INVOCATION

Savitri
BHAVAN

Study Notes and Newsletter
no. 1 November 1998
This is the first issue of INVOCATION, the new quarterly magazine containing study notes and news of SAVITRI BHAVAN in Auroville. We shall be sending it free to all our donors and well-wishers. If you would like to receive a copy, or have it sent to a friend, kindly write and inform us of the address to which it should be sent. We hope Savitri lovers will find this circular interesting; we will be glad to receive comments and suggestions about materials for inclusion in future issues. Correspondence may be addressed to

SAVITRI BHAVAN
Bharat Nivas
AUROVILLE 605101, TN
INDIA.

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Savitri

The supreme revelation of Sri Aurobindo’s

Vision
The tale of Satyavan and Savitri is recited in the Mahabharata as a story of conjugal love conquering death. But this legend is, as shown by many features of the human tale, one of the many symbolic myths of the Vedic cycle. Satyavan is the soul carrying the divine truth of being within itself but descended into the grip of death and ignorance; Savitri is the Divine Word, daughter of the Sun, goddess of the supreme Truth who comes down and is born to save; Aswapati, the Lord of the Horse, her human father, is the Lord of Tapasya, the concentrated energy of spiritual endeavour that helps us to rise from the mortal to the immortal planes; Dyumatsena, Lord of the Shining Hosts, father of Satyavan, is the Divine Mind here fallen blind, losing its celestial kingdom of vision, and through that loss its kingdom of glory. Still this is not a mere allegory, the characters are not personified qualities, but incarnations or emanations of living and conscious Forces with whom we can enter into concrete touch and they take human bodies in order to help man and show him the way from his mortal state to a divine consciousness and immortal life.

"Author’s Note” to Savitri

2a
... I used Savitri as a means of ascension. I began with it on a certain mental level, each time I could reach a higher level I rewrote from that level. Moreover I was particular - if part seemed to me to come from any lower levels I was not satisfied to leave it because it was good poetry. All had to be as far as possible of the same mint. In fact Savitri has not been regarded by me as a poem to be written and finished, but as a field of experimentation to see how far poetry could be written from one's own yogic consciousness and how that could be made creative. ...

from a letter of 1936

...

Savitri has grown to an enormous length so that it is no longer quite the same thing as the poem you saw then. ... In the new form it will be a sort of poetic philosophy of the Spirit and of Life much profounder in its substance and vaster in its scope than was intended in the original poem. I am trying of course to keep it at a very high level of inspiration, but in so large a plan covering most subjects of philosophical thought and vision and many aspects of spiritual experience there is bound to be much variation of tone: but that is, I think, necessary for the richness and completeness of the treatment.

from a letter of 1946
AN OUTLINE OF SRI AUROBINDO'S "SAVITRI"

It is interesting to notice that in his epic Savitri Sri Aurobindo has followed the classical unities of Time, Place and Action recommended by Aristotle for serious dramas. That is, the action of Savitri takes place within the space of a single day, beginning with the dawn of the day of Fate on which Satyavan must die, and ending before the dawn of the following day; it takes place in the forest around the ashram where Satyavan's family live; and there is a single story-line, without subplots and subsidiary characters. These classical unities provide an organising structure for the immense range and complexity of Sri Aurobindo's epic, and it will be helpful for us to have this structure in mind as we start our study. We can trace it through the 12 books which, corresponding to another epic tradition, make up the poem as a whole.

Sri Aurobindo also utilises another classical convention of European literature by beginning "in medias res" - in the middle of things, at a point just before the climax of his story, and then recapitulating all that has led up to this point in a kind of "flashback". The term is a new one, coined by filmmakers in this century, but the literary technique is a very ancient one.

However Sri Aurobindo ignores other common conventions of epic poets, who begin their poems by invoking their Muse, and or by stating the theme of their song. (Virgil - "Arma virumque cano ... - I sing of arms and the man ..."; or Milton : "Of man's first disobedience and the tree ... " etc.) Like Dante, Sri Aurobindo leads straight into his story, describing the dawn of the fateful day on which Satyavan must die.

