist and cooperate in the spirit of peace, civilization attains heights that even gods would admire. And when spiritual peace, or the "peace that surpasseth understanding" pervades the hearts of people, then "the kingdom of heaven," which Jesus proclaimed resides within our being, projects itself as the blessedness of a "heaven on earth."

Thus it was with the reverence and aspiration generated by the notion and personal experience of peace that I

undertook the task of designing and conducting a series of workshops to both explore and cultivate peace on the personal, interpersonal, international and transpersonal levels. Of course, one basic assumption behind this endeavor is the recognition that each of us plays a key role in determining how we react inwardly and respond outwardly to the ever-changing circumstances of our lives. In other words, it is important to affirm that we are not automatics mechanically responding to stimuli in pre-determined ways, but that through intention and self-discipline we can exert a very positive volition in the promoting of peace on each of the aforementioned levels. In a book entitled How Are You Programmed J. Edward Barret declares, "The universal realization of peace is certainly not an immediate possibility. But the relative and proximate increase of peace is in every moment a very realistic possibility."

The concept of peace has historically been used in three complementary manners: in a negative sense, as a positive quality, and as a dialectical synthesis. One connotation of peace has always been negative in the sense that it referred to the absence of conflict or the cessation of strife. The Greek word for peace, eirene, denotes a truce, which in itself is envisioned as a mere interlude within a general context of war. The Latin word pax originally referred to an agreement or pact intended to reconcile conflicting interests. On the other hand some cultures have envisioned peace as a positive quality of life. The Sanskrit word shanti refers to a spiritual contentment stemming from a profound integration of one's inward life and a harmonization of one's outgoing tendencies. The

Hebrew word for peace, shalom, literally means wholeness or completeness which implies that when the entire range of human experiences is accepted wholesale (without "partiality") as opposed to piecemeal that the resultant state is one of peace. In fact, the Russian word mir means both peace and world, again suggesting that the natural state of the world as a whole is peace. The third approach to the concept of peace is neither positive nor negative but dialectical, as represented by the Chinese word for peace, ping, which denotes a harmonization of opposites or an equilibrium. This dialectical approach seems to embrace and synthesize both the positive and negative orientations.

At the conclusion of every traditional Sanskrit chant, prayer or hymn the word shanti is repeated three times. The repetition is in recognition that peace can be disturbed or attained in each of three realms: the socio-cosmological, the psychological and the theological. The first refers to the outer objective world of people and things. The second refers to the inner subjective world of mind. And the third refers to the indiscernible common ground of participation between the inner and the outer, i.e. the spirit. The present series of workshops was designed to explore and cultivate peace in each of these three realms. Personal peace refers to the psychological realm; interpersonal and international peace refer to the socio-cosmological realm; and transpersonal peace has reference to the theological or spiritual realm. Some cultures, such as the Native American, do not make a distinction between the inner personal realm and the spiritual realm. The sense in which European culture does make this distinction and its ramifications became clearer as the seminar unfolded.

Shortly before the commencement of this series of workshops on "The Dimensions of Peace" two invocations for the endeavor were provided by Chance. The first arrived in a letter from Guru Nitya Chaitanya Yati, and the second appeared as a passage in a book on Native American spirituality, Black Elk Speaks:

"Wholesale peace can come from the stabilization of individual experiencing of peace, just as the individual manifestation of rainbows and the blossoming of flowers can contribute to the perennial appreciation of beauty. The beauty of a flower bouquet or garland comes from the collective complementarity of the adjacent flowers. Similarly, collective peace can come from several reciprocal gestures."

-Guru Nitya Chaitanya Yati

"Through traditional ceremonies a three-fold peace was established. The first peace, which is the most important, is that which comes within the souls of men when they realize their relationship, their oneness, with the universe and all its powers, when they realize that at the center of the universe dwells The Great Mystery, and that this center is really everywhere; it is within each of us. This is the real Peace, and the others are but reflections of this. The second peace is that which is made between two individuals, and the third is that which is made between two nations. But above all you should understand that there can never be peace between nations until there is first known that true peace which, as I have often said, is within the souls of men."

