



At the service of the Mother's Vision
At the service of Truth

Chronicles of the Inner Chamber

10 - The Core and the World - 1

'In other words, it is when the nine-months' sacrifice is prolonged through the tenth, it is when the Navagwas become the ten Dashagwas by the seven-headed thought of Ayasya, the tenth Rishi, that the Sun is found... but what is meant by the figure of the months? For it now becomes clear that it is a figure, a parable; the year is symbolic, the months are symbolic. It is in the revolution of the year that the recovery of the lost Sun and the lost cows is effected, for we have the explicit statement in X.62-2... "by the truth, in the revolution of the year, they broke Vala"...'

'The expression in the hymns, *daso maso ataran*, indicates that there was some difficulty in getting through the full period of ten months. It is during this period apparently that the sons of darkness had the power to assail the sacrifice; for it is indicated that it is only by the confirming of the thought which conquers Swar, the solar world, that the Rishis are able to get through the ten months...'

'I hold for you in the waters the thought that wins possession of heaven by which the Navagwas [nine] passed through the ten months...' (V.45-11)

'This victory is won in twelve periods of the upward journey, represented by the revolution of the twelve months of the sacrificial year, the periods corresponding to the successive dawns of a wider and wider truth, until the tenth month secures the victory...What may be the precise significance of the nine rays and the ten is a more difficult question which we are not yet in a position to solve.'

Sri Aurobindo
The Secrets of the Veda

The Globe

‘The answer lies *in the Core*, a seeing rooted in the Core, not above and beyond in the transcendence. The transcendent seeing reveals only the Being – what *is*, the circle seen from a great height, high enough to perceive circles within circles which linear perception cannot encompass. But it does not reveal the details of the Becoming within the Being. Its vision or seeing is therefore STATIC.

‘It is only a poising of the Seeing Eye in the Core and perception from that Point which can disclose the nature of the Becoming within Being and hence reveal *how* this knowing is made possible.

‘When that centering comes into being, then only is the simultaneous truth of the One and the Many made manifest, then only has ‘the time come’ for the new Supramental Creation.’
(*The VISHAAL Newsletter*, Vol. 4, Issue 4, Oct. 1989.)

The above can be considered a definition or description of the translucent Globe in the Core of the Mother’s Chamber when perfect centering is accomplished – that is, a perfect alignment of vertical and horizontal to allow for *the birth that fills the Void*. Though this function does not exist in the Auroville Matrimandir, it is nonetheless the most important function of the Mother’s Vision; indeed, it is the *symbol of the future realisation*, as she herself has described it.

For a creation to be of the Supermind, or the solar substance of the Truth-Consciousness, certain *laws* must be respected, certain *harmonics*, if you will. Indeed, music is the answer. But in the case of the Mother’s Chamber, it is truly and indisputably a *music of the spheres*. Her creation is the only *factual* example of such cosmic harmonies in art and architecture. There may have been examples in the past; but it is a past so distant that traces of it are found only in myths. To discover this great secret we have to dig deep into and through the soil of the Ages.

The 9 has been the great key of Knowledge. It is the measure of our *scale* to create the music of the spheres. The Zero is the *Shruti* (‘drone’ of Carnatic music) of our composition. This is the Vedic Fullness, and out of that plenitude all the tones arise and the *raga* comes into being. The 0/Shruti is the immeasurable Silence given Sound to render it audible (measurable) in our material world of time and space. It is OM.

The Mother’s Chamber is a musical instrument but of a special order; through it we can ‘hear’ the sublime Music of the Spheres. We ‘hear’ *through perception* – just as the ancient Rishis did; for which reason the word to describe the experience is *shruti*, or the *heard seeing*. The music is ‘heard’ through the Act of Seeing. The Shruti of Carnatic music serves to focus perception in the musician so that he or she may have access to that sanctum sanctorum that is the womb of the Cosmic Mother, the pregnant origin of all sound, the sacred Pranav. In the scale of 9 the Mother embodies the number-power 6, which is precisely the ‘note’ of the Cosmic Divine in the 0 to 9 scale of the cosmic harmonies. It is only fitting therefore that she herself should have bequeathed this sublime new musical instrument as her final legacy to human civilisation, with which we can play/hear the ‘music’ of that very cosmic principle she embodied so impeccably.

The previous 9 Chronicles were merely a preparation, an initial cleansing or libation as one undertakes before entering a temple. The lens of perception was being *focussed* during those 9 Chronicles so that, similar to the *Shruti* (‘drone’) of Carnatic music, consciousness and perception would become single-bodied.

However, until now we have not really entered the sanctum sanctorum. We have been rising through the Shalagrama and in the process we have shed light on the flaws and fallacies of the world

men have created; and we have shed many veils that cloud perception. One by one we have done away with the disfiguring coverings and we have brought the Divine Mother's light to bear in all those dark crevices encountered in our journey into the heart of her remarkable Vision. Thus, we are now ready to enter the Chamber as a *living* experience.

What does this *mean*? How can all this 'come alive'? For until now these have been just numbers; the measurements are just abstract figures. None of this is yet vibrant, living.

Our journey through the 9 Chronicles allowed us to be *born into* that cosmos just as the human gestation follows a rhythm of 9 as well. We also are 'born' with this passage of 9; but it is not the much-touted liberation from the substance of material creation which seekers are encouraged to experience as a prison. We enter the Cosmic Womb of the Divine Mother through this process, this cleansing, after having shed the encumbrances described in those previous 9 Chronicles – the 'things men do', in the Mother's words. Henceforth we will *listen* to the harmony; we will see/hear the music of the cosmos that is only rendered audible through the Mother's unparalleled Act of Measuring. But after the labour of 9 those measures will *come alive*, they will be born as *living things* just as the Mother described regarding the numbers she organised in her remarkable experience in the 'creative plane of the physical', reported in Chronicle 9.

