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For further information or special requests, please call Angelina (02) 745 4562

Phone Fax 02 - 745 4562
Australia
7 The Strand, Croydon NSW 2132
GOLDEN VISION PHOTOGRAPHICS

Please order all photographs on the attached order form, it may be more economical for an ashram to order collectively to save postage costs. Please send your order to:

Obviously there is an enormous amount of photographs available to everyone... if you are in a centre or ashram where you feel you need many photographs, we can put together a selection of photos for you. Please call Elizabeth or Angelina for more details.

allow for this when making your selection.

as listed over, however the prices do not include postage, so please the photos in colour... All photographs are available in five sizes, not have the luxury of a colour copy!!!!!! you will have to imagine and the remainder should be forwarded as soon as possible! As we do should have your order. Enclosed will be an invoice with the cost, form below should be filled out and returned within 10 days you available for immediate delivery during that fortnight. The order numbers can be referred to at any time... but there will be "stock" there will be a new selection of photographs with code numbers, these news letter!!... Basically it will work like this!... each fortnight every few weeks we will bring a new selection of photographs via our about where they can get copies of photographs of Shri Mataji. So, For some time now, many people outside of Sydney have been asking

Dear Yogis and Yoginis !!

SYDNEY COLLECTIVE FRIDAY NIGHT PROGRAMMES

As the collective is now responsible for Friday night programmes it will be helpful if we can put together a bit of a check list to assist those who take on the task of putting on a programme once in a while:

A programme need not be a mammoth production and should not overload the capacity and time of those presenting it.

A Programme can be anything from a three act play to a straight forward and traditional - exchange vibrations and watch or listen to a tape.

Here are some suggestions:

- A guided meditation with or without music.
- A havan
- A shoe beat
- Bhajans
- Music and poetry
- A play
- India or folk dancing (either display or teaching)
- Put on a video or film on a subject Sahaja Yogis should put their attention on.
- Pick a subject and present it in depth.

Be spontaneously yourselves and present things as you see it. Keep in mind that newer S/Y's are coming to Friday nights and perhaps we could have a programme designed for them now and again.

Remember also that if one needs particular sound requirements; let John Dobbie know well in advance.

The old rostered programmes included some really magnificent productions but it deteriorate into a competition! That's not the name of the game. By all means let's raise the standard and try to do our best but please no one up-manship !!

The following roster is a single alphabetical guide.

May	15	Bland St
	22	Burwood
	29	Central Coast
June	5	E. Lindfield
	12	Homebush
	19	Jeffreys
	26	Killara
July	3	Newcastle
	10	Parramatta
	17	Croydon
	24	Ramsay Street
	31	Strathfield
August	7	Turramurra
	14	Wollongong
	21	Woollahra
	28	young people?
Sept	4	Bland St
	11	Blue Mountains
	18	Burwood
	25	Central Coast

If you are not on this list and would like to be please contact Michael Fogarty.

Sahaja Newsletter

22 MAY 92

Contributions:

Sue Raggatt:
Hm. (02) 746 9144
Fax: (02) 745 4562

Ariane Kaub:
Hm. (02) 798 6179
Carole McNEILL
Hm. (02) 560 6921

Goulburn Programmes

Last Saturday was the first of the Goulburn programmes. Wow! Nearly 30 new seekers came along after hearing the radio interviews or reading the ads in the local paper. The people were of all ages and backgrounds but all shared the joy when they felt the cool breeze at the end of the programme. 13 yogis from Sydney & Canberra were on hand to Shri Mataji's work. (After the programme many of the yogis went back to Charles & Lynne's motel room for tea biscuits, chocolates and a good laugh. We are looking forward to more adventures in Goulburn this Saturday at 2pm. Be there!

Tasmania

The last frontier. The land of apples, balaclavas, chilblanes, ough! bhoots and soon Mary Maharaj (nee Bugg).

During Shri Mataji's recent Australian Tour, Sydney yogis asked Shri Mother if yogis could go back to Tasmania. Shri Mataji gave Her permission and to that end Mary will gird her loins, brave the weather and pave the way. Her brothers and sisters at Homebush would like to invite everyone to afternoon tea this Sunday (2.30pm to 5ish) to say goodbye to her (and to pass on hints for curing chilblanes, coping with red noses, rising damp, mildew, and how to play solitaire).

