



FINE WEATHER, FINE BUILDINGS AND FINE CHINA

The seemingly endless grey skies, rain and cold weather suddenly broke and we were graced with warmth and sunshine for the gala opening on June 2nd of the Pavilions, our new boarding accommodation. Cold drinks and music were provided on the South Lawn as more than 100 guests assembled who were then invited en masse to follow the School Choir through the Rose and Vegetable gardens to the Pavilions, as it sang an African circle song.

Landscaping and planting done over the preceding days meant that the striking timber construction of the buildings was now softened and complemented by vibrant colours of turf, flowers and trees. Guests took their seats to the stirring sounds of 'All You Need is Love' as sung by the choir, and there followed two short speeches, the first by Bill Taylor, Development Director of Brockwood Park, giving a brief history of the project, and the second by Dr Mary Cadogan, longest serving Trustee of the Krishnamurti Foundation Trust. Fifty-five years ago, Mary began working as Krishnamurti's secretary in England, so for this occasion she spoke of the history of Brockwood and the significance of the new buildings in this context. She then cut the ribbon to open the Pavilions officially.

Fourteen students bearing the finely carved plaques naming the Pavilions (Mulberry, Ash, Cedar, Magnolia, Oak, Beech and Sequoia) followed Mary onto the veranda and took up positions in front of their respective buildings.

Senior student, Sabia Smith, instructed them to affix the plaques to the walls, and then invited all the guests to join the students inside the Pavilions.

Though not all of the Pavilions were completed in time for the opening, it was decided to go ahead with the occasion because it was the most convenient time in the School calendar. Those buildings that were fully decorated, and in part furnished, showed to good effect the quality of the design and materials that are a feature of these new facilities. A number of guests jokingly asked about the possibility of moving in to stay over the summer holidays.

After exploring the buildings for as long as they wished, the guests emerged onto the extensive verandas to enjoy high tea, served at tables on fine china by students bearing generous quantities of homemade cakes and sandwiches. A programme of live music performed by staff and students continued. This was interrupted only for the time it took for the Student Council to plant a tree in the courtyard, as two of them read extracts from Krishnamurti about Brockwood. The following few minutes of complete silence (punctuated by the joyous song of a thrush) ended to the strains of Mozart. A short time later the entire School lined up to offer a farewell song to the guests, marking the end of a beautiful afternoon and the beginning of a long relationship with the marvellous new Pavilions.

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Dr Mary Cadogan cuts the ribbon to open the Pavilions.
Photographer: Petter Goldstine.



Duncan Toms

DAILY BROCKWOOD NEWS

Interested in the latest events and the big developments at Brockwood? Why not check out our news page.

For up-to-date news that covers all of the departments (Brockwood Park School, Inwoods Small School, The Krishnamurti Foundation and the Krishnamurti Centre) with photos, videos and text, simply visit www.friendsofbrockwoodpark.org.uk and click on the NEWS menu.



NEXT YEAR BE HERE!

21-25 August, 2014

If you are a former student, mature student, or staff member of Brockwood Park, you may want to put a ring around these dates now! This is when the next Alumni Reunion will take place, this time marking the 45th Anniversary of Brockwood. These five-yearly reunions, which are residential, feature everything from presentations and live music to dialogues and football matches, culminating in a formal dinner dance. They are a great opportunity to meet old friends, make new ones and reconnect with Brockwood. They are also immense fun. Keep an eye out for more information via our website and the Observer. If we do not have your up-to-date contact details register them now on the Alumni Directory at www.brockwood.org.uk/directory.

THE BROCKWOOD OBSERVER

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I QUESTION MY MOTIVES

Shanti Sagi, Student

As part of her application to Tel Aviv University, senior Brockwood student, Shanti Sagi, was required to respond to the following statement: 'Identify an individual (present or past, real or fictional) who has had a significant influence on you and describe that impact'. The following is the piece she wrote in support of what proved to be a successful application.

I have chosen to discuss the impact Indian philosopher and educator Jiddu Krishnamurti had on me and my outlook on life. I have chosen him because I find his teachings profoundly inspiring and horizon-broadening. My studies of his writings have made me question aspects of life I had never gone deeply into, waking within me a curiosity for widening my understanding of human nature and, most of all, for inquiring into how shaped we are by our own conditioning. When I talk about conditioning, I refer to society's expectations as well as the influence of media, religion and culture on our collective psyche.

When I first came across Krishnamurti's writings in the context of the school I currently attend, I was worried about becoming conditioned by his teachings, which in my view can seem radical at times. However, I realised that he does not aim to indoctrinate, but quite the contrary. Indeed, Krishnamurti does not want his teachings to be accepted blindly, but to be questioned and challenged. He himself said ideologies were "idiotic", and therefore held no value in forming any conceptual structures or theological/philosophical concepts. In this way, the study of his teachings has also helped me develop my critical thinking skills.