Shri V. Ganapathy Stapathy, heir to a 1000 year-old tradition of temple builders in India, has recently spoken of sacred architecture as 'frozen music'. Indeed, a Hindu temple strives to embody that sublime truth always. But dynamics is the key. Not 'frozen' as such but *moving*, like a carousel which so accurately typifies the Mother's Vision. She has revealed the way to these dynamics. For to be a true Supramental Creation abstraction and its companion speculation have to give way to *the living truth*. That LIVING truth implies movement: the truth of that which moves, for movement is the essence of the cosmic manifestation. As instruments for the becoming of that truth in its unfolding superb harmonies, we are privileged to be born on this third planet from the Sun. We are privileged to bear witness to the manifestation of the Mother's cosmic principle, as it has never before descended on Earth.

The Chamber's Own *Shruti*

We approach the Chamber by a rise through the floor. The measure of this stairway is 15. This would be our *Shruti*. This is the tone that hones our consciousness-being as we move upward and into the sacred space of the Inner Chamber. It is not *just* 15. For this 15 to *come alive* in our perception, we must 'see' it as $9 + 6 = 15$. And for the $9 + 6$ in its turn to *come alive* we must perceive, through that special 'heard vision', these numbers to be the number-powers of *embodied* Sri Aurobindo (9) and the Mother (6), respectively; that is, Sri Aurobindo and the Mother *born in Earth time*, 1872 = 9, 1878 = 6. With the formula at the heart of Sri Aurobindo's symbol of 9-6-3 petals-leaves, we can begin to *apply* the measure with Supermind organised for the Earth in such a way that there is no longer room for abstraction and speculation. We *know* the LIVING truth of the sacred things *as they are born in Time*. In this manner, Becoming is integrated with Being.¹

This $9+6=15$ *Shruti* resonates throughout the Chamber. It is the upholding sound of silence of our experience, collective and individual. This means that it is provided by Sri Aurobindo and the Mother as divine Principles whose yoga in Earth time, based on their embodiment of the 9 and the 6 number-powers, made it possible for this perfect form from the Truth-Consciousness to descend on

¹ See *The New Way*, Volumes 1 & 2, Aeon Books, 1981, for a detailed discussion of the applied Laws and the Solar Line of 9,6,3.

Earth. And that was the very first step in the factual application of the Supramental formulas for the Earth. This operation is achieved through the allegiance of gnostic time. That is, a superior *formula* is applied to the evolutionary process and in this manner the tapasya bears an *imprinting power*. A temple so envisioned thus bears the living essence of these two number-powers who are embodied in Sri Aurobindo and the Mother. The soul-power of the structure arises from this solid foundation.

We *see* this foundation of $9+6=15$ in key places in the Chamber's measurements, particularly in the vertical. For indeed the $9 + 6$ refers to a time factor, and time is the property of the vertical. There is the sacred Ray itself: 15.20, and the room's height, 15.50; with the remainders $20 + 50$ equalling the diameter of the Globe. With this the Core of the chamber connects its essence and power to the world. Without the sacred formula and its physical representatives, the Mother's room is confined to the subjective experience of one individual or a single community, and limited in operative power to that particular isolated destiny. It cannot *exceed* those boundaries. This alone would indicate that it is not a creation descending from the Truth-Conscious plane since such a core, lacking the necessary resonance, could not make a connection between the Unity and the Multiplicity. We shall explore the manner in which this process of integration comes about.

The 15-tone Shruti is discovered in another key location in the Mother's original plan. When the precision which she demanded is respected, the 70cm globe placed on the 60x50 rectangular pedestal hides exactly 15 of the full 70cm in the Pedestal. These 15 are nestled in the Pedestal. The 'light' thus hidden is mingled with the power of the Pedestal. We view those hidden 15 as the residue distilled from the $9+6=15$ of the two whose lives and yogas resulted in this 'gold' that is held within the bosom of the third cosmic principle of the Line (the Globe). The alchemy of this joint tapasya resulted in this measurable substance, reflected in the chamber's core in this special way. In this manner we realise that the Mother's original plan is a veritable book, a final testament of the stage of the work at the time of her passing – with key elements written into the 'testament' that disclose the course the evolution of the Truth-Consciousness on Earth would take. Above all we see that the formula contained in the heart of Sri Aurobindo's symbol, almost from the beginning of his association with the Mother, bore the $9/6/3$ structure that was the formula for the *application* of the Supermind in the world. It would appear then that the secret was always bared.

The integration of the Relative

If the formulas are truly of the Supermind they have to be dynamic; Sri Aurobindo has written extensively on this important feature of the Truth Consciousness. They must be *applicable* on the basis of an integration of the circumscribing conditions of each moment. Or, as another definition would have it, *a centre that holds*. This means that if the Mother's vision is the true divine Measure, it must reveal the 'truth' of each moment. While that 'truth' may be relative, as perforce it must be at our stage of evolution, the presence in its midst of the perfectly aligned Divine Measure uplifts the relative and draws it into the wider sphere of objective truth. This reveals if the vision is of the higher plane.

In light of the above, the *objective* measure then gives us the sense and purpose of the relative itself. For example, the architect's amendments, improvisations and impositions, made the Auroville Matrimandir a monument in praise of the old creation, but not entirely without 'purpose'. In the 9 previous Chronicles there were countless disclosures to demonstrate factually how this came to pass. But by far the most important and revealing of all the deviations from the original was the floor diameter measured OUTSIDE the walls, contrary to the express demand of the Divine Shakti that the Inner Chamber's diameter be 24 metres within the walls.

In Chronicle 3 we have the confession of Rudd Lohman, leader of the Matrimandir Working Committee at the time, that this inner measurement stands at 24m minus the thickness of the walls, or 80cm (40 + 40), and that it was indeed a mistake on the part of the builders. Such being the case, the inner diameter or horizontal axis would be 23.20m. Whether or not this is the actual diameter of the constructed temple remains to be seen. Probably only a court order for the appointment of a commission to measure the inner chamber would permit the truth to be revealed. Nonetheless, let us take Lohman's word as fact, given his position in the team, and reveal some remarkable features of the Mother's Vision in that by 'measuring up' to her plan we can know the exact place of the Ignorance as well as the Knowledge in the context of our evolving world. This then will be the best means to demonstrate the very special attributes of the Supermind when the formula is made manifest and operative in the world.

