

Thursday 4 February

Seventh Talk

R. At a very early talk with you eight years ago, you said: “After constant meditation and work on oneself, the adept starts to realise that a man is not just flesh and bones, he also is Antahkarana, he is Consciousness, and he is Bliss. When he has realised this fully, everything becomes very simple for him. Whatever he does, the way he moves, the way he talks, is quite fitting to the dignity of Atman. But this stage comes only after complete Realisation.”

This has been my great aim ever since, and until this has been achieved I could not say to you I know enough. Would this be the Sattvic stage of Self-remembering? You said at this same talk; “If His Holiness remembers somebody that man will have to remember, and when he does, His Holiness knows it. And to increase the power of realisation one has to keep it in mind to speak what one thinks and do what one says.” Why has this taken more than eight years in spite of all the wonderful instruction and help received. Is one just too stupid to succeed?

H.H. The eight years have not been wasted, for a good thing has been now known. In this work on Spirit, there can never be a time-limit for full Realisation. It depends on the state of the Antahkarana of the individual. If it is ready-made at a high level then realisation is very quick otherwise unless the cleansing process is complete, the realisation would not come about. It may very well take 10 or 20 years for some people. Apart from the time factor, the knowledge of such ideas must first be appreciated. This would be a common knowledge (‘common’ equals not put into practice) such as that idea taken by Buddhi that the flesh, bones, Manas, Antahkaran are not the Self. These relate to the five sheaths (Annamaya, Pranamaya, Manomaya, Vijnanamaya, Anandamaya Koshas). A person has to penetrate through these sheaths, and by practice to detach one after the other to realise the Self. The realisation means putting this superficial knowledge into practice. Unless this available knowledge, which at most is good information, is put into use, and indeed constant and continuous use, it never becomes real or realised Knowledge. Only when the knowledge is realised does the individual become Realised. The work of Realisation is to clean out the Kashaya; Kashaya is some habit which must be removed (and there may be many of these). A bad habit must first be replaced by a good habit, and then even the good habits can be given up. This replacement of bad by good habit is so very necessary. Some people learn to speak as a great man would speak, but they can’t really do anything, for they haven’t realised the Self. This ultimate Knowledge derived from practice is like seeds of knowledge out of which all dignified acts arise.

The available or common knowledge is like a well near a river; when the river is full, then the well is full; and if the river is dry, then the well is dry. Common knowledge is available for use as personal knowledge. In contrast, the True Knowledge is always in existence but is not available; it is made available through a wise Man, a realised Man or qualified Teacher. Having come to a Teacher, one gets to know the important part of knowledge. At this point you find two types of people. One is satisfied with this superficial knowledge and doesn’t desire to put it into practice, whereas the other is keen to put it into practice and realise the Self.

The marks of a Realised Man are given in 2nd chapter (from the LIV verse) of the Bhagavad Gita:

Here Krishna says that a realised Man casts away all desires, is not shaken by adversity, free from fear, detached, has withdrawn his senses from identification with objects, ceased all longings, tranquil, full and steady like the ocean, without ego, is in peace, has alone realised wisdom and is in the state of Brahman.

As for the remembering of the Teacher, it again does not mean the flesh and bones, but the Knowledge and the Way which he represents. Having remembered the Teacher, one must once again remember all his Teachings and that he only represents them because he has put them into practice.

Ultimately Knowledge in action is all that matters. As previously told to you, there are those who only know

that they exist and partake of 'Sat'. They live at a very low level. Others think and know, so they can reason and with that regulate their lives. They partake of 'Sat' and 'Chit'. A third kind have known Sat and Chit, and get Ananda also. For them the world is full. They experience the Self as threefold (Sat-Chit-Ananda). Ananda is the happiness that comes from practice of Knowledge through action and in perfection; (when any job is done nicely, there is Ananda or satisfaction at a 'job well done'). So action on the basis of available Knowledge is the keynote.

R. As to my second question, I now ask about a habit which seems to make me very slow to progress. Your illustration of the car driver yesterday made many things clear, particularly the importance of the driver (the Buddhi). For a long time now, this driver has given me little sleep at night—at 3, at 4, at 5, and at 6, he wakes this owner and says, "Come quickly! The car is ready; we must go up to the mountains or across the desert or even into the sea."