My study of Krishnamurti's teachings also caused me not to take aspects of society, life and myself at face value, but to question them, for, as Krishnamurti says, 'How can one be free of the images that one has? First of all, I must find out how these images come into being, what is the mechanism that creates them.' (The Awakening of Intelligence, 1973). For example, his teachings have made me realise how, when we see an acquaintance, we



Shanti Sagi

do not actually see the person, but rather the image we have of them. We frequently cannot separate memories of that person or the emotions they have made us feel from the human being in front of us, meaning that every interpersonal interaction is influenced by prior experience. Now, when I feel anger towards someone for an extended period of time, I question whether this emotion has been aroused by the person, or by my "image" of them. Oftentimes, I find it is the latter.

These are the questions Krishnamurti's teachings awoke in me concerning the conditioning that seems to dictate our every thought and action. Krishnamurti often talked about freedom, stating that his only concern was 'to set man absolutely, unconditionally free' (Dissolution of the Order of The Star, 1929). To my understanding, what he meant by freedom is mental freedom, a freedom from conditioning, which few attain. Krishnamurti has made me wonder how we would think and act were it not for our conditioning. Now that I am more aware of this, when making an important decision such as deciding to apply to university, I question my motives and try to ensure this choice is influenced as little as possible by external elements such as socio-cultural expectations.

HANDS ON

MAKING MAGIC WITH METAL AND WOOD

Clive Dunkley, *Staff Member*

There are 38 students taking Wood and Metalwork with teacher Clive Dunkley this year. Three-dimensional design and many practical skills can be developed and students can select from a range of wood, metal or plastic to try out their ideas.



Max Cykiert made this free-form tree by casting pewter into a two-part clay mould.



Jonathan Ridgway used the lathe to turn this bowl made from spalted beech. Spalting is a natural form of wood colouration caused by fungi.



Harald Sydenham made his Owl in Flight using the bas-relief carving technique. Lime wood has a fine grain and is the classic wood for detailed carving.



Luna Nauss designed this piece of jewellery and made it by cutting the tree to shape with a piercing saw. The metal is brass and the wooden frame is walnut.



Dasha Deminova made her Jewel Tree by carefully twisting copper and steel wire together. The base is carved from lime wood.



Rin Kawasaki produced the design for this piece and made it by cutting the various pieces to shape and then assembling the brass, copper and aluminium onto the walnut back piece.

DEATH OF A DOYENNE: AHALYA CHARI (1920 – 2013)

Stephen Smith, *former Staff Member*

Ms. Ahalya Chari, who died on 30th March at the age of ninety-two, was the doyenne of Indian educators. She was at heart a passionate revolutionary.

Bombed out of Burma, where she was born, the family moved to Varanasi and it was there that she completed her education, took her MA and, in 1943, began to teach. It was a time of considerable ferment in India, not only because of the Second World War, but because independence was in the air: the Quit India movement had been launched the year before.

When independence came, in 1947, she took on leading administrative roles with a number of nationwide educational bodies. At the same time, she had her first encounter with Krishnamurti who returned to India in 1948. Innovation and inspiration were in the air and, as



Ahalya Chari

Ahalyaji put it, “we all fell in love with him”. It was a love which was to last for the rest of her life. In 1976, she joined the Rajghat Besant School as principal, then, similarly, Krishnamurti Foundation India’s The School in Chennai. Though very much at home at Vasanta Vihar, the foundation’s headquarters, where she died, she retained a

special fondness for Rajghat.

As Chief Editor of KFI publications, she was instrumental in the creation and production of the Journal of the Krishnamurti Schools which, now in its eighteenth edition, reflects her seriousness, refinement and good taste. Ahalya was a lady to her fingertips; she was also a “lion of endeavour.” Right to the end, she was looking for ways to get the teachings into the hearts and minds of teachers—in our schools and, by extension, in others. And she never gave up hope that one day—one day—she could help bring about, somewhere on the planet, a fully fledged residential teacher education programme.

IN SEARCH OF REALITY

Gea Fazzino, Matteo Roversi and Inés Alemany, *Students*.
Clive Gray, *Teacher*.

At this point, it seems impossible to answer the question of what reality is without letting the imagination wander off to some ancient Greek island where gods created the situations and objects had another quality. In our History and Philosophy of Science class, we have looked at this question without really trying to solve it ourselves, but looking at how humanity has approached it throughout history.