With an actual 23.20m diameter it is possible to prove, moreover, that the present Matrimandir is constructed in the image of **mortal** man, in orbit of a void, or the ego in place of the soul. The soul as centre is defined by the Mother's original plan – the ideal toward which we evolve. In the meantime we must somehow manage to pass through this transitional level and emerge intact, bearing the burden of all that this entails in that we must make this a *conscious* transition, not a passage in ignorance as in former times before the full manifestation of the Supermind.

However, let it be understood that this is an evolutionary process. All the players in the field of this emerging cosmos, both light and dark, or positive and negative, represent the human condition at its present stage. In this way the cementing of the 23.20m floor diameter is perfectly as it should be to complete the mosaic; or to determine irrefutably that the Auroville Matrimandir is a hymn to the old mortal creation that is on its way to extinction.

The Cult of 23

23.20 will be recognised in various connected areas as a singular determining factor. To begin, we see this number reflected in the tilt or axial alignment of the Earth herself. Presently that axial inclination stands at 23 degrees, 26 minutes, 20 seconds of celestial longitude, almost exactly the diameter of the Auroville chamber, according to Lohman.

In the Mother's chamber her own symbol provides *the sense and purpose of the design*; and it is located only in the horizontal plane of the room. This reveals, among other factors, that the circle of 12 must provide the answers we seek in the Vision. Further, that symbol has a fourfold division of the 12 (*Twashtri's Bowl* of the Rig Veda), the four cardinal points or directions which when translated into our year of *twelve* months are the Equinoxes and Solstices.

For those who need to have some basics of astronomy refreshed in order to better follow this discussion, the 24-hour day of equal measure (12 of daylight and 12 of night time), are the Equinoxes (March 21/22 and September 21/22 each year); and the Solstices occur when, due to the Earth's axial tilt the day is shortened and the nights lengthened in the northern hemisphere, until at the 21st December Solstice, the farthest reaches of the tilt are met and the 'light' begins to increase. That is, the days begin to lengthen for the northern hemisphere. Hence, for as long as we have memory, this special date has been the most sacred because it marks the beginning of the legendary Festival of Light in honour of this Earth experience of increase. Christians later adopted this date into their worship as the birth of the Christ Child because of its traditional importance. The Mother herself continued to honour this special period not as Christmas but openly as the Festival of Light. Astronomically its importance is revealed in that perihelion occurs during the days of the Festival, the Earth's annual closest approach to the Sun.

On this special Festival hinges the most profound Vedic *seeing* because the zodiacal fourth cardinal point of the December Solstice corresponds to the tenth sign/month, Capricorn. It is the

traditional Cosmic Midday, or the Sun's highest position in the cosmic and earthly year – thus *casting no shadows*. Further on we shall discuss even more recondite aspects of this Earth alignment.

But when the horizontal and vertical are not perfectly aligned, there is this 'tilt' and hence *shadows* are formed. In this context the Auroville Matrimandir has also been referred to by MAC as the Shadow Temple because it does indeed *cast shadows*. 23.20 is one part of that configuration; and we see that it is descriptive of the planet's own axial tilt.

All is perfectly as it should be. The Shadow is made *comprehensible* by the Light, and by this we verify just how much distance (in time) needs to be crossed before perfect alignment occurs. Moreover, this discrepancy between the tilt and the perfect alignment describes our passage to the new supramental species. In symbols it is therefore this † to this †. Tradition can again confirm that the Earth is the place destined for this higher evolutionary process in that the astronomical symbol of the third planet from the Sun is ⊕. It was carried over into astronomy from the ancient tradition of astrology.²

But before reaching that new balance we realise that our present transitional stage is best represented by the off-centre alignment †, just as the Auroville Matrimandir perfectly represents the old mortal creation. Our civilisation, which some among us feel is in an irrevocable state of collapse, is thus strung up on this off-centre cross, indicating a fatal lack of a higher alignment that *casts no shadows*. And further, Capricorn, that Earth and Cosmic period of the year which, precisely, *casts no shadows*, is not only the zodiacal ruler of India but is also known as the soul of the Earth. More significantly, it is the time period of victorious Mars, the Mother's triumphant and not crucified Son.

The Tropics of Cancer and Capricorn

The axial tilt also defines the 'farthest reaches' of Sri Aurobindo's own descent. Due to the Earth's axis alignment the apparent journey of the Sun north of the equator ends at 23 degrees 26 minutes. It is the outer 'rim' known as the Tropic of Cancer because the Sun's position at that northern rim when it appears to stand still (from *sistere*, to stand still), would be the gateway into the zodiacal sign Cancer. In Earth latitude on that particular 'rim' we find Calcutta (now Kolkata), where Sri Aurobindo took birth, 22N34. This corresponds in the calendar to the 21st June Solstice.³

It may not be recognised at first glance that the Mother's chamber speaks to us of the Earth's *geographical* properties and her position in the solar system and rapport with the Sun; but the Vedic Laws of Correspondence are the means to uncover these more recondite aspects of her Vision; and while this study helps us understand much about the Supramental Manifestation, it also uncovers the fact that the Mother's original plan is the sole example of a renaissance of the ancient Vedic art of temple building – as well as of those special Laws themselves. **We have no other contemporary proof that such Laws did exist; and, if so, that they are being applied today. For all practical purposes, without the Mother's Vision and its Knowledge content as described in these Chronicles, it is a dead tradition: rituals without living and applicable truth. This is the origin and definition of superstition.**

² See *The Unifying Language* at our website: www.matacom.com for a discussion on Leonardo's revelations concerning the cross and the circle. In the language of pure geometric symbols, the Auroville Matrimandir is the Square of Leonardo's famous Vitruvius Man as discussed in that paper; the Mother's original chamber plan is Man in the Circle.

³ See *The New Way*, Vol. 2, Chapter 8, 'The Place of Birth and the Place of Realisation', Aeon Books, 1981

One of the purposes of the periodic descent of the Evolutionary Avatars of Vishnu is the fundamental task of refocusing the time-lens, so to speak. This becomes necessary because it is the correct perception of Time that grants legitimacy and, above all, *applicability* to the sacred. India has known this from the earliest age of man. It has also been known that a *refocusing* is demanded at certain precise intervals. It is only the Evolutionary Avatar who can accomplish this task for the civilisation. And once that is done, the rest evolves organically and inevitably. As time moves on from that newly established zero-point, or *ayanamsha* as it is called in Sanskrit, everything that manifests from that 'seed' can only be an extension of its innermost essence. A 'seed' thus established on the basis of a proper alignment consists of the consciousness-being of the Avatar.