- Black Elk

It was with these thoughts in mind that ten participants, each moved by our own aspirations, visualizations, and challenges regarding the attainment of personal and collective peace, commenced an intensive process of interaction and reflection focussing upon each level of peace identified above - the personal, the interpersonal, the international and the transpersonal or spiritual. In the coming four issues of Gurukulam Magazine there will appear a brief report of the groups reflections, experiences and findings regarding the nature and "practice" of peace in each of these four areas.

(To Be Continued)

Cloon

Steve Weckel

Dearest Friends,

As promised in the very first NEW edition of the English version of the GURUKULAM magazine I am responding with an answer from Cloon to a letter written by a "Mr. T."

Mr. T wrote, "I'm an ardent admirer of Cloon, and am glad to know he may re-enter the psychosphere via the Gurukulam. Plus, I want to know more about Inhibitions to Creative Catharsis (ICC). I have always meant to ask him (can you pass this along?)—Isn't a catharsis dependent on inhibitions to cause the necessary build up of energy for the cathartic event? If so, is there another outlet to creativity or is it dependent on this dualism for its very existence? My own study is similar: Inhibitions to Creative Hysteria (ITCH). So far I've found Self Could React Admirably to Constructive Hypothesis (SCRATCH). Lot's of love to y'all.

AUM,
Mr. T

I was quite puzzled by all of the acronyms (ICC, ITCH and SCRATCH) which sounded like something encountered while wearing wool undergarments. Obliging Mr. T, I forwarded the letter to Cloon.

It was a week and a few days before I again heard from our friend and here is his reply to the above letter:

Dear Steve,

The letter you forwarded was indeed most welcome. Very seldom is an opportunity presented to answer someone's questions (including my own! I was wondering around my small space of countryside pondering the implications and ramifications of Mr. T's letter when a voice called my name.

"Cloon," said the voice, sounding as though someone were speaking through a large cast iron pipe. "You are pondering a weighty question or two are you not?"

Startled, I looked in the direction from which the voice came and knew in an instant.....the voice came from a ramshackled old outhouse and belonged to my old friend Kohler Crane, the American Standard Philosopher.

Before I could respond, this is what he said (I swear it's True!):

"Question: Is catharsis dependent upon inhibitions to cause the necessary build up of energy for the cathartic event?

The word "catharsis" is primarily defined as a purgation of the excrements of the body, evacuation of the bowels. It is more politely and generically defined as a cleansing, purifying or purging action. It is derived from the Greek word kathariso, meaning "to cleanse, purify or make clean." A very similar Greek word is kathagisoo, which means "to devote or dedicate by fire," also "to burn as incense: devour." Thus it may be said that a catharsis or cathartic event purges the channels of our instrument which creates our point of view (our mind) by unblocking the channels one way or the other. This is in keeping with the concept that all things are renovated through fire (energy).

The word "inhibition" means "to forbid, prohibit, interdict, to restrain, check, hinder, prevent, stop, or the action of any of the foregoing." This word comes from the Latin root word inhibeo (in + habeo) meaning "to hold in, hold back, keep back, restrain, curb or check." Hence, by definition, an inhibition has the potential to create



the need for a catharsis. Depending on how one defines the word "catharsis" or the context in which the word is used, a catharsis might be dependent upon an inhibition to cause the build up of energy for the cathartic event. "Inhibition" presupposes conscious action. Energy is cyclical or pulsates in any event, thereby allowing the function of "catharsis" to operate irrespective of "inhibition." Thus, it would seem that permitting the situation to get so far out of hand that a blockage of energy exists reflects an element of inattention or lack of self-discipline. Perhaps a periodic catharsis in the sense of a cleansing or purification may relieve the problem to the extent that extreme measures are required — unless we like our problem so much because it provides us with a greater energy rush when it periodically lets go. Maybe this is what the psychologists refer to as being "anal retentive"? Does it all really go back to our toilet training when we were children? Perhaps more than we realize.