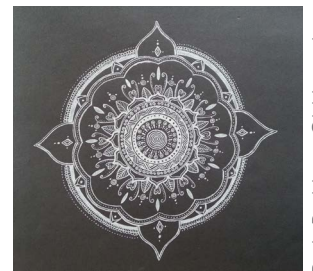
We began by figuring out how to solve arithmetical problems with Babylonian numbers. We had to learn Babylonian symbols and follow complicated instructions.

We then moved on to the pre-Socratic philosophers (Parmenides, Zeno, Thales, Hippocrates) and we understood how science and philosophy started as one single thing where observation was fundamental.

Our next focuses were Plato, Aristotle and their influence on scientific thought and the Middle Ages. This was building up a solid background for our big project: Heidegger’s essay ‘Modern Science, Metaphysics and Mathematics’. The Greeks’ philosophy remained the main scientific dogma until the early 17th century when there was, as Thomas Kuhn called it, a paradigm shift, first brought in by Descartes, Galileo and, later on, Newton. The way we see the world now is based on this new paradigm. During our last few classes, we’ve been looking at the attempt to unify Quantum Mechanics and Relativity Theory, looking at how modern science is compacting many ideas into one, trying to simplify and make more accessible what already is quite straightforward.

We owe our free mobility to the non-structured system called non-linear learning: one idea comes up, and many possibilities unfold.

Although it took us a long time to finish reading projects, and our major tool of demonstration was a black pencil case used to protect Clive’s glasses, we were a small group eager to get lost amongst planets, and to understand how Einstein came up with the whole relativity idea whilst our stomachs loudly rumbled or the sun warmly shone (outside, of course).



Paula Rodriguez Olalde, student

FRIENDS OUTSIDE

SOMETHING VERY SPECIAL IS TAKING PLACE...

Reuben Weininger, M.D., *Former Student*

*Every year one week of classes is cancelled in order to schedule a range of workshops for students, most of which are offered by visiting presenters. This February, former student, **Reuben Weininger**, who works as a psychiatrist in California, gave a workshop on the application of yoga in the healing professions. Here he reflects on the experience of being back in Brockwood, this time as the teacher.*

It is with a mixture of excitement and apprehension that I approach the allée of trees leading to Brockwood, after an absence of several years. Will the magic still be there? Who are the current inhabitants, and will I be welcome?

The physical beauty of the place still has its power; new buildings surprise and old structures are as majestic as remembered. It is disorienting to be flung back 38 years entering the main hall, the conservatory, the kitchen.

I am struck immediately by the happy banter of young people, speaking French, Spanish, English, with an array of accents. I see evidence of happiness, the main purpose of education.

Sitting at lunch, I am certain that a conversation with my neighbour will be meaningful, full-contact, real. Something very special is taking place; people are asking genuine questions; young people are open to discussing deeply with an adult they don't know.

I see evidence of love, of affection. Students have arms around each other, gestures of caring. There is music in the evenings, with a sense of togetherness.

My workshop concerns the applications of Yoga in the healing professions. We have two groups of two days each: didactic/theory in the morning and practice in the afternoon. We introduce theories of the mind, eastern and western, including models of causation of suffering and



its treatment from both vantage points. Group members, both students and staff, are surprisingly well-informed, having personal experience of suffering and healing to share. I am taken with the maturity of the students, the depth and clarity of their comments. I am privileged to have Brockwood's own yoga teacher, whose experience and wise questions enhance the sessions.

In the afternoons we practice yoga in the West Wing. What I remember is that it was completely off limits to us, especially when Krishnaji was in residence, so it still has a hushed and forbidden aura for me. We complete a sequence, a vinyasa, of asanas with its own logic, proceeding from standing poses to lying poses to sitting poses, following the principle of pose/counterpose. We end with rest and pranayama, practicing three methods of controlling the breath involving the throat, the tongue and the nostrils respectively. Finally we spend a few minutes with the practice of loving-kindness, or Metta, from the Buddhist tradition.

I feel grateful for being invited to share this great tradition, practiced by Krishnaji, taught to me by T.K.V. Desikachar. It was one of the greatest gifts from my years at Brockwood.



TO CONSTANTLY QUESTION AND REFRESH

Diane Maroger, *Former Student*

Diane Maroger came to Brockwood from France at the age of 15 and studied here from 1982 to 85. She now lives in Paris and works as a filmmaker, editor and writer.

At 46, I can say I've been through three ten-year cycles. First, ten years to explore my capacities and acquire skills during Fine Arts and History of Art studies at the Beaux Arts and the American University in Paris; then professional training as an editor at the French National film school La FEMIS. The next ten years were devoted to becoming financially autonomous whilst practising my favourite activity, namely working as an editor and documentary filmmaker. The next ten years were spent attempting to be pro-active in society and politics, as a non-profit educational project initiator.