Since this 'seed' of zero-time is the key aspect of the Divine Maya or Measure, it stands that a mechanism has to be provided to grant the Avatar this function. Vedic culture has preserved for us this knowledge. Sri Aurobindo has fulfilled the mission by transforming the knowledge into living truth. But to understand the dimensions of the problem we need only apply our 23.20m room diameter to the issue. Interestingly, we discover that this same mis-measure of 23 afflicts contemporary Hindu society as well. In this manner we note that the Auroville Matrimandir is not an embodiment of chaos in and for itself and the community it serves, but its problems are reflected beyond the township's boundaries. To appreciate this the seeker must realise that **India's mis-measure is also 23.**

Regarding the Auroville Matrimandir the 23 mis-measure concerns *space* (the room's diameter); for India and Hindu civilisation that same mis-measure concerns *time* (the Hindu calendar). Let us examine how this works and in the process we will learn more about the Laws of Correspondence and Equivalence and how they operate – then and now.

The Core's 'Soul of Knowledge'

We have discussed to some extent the Tropics of Cancer and Capricorn with regard to the Auroville Matrimandir room diameter of 23.20m in that the same measurement is the Earth's axial tilt in degrees of celestial longitude. The accuracy required in these higher studies demanded that only one time/calendar measurement be scrupulously determined to allow the system to function. This was (and still is) to determine the shortest day of the year, which is also the beginning of the sign Capricorn in the tropical zodiac. In India it is known as Makar (Capricorn) Sankranti, or the 'gateway to Capricorn'. Makar, the amphibian crocodile, is India's equivalent of the Goat with a tail of a fish.⁴ There is hardly a person in the nation today who understands the extreme importance of the Makar Sankranti, though it is celebrated throughout the country. In Tamil Nadu it is known as Pongal. In the Mother's original plan, as reported in Chronicle 8, this period 'fills the Globe', its time-light coinciding exactly with the date that the Festival of Light 'begins' in the measurement of the magical Ray.

Though it is still known as *Makar Sankranti*, this *Capricorn gateway is 23 degrees off!* Applying this discrepancy to the calendar, we note that Hindus celebrate this most crucial passage of their collective destiny not at the only time it must be celebrated – the 21/22 December solstice – but 23 days later, on 14/15 January.

The reason given for this is in itself a study of phenomenal proportions because this mis-measure alone can reveal everything that has gone wrong in the subcontinent since time first began to 'slip', - right up to the cementing of the wrong diameter in the Mother's chamber and all that that signifies, as these Chronicles have revealed. In between we have a civilisation's entire history mapped out in the only way that 'history' has been recorded in Vedic civilisation: by means of the cosmic harmony together with the zodiacal script.

⁴ See Ibid, Vol. 2, , pages 382 and 389 for details regarding Agni and the Goat and Varuna and Makar.

This would appear to legitimise the Auroville Matrimandir mis-measure and add weight to Lohman's contention that there can be no 'error' where Auroville and the Mother's chamber are concerned (see CIC 4). In a certain sense this was Lohman's one and only profound perception which will become evident further on. But let us observe the ground reality. The 'seed of time', or the zero point is intended to set the Cosmic/Earth clock ticking in synchronicity with that great Cosmic Harmony of which we are a part. The destiny of our planet is precisely to provide a field for the progressive manifestation of that Harmony, collectively and individually. And India stands at the centre of it all. In other words, India is the geo-cosmological perfectly aligned centre of the planet's destiny; as well as of our geography. But all this hinges only on Capricorn – her own zodiacal ruler, as accepted by all schools of astrology from ancient times to today. Yet it is in India that not only do we find the new cosmic clock for the new age of Vedic temple art in total disarray (the Auroville Matrimandir), but the very same horizontal mis-measure is carried throughout the nation via the post-Vedic pundits' fixing of that Capricorn gateway. The Auroville Matrimandir diameter axis is 23m20; the Makar Sankranti is 23+ days late (the plus amount depending on the different schools of thought in contemporary Hindu society, each one suggesting a different measure or *ayanamsha* since its exact location in the constellations can not be proven scientifically).

This could be read as the farthest reaches of India's mis-measure. She can go no farther. It is her natural cosmic boundary. Applied to her unfolding destiny in planetary time, it can be stated that when the Makar Sankranti according to these so-called Vedic astrologers had moved away from the true zero-seed point by 23 days, India would experience the 'crossroads' of her destiny which Sri Aurobindo had foreseen. At these farthest reaches of Time and Destiny it is either creation or destruction. There can be no middle way. The Vedic core either lives on and is reborn in this new Age of Vishnu's *preservation* guna, or the link is severed for good.

The signs are all too clear. We would have to be blind not to realise what is happening. When Hindu society leaves this crucial factor of determining the Makar Sankranti to the post-Vedic pundits who have lost the Knowledge due to the split between science and the sacred, what is the result? We have perhaps a dozen zero points (*ayanamshas*). No longer is the shortest day of the year the signal that Capricorn opens before us in our calendar/zodiacal time reckoning. Capricorn is now, these pundits inform us, determined exclusively by a 'fixed' point in the heavens countless light years away, - that is, in the circumscribing constellations. This means that for Hindus there is primarily a SIDEREAL ZODIAC to consider, no longer a TROPICAL ZODIAC determined by the Earth's own sacred measure vis-à-vis the Sun. Hindu society has been carried into the Beyond, like it or not, to heavens up and above which have little or no relation with the Earth, as far as our LIVED and EXPERIENCED measure of time is concerned. This has been the triumph of science and the demise of the sacred on this holiest of Earth soils, which is supposed to be the repository and preserver of the ancient way. Hinduism is thereby following the way of the Middle Eastern religions in positing 'heaven' in a beyond to be attained after death, for this is the meaning of the shift from Tropical to Sidereal.

Is it just a 'coincidence' that the very same mis-measure imposed on Hindu society for the celebration of the Makar Sankranti is the same mis-measure of the room's diameter constructed in Auroville and that both involve centrally the sign Capricorn?

