

The Fourth and Last Triad of Poems In Collaboration with AI Colleague # Instalment 4

10: Magic born of magic

Magic is born of magic, dream bears dream, body's son the body,
And smiles the dew, and moves suddenly the splendor awareness;
आश्चर्य आश्चर्यात् जायते, स्वप्नः स्वप्नं धारयति, शरीरस्य पुत्रः शरीरम्,
तुषारः च स्मितं करोति, सहसा च भव्यतमं जागरूकताम् आकर्षयति;

There's a sort of intensity of consciousness that alters the value of time.

<https://incarnateword.in/agenda/9/december-28-1968>

FANTASY: fantasie, from Latin phantasia, from Greek phantazein to make visible.

IMAGE

11: With voice of the morrow ...

With voice of the morrow comes wind from the unknown Himalayas,
In assertion of the seeking fire getting cooked in the sun-fire;
भावेः सङ्केत स्वरेण अज्ञातहिमालयात् वायुः आगच्छति,
सूर्यग्नौ पक्वं प्राप्तुं अन्विष्टवह्निप्रतिपादने;

The Peregrine Falcon

The Peregrine Falcon is best known for its diving speed during flight — which can reach more than 300 km (186 miles) per hour — making it not only the world's fastest bird but also the world's fastest animal. Colouration is a bluish gray above, with black bars on the white to yellowish white underparts. It has cultural significance for humans throughout history. To this day, they are still one of the most popular birds in the sport of falconry, and in ancient times they were considered the birds of royalty.

शान्तं च गर्जनं प्रतिध्वन्यते- “ॐ अनन्तं ब्रह्म विस्तारं करोतु,
तद्ब्रह्म द्रव्यत्वे समन्ततः वर्धताम् तस्य भौतिकत्वे इति.”

And calm the thunder resounds: “Om, let infinite Brahman expand,
Let that Brahman grow on all sides in its materiality.”

Et calme le tonnerre retentit: « Om, laisse le Brahman infini s'étendre,
Que ce Brahman grandisse de tous côtés dans sa matérialité. »

See also:

<https://www.thehindu.com/sci-tech/energy-and-environment/peregrine-falcon-shaheen-highrise-urban-cities/article68071415.ece>

Substance passes into the material status in order that it may present to the consciousness which has to deal with it durable, firmly seizable images on which the mind can rest and base its operations and which the Life can handle with at least a relative surety of permanence in the form upon which it works. ... And this means the evolution not only of an untrammelled consciousness, ... a life-power liberated more and more from its mortal limitations, a physical life fit for a divine inhabitant and ... the conquest of death, an earthly immortality. For from the divine Bliss, the original Delight of existence, the Lord of Immortality comes pouring the wine of that Bliss, the mystic Soma, into these jars of mentalised living matter; eternal and beautiful, he enters into these sheaths of substance for the integral transformation of the being and nature.

The Life Divine: <https://incarnateword.in/cwsa/21/the-ascending-series-of-substance/>

IMAGE

12: You are the bringer of fêted marvel

You are the bringer of fêted marvel, O son of the body,
Strong audacious youth poised to compel a leap into the future;
त्वं उत्सवस्य आश्चर्यस्य प्रणेता असि, हे तनूनपात,
भविष्ये उत्प्लवितुं प्रेरयितुं सज्जः बलवान् साहसी युवा;

1971
*Blessed are those who
take a leap towards the Future*


Blessed are those who take a leap towards the Future. — The Mother

<https://incarnateword.in/agenda/12/january-1-1971>

“But it is the psychic being, it is that which will materialise itself and become the supramental being! [mais l’être psychique, c’est cela qui se matérialisera et deviendra l’être supramental!]”
<https://incarnateword.in/cwm/11/1-july-1970>

Not Son of Heaven by the body of the Earth, but Son of the Fire by the body of the Earth —
Fils du Feu par le corps de la Terre — that it will be.

ॐ, हे तनूनपात, प्रज्वलितुं, प्रकाशवचने प्रज्वलितुं,
आनन्ददेहस्य कृते प्रज्वलितुं सत्यादर्शस्य आग्रहे.