DREAMS IN SAHAJA YOGA

At some stage of our spiritual life we have dreams of Shri Mataji or of significant importance to Sahaja Yoga. It would be to the great benefit and enjoyment of the collective if we compiled these dreams into a book!!

For the sake of generations to come please type or neatly hand write your dream/s and send or give them to Rebecca Smiley or Asmira Woodward Page:

33 Morton Street
Wollstonecraft
NSW 2065
Australia

Ph (612) (O.S.)
955 6547



Sahastrara Day at Caboolture (Wamuran)

It seemed appropriate to spend Sahastrara day at Shri Mother's property in Queensland. Not just because it is Shri Mother's property, but also Caboolture sounds supprisingly like Cabella!



What a solidifying effect the place has had on Sahaja Yoga Brisbane. If it had been called Arraldite it couldn't have done a better job!

We all went out to the property on the Saturday. Everyone set to, and within a surprisingly short space of time, we were ready to perform our Mother's puja in Her Queensland home.

It was a fine day and the puja was sweet and simple, the children offering flowers to Shri Ganesha and two of the collective doing puja to our Mother. By the time all was over, it was getting dark and some expert campfire makers were getting kindling and starting what was to be the focal point of the evening.

As soon as it became really dark, the collective gathered around the now bristling fire and a barbeque plate was balanced on the top and the evening meal began to sizzle. There is nothing quite like a barbeque in the bush and everyone ate heartily and sat back refreshed and content after a wonderful day of Sahaja at its most powerful and yet at the same time its most serene.

Soon the guitar appeared and the strumming occasionally erupted to full blown renditions of age old favourites (and some not so favourite, judging by the comments!). And then as the evening wore on and some of the families started to drift away, an astonishing happened. Suddenly, from out of the blackness, a television & video set appeared. It was placed on a tree stump along-side the camp fire and lo and behold, we sat and watched a video outside in the open, alongside a camp fire...? (I must say I've never done that before). A little incongruous, but most entertaining. Whether this was the way they do things up in Queensland or whether it was a subtle hint to stop the guitars we don't know. But the strings quietened down and we all watched "Ghost Dad" and enjoyed every minute of it.

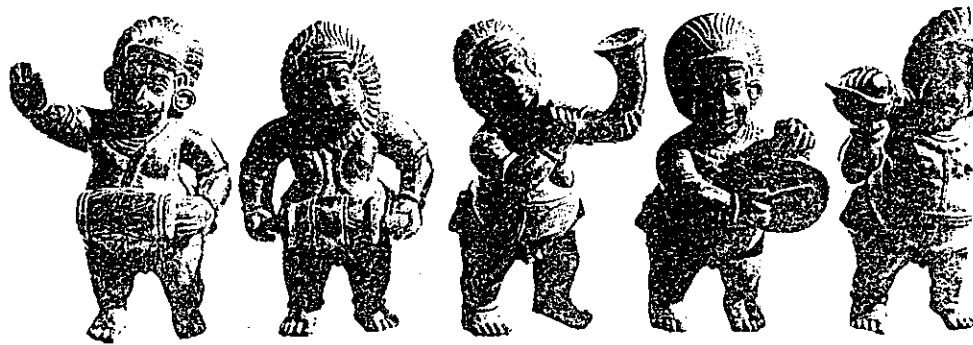
When the video was over, it was time for bed. We all crept into the unisex shed and slept the sleep of the contented.

Next day the work began in earnest. A chain saw shattered the stillness and to shouts of -oh and aah, a huge dead tree was felled, making a noise like thunder and shaking the ground like a minor earthquake. Three other dead trees followed and in no time they were cut up into post lengths and the rubbish was carted off to an evergrowing heap of fire wood by the barbeque. Then hammering could be heard and as if by magic, partition framing started to sprout inside the 'famous' shed. All this was accompanied by people digging post holes for a fence line and others preparing the garden that lies at a handy distance between the main building and another smaller one which also contains a caravan. It really was a hive of activity and the topic of conversation seemed to revolve around garage sales, auctions, people who knew people who could get things for less than nothing and of course the main topic was the eight-bedrooomed ashram to be built as soon as plans can be forwarded to the council.

And then suddenly it was time to go. The noise of the day ceased, cars were packed up and departed one by one, until all was quiet and the last yogi left our Mother's property to meditate until the next week-end.