H.H. The remedy is very simple. When one is awake after incomplete sleep, one does not need to get out of bed; but stay in bed, and start repeating the Mantra internally with just enough sound which you can hear. Keep repeating and hearing. Let the sound at each repetition be less audible until it completely vanishes. When the Mantra with sound is reduced to silence it will give a little more Tamas. Do it a few times and you will have enough Tamas to go back to sleep. This is a practice of Pratyahara, from the Eightfold Yoga System. Pratyahara means abbreviation. When a given subject has become diffuse and dispersed, and one wants to bring the whole subject to a nutshell, then you reduce it to some symbol or point—like U.N. for United Nations. When the mind spreads over a world in distraction (Vikshepa) in such circumstances, then it should be brought to a point. At this point is a little rest which is Tamas. If one can have this available, one would go to sleep; but if the mind is allowed to play with Vikshepa, then the movement keeps accelerating and the mind gets hotter and hotter. The result is insomnia. Bringing all this to a point of no sound and movement would give the mind rest and make it possible to sleep. But this is in no sense a meditation.

A rich industrialist in Bombay had great difficulty in going to sleep. He worked hard for nine hours and more, and carried his work in his mind back to his home and would not let it go, so he could never get any sleep properly and used to get up many times during the night and disturb others. This kept his mind very busy all the time; he was always tired, irritable, unhappy and uneasy. Once he met a holy Man who gave him this system and soon he was cured of his habit, enjoyed good sleep and awoke fresh every morning. If this is put into practice, it is possible to get a good sleep.

R. This is just what I need, and my wife too will be grateful as she also gets tired because I keep disturbing her during the night!

H.H. Here in this Ashram was one disciple who never used to sleep and so disturbed everyone day and night. He was given this practice and he was cured, but once a month he would be forced by habit to keep awake and create trouble.

When a car, having reached its destination, has been parked without switching off and left for long, then the battery is used up and gets discharged. Next day it would not be possible to start it again unless the battery is recharged.

The same applies in human beings. They must get rest and sleep or waste their energy for nothing by keeping awake for useless activity otherwise their batteries soon run out. A good, clear, pure and strong mind means that even if its owner has only to dig a field he will put his body, mind and heart together on the job. If he is attending to important matters, then again he will bring his body, mind and heart together. When such a man meditates, he stills both the body and the mind and goes into deep meditation with the Mantra. Such a steady

and wise man always employs all the three bodies (physical, subtle and causal) on the work in hand. In his waking, sleeping and dreaming states, he remains united. He works well and sleeps well.

Mr. Whiting. In meditation you first hear a sound at the coarse level, then you don't hear but know it is there. Is it possible to hear pure sound?

R. I said I would ask, but quoted the scripture from the Book of Golden Precepts (referred to by Blavatsky in the introduction of 'The Voice of the Silence'): "He who would hear the voice of Nada, the soundless sound and comprehend it, he has first to learn the practice of Dhyana (deep meditation)". Is this a correct translation?

H.H. There is a system known as Nadanusandhana, the research of the Nada sound. According to this system there are said to be ten types of sound from coarse through subtle to the causal, which is the purest and all-embracing. Thunderstorm or thunderbolt, bell, crunching sound, flute or other subtler sounds are heard according to the practice and level of the individual. They close their eyes and shut their ears and then search for these sounds. The last sound, which is the purest of all, embraces all sounds but is not physically audible. This is known also through the Pranava sound of 'Om' which has three sounds— 'A-U-M'. The last sound of 'M' is continuous and goes subtler and comes to a soundless sound experienced as the most subtle of vibrations. This system is not prescribed for us and so one need not go into the details. In our meditation, one starts the Mantra which repeats itself and gradually becomes subtler, and at one stage it is experienced as One with the meditator and act of meditation. In fact this is not just a subjective experience for it is the real state of Self. This is the Causal or purest sound without a sound.

R. It has been noticed that our Mantra has been going on without our hearing the sound of it. There was a lady in Germany who has been linked with us over meditation, though she didn't think she was meditating at all well. Once when another car met her own car head on, she remembered the Mantra in that moment. She was completely unconscious, and returning to consciousness after six weeks found the Mantra continuing.

H.H. Mantra was there but had no importance for her. Due to loss of consciousness, she could not know its presence. Having returned to consciousness, she picked it up again. Importance is Mahatva, that is, the activity of taking some thing or some idea to one's heart, thus making it important. That is what happened in your story. She realised the importance of the Mantra and took it to heart, where it remained until she gained consciousness. Also after that event she must have cherished the importance of the Mantra and kept meditating properly. Usually people attach importance to things either during the full rise of their reason or at moments of great danger. This turns their way of life in a better direction in which Spiritual work becomes easy. Without taking the work to heart as important there is a lot of hesitation and laziness, and not much is achieved.