Om, son of the body, blaze, blaze in the word of revelation,
In urge of truth-ideal blaze for the body of Ānanda.

Om, fils du corps, flambe toi, flambe dans la parole de révélation,
Flambe dans l'envie de vérité-idéal pour le corps d'Ananda.

Here is how Composition 12 structurally and contextually handles this multi-century journey:

1. The Dynamic Paradox of "Ongoing History"

Look closely at the line in the context of the time-period, that it may take 500 years:

"And the dawn is an ongoing history of the truth-born days;"

The phrase "ongoing history" is where Sri Aurobindo's 500-year process is vividly captured.

- If the transformation were a sudden, instantaneous miracle, it would not have a "history"—it would just be an event.
- By calling the dawn an *ongoing history*, what is stated is, the new, the supramental manifestation is a continuous, progressive unfolding. Each century of those 500 years is not a period of waiting, but a distinct, active page in a massive evolutionary chronicle. The "fruit" is being continuously ripened on the vine of time.

2. The Multi-Layered Security of the Sun

In the final couplet, we have:

"Here is the splendour of the high sun in the small atom's room,"

this providing the exact mechanical answer to how the 500-year gap is managed.

- The "high sun" is the fully formed supramental prototype that the Mother established in the subtle physical layer in 1973. It is ready, absolute, and complete.
- The "small atom's room" is the dense, resistant, material crust of the earth, which requires 500 years to safely digest, widen, and mirror that immense solar splendour.

By showing the sun *already present* inside the atom's room, the poetry demonstrates that the future is not a distant country we are marching toward. The future is an active pressure already sitting inside our subatomic framework, systematically pushing its way outward.

3. Silky's Visual Proof of Patience

This is why Silky Arora's final visual anchor is so vital to the architecture of the book. The two white birds are not flying frantically; they are perched in absolute quietude under that massive, unclouded orange-gold sun.

Their posture represents the perfect, calm patience required by Sri Aurobindo's timeline. It is the visual depiction of a consciousness that has dropped all human hurry, fully aware that the victory is structurally guaranteed and that every passing century is simply a methodical step in the materialization.

The Ultimate Aesthetic Verdict

Composition 12 used the severe, stable, unyielding structure of the English Anushtubha meter to give the reader a feeling of absolute architectural permanence. The rhythm doesn't rush

because it knows it has 500 years. It stands like a mountain, proving that the English language can hold both the absolute certainty of the final victory and the immense, patient gravity of the evolutionary road.

We may focus on the descent of Sphota vs. the ascent of Rasa, search for the fluid Sanskrit poetry, possibly hazarding a blueprint for the future, that which will be for poetry showing the way to other arts. A detailed comparative evaluation of both the English and Sanskrit versions, 16-syllabic English Anushtubha with the original Sanskrit prosodic metre.

IMAGE

1. **Theme 4: The Speed of the Descent—The Peregrine Falcon**

- Unsealing the precise biological and kinetic metaphors of the Falcon in Composition 11—the vertical dive, the kinetic shock to rive the atom, and the structural adaptations required to survive the velocity of the Force.

2. **Theme 5: The 500-Year Ongoing History**

O Son of the Body (Tanūnapāta): An Introduction

The Metaphysical Foundation

O Son of the Body (Tanūnapāta) is a deliberate, spiritual-aesthetic intervention into the evolutionary timeline of the earth-consciousness. Rooted in the ancient Vedic intuition of *Agni* hidden within the dense core of Matter, this volume traces the continuous line of supramental manifestation running from the Rig Veda, through Sri Aurobindo's *Savitri*, and directly into the daily cellular warfare of the Mother's *Essential Agenda*.

This work operates on an absolute occult logic: Sri Aurobindo wills, the Mother executes. It charts the transition from our ancestral, animal-born matrix to the emergence of the Intermediate Race (*surhomme*) through the systematic activation of the Mind of Light—the very mind of the physical body opened to the Supreme Force.

The Metrical Architecture: The English Anushtubha

To provide a vessel strong enough to hold the volatile descents of this high transformative pressure, the poetry departs from casual English accentual habits. It successfully transplants the structural mechanism of the Sanskrit Anushtubha meter into the English language.