It seems to follow that by calling on our intestinal fortitude we could creatively use our inhibitions to have a productive catharsis. To the extent we are aware of our own inhibitions, we can focus the energy on those inhibitions to create a cathartic event where none was previously. This is another way of saying that we can creatively use experiential stress to aid us in the

process of self-examination. Continuing with our analogy: we are dealing with a natural process of assimilation and elimination of that which passes through our mind. At some point in the process we no longer have use for the bulk that we have collected. That is not to say that we must always carry it with us. We can leave it to fertilize someone else's garden.

An inhibition is a product of our own creation or a reaction to someone else's creation. It is a function of the process of definition. Perhaps at another time or place we might flush out the issue of whether there is "another outlet to creativity." The process of definition and the creative art is a deep subject for another day. Suffice it to say that since we created or allowed the inhibition, we can also destroy it or at least have the opportunity to manage it to an evolutionary end. Any inhibition will teach us something and, in this sense, it presents us with the opportunity to choose our own path. As we follow that path, it will reveal many things to us. At least it will hopefully provide the opportunity for us to exercise our free will and to choose a particular path. When we no longer have a need for that problem (inhibition), it will be eliminated (as a problem) from our lives. This, however, is an issue of timing or cycle — a different but related consideration.

It is important to keep in mind

that we are considering a natural function very similar to our body's method of processing nourishment. Therefore, it is essential to view the situation with a balanced eye and not view inhibitions as a "good" or a "bad" thing. We usually have adopted our inhibitions at a time when we "needed" them. When they have served their useful purpose, they are no longer necessary. Our body usually tells us when we have to perform these functions. Similarly, our psyche tells us when it is time to eliminate an inhibition — if we are willing to listen to it. Inhibitions are not "bad." Therefore, we might consider "thanking" them for the opportunities they have presented us as we send them off to where ever they came from. You see Cloon, they never really were part of our essential being to begin with.

Actually it's easy, old Chap. If we consider that our free will is our selection of our point of view (or state of being), then we have the full ability to control our destiny. We simply (as difficult as that may be) shift our perspective to view the inhibition as an opportunity and it is no longer a block but another step along the path. We indeed created (or accepted) that step. It then follows that we choose our own

path, as well as define our own reality and the method by which we will be taught. We are in charge! Isn't that enough to scare anyone? Perhaps that thought evokes a primal inhibition — hence, in a scents, the ultimate catharsis. May you keep your pipes clear and as it is said so shall it be done."

thus spoke Kohler Crane, the American Standard Philosopher

Well, gentle reader, suffice it to say that Cloon was again blown away and he assures me after laying a bouquet of wild flowers at the door of the outhouse he rushed home and put the American Standard Philosopher's sayings into writing. Cloon passed this on to me for our author of the letter with questions, adding just this, "If you are suffering from ICC (Inhibitions to Creative Catharsis), ITCH (Inhibitions to Creative Hysteria) or SCRATCH (Self Could React Admirably to Constructive Hypothesis), you should resort to BATH (Benevolent Absolutist Thinking Helps).

Cloon signed with, "May it be well." If you would like to comment on Cloon's letter or if you have a question which you think Cloon might be able to help with please write to: Cloon
c/o Steve Weckel, 13725 N.W. Park
Place, Portland, OR 97229, USA

Dear Reader,

As you may know, one of the purposes of this organ of the Narayana Gurukula and East-West University is to bring us closer together and eliminate the many miles and time zones which separate us. Now we need your participation in a creative way.

Open letters, photography, poetry, latest developments in your particular field of expertise or interest, drawings, recipes, cartoons, sights to see, serious insights into Reality, humorous insights into Reality, visions, all of the multitudinous and variegated aspects of the Truth can be possible topics of exploration.

Where this press takes us is limited only by our imagination. Will you help?