BOOK ONE : THE BOOK OF BEGINNINGS

Canto One : The Symbol Dawn

Sri Aurobindo's unique poetic technique - in which outer happenings, objects and persons are "real symbols of inner realities", so that this dawn is a "symbol dawn", just as his whole tale is "a legend and a symbol" - makes this first canto of the first book, "The Book of Beginnings", a concentrated evocation of many themes which will be dealt with in detail later in the poem. It can be compared to an overture in music, where the composer gives a first hint of the musical themes he will be developing later.
The first part of this first canto of Savitri, where Sri Aurobindo describes the coming of the symbol Dawn, is amongst the most complex poetry he ever wrote, true "future poetry" and more difficult to grasp mentally than perhaps any other part of the poem. We should not let this discourage us, but try to allow the vibration and music of these wonderful lines to sink deep into our consciousness without striving too hard to make mental sense of them; in time, like all mantra, they will do their work behind the veil, and some of the many-layered meaning will reveal itself even to our surface mentality.

In the second part of Canto One Sri Aurobindo describes Savitri awakening, to the remembrance of what this day of Fate will bring.

Canto Two: The Issue

Canto Two, "The Issue", starts with Savitri remembering - the introduction to the "flashback". The look into the past which begins here continues all through the subsequent cantos and books up to the beginning of Book Eight, where we return again to Savitri sitting beside sleeping Satyavan in the early morning of this fateful day.

In the rest of Canto Two Sri Aurobindo gives his description of Savitri. In the original legend Savitri is presented as a "sati", a virtuous woman, who because of her purity is able to rescue her husband from death and restore the fortunes of his father, as well as gaining brave progeny for her own parents. Sri Aurobindo, however, presents Savitri as "an incarnation of the Divine Mother" (see his letter, on p. 729); so I think it is legitimate for us to read this portion as his portrait of the Mother.

Cantos Three, Four, Five: The Yoga of the King

In Canto Three Sri Aurobindo begins the long story of how Savitri came to be born, how the Divine Mother came to be incarnated. "A world's desire compelled her mortal birth." This incarnation has been called down by King Ashwapati. And just as the description of Savitri in the preceding Canto can be taken as Sri Aurobindo's portrait of the Mother, his description in Canto Three of King Ashwapati can be taken as his self-portrait; and the account of Ashwapati's yoga is obviously based on his own experiences. It is also interesting to note that while in the Mahabharata version of the Savitri legend it is stated that King Ashwapati undertook an 18-year tapasya for the purpose of gaining
offspring (an unusually long period which must have some esoteric significance - cf. Drupada, Dasaratha and others who obtained sons by a much less strenuous sacrifice) Sri Aurobindo mentions no such motivation for the King in his version. King Aswapati is shown undertaking his great yoga in search of the Truth of Existence; this search culminates in an experience of the Supreme Mother, which brings the understanding that only the incarnation of this Presence on Earth can resolve the deep problems of human existence. This is the boon he asks for, in response to which the Mother consents to take birth as Savitri.


So Cantos Three, Four and Five of Book One deal with “The Yoga of the King”, and lead into Book Two, “The Book of the Traveller of the Worlds”, where the immense “world-stair” of the inner worlds and all their planes are explored and described in detail. This great journey culminates with Book Three, “The Book of the Divine Mother”, telling of Aswapati’s encounter with the Supreme Mother and the granting of the boon that she will take birth in human time. Then comes a wonderful prophetic passage where Aswapati describes his vision of what this incarnation will mean for the earth. The book ends with the account of how, from this immense height and with the promise of the Supreme Mother, he returns to the world of men, to “the ambiguous earth”. This is the end of Part One, the first of the Three Parts into which Sri Aurobindo divided his poem.

PART TWO

Part Two, comprising Books Four, Five, Six, Seven and Eight, deals with “human time”. It tells of the birth, childhood, and quest of Savitri, her meeting with Satyavan, her return to her father palace, Narad’s revelation that Satyavan is fated to die in one year’s time, Savitri’s resolve to marry him even so, her father’s taking her to Dyumatsena’s ashram, and her life there up to the morning of the day when Satyavan must die. In dealing with this human world, Sri Aurobindo’s poetry has a special warm, “earthly”, quality. This is specially noticeable in the wonderful nature poetry at the beginning of Book Four, describing the six seasons of the Indian year, leading up to the birth of Savitri in Spring.
Book Four is “The Book of Birth and Quest”, comprising “The Birth and Childhood of the Flame”, “The Growth of the Flame”, “The Call to the Quest”, and “The Quest”, which tells of Savitri’s travels on her search for her destined partner.