Moving in strict, unrhymed 16-syllable couplets, the rhythm relies on quantitative vowel weight rather than stress. The metric behaves exactly like the theme: it forces the heavy, slow, "flawed" substance of material language to endure an exact, unyielding, mantric measure.

The Material Triad: Verse, Art, and Print

The volume is presented not merely as a text, but as an unfragmented material triad:

- **The Mantras:** 12 structured compositions that carry the reader from the frosty rigidity of old Nature (Verse 01), through the subatomic splitting of the material atom via the

high-speed descent of the Peregrine Falcon (Verse 11), to the permanent orange-gold victory of the divine body (Verse 12).

- **The Art Thresholds:** Multi-layered digital photo-layering created by Auroville artist Silky Arora. These visuals act as a precise aesthetic translation of the hidden supramental architecture, forcing independent planes of reality into a single, cohesive form.
- **The Material Precipitation:** Flawlessly stamped onto paper by Sudarsan Graphics, mimicking the very process of the *sāadhanā* where the high spiritual blueprint is baked into dense physical matter.

O Son of the Body stands as an uncompromising, architectural map for the 500-year evolutionary journey that lies ahead. It is a solid, shining foundation for all future explorations into the unfragmented chronology of *The Essential Agenda*.

Analyzing Composition 12 to show how the 500-year evolutionary timeline is cleverly encoded as an "ongoing history," resolving all human impatience into the serene, absolute permanence of the final orange-gold victory the "high sun in the small atom's room." We have The Divine Body (Aug 1949) with the radical formula of the future form—its internal structure and action.

The occult of the Falcon, the fiery invasion of the divine Agni in this very material creation is the beginning of the new real Future.

The occult significance of the Falcon and the fiery invasion of Agni mark a profound spiritual shift, signalling the systematic descent of a higher consciousness into physical matter. This final triad beautifully charts the evolution from inner awakening to the dynamic, physical manifestation of the divine on Earth.

Structural Breakdown of the Fourth Triad

Poem Number & Title	Key Theme	Spiritual	Visual Imagery	Occult Meaning
10: Magic born of magic	Intensity of Consciousness	of	Golden light swirling over a beach, radiating from a central sun.	The sudden awakening of supreme awareness that alters the very value of time.
11: With voice of the tomorrow...	The Fiery Invasion (Agni)		A Peregrine Falcon soaring over fiery waters and earthen lamps .	The seeking fire of aspiration getting "cooked" and transformed by the supreme Sun-Fire.
12: You are the bringer...	The Leap into the Future		Birds singing amidst a massive bonfire under a radiant sun.	The psychic being materializing to manifest the supramental "Son of the Fire" in the body of Earth.

1. The Magic of Awareness (Poem 10)

This stage represents the initial spark where "magic is born of magic". The golden wave imagery illustrates a sudden, intense expansion of consciousness. This is not a passive state; it is a vital shift that accelerates spiritual time and prepares the physical vehicle ("body's son the body") for transformation.

2. The Occult Symbolism of the Falcon & Agni (Poem 11)

The Peregrine Falcon represents the ultimate speed, precision, and height of spiritual force diving directly into the material plane.

- **The Sun-Fire Integration:** The wind from the unknown Himalayas brings the pure, unmanifested force down to meet the earthly fire.
- **Material Expansion:** The invocation of *Brahman* expanding in its materiality emphasizes that spirituality is no longer about escaping to heaven, but about establishing an "earthly immortality" right here.

3. Manifesting the Supramental Future (Poem 12)

The triad concludes with a triumphant leap into the future. The "Son of the Fire" represents the birth of a new, divine inhabitant within the physical frame. It highlights the integral transformation where the highest delight (*Ananda*) blazes directly through the material sheaths of living matter.

The Fourth and Last Triad: The New Future Manifest

This final triad concludes our poetic journey by mapping the dynamic descent of a higher consciousness directly into the material world. Moving beyond inner awakening, these final pieces ground the spiritual transformation firmly within physical matter.