Note. (see also III 21 and VII 51). Pratyahara (of Eight-fold Yoga)

In Chapter II of Gita, v.54, Arjuna asks two questions:

1) What is the state of the mind of a realised Man when in Samadhi?

Ans. He has completely cast away all the desires of the mind, satisfied in the Self alone as the Self.

2) How is its influence shown in his conduct when out of it? Answered in verses 56, 57, 58.

V.58 says: When also, like the tortoise drawing in its limbs, he can completely withdraw the senses from their objects.

(This is known as Pratyahara)

Saturday 6 February

Eighth Talk

R. thanked H.H. for giving us the opportunity to see the Rasa-Leela¹ (cycle of Krishna plays, with music, by professional actors in traditional costumes) yesterday and said that he had never been so close to the Gopis! (he was sitting on the stage alongside H.H.)

H.H. What you saw yesterday was the introduction to all that is going to be played today. The Rasa-Leela is the enactment of Creation itself in which the Absolute desires to play and so He becomes many. The manifold creation is the emanation of His love to create bliss. The play is enacted in such a way that the people and the devotees come to understand that *their life is also a play*. In the play there are certain parts based on their function and which show that the medium is Love. In Love there is no place for desire or passion; so one should not pollute Love by desires and passions. In today's play, Kama Deva² the god of (passionate) love will try to attract the attention of Krishna by presenting scenes of love, desire, attraction, lure and all sensuous nature to bind him with senses and displace him from his unified, steady and detached position. Since Krishna, as the Lord of Creation, sees the whole Creation as part of his own Self, he would not be dragged down to 'subject-object' conflict. Since individuals don't use their own body and being as sensual objects, so if one understood the world as an extension of one's own being, then the attractions of objects will vanish like illusion and one would play the Rasa-Leela with freedom.

¹Rasa = 'flavour'. As there were nine muses in Greece, so there were nine Rasas in Indian poetry, dance, song and drama.

²Kama is not only sexual desire (as in the Kama Sutra) but any desire with which the jiva identifies so that he becomes.

Krishna is represented as the Self, Radha is his Buddhi (the rational intellect), the Maya is the desire to play which will create all these beings who take part; the gopis (milk-maids) are his own ideas or manifest desires; Chitta is the playground or stage where the scene is being enacted, Cupid, the god of desire, will be presented as attraction and shown playing with all these (embodiments); but the Lord Krishna will come out free from attachment. It is for the people to see that the division of creation need not be made into subject (as oneself) and object (as the world for one's use), but enjoyed as part of oneself to keep away from (identification), passion and lust.

R. This figure of Eros or Cupid with bow and arrow, pointing the arrow at Lord Krishna, is he firing desires at him from which he remains completely detached?

H.H. These five arrows are five stages of love-making which the god of love has in his quiver, and he went to Krishna and challenged him. The god of passionate love had by now overcome all beings in the universe including ascetics, gods and supernatural beings. So he wanted to make sure that there was no one left who was not subjected to love mixed with desire or lust. When Krishna came to know of his pride and arrogance, he asked him as to which way he intended to wage war on him, there being two ways: first through the 'fortress' or else 'on the plains'. When he withdraws himself in meditation and Samadhi and is then attacked, it would be a war within the fortress; the war of the plains would be that he will be out in the world of the senses. The love god opted for a war of the plains; so Krishna also agreed.

After this episode, Krishna's Buddhi, which is Radha, was inspired to let this happen, and she asked Krishna to arrange such a play in which love-making and enjoyment would be the main theme, but this

will be within the limits of decency and no party in the play would have to suffer from attachment. Krishna's Maya created all these artifices and beings. The great seers became the gopis, representing various aspects of love and desire, Radha as Reason (Buddhi) having dominion over all the gopis.

The first arrow was shot when Krishna called all the gopis for play; when they arrived in the night the love god fired his second arrow. But Krishna, being detached, dispersed all the gopis and sent them home, so this arrow also was lost for nothing!

Later on Krishna with Radha and the gopis in the beautiful garden forest of Vrija (Vrindavana) on the bank of river Yamuna, called for a dance drama. On a moonlit night with fabulous garments and decorations the gopis danced and played under the sole direction of Radha, which was Reason or Buddhi. So the play went on without any delusion or attachment, passion or lust. Here the third arrow also fell fruitlessly.

On the fourth night the Lord Krishna with the gopis came to dance together, and while dancing he came into physical contact with them. Here he had appointed a chief of the gopis to organise the play and the chief aim being detachment, the play dances went on without any trouble, and love's fourth arrow fell.

The fifth night became most involved, for each gopi had a Krishna for herself and the attraction was greatest. Here the nature of Krishna being pure, made it possible that during the all-night dance and all those beings merged in bliss, they were never distracted by the love god for passion or lust or any desire of a sensuous nature.