What an experience! It was wonderful and fulfilling. Anyone who has itchy feet or a few spare days up their sleeves can know with certainty that there will soon be lots of work up North. If you are a carpenter, plumber, electrician or a plain J.O.A.T, you will be most welcome. Congratulations Brisbane, it was wonderful to see.

MUSICIANS were popular performers in the Courts of Gupta emperors. These carvings of a group with drums, horn, gong and sacred couch show only a few of the many kinds of instruments they used.



resist translation, and its deeply Hindu spirit baffles or eludes most Westerners.

The courtly tradition in poetry created masterpieces of Sanskrit verse—and also a certain amount of word-play and poetic fun. One poet composed verses without any sibilants, or "s" sounds, possibly for the amusement of a young prince with a speech defect. Another wrote a poem that meant one thing read left to right, something entirely different when read right to left. Poetry was so much a part of Court life that poetic tournaments and competitions were held. High dignitaries—sometimes the king himself—would issue an open challenge to poets to pit their talent and virtuosity against one another. The dignitary tossed out a theme. The competitors twisted it into riddles, phrases with double meaning, puns, verses in a prearranged rhyme scheme, long speeches and erudite short poems. To become a winner of such contests was so important that many competitors were not above slipping a bribe to a judge beforehand to ensure success.

Though far less artificial than poetry in its technique and approach, drama under the Guptas

was also for the most part a courtly, secular genre. In this guise it was a relatively new phenomenon, for Indian drama almost certainly began in religious plays performed for the entire community. The earliest Vedic literature contains hymns in dialogue that imply a primitive form of theatre. A "frog hymn" in the Rig Veda presupposes men costumed as frogs dancing and singing for the rain-god; the "gambler's hymn" from the Rig Veda suggests men imitating the leaping and falling of dice.

Many centuries elapsed before this simple and direct acting-out of religious ideas was transformed into secular drama, designed specifically for educated audiences and appealing to few outside the noble and cultured classes. By the first century B.C. it had come to be based upon a complex and rigid set of rules and principles. The guidelines for dramaturgy and theatrical production were established by the literary theorist Bharata in his *Natyashastra*, or "Art of the Play". According to Bharata, drama was designed to stimulate in its audience a dispassionate delight in the contemplation of life as a whole. The dramatist's basic device

for arousing this sense of delight was the *rasa*, an isolated emotion or sentiment.

There were eight so-called "stable" *rasas*: love, laughter, anger, sadness, pride, fear, loathing and wonder. In a play, a highly conventional pattern of dialogue or plot, immediately recognizable to the sophisticated audience of the time, evoked the *rasa* of a scene. And by leading such an audience from the erotic *rasa*, to the sad *rasa*, to the fear *rasa*, to the laughter *rasa*, and so on, a playwright produced a complex pattern of *rasas*—in effect, a ninth *rasa*, consisting of the lofty emotion of all emotions combined in one.

This intricate patterning of emotion in scene and dialogue according to the eight basic *rasas* by no means exhausted the playwright's arsenal of conventional devices. Along with the eight "stable" *rasas*, there were no fewer than 33 "unstable" ones. They were subtle refinements or sidelights of the basic eight and ranged from discouragement, weakness and apprehension to joy, dreaming and assurance. Any or all of these 33 might make a brief appearance in the course of a play, then be retired to the background.

For all their artificiality, the conventions of Indian courtly playwriting helped to produce a great dramatic literature—but a dramatic literature very different from that of the West. There were, for example, no tragedies or tragic heroes in Indian drama, because no such thing as gratuitous misfortune exists in Hindu thought. Audiences did not leave a Gupta play feeling drained or purged. They left—or were supposed to leave—with a sense of religious peace or serenity. Thus even the secular plays of the Gupta period summed up the Hindu set of values.

A typical example is the masterpiece of India's greatest dramatist and poet, Kalidasa. Probably written during the reign of Chandragupta II, this play deeply impressed and influenced Johann von

Goethe, among other Western writers. It tells the story of King Dushyanta and his queen, Shakuntala. Bewitched by his enemies, the king forgets his bride, and the tale plunges into a series of bewildering plot complications. Eventually, a magical ring that Dushyanta had given Shakuntala is discovered by a fisherman in the body of a fish and brought to the king; Dushyanta recovers his memory, and the loving pair are finally reunited. The fairy-tale atmosphere and fabulous incidents, the blissfully happy ending—these might have seemed unsuitable for any serious play by a Western dramatist, but they are exactly right in terms of Kalidasa's intentions and dramatic conventions. *Shakuntala* is a masterpiece of world literature for its rich invention and eloquence. But equally significant to its original audiences was the fact that Kalidasa found the germ of his story in a religious epic, the *Mahabharata*.