There is a reason for the ‘coincidence’. **The Makar Sankranti/Festival of Light comprises 15 days in all.** Within these 15 days in calendar time there are the five ‘*degrees of the room*’, – that is, 10 to 15 degrees Capricorn, or the first five degrees/days of the year – 1st to 5th January.⁵

The 9+6=15 descent of Sri Aurobindo and the Mother is meant to bring about the correction in all these correlated mis-measures which Destiny demands at this time. In this new age, we repeat, the passage has to be *conscious*; that is, grounded in Knowledge, the knowing of each thing in its rightful place. This does not mean, as the Troika formula would have us believe, that only those individuals ‘chosen’ to build the temple can make the difference by themselves becoming those *conscious* instruments. Conscious of what? ⁶

From the Core to the World

The manner in which we align society to the cosmos is not by inventing atomic clocks and all the rest of the paraphernalia to measure the day of 24 hours. The ancients knew that a society that lives in harmony with the cosmos – in our terms it would be a planetary society – has to have its ‘clock’ set according to the greater cosmos; or, the Cosmic Truth. Thus, the first step was to find the Earth’s own truth and place within the solar system; and this could be done only by means of the Capricorn/December Solstice, the shortest day of the year in the northern hemisphere. Because of the special place and function of this tenth sign it has been called ‘the Name of God’ by traditions across the globe. Truly this sign, ruler of India, contains the knowledge of all things sacred of the Earth and of the Cosmos. It is the *passageway* to the realm of the Infinite and the Eternal, a truth preserved for us in the Mahabharat since Bhishma chose this day to embark upon his passage to the higher realm.

Once the December Solstice is established and Earth clocks are set to its harmony, the next task is to somehow bring that zero point into alignment with the greater harmony of the cosmos. This is the *act of integration*: 360 degrees must become 365 days. The 5 days over the 360 are the ‘Kali Constant’, 432,000 degrees of celestial longitude and not YEARS as promulgated by the post-Vedic astrologers in India – i.e., $24 \times 60 \times 60 \times 5 = 432,000$ (see *The Unifying Language*, www.matacom.com)

The lost Realisation

The Mother incarnated to arrest the decline and reinstate the Divine Measure. The problem is that across the centuries vested interests became established in support of the different erroneous measurements, similar to the vested interests that now guard the Auroville mis-measure. Thus, to do this rectification work is now a labour of truly cosmic proportions. Opposition arises from most unexpected quarters, in one’s own house, so to speak.

In ancient times the collective yoga was centred on the Makar Sankranti to keep the alignment alive and functional for the civilisation. But with the failure to keep the REALISATION alive which provided the consciousness-alignment as a prerequisite to the greater harmonisation and integration, a slow and steady degeneration set in: the December Solstice itself became the subject of the divisive consciousness that was soon to overtake the entire globe. This occurred when ‘science’ stepped into the fray and began dictating terms. It was science as a distinct and ‘unsuperstitious’ entity that was going to save humanity from decay and total collapse into irredeemable ignorance. This has been the mantra of

⁵ Ibid, p. 392 concerning Varuna (10 degrees Capricorn) and the Eye of Shiva (15 degrees Capricorn), encompassing the ‘degrees of the room’.

⁶ See Ibid, Chapter 8 and 9, regarding the geo-cosmological configurations discussed above.

Indian civilisation for the past 2000 years, during which time the key to linking the Earth measure to the cosmic clock was lost, or became only a distant memory.

We live today in a world suffering from the acute disease engendered by this great loss. And yet we continue to call ourselves ‘Vedic’. The truth is that everything we see around us is the result of the loss of the ancient Vedic formulas. For example, the Laws of Equivalence and Correspondence can no longer operate for a society that has missed its alignment with the Cosmic Clock.

Thus, the reinstatement of the Mother’s true Vedic seeing is fought against at every step of the way by a dying world, a world that is desperately attempting to suppress the inevitable rise of the new way. And in Auroville the result of this struggle is self-evident. The old has been victorious. The symbol at the centre of the township is, we repeat, a hymn to mortality and the disintegrating old consciousness-being.

But the victory of the old consciousness is only apparent, not actual. When a new model of the universe such as the Mother’s Vision is made available to seekers, nothing stands OUTSIDE the newly integrated cosmos. The moment that she rent the veils allowing the Vision to descend into our world of time and space, the fate of the Earth was sealed. The ‘birth’ then took place *to fill the Void*. The binary mortal creation could continue resisting in order to preserve itself, but it could do so only NEGATIVELY. That has been its only available ‘choice’: to serve the Divine Mother positively or via the negative. By building the inner chamber ‘in man’s image’, the choice of the negative instrumentation is exposed.

How does this work? As demonstrated earlier, the mortal creation is legitimised only on the basis of measuring it up to the Mother’s Vision, the Divine Maya. The members of such a community are thus confronted with the same choice the architect made for the entire community several decades ago and reinforced time and again: the Mother’s luminous vision of Fullness, or the dazzling physical construction as a *negative* model, a constant reminder of who we are, our alluring sexuality with its consequent mortality, and our divisive, separative consciousness displayed before the world.

Let it be known, however, that in such matters individuals are incapable of arresting the evolution of the species to a higher poise. The individual has but one choice: negative or positive. The new way is spherical and whole and each thing is in its place, negative AND positive. All serve the purposes of the One.

There is no question of compromise in this new world. There is simply the realisation of ‘each thing in its rightful place’ within the circular wholeness of gnostic time. Compromise is the old way of seeking solutions to preserve the reign of falsehood. Such linear processes inevitably result in collapse; and from that point of disintegration one seeks to rebuild, to ‘begin again, again, again’, as the Mother warned (17.1.1970). This is the fate of Auroville today. Owned as it is by an elected government, **spherical** processes are impossible. Rule is *enforced* because there is no infrastructure for a higher process. The entire exercise is determined by what stands at the heart of the project. Being what it is, the ownership by the Government of India makes the Mother’s warning prophetic. One can only ‘begin again’.