Book Five, “The Book of Love”, with three cantos entitled “The Destined Meeting-Place”, “Satyavan” and “Satyavan and Savitri”, recounts the meeting of the lovers.

Book Six, “The Book of Fate” tells of Savitri’s return to Madra, meeting her father, mother and Narad. It contains two cantos: “The Word of Fate”, in which Savitri tells of her choice and Narad reveals Satyavan’s fate; and “The Way of Fate and the Problem of Pain”, in which Sri Aurobindo makes a protest from Savitri’s human mother the occasion for an wonderfully profound response to our human reactions to suffering and our sense of a hostile fate.

**BOOK SEVEN : THE BOOK OF YOGA**

The first Canto of Book Seven continues the story, with King Aswapathi presenting his daughter to King Dyumatsena as a daughter-in-law; it tells of “The Joy of Union, the Ordeal of the Foreknowledge of Death, and the Heart’s Grief and Pain”. Savitri here is depicted as undergoing human emotions in all their intensity, but with a high nobility and self-restraint beyond the reach of normal humanity. The grief and pain she feels at her foreknowledge of Satyavan’s death compel her to a path of inner discovery. In the following six cantos Savitri’s sadhana is described.

Again, I think we are entitled to read this as an account of the Mother’s own early sadhana. She has said that although she had not discussed all her early inner experiences with Sri Aurobindo she had found them wonderfully described in Savitri. Savitri’s yoga is not identical with Aswapathi’s journeyings through the inner worlds. It seems to correspond more to the path of psychic discovery which Sri Aurobindo and the Mother have recommended us to attempt ourselves. (I am reminded that the terms “psychic” and “psychic being” in the special sense in which they are used in Sri Aurobindo’s yoga seem to have been contributed by the Mother, not appearing in the Arya, but used by Sri Aurobindo only at a later date.) This yoga, which Sri Aurobindo describes as taking place over many months in the year after their marriage, replaces the tremendous “three nights vow” undertaken by Vyasa’s Savitri in the Mahabharata legend.

BOOK EIGHT: THE BOOK OF DEATH

This brings us to Book Eight, “The Book of Death”, which consists of a single canto, “Death in the Forest”.

This canto is numbered “Canto Three” - an indication that it survives with little revision from a very early stage in Sri Aurobindo’s work on his poem. The many stages in the development of Savitri, which Sri Aurobindo says he used as a method of ascension, rewriting it over and over again as he mastered ever higher levels of expression, have been discussed by Nirodbaran and Amal Kiran in their writings, and anyone who is interested in this aspect of Savitri can read about them there.

This single canto of Book Eight begins with the line: “Now it was here in this great golden dawn.” - referring back to the last line of Book One, Canto One; and the following lines are reminiscent of the early lines of Book One, Canto Two, where the “flashback” began - we are back to the same point in the story, after an immense journey in consciousness. In fact we are already more than two-thirds of the way through the entire poem, and this canto ends Part Two of the Three Parts. It describes how Savitri prays to the goddess Durga before requesting permission from her mother-in-law to accompany her husband to the forest for the first time. When this is granted Satyavan and Savitri go into the forest together. Again all her human pain and anguish is most movingly evoked, and contrasted with Satyavan’s happy ignorance of his fate. At last the dreaded moment arrives:

“She knew that visible Death was standing there
And Satyavan had passed from her embrace.”

PART THREE

Part Three then begins, the great “dialogue with Death”. This colloquy has three major stages, corresponding to three books : Book Nine, “The Book of

In the Mahabharata story, it is Savitri’s determination to accompany her husband, together with an understanding of dharma, enabled by her purity, which charms Yama, the god of death and dharma, into releasing Satyavan and granting him a life-span of four-hundred years. The granting of this boon occurs already by the middle of Markandeya’s narration, and is followed by two passages the modern reader might find readily expendable ... first, Satyavan’s anxiety about his parents, left alone for such a long time; and second, the reassurances of the sages to Dyumatsena and his wife about the fate of their son. These two passages seem to be included to emphasise the “sati” aspect, the virtuousness of Savitri in terms of “dharma”.

In Sri Aurobindo’s version the inner significance of Savitri’s incarnation and her embodiment of the power of Illumination, as indicated by her name, determines the course of her colloquy with the force of Death which governs the mortal world. In the light shed by her words, this force changes its very nature, though resisting at every step, until its darkness vanishes altogether ... but even then the process is not complete. Only after Savitri has rejected even the highest spiritual bliss for herself alone, and insisted on the last four boons “for earth and men”, is the final Supreme accord granted. She asks for Peace, Oneness, Energy, and the Bliss of the divine Presence.