Writing as a BP alumna is a challenge just at this moment in my life. Professionally I'm coming to a crossroads. I have been running a small association, as we call non-profit organisations in France, that first started as an experiment called *Retour d'image*. Its purpose was to create film festivals and educational projects to help people reflect on representations of disability. How does a physical or behavioural stigma influence another's vision of ourselves and our own vision when we live with it in a normative society? How do differences become included in educational settings, in the workplace and in our personal lives? We created a set of tools: first a festival screening landmark representations of characters with disabilities in Western cinema since the 1900s, and then further editions in other cultures like Africa, Asia and others. Working to make films accessible to visually impaired audiences through audio-description, and to deaf audiences with captioned subtitles was a prerequisite, since mixing audiences with and without disabilities was a founding principle of our action from the start. So was conceiving our projects with people concerned with disabilities and employing them throughout the production process. Then came educational workshops in schools, libraries, universities, also all-inclusive in their very process. This part of my work has kept me in touch with younger generations and helped me constantly question and refresh my way of doing things.

Beyond disability issues, the real work is about transmitting the love of film and sharing cinema with specific audiences that have less access to it, or might not

have had the spark to get interested in it without our kind of initiative. This certainly has been a driving force, but devoting ten years of my life to this 'cause' also came from my deep-seated need to confront in what way my life was affected by the disabilities I was born with and acquired. I was fortunate to meet several mentors who helped me turn my own limitations into a force. I was driven by the feeling of having had many opportunities, such as being a graduate from the national film school, that other people with physical conditions didn't have in France.

Retour d'image has a competent team and gained respect and even accomplished projects for the Government, such as the *Festival Un Autre Regard*. However I was never quite able to develop a sustainable business model for it. An ever-increasing number of administrative chores without enough workforce to share them, has become particularly taxing. Moreover, over ten years things have changed considerably in the realm of accessibility, and though the question of inclusion or rejection of citizens remains critical in periods of economic crisis, I do not identify with this issue as much. I am preparing to pass the reins to another person this summer and move on.

If I should go on working for collective 'causes', I'd probably choose environmental issues as a priority today, knowing that would require a new cycle of training and studying. In the meantime, I'll go back to writing whilst working freelance as a film editor and accessibility advisor. I am really looking forward to this coming ten year cycle!



Serena Siqueland

Diane Maroger



THE OPENING O

Seated on the stairs to the veranda, students listen to the opening speech by Bill Taylor, while the name plaques for each building can be seen held aloft.

Staff member, Ulrich Eichenauer, p



Taken from the gallery of the pavilion named Cedar, guests are seen exploring the pavilion and talking with students and staff.



BUILDINGS IN BRIEF

The green oak frames of the Pavilions are traditional in form and construction, while the ground source heat pumps, supplying the under-floor heating and hot water, use up-to-date technology. This fusion of old and new, with good design, has resulted in spacious wooden buildings that have plenty of natural daylight and a comfortable, airy feel to them. Having taken almost three years to complete, the Pavilions design makes use of around 100 Oak trees (harvested from sustainable forests in France where 10 saplings are planted for every tree cut) in exposed frames which extend out over generous verandas. The walls and roof panels are heavily insulated using recycled newspaper and the triple glazed windows need not be opened in winter as a heat exchange system ensures warm, fresh air in every room. The Pavilions will not mean a significant increase in student numbers at Brockwood, so most of the around 30 students and 8 staff, who move into them in September, will shift from existing rooms and everyone will have the benefit of more space.



F THE PAVILIONS

lays for the guests.



Members of the Student Council plant a crab apple tree in the courtyard of the Pavilions while extracts from Krishnamurti are read.



Guests were waited on at their tables by students and enjoyed a high tea prepared in the Brockwood kitchen.



THE CAPACITY TO ACT HARMONIOUSLY

The following is an extract read during the tree planting.

I feel we want to create a totally different kind of human being at Brockwood, who is neither English, French, German, Russian, who doesn't get caught in any belief, in any dogma, who moves only with what is and with facts; and therefore, to bring about a human being totally harmonious in himself—harmony between mind, heart and body—and functioning harmoniously. That is, to have a very good mind, capable of thinking very clearly, which means we think together very clearly with a sharp, clear brain; also to have affection, love, kindness, courtesy, considerateness, which is what is generally called the heart; and to have a good physical body, otherwise the mind, the heart and the body are not in harmony, because the more the organism functions well, subtly, it naturally affects the brain. The brain must be extraordinarily awake, observing, have the capacity to act harmoniously with what you feel, with what you love.