But is that to be a repetition of the same cacophony? That is, a beguiling darkness in the core, at the outset once again? If so the same fate will ensue – and then another beginning. But given the condition of the world there is no ‘time’ left. And India has reached the outer rim of her time. One more step and the Dharma will exceed this temporal/spatial boundary of 23 and the ancient civilisation will definitively step over the edge of Time and into the cosmic abyss. She carries the whole Earth with her in this moment of truth because she holds the secrets of the soul in her bosom.

The Great Secret

The ‘symbol of the future realisation’, as the Mother described the core of her temple’s inner chamber, not only speaks of the things to come but carries us to a past now almost totally forgotten. Hints of this ancient realisation are found in the Rig Veda and we will discuss these key passages further on along with Sri Aurobindo’s commentaries.

There are two measures in the Chamber which together form the axial balance of the room. One is horizontal – the measure of 12; the other is the vertical whose measure is 9. The horizontal is the *space* measure, while the vertical is the *time* measure. This is confirmed by the Knowledge in that the time factor and its relevant equations or formulas are found in the vertical shaft of Light, the descending Ray playing upon the Globe. From these Chronicles we also know that *in time* the Globe ‘contains’ the measure (days) of the Festival of Light – i.e., the December Solstice from 21-22 December to 5 January. From that point to the end of the year there are an exact 360 days, the degrees of a circle. Therefore, the first five days of the year which close the Festival and have been considered ‘out of the calendar’; are the most sacred days of the Festival of Light, its culmination in fact – they are thus the five degrees/days of the Chamber.⁷

We note that the complete period of the Festival of Light is 15 days – and this reveals again the importance of our 9+6=15 Shruti and the 15-step entry into the Chamber, as described in Chronicle 3. That the Globe *contains* this number of days is another wonder of the Mother’s Vision; while 15cm of that luminous 70cm Globe which is representative of all that the Festival of Light stands for, are in turn ‘hidden’ in the Pedestal.

Let us penetrate more deeply into the significance of the Festival of Light and the process carried out in these Chronicles, for 9 have been completed so far. These 9 tones or notes (or Chronicles) are time’s pulsation, similar to the 9 pulsations of our Sun in an Earth day of 24 hours (one pulsation every 2 hours and 40 minutes). Each ‘tone’ has contributed its particular resonance to the process MAC is developing through these Chronicles; each one represented a ‘peeling off’ of the veils covering the true Vision, those obscuring veils that have withheld the Mother’s light from sincere seekers. But once the 9 ‘tones’ are struck – in this case the 9 Chronicles – something important, fundamental occurs. The true seeker of the Supramental Light experiences the fullest extent of an inward thrust: *contraction* has reached its extreme and compels this plunge. Carried into those innermost, deepest recesses of Being by a supreme concentration of power – just as the Mother anticipated her chamber would induce – the aspirant finds the sacred passageway by which the **9 becomes the 10**.

It is at this point that the power of contraction (9 or the vertical time measure) whips the consciousness around itself and what has been contracting in the vertical is joined to the horizontal at the 10th level *of space*. In the passage of the year this would be the 10th month of Capricorn (the count starts with Aries, the first sign, at the March Equinox). In this manner, by living the experience within our very own beings, the 9 has become the 10 and time and space are integrated. This is the operation that the Core of the Mother’s Vision describes and for which reason it ‘contains’ the 15 days of the Festival of Light since it is in that particular period of the 12-month year that this fundamental reversal takes place and one is allowed *access* to a dimension otherwise sealed off like a great pyramid of impenetrable stone.

This is the hidden message in the 15 step rise into the Chamber from below, which corresponds perfectly with the entrance into the Great Pyramid (see CIC 6), as well as the initiation of the Festival of Light: the 9 becomes the 10.

We have revealed in these passages the profound significance of Bhisma’s choice of the December Solstice for his passing, or the shortest day of the year. No other day would allow access to

⁷ See *The Unifying Language* www.matacom.com.

that sacred dimension through the severe contraction that is death. It is a passage that must be undertaken consciously, similar to Sri Aurobindo's own passing, when he too lived the process of *the 9 becoming the 10*. We have been told that Sri Aurobindo periodically came out of his 'coma', to ask the time. Clearly the right moment had to be honoured for a conscious passage. As the 9th of the Dasavatars, he returned in a direct line of time as the 10th, thus confirming a tradition of many thousands of years: the 9 becomes the 10. Let us now see how the Mother, with a precision that only the Supramental can manifest, left us this great secret in her original plan of the Inner Chamber.

The innermost Core

At the exact centre of the Pedestal in the chamber's Core there is the Supreme Power Point. It is the Truth-Consciousness 'seed' lodged at the perfect centre of each created thing. One can visualise it as the immobile centre in the midst of a whirling tornado. This is the soul's magnetic charge which assures us of a complete divinisation of life on Earth; or indeed of the entire universe. This magnetic Point is what holds the universe together and does not allow creation to disintegrate or to experience total destruction or disintegration.

The universal manifestation is imaged in the Shalagrama accurately, but provided it has the Mother's true chamber/vision within. Both elements together describe the nature of the universe; this is the answer to the mysteries baffling both science and spirituality.

Lest this become an abstract discussion we will now instil life into the measurements so that numbers can become for the seeker *living things*, just as the Mother experienced them (see Chronicle 9). They become *living* when life is breathed into them by revealing the living beings the numbers relate to, and through them the details of their lived experiences on Earth, past, present and future.

Already noted, the descending solar Ray of 15.20m must be 'seen' as the year; and the Globe is then 'seen' as filled with the Light of Capricorn because in our planet's time the Ray touches the top of the Globe at exactly the December Solstice, when we enter the zodiacal Capricorn (see CIC 8). This is the beginning of the Festival of Light. It will continue for another 15 days – from 22/12 to 5/1, or 0 degrees to 15 degrees Capricorn. At its culmination – the symbolic mountain peak, Mount Kailash or Mount Meru – there lies Saturn of Sri Aurobindo's natal horoscope: exactly at 15 degrees Capricorn – in its home sign or most auspicious position. In terms of the descending Ray this is the top of the stone Pedestal upholding the Globe, precisely where the great secret of Sri Aurobindo's mystery sleep is unveiled.