Please respond to:

Gurukulam
8311 Quail Hill Rd.
Bainbridge Island,
WA 98110 USA

Musical Mandalas

Scott Teitsworth



Often the god-intoxicated brahmachari — or "interested layman" as we sometimes call ourselves — is bewildered by the vast body of composed (Classical) Western music available on recording. So much music has been produced in the past few centuries that it is very difficult for the casual listener to consistently select the most meaningful of these works. In this column we will seek out these musical mandalas — pieces that draw the listeners' attention more and more to the center of their intelligent awareness. We will present the pieces that contain a composer's most important and educational thoughts and emotions. Fine music meets the listener in the center of the psyche, while musical fluff pulls one out into the superficial. Many composers wrote both, penning light, popular music for their livelihood, and concurrently setting down the ideas that burned fiercely inside or wafted gently down from the heavens. These latter are our most important heritage, and it is the intention of this column to highlight them from amongst the generality.

My field of expertise, if we can use the term loosely, is in the Western classics, particularly piano classics. This is an area that is rapidly dis-

appearing from the contemporary scene. Whole universes of sound are now largely ignored, universes which I find delightful and inspiring, while the popular classics include much that is just plain awful, that should be avoided at all cost. I sympathize with anyone who has been in the bathtub and was therefore unable to switch off the radio before several minutes of The Dance of the Sugarplum Fairy or a Strauss waltz ruined their mental equilibrium for the rest of the day. This column will certainly steer people away from such highly popular works.

My own opinions about music, as some of you already know, are a bit weird, outre', and non-conformist. I do not want to appear in any way to be an authority, but merely one who is sharing his most exciting discoveries. Since none of us can ever hear all the great music of this world or the next, I am hoping that we can have a forum where anyone who is inspired by some music, in any category, will send in a review for us. We want to hear what altered states you have achieved from listening to your favorite tunes, how many harp-bearing angels crept in during the last performance, whether it will sharpen razor-blades, shatter glass, or get rid of unwanted guests.

(This last is an excellent benefit of profound music). I am sure we would all be amused to hear that you, silly person, took one of my suggestions and now can't believe that anyone could ever like that. If you write an article, we can print it, or if you prefer sending sentence fragments, I will work them into this column.

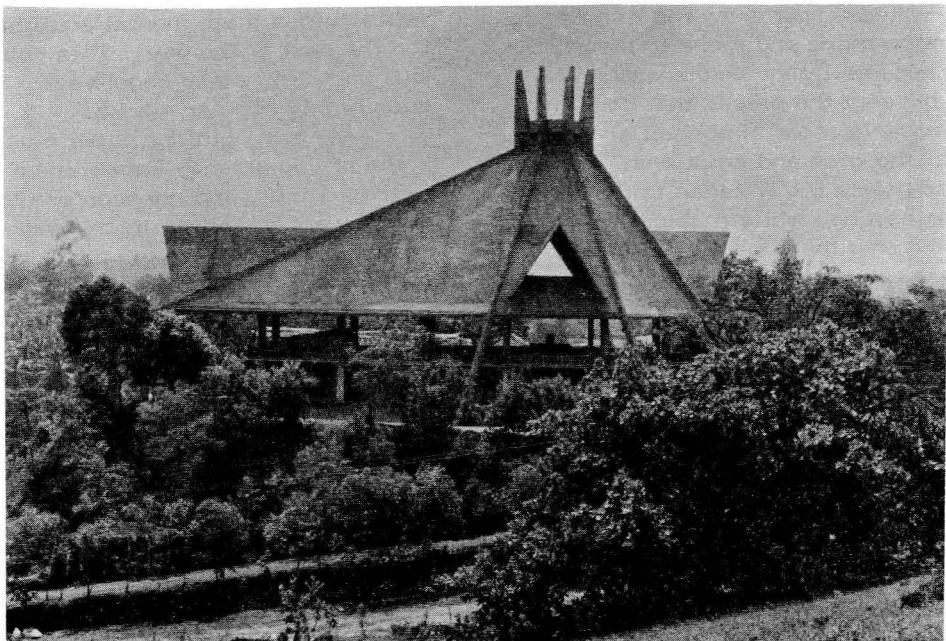
In the next issue I will present a Twentieth Century masterpiece, Charles Ives' First Piano Sonata. It is the particular music that inspired this column: a gigantic mandala of immense power which is almost as unknown today as it was during its composer's life-time. As we don't have the space to discuss it right now, I thought I should at least mention the few really "safe" composers, that is, those who wrote almost nothing bad, who couldn't scribble something without it coming out perfectly. Virtually any recording of these Masters will be delightful, and musicians still marvel at the perfection of their music no matter how long its structure is studied. To my mind these yogis are Bach, Ravel, Mozart, Beethoven, Debussy and Prokofiev. With anyone else one should know where to look for the best, and that's just what we'll be doing here in the East-West University Western Music Class 001 as it unfolds in this magazine.