*J. Krishnamurti with Brockwood students and staff
26 September 1972*



SECRETS FROM OUR KITCHEN



SUMMER DELIGHTS

Sarai Alons, *Staff member*

A couple of weeks ago we participated in the Watercress Festival in Alresford, a town not far from Brockwood. We had our own stall where we sold many different kinds of bread, granola, chocolate chip cookies, crostini and pizza. Several students, mature students and staff started baking at 4 am to be ready for the market to start at 10 am. It was loads of fun and we managed to raise £350 for the school.

I'd like to share the recipes for the Granola and the Brioche that we made for the market with you, because they are super tasty and satisfying. Enjoy baking!



Soraia Sofia Ruiz Costa

Sarai and Carole have a hands on approach to granola mixing.

GRANOLA

Granola is a favorite treat for breakfast, but really it goes any time of the day, as a snack, trail mix, for tea time or dessert. The nice thing about making your own granola is that you can put exactly what you like best. The seeds and dried fruit in the recipe below can be replaced with any other of your choice.

+/- 750 GR. OF GRANOLA

- 500 gr jumbo oats
- 50 gr linseed
- 50 gr sunflower seeds
- 50 gr pumpkin seeds
- 50 gr flaked almonds
- 50 gr raisins
- 5 tbsp coconut oil
- 4 tbsp honey or agave syrup to taste

Mix the oats, the seeds and the nuts together in a bowl. Melt the coconut oil on a low fire and mix with the honey. Pour this over the oat mixture and mix everything together thoroughly without mixing for too long, so as not to break up the oats. Taste for sweetness

and add more sweetener if necessary. Spread the mixture evenly over a baking tray and bake for 30 minutes or until golden brown on 170°. Turn the granola every 10 minutes to make sure it browns evenly and does not burn. When ready, remove from the oven, mix in the dried fruit and leave to cool. The granola keeps for several months in a resealable container.



Muffin sized brioche waiting for the oven.

ONE BRIOCHE

- 150 gr plain white flour
- 100 gr strong white flour
- 80 gr butter at room temperature, cut into small pieces
- 2 eggs
- 2 tbsp of sugar
- 1 tsp of yeast
- 80 ml of warm milk
- a pinch of salt
- egg yolk and a little cream for brushing

To start, mix the strong and plain flour with the salt and sugar in a bowl. Dissolve the yeast in the warm (not hot!) milk. Combine the milk and yeast mixture and the flour with your fingers, and then start kneading in the butter piece by piece. When the butter is completely incorporated, add the eggs one by one and again knead until fully incorporated. It might be a bit sticky, that's ok. If the dough is super gooey, you can add a little bit of flour. Now let the dough rest, covered, in the bowl for about 2 hours or until doubled in size. Grease your baking tin or line it with baking paper. Remove the dough from the bowl and divide it into 3 pieces. Take a piece in the palm of your hand, and fold it under itself with your other hand until you have a ball shape with a little bit of tension on top (this will help to make it rise shapely). Put this ball in the tin and then repeat the process with the other 2 pieces of dough. Let rise again for at least another hour or until the dough reaches to just above the top of the tin. Brush the brioche with the egg yolk and cream mixture and bake for 40 minutes on 190°. You can use the same quantities for 6 little muffin size brioches (cute for a special breakfast!). If you want to make larger quantities, multiply all the ingredients as normal except for the yeast. For the school I multiply all the ingredients by 10 and the yeast by 5.

BRIOCHE

I like to make brioche when we have a special tea or when I don't want to get up early on Monday morning to make pancakes for breakfast. Serve it with marmalade or chocolate spread, or even just on its own with a cup of tea. Yum!

The recipe below is originally from latartinegourmande.com by Béatrice Peltre.



Student and volunteer baker, Gea, helps at the stall selling various tasty items from the Brockwood kitchen.

IN AN ANCIENT HOME

A HUGE SOUND IN AN ANCIENT HOME

Ulrich Eichenauer, *Staff Member*

Towards the end of April we had arranged for an evening visit to the cathedral in Winchester to have a guided tour of the church organ with one of the cathedral's organists, Jonathan Hope.

By the time our group of around 20 students and staff arrived, the cathedral was already closed to the public for the night. Jonathan led us in through the back entrance. Inside the cathedral most of the lights had been turned off. The sun was setting behind the stained glass windows in the west front, its orange rays giving colour to the ceiling's web of stone arches.