There follows a wonderful epiphany of the Supreme accord, lines which the Mother recorded some time in the fifties, a passage of surpassing power and beauty.

And finally there is the redescend to earth, a fall, which is yet described as a return to a special sweetness.

There remains the brief “Epilogue”, the twelfth and last book. Sri Aurobindo describes Satyavan and Savitri’s joyful reunion in wonderfully human terms. Then there is the return to the forest ashram, the explanations (a delightful touch of Sri Aurobindo’s humour here, when Dyumatsena reproaches Satyavan for causing anxiety to him and his mother, and Satyavan replies “Lay all on her ... “ teasingly, yet truly, making Savitri responsible for all that has happened.) Then the summons to Dyumatsena to return to rule his kingdom again, and the preparations to leave the forest retreat.
In a passage which reflects the very first lines of Book One, Canto One, bringing us full circle, and yet showing the profound transformation that has occurred in a single "day of Fate", the poem concludes with Night preparing a new Dawn - no longer an utter darkness, foreboding and reluctant, for now she carries within her the seed of a new creation:

"... Night, splendid with the moon dreaming in heaven
In silver peace, possessed her luminous reign.
She brooded through her stillness on a thought
Deep-guarded by her mystic folds of light,
And in her bosom nursed a greater dawn."

Shraddhavan

Nirodbaran reading at Savitri Bhavan on September 6, 1998.
SAVITRI BHAVAN ACTIVITIES

1: April to July

In addition to the regular gatherings every Sunday morning at the Savitri Bhavan site for reading and study of Savitri, the main focus of our activities from April to June was preparations for the fund-raising event which took place in Navsari, Gujarat on May 29th. Mme. Hema Malini and her troupe from the Natyavihar Kalakendra, Mumbai presented their latest dance-drama, Radha-Krishna, in the 900-seat Tata Hall, Navsari for the benefit of Savitri Bhavan. The guest of honour was Mrs. Poornimaben Pakvasa, and the performance was attended by many local dignitaries as well as members of the public. This event came about through the energy and enthusiasm of our team-member Dr. Beena Naik, with the support of her parents in Navsari and her cousins in Surat. There was also generous and invaluable assistance from the members of the Sri Aurobindo Centre in Navsari. Beena was in Gujarat from mid-April onwards, organising all the necessary preparations. Shraddhavan and Nergez travelled from Auroville to join her there a week before the event. Our architect, Helmut, and Mr. Srinivasamurthi, Finance Officer of the Auroville Foundation, also travelled to Navsari to be present from May 28th up to June 3rd. This event gave the opportunity to speak about Sri Aurobindo, Auroville and Savitri Bhavan to many different people in different contexts. In addition the people from Auroville were able to visit Sri Aurobindo Nivas in Baroda, the Sri Aurobindo Centre in Surat, Ma Pragati Kendra in Navsari, and the Sri Aurobindo Centre in Amalsad, as well as Poornimaben’s project Ritambhara Vishva Vidyapeeth in Saputara, Gujarat. We received a very warm-hearted welcome everywhere and were very grateful for this chance to come to know many members of the Aurobindonian family in south Gujarat.

As a result of this great-hearted effort on the part of Beena and the friends in and around Navsari, we were able to bring back about Rs. 4 Lakh towards our construction fund. Altogether we have collected about Rs. 8 lakh, which allows us to plan to start construction of the first phase of the Savitri Bhavan complex at the end of November 1998.

During the same period in Auroville Lakshminarayan and Amar had been working on building a temporary shelter on the Savitri Bhavan site where we could hold our gatherings protected from sun and rain, and when we returned from Gujarat we found this almost completed.

This shelter provided a base where we could go ahead with our planned programme of activities, including invited guest-speakers, background study-
courses and special events. And we were happy to learn at the end of July that our application for financial assistance for these activities under the “Auroville Development Scheme” had been granted by the Ministry of Human Resources Development.

2 : August - November

On Sunday August 9th, Nirodharan accompanied Professor Arabinda Basu, from the Ashram, who inaugurated our new shelter with a talk on one line of Savitri “A god come down and greater by the fall.”