Thus all five arrows fell harmlessly and the love god was defeated. He asked for pardon, and then was sheltered and allowed to live in the creation to keep it going.

The victory of Krishna is due to one fact—that he felt One with Creation and thus no question of desire arose. This is also the lesson by which all people feel united with the Absolute in which this whole creation is manifest; and thus do away with the duality of subject-object and live in the creation doing all their work and performing all their duties and fulfilling all their needs with complete detachment.

R. We shall greatly enjoy seeing this today.

Question from New York

Mr. Rabeneck. In the last year the Mantra during meditation has started 'flowing' instead of pulsating as before. I feel the meditation thus going deeper and having a greater influence on my life. For instance, during many years I have been practising 'repetition' (the mental repetition of a prayer or poem) when walking, travelling or at any odd time. Now the flowing Mantra sometimes starts of its own at such times, replacing the habitual 'repetition'. So I let the mantra flow and greatly enjoy it. This has the same effect as a good meditation when a quiet inner presence comes to stay with me for some time.

I sometimes find the mantra flowing when I awake. It possibly goes on in sleep, but I am not certain. Should I let the mantra flow whenever it starts and for as long as it flows, perhaps adding attention to it?

This question is asked because I am beginning to feel the mantra as a vital force active in me in its own way and at its own time. Would H.H. explain?

H.H. The system of Meditation is to turn the individual from outside to inside and from coarse to subtle and causal, and with the help of the Mantra when he goes deeper within his being then he becomes steady and stable in a state or place within him where there is no movement. This is done by starting the Mantra and repeating and withdrawing into a Oneness, where the Mantra, object of meditation (Param-Atman) and the medita-

tor all merge into Oneness. In this unified or stabilised state, the creative act of cleansing, purification and creation of pure energy takes place, which the individual personality (Jiva) inherits. This he uses for his daily life to do his work more efficiently, and also be more strong and resolute in his work on the development of Being. This is the treasury, enriched for better and further use after spending some money in the market. If one did not increase this store of energy, then one day when all energy is gone, one would become destitute and would be unable to uplift one's Being from the attachments of the world. This is all that one needs for meditation.

If the 'flowing mantra' means remembering and holding it in the mind, (then) at times apart from meditation it has some use. It saves one from thinking or worrying about all other useless worldly subjects of some attachment. This is a technique for saving energy, and can be used, but is no substitute for the prescribed way of meditation which is basically repeating and withdrawing into Oneness.

Mr. Rabeneck. H.H. has described Chitta as a store of memories and likened it to a filing system. Has Chitta also another function by serving as a line of communication from Atman to Buddhi-Manas-Ahankara? It seems that when in the telephone wires there is too much noise (from Ego and Manas), the 'silent voice' of Atman can not be heard by Buddhi?

H.H. The silent Voice of the Atman is never lost, for all voices have their origin in it. It is from this Voice that all other voices of Manas, senses, Buddhi and Ahankar get their strength. Thus this silent voice will always be there, but one may not be able to distinguish the real Voice of the Atman in this din of all the other loud noises, where all senses, Manas, and the rest stand for the same Atman and cry aloud. One has to use reason and set all connections right.

Once a juggler came to the present Shankaracharya to show his tricks. He promised to call the spirits (same word for 'spirit' and 'ghost' = 'bhoot') of dead holy men and said that he will first call the previous Shankaracharya. When this 'being' was heard saying, "I am present and you may ask whatever you wish," it was asked of this spirit to write down one special confidential talk, which the two had together at a private meeting. The spirit could not do that, for the fact is that the spirits of liberated Men can't be brought down to work for jugglers against their will, and they would never take part in their show business. In fact the spirit was the ghost of the juggler's father who died in a fire accident. Such spirits are frightened spirits who hover around in subtle form for up to twelve years and those jugglers manage to use them through certain mantras. The real voice is the silent Voice of the Atman, and the noise is made by the ghosts which could be used by Manas, senses, or Ahankar standing for the real Spirit. One needs to sort this out and stop these loud sounds and be able to hear the real Voice. This is possible only through Buddhi doing right job.

R. I am sure H.H. now wishes to be at the Mela with his people for the big day and the conclusion of the play of Krishna. So we won't ask further till Monday.

H.H. Were you intending to come? The end is at 2 p.m.

J. Said that we would have an early lunch and come between 1 and 2.

In fact we were there between 1.15 and 3 p.m.; the crowd was so dense that we couldn't get near the platform, but got a good view from further away.