We gathered in the choir underneath the organ, where Jonathan, the organist, gave us a brief introduction into the more than 1,000-year-old history of the cathedral. He explained how the organ was purchased for the cathedral in the mid-1900s after it had been on display at a world fair at Crystal Palace in London. At the time it was the biggest church organ ever built in England and even today, with its 6,000 pipes, it remains one of the largest in the country.

Jonathan then went upstairs to his 'workplace' and began to demonstrate the whole range of sound of this giant musical instrument. Some of the pipes produce sounds so high or so low that they are barely audible. Others are designed to give off soft, velvety tones reminiscent of stringed instruments or powerful, brassy sounds like those of a marching band. Again, other registers of pipes emulate instruments such as flute, oboe or clarinet. Perhaps the most stunning of all is the set of big wooden pipes, which are mounted directly onto the floor of the cathedral. We stood right next to them while they were sending vibrations through our bodies and even seemed to be shaking the cathedral's massive columns.

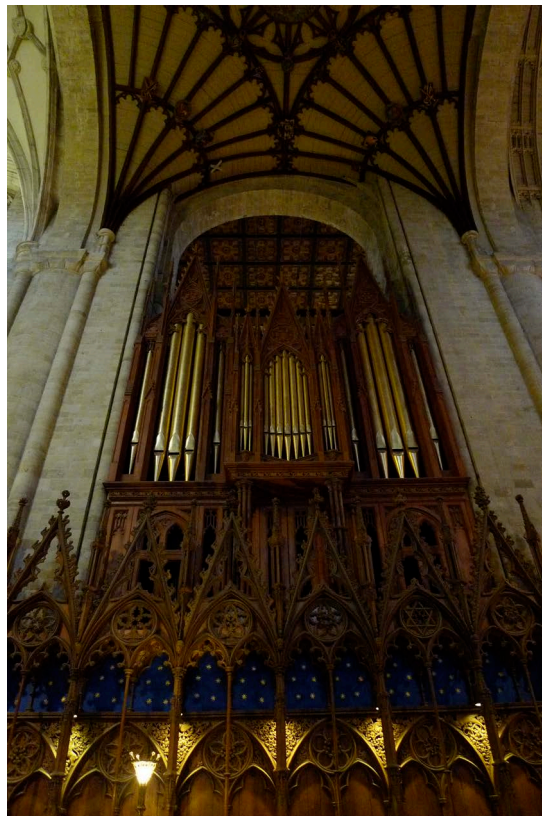
Jonathan then pulled out all the stops, and played an entire piece of music for us, the breath-taking Toccata by Charles Widor. The music had a fleeting pulse to it, under laid by a heavy and slow bass line. For one standing in the choir the combination of brightness and majestic depth was almost deafening at times. From further away, in the nave, one was surrounded by those mighty

sounds, which came echoing from all directions towards the ear. One felt as if afloat in a pool of sound, weightlessly drifting between walls and columns through the vast, darkening space.

After this fantastic exploration into sound and space travel, we were then invited to go upstairs and watch Jonathan play from up close. He explained to us in more detail the complex workings of the organ and demonstrated how he makes full use of the four keyboards stacked on top of each other in front of him and the pedal keys below his feet. He showed us how the various stops can be combined to produce an almost infinite variety of sounds and dynamics.

We asked him to play music from *Phantom of the Opera* and from 'Harry Potter' for us, with which he happily complied. While he was improvising on those tunes, some of us downstairs were joyfully dancing up and down the choir. The ancient walls and pillars around watched the spectacle in astonishment. In the thousand years of their existence they had probably never before seen anything quite like this.

We left the cathedral enchanted and delighted, already planning to come back for an actual organ concert with Jonathan, which will be coming up soon.



Winchester cathedral organ

LIKE A VOICE FROM THE FUTURE

Nick Whitecross, *Parent of first year Student, Ishi*

*Each year at the end of the Spring Term, parents of current students are invited to come and spend the last two days of term in the School, participating in classes, attending dialogues, assisting with Morning Jobs, meeting with teachers and tutors. It is a busy, crowded, fun and fruitful time, as new parent **Nick Whitecross** discovered.*

If I were asked to write about Parents Weekend at Brockwood, I would say how initially I was a little nervous. Parents actually go and spend two days in the school experiencing classes, meeting with teachers, eating the same food, abiding by a rigorous timetable and in my case staying in a wonderful Retreat Centre. I had no reference points: would I become a student, an unwelcome observer? What is a parents weekend?

Actually, the whole experience was amazing. It completely pulled me out of my busy London work bubble and induced great feelings and deep thought about the state of education, mankind and—everything!

Initially I was struck by how non-stop Brockwood is. I had heard that the parents' timetable mirrored the students' in-so-far as there are lots of things to do. And there were! Initially I wanted a little more time to reflect, but then I let go, and very soon found myself singing loudly about bananas and really enjoying it!