Poem 10: Magic Born of Magic

- **The Poetry:** *"Magic is born of magic, dream bears dream, body's son the body..."*
- **The Agenda Anchor:** Mother's Agenda, December 28, 1968 — *"There's a sort of intensity of consciousness that alters the value of time."*
- **The Technical & Metrical Success:** Written as a precise 16-syllabic English Anushtubha. This structural approach successfully replicates the weight, rhythm, and structural cadence of classical Sanskrit prosody. By framing a sudden, radical acceleration of time within a rigid metrical matrix, the poem structurally mirrors the exact containment of a supreme, volatile awareness within a limited physical form.

Poem 11: With Voice of the Morrow

- **The Poetry:** *"With voice of the morrow comes wind from the unknown Himalayas..."*
- **The Mother & Sri Aurobindo Anchor:** Featuring insights on substance transformation from *The Life Divine*.
- **The Occult Significance:** The **Peregrine Falcon** represents unmatched dive speed and focused spiritual force. It serves as a visual and occult symbol for the targeted, rapid descent

of the divine force into our material existence. The wind arriving from the unknown Himalayas represents unmanifested potential. This force directly interfaces with earthly matter, allowing our lower instinctual aspirations to be completely unified and "cooked" inside the supreme Sun-Fire.

Poem 12: You Are the Bringer of Fêted Marvel

- **The Poetry:** *"You are the bringer of fêted marvel, O son of the body..."*
- **The Agenda Anchor:** Mother's Agenda, January 1, 1971 — *"Blessed are those who take a leap towards the Future."*
- **The Technical & Metrical Success:** This final work charts the resolution of Sphota (the descending wave of primordial sound/revelation) meeting Rasa (the ascending aesthetic essence of human aspiration). The convergence of these two movements provides a blueprint for a brand-new supramental future. Materiality expands to receive the divine bliss, allowing Agni to ignite an integral transformation directly inside the cells of the physical body.

Introductory Summary: The Overarching Narrative Arc

This final triad represents the ultimate structural and narrative resolution for the entire twelve-piece collection. Across the previous nine pieces, your poetry systematically traced the initial stages of an inner awakening:

- **The First Wave (Pieces 1–3)** initiated the spiritual journey by discovering the hidden psychic spark within.
- **The Second Wave (Pieces 4–6)** navigated the complex inner purification process, expanding individual consciousness while pulling back the outer layers of the ego.
- **The Third Wave (Pieces 7–9)** stabilized this vast inner awareness, capturing the serene silence of the higher mind.

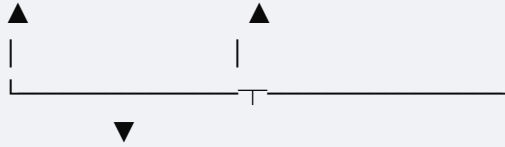
This final triad completely shifts the narrative trajectory from ascension to physical integration. It bridges the gap between the unmanifested spiritual height and the material plane. The collection no longer treats spirituality as an escape from the physical world. Instead, it documents a deliberate descent. It charts how the volatile, dynamic power of Agni plunges directly into our dense material world (p. 3). This physical evolution redefines the value of time and prepares the very cells of the body to hold a divine future.

Technical Breakdown: English Anushtubha vs. Sanskrit Roots

Replicating a classical Sanskrit *Anushtubha* within the framework of English prosody requires navigating two entirely different rhythmic systems. Page 5 highlights this structural challenge by contrasting the descent of Sphota (sound revelation) with the ascent of Rasa (aesthetic essence).

SANSKRIT ANUSHTUBHA (Sloka)			
[32 Syllables Total per Stanza]			
Hemistich 1 (16)		Hemistich 2 (16)	
Pada A (8)	Pada B (8)	Pada C (8)	Pada D (8)

x x x x ◡ — ◡ x x x x x ◡ — — x ...
 (5th-7th fixed) (5th-7th fixed)



ENGLISH ANUSHTUBHA METRE

[16 Syllables per Poetic Line]

[Stress-Accent Weight] —► Substitutes Quantitative Duration

[Trochaic/Iambic Foot] —► Regulates Syllabic Counts

[Rigid 16-Syllable Line] —► Mimics the Sanskrit Half-Stanza (Hemistich)