The creativity that stirred the Gupta air was not confined to literature and the fine arts. Everything seemed affected by it. Achievements in drama, poetry and plastic arts were equalled by those in science and technology.

The Gupta north was sprinkled with fine universities. The university at Nalanda, for example, attracted students from all over Asia and boasted eight colleges and three libraries. In such institutions, Indian astronomers and mathematicians made advances unmatched anywhere in the world of that time. The astronomers knew that the earth was round and rotated on its axis. The mathematicians, particularly the algebraists, were even more extraordinary. They worked with such sophisticated tools as negative quantities, quadratic equations and the square root of two, and they developed two concepts that were to revolutionize the use of numbers throughout the world. One was the idea and the symbol for zero; the other was the system of so-called Arabic numerals.

IN THE NEWS

OUR MOTTO: "TRUTH IS WEIRDER THAN FICTION"



Sue Raggatt, from Homebush, NSW, with her new pride and joy.

SHE'S A PINBALL WIZARD

We billed it as 'The Mother of all Contests'—so perhaps it was fitting that a mother won.

Well done Sue Raggatt: super-mum, Simpsons fan and pinball wizard.

She's also very modest. When *Simpsons Illustrated* contacted Sue to tell her she'd won our pinball contest in Summer,

1992, she could hardly believe it.

When we suggested that she must be one of the country's foremost experts on the Simpsons, she downright denied it.

When we told her she'd soon be possessing the awesome Simpsons Pinball Machine, she just laughed with delight.

"I'm a fan of the show," she admitted. "My son, Luke Ryan, and I

make sure we watch it together every week. But I never thought I was in with a chance of winning this contest."

Indeed, she wouldn't have even entered if it weren't for the persistence of 16-year-old Ryan. He'd already played our game a few times before insisting that his mum have a go for him.

Her total of 8250 points—the highest from thousands of entries—means that she can now ride the Ultimate Behemoth Ramp any time she likes in the comfort of her own home.

We're sure Luke Ryan will also be allowed the occasional game!

Hard luck to everyone else who entered. The following entrants—listed after their highest scores—will all receive a Simpsons video for their valiant efforts:

8000 points — Trent Tranter, Belmont, WA.

7750 points — Tim Davies, Red Hill, ACT; Munly Leon, Beverly Hills, NSW; Michael Lean, City Beach, WA.

7500 points — Eric Parry, Kedron, Qld.

7000 points — Andrew Watts, Sherwood, Qld; Billy Hibble, Pymble, NSW; Chris Baird, Glendale, NSW; Jamie Turner, Taperoo, SA; Joshua Coombes, Bowral, NSW; L. Kennedy, Cambridge Park, NSW; Les Bul-titude, Casino, NSW; Scott Trandasil, Largs North, SA; Simon Henton, Vic.

6750 points — Andrew Stephens, Cooparoo, Qld; David Kime, Thornton, NSW; Glen Russell, Burnett, Qld; Graham Crookes, Richmond, NSW; Lee Pryce, Torquay, Vic; Nathan Mistert, Barmera, SA.

'Birdbrain' . . . it just may be true

RESEARCHERS have discovered in human brains tiny magnetic particles similar to those found in pigeons which aid navigation.

"This is the first new material found in humans since our ancestors found blood, guts and bones," said geobiologist Joseph Kirschvink, of the California Institute of Technology at Pasadena.

In many other species—such as pigeons, salmon and

whales—the magnetic particles allow the organisms to navigate in the Earth's magnetic field, providing an inborn sense of direction.

But it is not yet clear whether humans have the same ability, Kirschvink said. That ability could have been more important at an early stage of human evolution and withered away from lack of use.

"We don't know what the magnets do or where they hide

in cells," he said, "but their discovery could help explain the reported link between cancer and the electromagnetic fields produced by power lines and appliances."

The tiny magnetic particles are composed of magnetite, a naturally occurring mineral that is also known as lodestone. The particles range in size from about a millionth of an inch to a hundred-thousandth of an inch in diameter.