How easy it is to become restrained and inhibited as an adult, confined in a space marked 'acceptable conditioned behaviour'. What first drew me to K's teachings was his rejection of the conditioned—and here I was having a vital firsthand experience.

If I were to write about my experience of the Parents Weekend, I would say how totally inspired I was by everyone involved: parents, teachers, staff, everyone. Whenever I sat down to eat, I had a fascinating chat with another person who shared a similar vision of how education could be. And what a wide cross-section of people and backgrounds; none of the elitism normally associated with private schools, just a willingness to bring out the true potential of the students, even if the methodology is at times unknown!

Sitting in class was a revelation. To cut a long story short, I'll just say that some of my fears about the potential for 'slacking' were utterly dispelled and I got the idea that students given responsibility, thrive.

I have no illusions that Brockwood is perfect. Wherever there are humans, there can be difficulty. Learning how to relate to ourselves and others—isn't that a huge part of life? And this is where Brockwood excels, like a voice from the



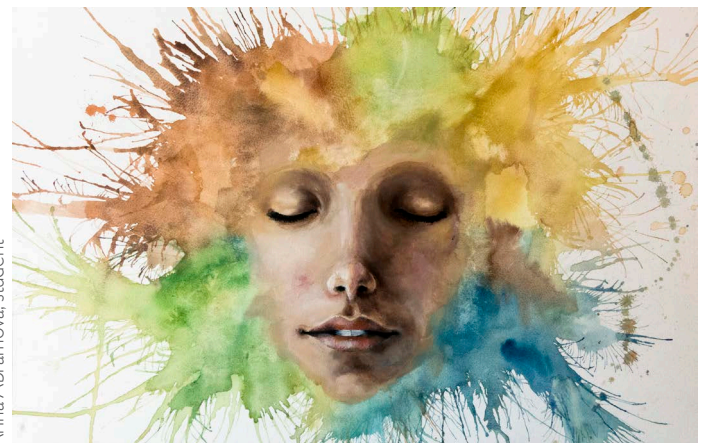
Nick Whitecross is a professional musician living in London and the father of first year student, Ishi.

future, inviting us all to go about our business in a new and much more humane way, a way primarily concerned with the true potential of the individual.

If I were to write about the Parents Weekend at Brockwood, I would say that the amazing resource that the parents are could perhaps be called on more. For example, during the discussion about funding, there were lots of creative ideas flying around. Could there be the occasional day when those concerned could get together on a more regular basis?

I could go on. Some ideas: Why are the pigeons so fat at Brockwood? Why are the rabbits so tame? Is there a secret black market in beef burgers? How did K get his hair like that? Can't there be a Brockwood Park for adults?

To sum up, perhaps my favourite memory of the weekend was when Mark the gardener informed everyone, with great regret, that a tree in the garden had to come down. That was it for me. I knew I was involved in a great value system. Thanks so much to everyone involved.



Arina Abramova, student

BROCKWOOD OBSERVED

THE THREE PILLARS OF A KRISHNAMURTI SCHOOL

New staff member Pedro Lopez interviews former Brockwood staff member Stephen Smith.



Stephen Smith

Pedro: You told me once that Krishnamurti said there were three pillars to a Krishnamurti school.

Steve: Quite right, yes. The principal of Rishi Valley School at the time asked Krishnamurti what the fundamentals of a Krishnamurti education were. Krishnaji said: to develop global awareness; to care for the land and human relationship; and to cultivate the religious mind. To cultivate the religious mind, of course, is the tough one and it's also the one that distinguishes these schools from most others, if not all of them.

P: Do you feel that we at Brockwood and those in the other Krishnamurti schools are tackling it?

S: I think that we're a bit in the dark about the religious mind. I am not quite sure if we really know how to tackle it because I'm not sure how many of us tackle it in ourselves. Global awareness is fairly straightforward—not being nationalistic, not being parochial, not waving the flag and all that—it's fairly obvious, even care for the land and the environment, not killing and the value of human relationship. I think it's a very important factor to emphasise relationship because so many relationships now seem interchangeable, almost like changing clothes, you know. There seems to be some lack of depth there, so I think that is something important to emphasise. But the religious mind is the basis of it, and I think it's the one that we still need to get to grips with.

P: So, seeing there are three pillars, would you say that, if the third one, the religious mind, is present, then the other two happen, more or less?