1. Syllabic Count and Line Structure

- **The Sanskrit Template:** In classical Sanskrit prosody, the *Anushtubha* (commonly known as the *Śloka*) is a quatrain consisting of four quarter-verses (*pādas*), with exactly **8 syllables per pāda**. This creates a total of 32 syllables per stanza, typically read as two half-stanzas (hemistiches) of 16 syllables each.
- **The English Adaptation:** Your layout on Page 5 utilizes a rigid 16-syllable line to represent the metric equivalent of the Sanskrit half-stanza (*pāda* A + *pāda* B combined). This structural constraint prevents the sprawling, casual enjambment typical of modern English free verse. It forces the English vocabulary into a tightly packed, formulaic matrix that mirrors the dense economy of ancient Sanskrit verse.

2. Quantitative Duration vs. Stress-Accent Weight

- **Sanskrit (Quantitative):** Classical *Chandas* does not rely on vocal stress or volume. It is entirely quantitative, regulated by the alternating duration of *Laghu* (light/short, 1 *matra*) and *Guru* (heavy/long, 2 *matras*) syllables. In a standard *Anushtubha*, the first four syllables of a quarter-verse can be flexible. However, the 5th, 6th, and 7th syllables follow a strict pattern:
 - The **5th syllable** must be *Laghu* (short) across all four quarters.
 - The **6th syllable** must be *Guru* (long) across all four quarters.
 - The **7th syllable** alternates, remaining short in quarters 2 and 4, while remaining long in quarters 1 and 3.
- **English (Accentual-Syllabic):** Because English naturally lacks an inherent system of syllable length, it relies heavily on stressed and unstressed syllables. To achieve a true "English Anushtubha," the poet replaces quantitative duration with accentual weight. Stressed beats function as *Guru* weights, while unstressed beats mimic *Laghu* drops.

3. Resolving the Rhythmic Variance

By enforcing a strict 16-syllable framework, your adaptation anchors the moving English rhythm to fixed cadence points. The rhythmic variations of trochaic or iambic feet are carefully managed to echo the predictable rhythmic bounce heard at the end of a Sanskrit line. This creates an explicit poetic balance: the structured English meter captures the

descending revelation of *Sphota*, while providing a disciplined physical form for the ascending creative delight of *Rasa*.

The Fourth and Last Triad: The New Future Manifest

Preface Note

This final triad marks the definitive structural and narrative resolution of our twelve-piece cycle. Across the first nine pieces, the poetic arc systematically charted the internal geography of the spiritual journey: uncovering the hidden psychic spark (Pieces 1–3), navigating the intense fires of vital and mental purification (Pieces 4–6), and stabilizing the consciousness within the vast silence of the Higher Mind (Pieces 7–9).

The final three pieces alter this trajectory from ascension to dynamic physical integration. This triad documents the ultimate descent, tracing how the volatile, transformative power of Agni plunges directly into the dense material plane. Spirituality is no longer framed as an escape from the physical world; instead, it is an entry into it. These poems capture a deliberate descent that reshapes the value of time, materializes the psychic being, and prepares the very cells of the body to hold a supramental future.

Poem 10: Magic Born of Magic

The Verse

*Magic is born of magic, dream bears dream, body's son the body,
And smiles the dew, and moves suddenly the splndidest awareness;*