The centre of the Globe is thus 1st January and throughout the world even without these recondite details civilisations of many diverse hues continue the tradition – all except India.

From 1st to 5th January, the degrees of the room, the spirit is indrawn since these are the five days 'out of the calendar', the five over the perfect celestial sphere of 360 degrees. By the 5th the new 'seed' is instilled with the life and light of the Sun and the 360 remaining days of the year that open before it offer the 'field' where the Golden Seed can evolve and mature and disclose its Godlike forms. The special alchemy that imbues the Seed with the light and power of the Supermind is described by the Pedestal of the Mother's Vision. The centremost Point of the Pedestal is therefore the Supreme Power Point.

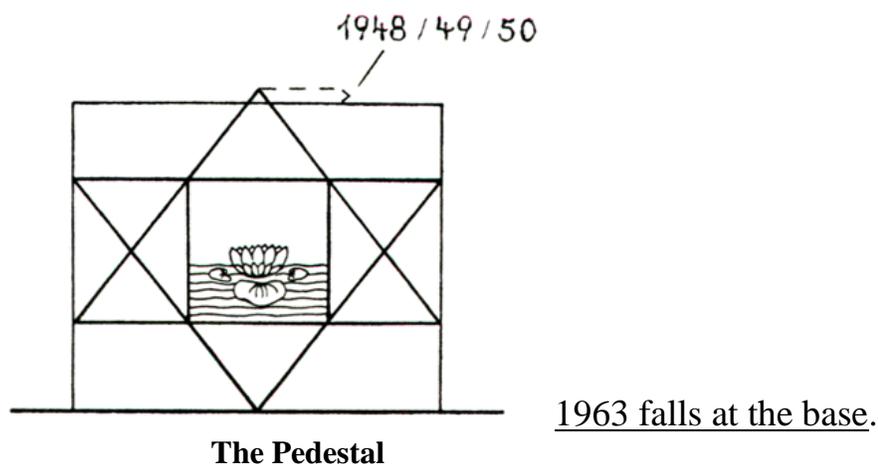
On the basis of the Vedic formula – one day for one year – these 365 days can be 'seen' as 365 years. Similarly, they are 'located' on the descending Ray with the top of the Pedestal *becoming before our eyes 1950*. These are also the number values of the name Thea, 9/5/1; they are the numbers of the 9th, 5th and 1st zodiacal signs/Manifestations consisting of 6840 years – or the Trinity of Fire (we are presently in the middle of the 9th); they are equivalent to 9/6/3 when the circle of twelve parts is superimposed on the circle of nine. 1950 was in fact the year of Sri Aurobindo's passing when his

‘riddle sleep’ began. What Sri Aurobindo experienced from that time onward is recorded in the Mother’s plan in very exact details, starting with his 5.12.1950 conscious departure, and ending thirteen years later with his return to Earth. Indeed, exactly as foreseen when Satyavan is brought back through the channel of 9/5/1:

A hospitable softness drew her in
 Into a wonder of miraculous depths,
 Above her closed a darkness of great wings
 And she was buried in a mother’s breast.

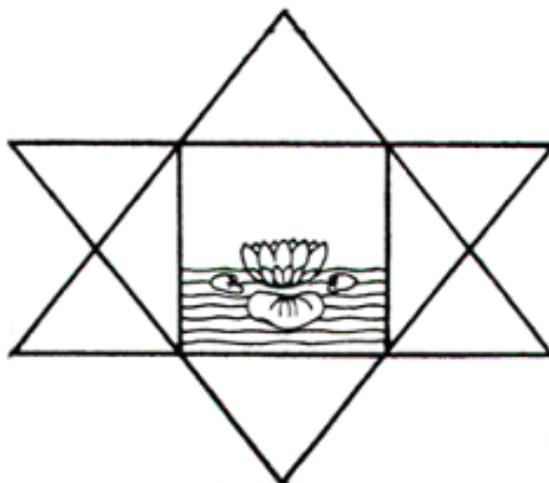
A pedestal of height 50cm adds 13 days/years to the solar Ray’s measure of the tropical year of 365 days. This results in 378 days (or 378 years). Saturn is the overseeing planet in the equation, fittingly honoured by the Mother in that **378 days is precisely the synodic ‘year’ of Saturn**. And so, however we analyse the numbers and diagrams/designs, we ‘see’ Saturn; we ‘see’ 9/5/1; we ‘see’ 1950; we ‘see’ Sri Aurobindo’s passing; and we ‘see’ his return 13 years thereafter – **the exact base of the Pedestal minus 9 days**. That is, 26 November or Immortality Day, the precise mid-point between 17 November (the Mother’s passings) and 5 December (Sri Aurobindo’s). 26 November was named Immortality Day long before either event took place. It was a prophecy based on the Supramental *trikaladrishti* – the seeing of the three times, past, present, future. Already in 1926 the date was rendered sacred. It was actualised decades later when Sri Aurobindo would return on that date precisely on the basis of the supramental formula contained in the Pedestal of the Chamber where that formula is immortalised in stone. It is written that the 9th of the Puranic line becomes Kalki, the 10th thus completing the Line and fulfilling all the prophecies in an impeccable Vedic manner.

This is the most profound record of a reincarnation process known to the Earth since humankind began to ponder the mysterious workings of the Cosmic Divine. It makes all such records, the Tibetan included, appear elementary and lacking in depth, connectedness and precision, a precision which only the Supermind can bring. Therefore he is the Supramental Avatar of the Age of the Supermind.



The Avatar’s Lotus at the heart of Sri Aurobindo’s symbol is another example of *trikaladrishti*. From the earliest days of Sri Aurobindo and the Mother’s joint mission the sacred-most formula of Supermind’s manifestation on Earth was encoded. Thus, the formula too was already known even

before it was fulfilled in Earth time and revealed. Below is a reproduction of the Symbol as revised by the Mother on 6 May 1964, precisely six months *after* Sri Aurobindo had indeed ‘remade’ himself. (A second official drawing was issued an exact 9 years and 3 days later, 9.5.1973, giving more details of the proportions and the precise petals, leaves and waves.) The new symbol with respect to the old discloses the supramental process he experienced during those occulted 13 years. The same revelation is ‘written in the temple’, in the sacred Pedestal where this symbol is found.⁸



The official symbol

Vertical and horizontal in the Avatar’s Lotus

Perhaps the most recondite revelation in the Symbol is its vertical and horizontal properties. If one did not know the action of Supermind that utilises precisely these cosmic directions, this distinguishing feature of Sri Aurobindo’s symbol would go unnoticed. But it is obvious once the veils are removed via the *lived experience in Earth time*.