On August 15th, which was a Saturday, as part of the numerous celebrations of Sri Aurobindo’s 126th birthday which took place in Auroville, Savitri Bhavan presented in Pitanga Hall at 4 pm a slide show of paintings by Huta, inspired by some of Sri Aurobindo’s poems. These slides, donated to Savitri Bhavan by Huta, were accompanied by her recorded reading of the poems along with organ music of the Mother.

On August 20th started a new series of background courses exploring Sri Aurobindo’s writings. This new series, focussing on “The Planes and Parts of Being” is continuing every Thursday at 5 pm in the shelter on the Savitri Bhavan site.

On Sunday September 6th, our dear elder brother Nirodharan joined us again, this time to give a reading of an essay by Nolini Kanta Gupta on Savitri.

On September 8th, a Tuesday, at 5pm, there was an informal reception at Savitri Bhavan for Dr. Ramesh Naik, Beena’s father; our members were happy to meet him and have an opportunity to thank him for all the help, support and hospitality our team had received from him and Dr. Madhu Naik while we were in Navsari for the fund-raising event.

On September 13th Sraddhalu Ramade of the Sri Aurobindo Ashram gave us a very interesting talk on “Science in Savitri”. As part of our regular programme we are now organising a guest-speaker once a month, normally on the second or third Sunday of the month. And on this day transport is being provided from Pondicherry, so that anyone interested can join us.

In October we were joined by Rod Hernsell. Rod, an “old Aurovillian”, now on a visit to Auroville after 10 years, has done Savitri readings for many groups and occasions since the early 1970s, including the Parliament of World
Religions in Chicago in 1993; and has conducted week-long “Savitri Immersion Workshops” for the past few years at the Savitri Solar Dome in Crestone, Colorado. In these workshops he would read a canto at a time, morning and evening, over several days, building up a powerful group experience. He says that native French speakers have especially appreciated his presentations which in general can be easily understood, and are based on the assumption that Savitri is meant to be heard rather than read silently and that it can be clearly and directly understood without any intellectual construction or superimposition. At Savitri Bhavan he read cantos from Book 7 on the evenings of Friday and Saturday October 2nd and 3rd, then on the morning and evening of Sunday October 4th.

On Sunday October 11th, R.Y. Deshpande, teacher at “Knowledge”, and assistant editor of Mother India, gave a talk entitled “The Legend of Savitri”. He has made a special study of the Savitri legend as narrated by Vyasa in the Mahabharata, and his book The Ancient Tale of Savitri was published by the Centre of Education in 1995. His talk dealt mainly with this traditional story, also touching on the departures from it made by Sri Aurobindo in his epic Savitri, as well as the symbolic character of the original legend.

On Sunday October 25th, along with a good-sized party from the Ashram, Nirodbaran joined us again, to complete his reading of Nolini’s essay on Savitri.

Throughout the month of November, from Monday 2nd to Saturday 28th, we will be holding an exhibition entitled “The Mother's Savitri Drawings”, in Pitanga Hall, using materials donated to Savitri Bhavan by Huta. More details about this are given in the article on pages 16-17.

On November 15, Richard Hartz of Sri Aurobindo Archives, Pondicherry is giving a talk on “The Chronology of Sri Aurobindo’s Composition of Savitri”.

Tuesday November 24th is the fourth anniversary of our project. We will be celebrating it by commencing the first stage of construction of Savitri Bhavan. This will comprise a medium-size meeting hall, office space and a storage-area for books and other study-materials, and is intended to provide a base for our activities until the rest of the complex can be completed.
THE MOTHER'S SAVITRI DRAWINGS

In 1961 the Mother started working with a young Gujarati sadhika to whom she had given the name “Huta - The Offered One” on a series of visionary paintings to illustrate passages from Sri Aurobindo's Savitri.

She had started training Huta in oil-painting from 1956. It seems that the Mother, herself a gifted artist and musician who had studied painting as a young woman in Paris, gave a special place to the Arts in expressing the new consciousness that she and Sri Aurobindo devoted their lives to establishing on Earth. She told Huta that she had earlier tried with several other people, before Huta's birth. She wanted to find someone with the right kind of receptivity to be able to give expression through painting to Her own vision.

The Mother has described how they worked:

"We simply meditate together on the lines chosen, and when the image becomes clear, I describe it with the help of a few strokes, then Huta goes to her studio and brushes the painting."  