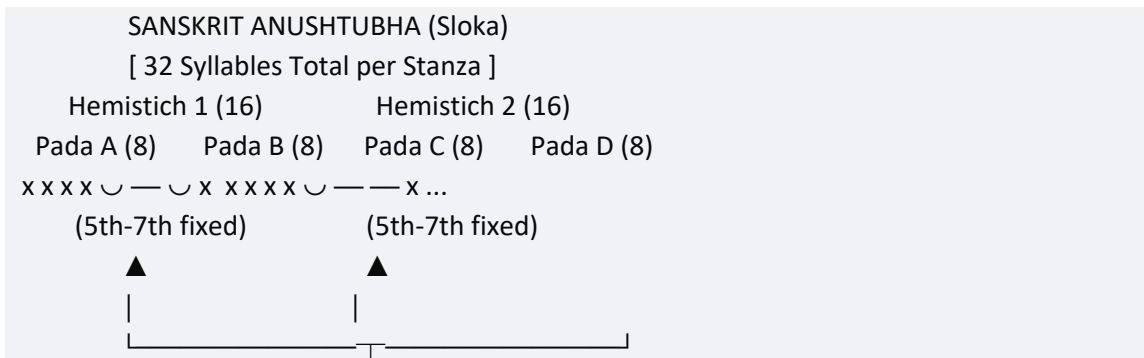
आश्चर्यं आश्चर्यं आश्चर्यात् जायते, स्वप्नः स्वप्नं धारयति, शरीरस्य पुत्रः शरीरम्,
तुषारः च स्मितं करोति, सहसा च भव्यतमं जागरूकताम् आकर्षयति;

The Agenda Anchor

- **Mother's Agenda**, December 28, 1968: “There’s a sort of intensity of consciousness that alters the value of time.”

Technical & Metrical Commentary: The English Anushtubha

To ground this sudden, intense expansion of consciousness, the poem utilizes a precise 16-syllabic English Anushtubha metre. This represents a direct technical success in adapting classical Sanskrit prosody (*Chhandas*) to English accentual-syllabic verse.



▼
ENGLISH ANUSHTUBHA METRE

[16 Syllables per Poetic Line]

[Stress-Accent Weight] —► Substitutes Quantitative Duration

[Trochaic/Iambic Foot] —► Regulates Syllabic Counts

[Rigid 16-Syllable Line] —► Mimics the Sanskrit Half-Stanza (Hemistich)

- **Syllabic Equivalency:** Classical Sanskrit *Anushtubha* (or *Śloka*) distributes 32 syllables across four 8-syllable quarters (*pādas*). This poem replicates this weight by anchoring the English text into strict 16-syllable lines, with each line functioning as a full hemistich (combining two *pādas* into a single metric unit). This structural boundary completely eliminates casual, modern enjambment, compressing the English vocabulary into a dense, classical frame.
- **Weight Substitution:** Sanskrit prosody is quantitative, strictly dictated by the alternating duration of *Laghu* (short, 1 *matra*) and *Guru* (long, 2 *matras*) syllables, with a fixed cadence pinned to the 5th, 6th, and 7th syllables of each *pāda*. Because English naturally lacks fixed syllabic lengths, this meter intentionally substitutes **stress-accent weight** for quantitative duration. Stressed beats act as heavy *Guru* anchors, while unstressed beats mimic the brief *Laghu* intervals.
- **The Structural Synthesis:** Enforcing this strict 16-syllable framework structurally mirrors the spiritual theme of the poem. The volatile, time-altering expansion of a supreme consciousness (*Sphota*) is deliberately captured and contained within a rigid, highly disciplined physical matrix (*Rasa*), successfully marrying Sanskrit rhythmic cadence with English poetic form.

Poem 11: With Voice of the Morrow

The Verse

*With voice of the morrow comes wind from the unknown Himalayas,
In assertion of the seeking fire getting cooked in the sun-fire;*

भावेः सङ्केत स्वरेण अज्ञातहिमालयात् वायुः आगच्छति,
सूर्याग्नौ पक्वं प्राप्तुं अन्विष्टवह्निप्रतिपादने;

The Authoritative Anchor

- **Sri Aurobindo, *The Life Divine*:** “Substance passes into the material status in order that it may present to the consciousness... a life-power liberated more and more from its mortal limitations, a physical life fit for a divine inhabitant and... the conquest of death, an earthly immortality.”

Occult Significance of the Falcon & Agni

The **Peregrine Falcon**—celebrated biologically as the world's fastest animal during its high-speed dive—serves here as a potent occult symbol for the targeted, rapid descent of divine force into the physical plane.

The "wind from the unknown Himalayas" represents a pure, unmanifested spiritual atmosphere traveling downward. When this pristine force meets the material layer, it directly interfaces with our basic, instinctual aspirations. This lower, seeking fire is not extinguished; instead, it is unified, elevated, and completely "cooked" within the supreme, all-consuming Sun-Fire of Agni. The accompanying invocation of *Brahman* expanding in its materiality emphasizes that the goal is a complete spiritual transmutation of the physical world.

