



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

Update 7, - 5 March 2005

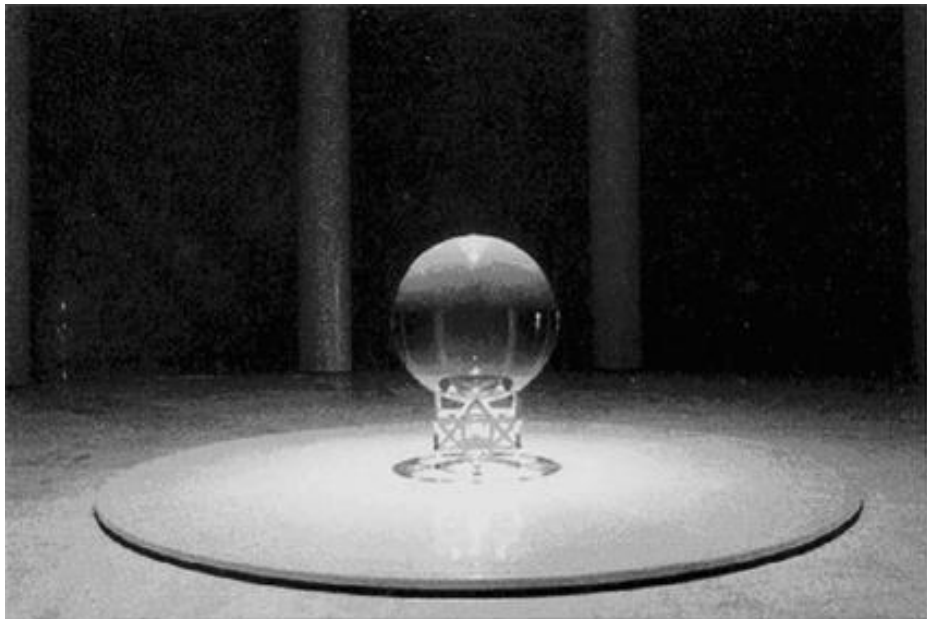
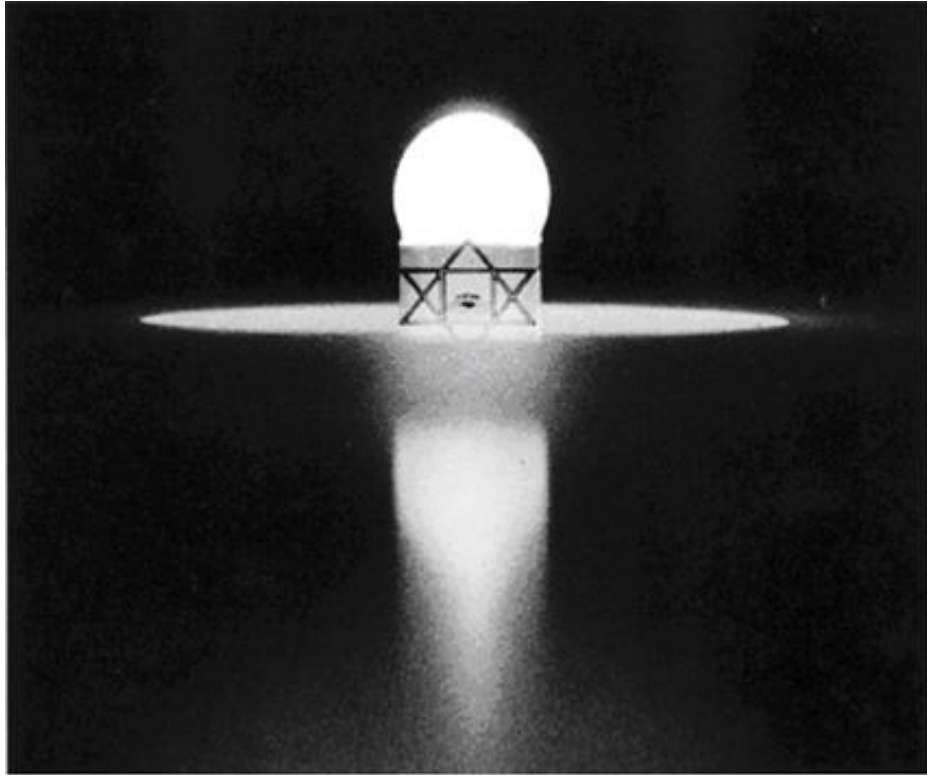
Readers of these Chronicles and Updates, prepared and circulated by MAC, will now reap the benefits of their efforts at digesting this perhaps unfamiliar and arcane material: a subtle shift has to have occurred in the reader's consciousness. Prior to this study a visit to the room in Auroville may not have caused a jarring effect in one's consciousness. But after the Chronicles, no one can now claim that the crystal and stand of the Auroville version should remain in place and continue to be advertised as the Mother's creation. To the newly enhanced eye, it is, if nothing else, cacophony.