S: Yes, I mean I would say they fall into place. But the difficulty is having the religious mind *in the true sense*; not sectarian, not ideological, not as it has existed in fact throughout history—becoming indoctrinated, becoming ideological, becoming sectarian, ritualistic—not that, something else. It's the *something else* that one is after, and that needs to be fostered, cultivated, brought out.

P: So, we could say that these three pillars are the core of what we are trying to do at Brockwood, but at the same time many feel that the school needs to survive.

S: Well, yes, it must survive, but I think if it does the right thing it will survive. That's what Krishnaji used to say, "Do the right thing". Even about money, he would say, "Do the right thing and the money will come." I think that doing the right thing is what is important. I'm not saying it's not being done; I'm saying that it constantly needs to be done, and that may involve some change from time to time. The place has been through terrific upheavals, *massive* upheavals. But it's still here, so something is working.

P: How was the feeling when you first came in 1975, how is it different now, and how has it been different through the decades?

S: I think one way of looking at it is to look contextually; in fact, it's very valuable to look at Krishnamurti himself that way. It's good to look contextually at what the '70s were like. It was a post-'60s kind of place. There was a lot of freedom given to the students, as now, but I think in the early days there was much more sense of its being a communal endeavour, and that was also contextual because the '60s were like that. I mean, the whole thing about challenging bourgeois marriage, the nuclear family with its 2.3 children. People were living together in communities, communes, and having various liaisons within them. It was a real assault on the bourgeois ethic, and therefore the community was very important. At the same time, Brockwood was quite ascetic—no children, even couples were frowned upon—and there was a strong emphasis on communal participation, everybody doing things together, as there is, I believe, in the *kibbutzim*. There was a very strong sense of the-community-comes-first and your personal life comes second, if at all. That did create a certain communal spirit, but it also did damage to a number of people. It was not all great, by any means. I think now there's less pressure in a

certain way, but at the same time one feels a certain lack of intensity, not in the Foundation or in the Centre so much, but among the School staff there is less of a sense of what they are here for other than providing for students. That is what is weaker: that sense of passion and intensity. And now it's more individualistic, also, with one deal for this one, another for that.

P: Is it worth recovering that spirit, and how can it be recovered?

S: I think it needs to be recovered, yes; that's my own personal feeling. I think some of it needs to be recovered

and the staff be more valued for being here because of their interest, real or potential. Some of that happened during the summer programme *Educating the Educator*; it happened at least for a couple of weeks. But sustaining it over the year is the difficulty, sustaining the sense that we're all in it together, we're doing it together, and that each one's contribution matters; that staff are not just plugging a gap that could equally be filled by somebody from Eastleigh coming here part-time with no interest in K. No one is indispensable but, at the same time, we should nourish and be nourished by the central flame of the place's intention.

To read the full length interview, please visit our Brockwood blog at: blog.brockwood.org.uk.

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BROCKWOOD IN BRIEF

THE END OF ANOTHER YEAR



Student Tyrone Heinemann comes to grips with a tricky high rope manoeuvre.

At the end of a Brockwood school year, for some activities a distinction is made between those students who are returning for the next academic year and those who are due to leave altogether. The following is a brief account of what the two groups did over a four day period in June:



One student group (Lorena, Sé, Shanti, Paul, Sasha) takes a break from hiking on Dartmoor.

RETURNING

Mark Apted, *Staff Member*

The Returners' Group spent a glorious day hiking along the Dorset coastline and on the beach at Durdle Door. There followed a morning's serious climbing on a high rope course near Andover, and then a trip to Stonehenge. Next day we set off walking to the Sustainability Centre in Hampshire where all camped for the night. Many stayed up chatting by the bonfire for hours before finally crawling back to their tents for a couple of hours' sleep. Everyone then had the hard task of getting up again, packing their tents and walking back to the school. Camping was fun, but it was good to get back to hot showers and a warm bed!



Returning students camping at the Sustainability Centre end the day around the campfire.



After their three days adventure on Dartmoor, leaving students gather with staff for the trip home.

in any classroom". A student revealed, "I've never spent such a long time away from adults, and I was surprised at how prepared I felt." Others agreed that the connections that they had felt with each other and with the wilderness were of great significance: "I felt so small in the vastness of nature."

LEAVING

Benjamin Hammond, *Staff Member*

After the wash-out of last year, this June we were luckier with the weather for our leaving students' trip to Devon. Bathed in sunshine, some 23 leavers spent three days hiking and camping in small groups within Dartmoor National Park. One night was spent wild-camping; they had been trained for the previous six weeks in skills such as camp craft, navigation and first-aid so that they could carry out the hike independently of adults. It was a physically and emotionally challenging experience for many, but also a deeply rewarding one. One teacher, who was supervising the students from a distance, described the learning he was witnessing as, "better than