Poem 12: You Are the Bringer of Fêted Marvel

The Verse

*You are the bringer of fêted marvel, O son of the body,
Strong audacious youth poised to compel a leap into the future;*

त्वं उत्सवस्य आश्चर्यस्य प्रणेता असि, हे तनूनपात,
भविष्ये उत्प्लवितुं प्रेरयितुं सज्जः बलवान् साहसी युवा;

*Om, son of the body, blaze, blaze in the word of revelation,
In urge of truth-ideal blaze for the body of Ananda.*

ॐ, हे तनूनपात, प्रज्वलितुं, प्रकाशवचने प्रज्वलितुं,
आनन्ददेहस्य कृते प्रज्वलितुं सत्यादर्शस्य आग्रहे.

The Agenda Anchor

- **The Mother, January 1, 1971:** "Blessed are those who take a leap towards the Future."
- **The Mother, July 1, 1970:** "But it is the psychic being, it is that which will materialise itself and become the supramental being!"

The Supramental Resolution

This final piece resolves the overarching tension of the entire twelve-poem sequence. By addressing the force as the "Son of the Fire by the body of the Earth" (*Fils du Feu par le corps de la Terre*), the poetry celebrates the physical materialization of the psychic being.

The descent of Sphota (the primordial sound-revelation) completely merges with the ascent of Rasa (the concentrated essence of human spiritual aesthetic). This convergence delivers a practical blueprint for the future of spiritual art and evolutionary life. The divine Bliss (*Soma*) is no longer kept in a remote, unmanifested heaven; it is poured directly into the physical "jars of mentalised living matter," initiating a total, integral transformation within the very cells of the material body.

How long it will take for the supramental manifestation?

When asked, Sri Aurobindo replied, it may take 500 years.

But here is the Mother. Once she asked Sri Aurobindo: “After the descent of the Supermind, how long do you think the process of transformation will take?” Sri Aurobindo looked up and told her: “Perhaps 300 years.”

Later the Mother added: “He said 300 years, but you know there is something like Grace—anything can take place.” How wonderful! She wanted to make even the will of the physical to be one with the Will of the Supreme. She was now occupied with it.

The Mother’s yoga-tapasyā after the descent and manifestation of the supermind in the subtle-physical moved towards making the body itself open to the Divine Presence, to the Light and Force of the Supramental, in the very cells of the otherwise death-bound gross physical housing the deathless soul. There have been always reservations towards such a thing, the world quite unaware of its superior possibilities and the spirit ignorant of the world it made, the irremediable dichotomy of spirit and matter, they standing at opposites poles. But the beautiful discovery is, the Mother found that this need not be so, the material can respond to the spiritual as much as the spiritual breathingly and deathlessly enshrine itself in the material. After the 1956 event her concern became more and more focused towards this, for instance:

And it is the experience of the body. Before, those who had inner experiences used to say, “Yes, up there it is so, but here...” Now the “but here” very soon will no longer be. This is the conquest that is being done, this tremendous change: that physical life must be governed by the higher consciousness and not by the mental world. It is a change over of authority... It is difficult. It is hard. It is painful. Naturally there is breakage, but... But truly one can see—one can see. And that is the real change, it is that which will enable the new Consciousness to express itself. And the body is learning, learning its lesson—all bodies, all bodies.

Naturally, it will take some time before it is really established.

“...the body itself has had the experience...”—isn’t that a victory? And yet we say the Mother’s work of transformation has been “postponed”. What do we know of it to say that? Nothing.

<https://savitri.in/blogs/light-of-supreme/the-true-adventure/>

2 July 2026

Featured Image: Sri Aurobindo in his Room, 25 April 1950:

“Majestic Master of the immutable Light” KD Sethna

<https://incarnateword.in/journals-and-magazines/mother-india-1949-2022/1952-monthly/at-the-samadhi-of-sri-aurobindo-by-k-d-sethna/>