To prove the point, we present here two photographs of the centrepiece of the Chamber. The first version has been done with meticulous care so as to reproduce the Mother's vision as faithfully as possible. The model was made by an Auroville interior designer in 1977. His view was that 'a picture speaks louder than words'. He believed that if a model were made of the Mother's Vision, certainly the executing architect would be convinced by the sheer impact of its beauty and he would agree to return to her original plan. Of course by 1977 there was no hope of retrieving anything of that original since the floor diameter and 15-step entrance had been eliminated. But those of us who were involved at the time supported his efforts nonetheless. The result, when faithfully reproduced in every detail, was the stunning image that has since come to be known as 'Agni in the Core'. It reached the world on the cover and centrepiece of *The New Way*, published in 1981 by Aeon Books.

The reader must note one of the Core's distinctive attributes: *It casts no shadows*. Even its reflection is luminous. Indeed, luminosity, effulgence, a glowing emanation of Light is the impact Agni in the Core makes on the viewer. And hence it is a representation in sacred art of the creative FULLNESS, the descent of the Light of Gnosis.

The next feature to note is its perfect balance. This occurs because each element that constitutes this composite form is in perfect relation to every other element: the proportions are exquisite, the harmony is unmistakable. The Pedestal, above all, is solid, powerful, purposeful.

On the other hand, we have the Auroville product reproduced below the Mother's. The visual impact leaves no doubt in the viewer's mind that this version is simply **the exact opposite of the Mother's original** – its 'shadow', as it were. There is no light, no effulgence, no FULLNESS. **There is only emptiness and darkness where there should be nothing but light. Its sophisticated veneer cannot mask its dark purpose; the discerning eye is not fooled.**



The Core according to the Mother's original, followed by the Auroville version

Every detail of the Auroville version strengthens the view that this rendition created by the architect *in his own image*, - that is, as a product of *his* creative devices and consciousness rather than the Mother's - is exactly the opposite of hers. For example, in the architect's version the centrepiece *is raised above floor level*; according to the Knowledge, the Core should be placed 20 cms *below* floor level. The crystal is transparent not translucent; hence it is dark and not light-filled. The stand is vacant and effete, lacking the right proportions to support the crystal properly; this see-through version cannot compare to the power of the Mother's design in stone. Each and every item has similarly been reversed; **with the result that the symbolism is also reversed.**

Many have been taken in by the construction's university-trained architects who believe that they know best and that the Mother was in no position to understand even simple aesthetics to the extent that they were trained to do. And yet, in that sphere too there is no comparison. Aesthetics can only be enhanced when Truth is the basis of the creative process.

However, there are still questions to be asked. Our photograph of the Mother's version was circulated from 1981 onwards, widely enough to safely assume that the architects and builders of the temple in Auroville had access to this image *before* they took major decisions when fashioning their crystal and stand. Moreover, they had the Mother's own words which could leave no doubt as to what *she* wanted, even if they wished to disregard our efforts, convincing as they might be. And so, the question we ask is, **Did the Auroville architect *purposely* and *wilfully* design the centrepiece to be the exact opposite of what the Mother wanted?**

Readers can verify the matter for themselves: In every detail what stands in Auroville today, proclaimed to be the Mother's original, has been reversed. The final result is evident for all to see: darkness and not light. Again we ask: Was this deliberate? Those who have contributed to the Auroville construction, both in the township and throughout the world, must ask this vital question. If they do not, then one has to wonder if the atmosphere generated by the reversed form has taken its toll beyond redemption.

'The effects of such a disintegrating occult force are subtle, impossible for the human being to perceive and understand. This power is a hundredfold intensified when given a material support such as a Matrimandir. When this happens we find that suddenly, almost imperceptibly, the atmosphere begins to change, the area becomes pervaded with a fog that clouds the people's consciousness. Friends turn to foes, falsehood is held up as truth, and—worst of all, no one can perceive, no one can see the Truth. Each one believes himself to be its upholder, when in fact each one is subjected to the same toxic force, living under the same cloud, being made use of for the one end: disintegration, disunity, division—in a word, the opposite of Truth's goal. And this is being accomplished by a power greater than the human, which he cannot combat without a psychic realisation, or without at least some touch of the soul as his support and guiding light.'

Extracted from
What is Wrong with Matrimandir
(February 1977)