Of course the Mother would see the completed painting and would sometimes ask for changes to be made before she was satisfied. She had the paintings of Book One Cantos One to Five published in book-form under the title Meditations on Savitri in four volumes from 1962 to 1965. Huta subsequently repainted several of them, and the entire series of 468 paintings covering the whole of Savitri was exhibited in the Ashram in February 1967.

As they were working Huta tape-recorded the Mother's readings of all the passages corresponding with the paintings. These recordings, along with the Mother's own organ music, were used as the soundtrack of the slide-shows of the paintings prepared by Aurovilian Richard Eggenberger, whom the Mother named Narad. Later the Mother gave blessings to another Aurovilian, Michel Klostermann, to make films of
the Meditations on Savitri. He has recently completed this work and the paintings of all the twelve books of Savitri are now available on videoc. Huta's recordings of the Mother's readings were also given to the Ashram musician Sunil Bhattacharya for him to prepare music to accompany them. He completed Book Nine and a part of Book Ten before he passed away earlier this year.

At the beginning, the Mother used to give Huta quite detailed drawings to guide her in making each picture, often writing corresponding instructions on her sketches. Gradually, as Huta grew more receptive and experienced, the Mother's sketches became less explicit. From Book Five onwards, they often consisted of only a few faint lines, understandable only to Huta herself, because the Mother explained to her what she wanted. The vast majority of them were done in lead pencil, a few with coloured crayons, and a very few in ink. They were drawn on a variety of different papers and varied in size: some no more than 2 inches square, and the biggest about half the size of a sheet of letter paper.

At one time Huta had requested the Mother to allow these drawings to be published; but the Mother replied:

"Ah, you see, when good food is served we must not tell everybody how it was cooked - similarly we must not print the sketches and disclose the secret of how the paintings were done. People must find that out by themselves."

Along with all the many other treasures given to her by the Mother, Huta has carefully preserved all these drawings (more than 400 of them) so that now, more than 30 years later, they are still as fresh as when the Mother drew them. She has kindly allowed copies to be made for Savitri Bhavan, as well as providing coloured reproductions of the completed paintings.

We have selected 30 pictures from the first five cantos of Book One for an exhibition in Pitanga Hall Auroville throughout November 1998, to mark the fourth anniversary of the "Savitri Bhavan" project and the start of the first phase of construction.
Study Materials and References

1. The Mother gave this message for About Savitri - her explanations of Savitri, illustrated by paintings done according to her instructions by Huta. We are grateful to Huta for permission to use it here.

2a. This note by Sri Aurobindo appears on a fly-leaf at the front of the fourth revised edition of Savitri (1993)*.

2b. SABCL 29:728; 2c. SABCL 29:733. Both these letters were written to Amal Kiran (K.D. Sethna)*.

3. This text was presented to the Savitri Study Circle in Auroville in December 1994.

4. A summary of this talk will be published in the next issue of INVOCATION. An audio recording is available.


6. A transcript of Sraddhalu’s talk will be published in a future issue of INVOCATION. Video and audio recordings are available.

7. A transcript of R.Y. Dashpande’s talk will be published in a future issue of INVOCATION. An audio recording is available.

8. From the Mother’s message for the first volume of Meditations on Savitri published by the Sri Aurobindo International Centre of Education on August 15, 1962*.

9. This folder was distributed as a message by the Mother*.

* We are grateful to the Trustees of the Sri Aurobindo Ashram for permission to reprint these copyright materials.
ABOUT SAVITRI BHAVAN

We dream of an environment in Auroville

that will breathe the atmosphere of Savitri

that will welcome Savitri lovers from every corner of the world

that will be an inspiring centre of Savitri studies

that will house all kinds of materials and activities to enrich our understanding and enjoyment of Sri Aurobindo’s revelatory epic

that will be the abode of Savitri, the Truth that has come from the Sun

We welcome support from everyone who feels that the vibration of Savitri will help to manifest a better tomorrow.
Savitri Bhavan is a project of SAIIER (Sri Aurobindo International Institute of Educational Research). Donations by cheque or draft may be made payable to 'SAIIER' and sent with a covering note specifying that the amount is meant for Savitri Bhavan to:

SAIIER, Auroville 605101, TN, INDIA.

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For all correspondence please write to:

Savitri Bhavan, Auroville 605101, TN, INDIA