The East-West University is a

bodiless institution. There is no group of buildings located somewhere on the planet that the student must attend to become educated. So we often are at a loss to define just what the East-West University actually is. Whether or not this question is ever answered, the Gurukulam Magazine has the potential to be our common classroom, serving as a locus for the interaction of ideas in a student body that is separated by vast distances.

Although in many ways it is easier to blurt out something in a traditional classroom, what we gain by having a magazine for a classroom is ideas that tend to be more succinct and well thought out. Spontaneity is somewhat tempered by cogency, although it is still an important factor in the learning process. After everyone's mental editing we are left with pithier, more centralized notions and insights.

It seems that the time is right for this educational experiment to really fly. The groundwork is all laid, the press is ready to print. All have felt the blessings of Guru Nitya, as fine a writer and teacher as there is anywhere. And we have a need for intelligent sharing, made more acute by the current social bewilderment and the rising tide of religious and political bigotry. I look forward to meeting you all here in the hypothesesphere every issue!



East-West University Report and Narayana Gurukula News



Guru Nitya was recently joined at the Fernhill Gurukula by 25 Catholic priests who wished to experience Gurukula life and studies for several days. A steady stream of articles continues to flow from Guru's pen down the mountain to be published in numerous newspapers and journals in Kerala.

Work is currently underway to provide a permanent water supply for the Fernhill Gurukula. Friends from around the world are helping to construct a year-round rain collection and storage system, as well as finish the pumping system needed to bring municipal water up the hill.

A new press has been purchased and installed at the Mangala Press, Narayana Gurukula, Varkala. Publication of Nataraja Guru's Vedanta Reval-

ued and Restated is being planned.

Muni Narayana Prasad has been conducting classes on Atmopadeśa Śatakam and Iśa Upaniṣad, as well as a summer camp for high school students.

A series of reports on the East-West University Seminar: The Dimensions of Peace, conducted by Peter Oppenheimer, begin in this issue.

The series of East-West University Seminars and Workshops at Island Gurukula Āranya have continued with sessions led by Holt Ruffin of the World Without War Council about the Council's work, by Jane Swanson on Gardening, and by David Leedy on Poetry.

Island Gurukula Āranya will celebrate its fourth anniversary and Guru Puja on July 7.

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East-West University Press Building, Island Gurukula Āranya, 1985

East-West University and Narayana Gurukula Publications

By Nataraja Guru:

An Integrated Science of the Absolute (Volumes I, II, III)
Towards a One World Economics
Dialectical Methodology
Wisdom's Frame of Reference
World Education Manifesto
Anthology of the Poems of Narayana Guru

By Guru Nitya Chaitanya Yati:

Love and Devotion
The Bhagavad Gita (Commentary) (Vikas Publishing)
Neither This Nor That But...AUM (Vikas Publishing)
Iśa Upaniṣad (Commentary)
Śree Narayana Guru
Daiva Daśakam of Narayana Guru (Commentary)
God: Reality or Illusion?
Beyond Cause and Effect
An Intelligent Man's Guide to the Hindu Religion

Other:

Dhyāna Mañjusha (A Bouquet of Meditations)
Nataraja Guru's 90th Birthday Souvenir
The Philosophy of Śrī Narayana Guru - Dr. S. Omana
Functional Democracy - Muni Narayana Prasad
The Blessing of Being Not Educated - Peter Oppenheimer
Gestures in Silence - Deborah Buchanan
What Narayana Guru Is Not - Nancy Yeilding
A World Academy of Wonder - J.L. Ascharyacharya
East West University Yearbook - 1978
East West University Yearbook - 1981
East West University Prospectus
East West University Seminar Report, Kanakamala - 1980

Publications Available From:

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