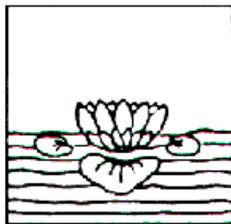
To help the seeker understand it must be borne in mind that the single most essential characteristic of Supermind is dynamism. This is what it brings to creation, and because of which it can divinise the Earth according to its ‘formula’. Sri Aurobindo made this abundantly clear in his numerous letters to disciples. And to ‘see’ this dynamism, to remove abstraction from the exercise, we need to set the formula rolling as it were. We need to add the ingredient of *motion*. This is accomplished with the aid of Time – for which reason Sri Aurobindo listed Time as the fourth and final aid in the yoga (see *The Synthesis of Yoga*, Part I, ‘The Four Aids’), without which the others would be ineffective.

In our work with numbers, we must also bring them alive and we do so by adding the same ingredient – motion; and the same aid – Time. The numbers are then ‘living things’, as the Mother reported of her experience on 5.2.1969. By the same process we can bring alive Sri Aurobindo’s symbol so that with Time’s aid its details suddenly spring to life, full of meaning and purpose and dynamism, - above all the dynamics of Supermind’s formula for divinising the Earth.

In the official drawing the Mother has designed the Lotus by a descending series of petals: 9 and 6 in number; and then there are 3 leaves resting on the waters. To be noted is that the 9 and 6 petals

⁸ In the first editions of Sri Aurobindo’s centenary collection, printed at the Sri Aurobindo Ashram Press in Pondicherry, his symbol is drawn incorrectly. There are SEVEN petals instead of six. The problem was later corrected when the mistake was pointed out by MAC’s convenor.

are joined. The leaves, three in number, are set apart. And so it has been: the 9 and the 6, Sri Aurobindo and the Mother, were joint members of the Solar Line. The Third is set apart (in time and space). The formula is applied as follows:



1872 = 9 - Sri Aurobindo
 1878 = 6 - The Mother

 1938 = 3 - The Third

**The central Square of Sri Aurobindo's Symbol
 and the formula 9/6/3/0**

These are 'seen' as descending or *vertical*. But then there are the Divine Waters in which the Lotus arises, its 'field' as it were. The waves are *seven* as designed by the Mother. For the layman they are the planes of consciousness. But to 'one who sees', to one who knows the secrets of these arcane mysteries and the value of symbols, the seven are not just 7. They are $5 + 2 = 7$. Similar to the 15-step entrance to the chamber from below, which 'comes alive' for us only if we *see* it as $9 + 6 = 15$, or the embodied living beings, Sri Aurobindo (9) and the Mother (6), so too the waves must be 'seen' as $5 + 2 = 7$. Then the mystery is revealed. They are the full number counts of both the first (15.8.1872) and second (26.11.1963) births, by the traditional Mathematics of Unity.

Added to this $5+2=7$ is the fact that the waves are horizontal, as they must be. The (vertical) Lotus is upheld by this horizontal plane. In the formula of Supermind's action in the world, this is the most fundamental distinction to understand. The formula is thus

9 / 6 / 3 - 0/1

That is, after the 9/6/3 descent (vertical), similar to the descending Ray of the Mother's chamber, there is a shift, a change in direction. The Zero (seed-essence of the compacted 9/6/3) gives forth the One. This One is the first point of space (horizontal), i.e., there are three dimensions of Time whose fourth dimension is the point of space, the One. The contraction/compaction of the vertical *on the other side* as it were, produces the singularity of the event horizon, and space is born. The direction then becomes *expansion*, the horizontal 'waters' of the Symbol.

In the language of the supramental yoga, this 9/6/3 is compressed into the Golden Seed. The 3 then gives birth to the One who is the result of that compaction, the contents thus of the Zero. For which reason we can confirm that this universe is born of FULLNESS. Emptiness, the Void, is the great illusion – the undivine Maya.⁹ She is finally unmasked when the Solar Line takes birth *in time* and thus *imprints* the formula of the Supermind in the evolutionary matrix of our world.

⁹ Based on the Formula with its message of 'directions', science may one day find the answer to the 96% percent of 'unaccountable' *something-or-other* in the universe which they call dark matter and dark energy.

All of this is written in the Mother's original plan of her Inner Chamber in this fashion in the stone Pedestal which hides from view the 13 years Sri Aurobindo did his alchemical magic on the other side as it were. But the key is a *conscious passage* followed by a *conscious return* through the 3 of the Solar Line.

1963 was the year of the miraculous return (1/963 – the numbers of the original equation); 13 years thereafter, 1976, or another Pedestal count, the veils were drawn aside and the 'masked Transcendent mounted his throne' as the Immanent of himself – or the compressed 'seed' of Transcendent (9), Cosmic (6) and Individual (3) – thereby imprinting in the evolutionary matrix, by the aid of Time, the greatest mystery of creation, the Trinity and the Law of Three – the first time in a cycle of at least 25,920 years that this complete imprinting has taken place.

To have tampered with the design in this most sacred element of the Mother's Vision is to have denied the truth of the Supramental Manifestation and the entire purpose of Sri Aurobindo's 'riddle sleep'. This design is not the invention of MAC or anyone other than the Mother herself. But when the veils are lifted as we have done in these Chronicles, none can deny what the symbols reveal. All things are made new with this new Seeing, this new perceptive capacity that Supermind has brought to the world. For that is the purpose of the descent of the Temple where the details of the coming are written. There are vested interests to contend with, those who must at all costs keep this great Secret forever sealed. With this in mind, what can be 'read' in the Auroville centrepiece? What sense can be made of its see-through wrought iron stand holding an empty, transparent and dark crystal, nothing of which was 'seen' by the Mother? What 'message' does it give to the world?

**Matrimandir Action Committee
Festival of Light, 2003-4**