

Saturday 1 September

R.G. *We have two questions here from Dr. Roles:*

R. *Physical body is limited. We want to understand more how the subtle body continues and is felt by us because it does not die with the physical body.*

H.H. The physical body is certainly limited and the relationship of the subtle body to this physical body is that all the experiences of the physical realm of the body and of the world are experienced through the subtle body. Subtle body is composed of the five sense organs which collect knowledge and five organs of action, through which we perform all actions. Then we have Manas, Buddhi Chitta and Ahankara; all this composes the subtle body. These senses, which appear to reside in a particular part of our body are in fact only the positions in which the senses are but none of us has any direct experience of the senses because they are the instruments of experience. We cannot see them, we cannot touch them but only through them can we see and feel and do all our actions. Through Manas, which controls all the senses, we have the possibility of desire; Buddhi discriminates, through Chitta we can contemplate or use our memory by remembering and through Ahankara we have the feeling of our ego. This body, the subtle body is said to be composed of desires—Vasana.

Vasana—Yoga Vedic Dictionary: “Subtle desire: a tendency created in a person by the doing of an action for enjoyment; it induces the person to repeat the action to seek a repetition of the enjoyment. It is the cause of repeated birth and of experience in general; the impression of action that remains unconsciously in the mind.

It is the instrument through which all the qualities of the physical realm are appreciated by him who resides in the body. The causal body is neither physical nor subtle; none of these things come within the causal realm; causal body is transcendental so it is thus very difficult to describe the causal body because there are neither the senses nor the sensory objects with qualities. The experience of the causal body is found either in very deep sleep or meditation. Following this deep sleep, when there is no experience of any sort, one gets up and simply remembers that one had a good, peaceful and blissful sleep, such that you do not remember anything. This is the direct, after action, experience through the causal body. It can only be illustrated or described through transcendental aspects, that one had no experience, or during the meditation, or such other moments. This is the way our three bodies work.

J. *The answer is not complete. Do you want to ask a further question?*

R.G. *I think it would be a help if we asked the second question now.*

R. *How does remembering the Param Atman all the time help one to by-pass the subtle body and get to the causal where we are all one?*

H.H. The construction of these three bodies is designed in such a way that one is motivated by the other. Ultimate motivation is from the Jiva Atman itself. In ordinary life when we want to do anything we may pick up an instrument and the instrument is motivated by the hand. The hand itself is moved by the Manas. The Manas is moved by the Self. So there is somebody behind all these movements and activities of the physical world. The ultimate source of movement is the Self.

This can be seen from the example of a king who has his court and gives all necessary ordinances and decides all matters of state in the court amongst all the courtiers and his ministers. Having done this, when he has to look after his own body or very secret matters of state, then he goes back into the inner

room amongst very few ministers or members of his household. Having performed this, then in order to recharge his energy then he must retire in the night so that he can recharge himself like anybody else and go to sleep. These are the three states with which the physical, causal and subtle realms are associated. Even apart from these three is another state where he can sit in meditation, where there is no concern about secret state affairs or the body or regaining the energy from sleep. No knowledge is there, he simply resides within himself.

These are the four ways we can experience ourselves, and understanding these four states we can transcend and enter into a higher state, from physical to subtle, or subtle to causal and ultimately to the Param Atman.

R.G. I would like to ask a question myself now. Although H.H. must have been asked this many times before, I feel I must put this question, as it forms an important element in Western thought and outlook, people use this as an argument in turning away from religion and the spiritual life. There is no doubt that at the physical level there is a great deal of suffering throughout organic life. To my ordinary mind it is hard to reconcile this fact with the idea of universal bliss and a loving creator. Could H.H. help me over how I can think about this?

H.H. This whole creation is the creative act of the Absolute and it is an artistic creation. It is full of various tastes. [The Sanskrit word is “Rasas”; previously he has said there are in India “Nine Rasas” like the Nine Muses in ancient Greece, the mother of whom was Mnemosyne (Memory)]. Literature is created in which there are many styles and these styles create different effects. These effects are appreciated by those who read the literature, see the painting or go to the theatre and see the play. If all artists produced one type of work, then people will be tired or bored, even if it was a blissful painting. There must be variety; variety is the spice of life. What people usually call misery is a part of this variety; it is one of the tastes of life. It is created so that you can enjoy the other tastes. If somebody wanted always to be happy, they would get fed-up with happiness. This is the law of our lives.

The reason people get involved and try to get away from religion and spiritual activity is that they consider this misery to be real and ultimate. They find that it has no place in creativity. The tradition we have been given derives its origin from Narayan (Vishnu) himself and teaches that all creation is a play, a drama. Whenever we go into a theatre and see drama with actors performing, some may be wailing or crying, some may be beaten, some may be laughing, in reality they do not cry, none of them really feel the pain of being beaten, they are not necessarily unhappy or happy. It is all a scene being played efficiently, or inefficiently, by these actors. Once we get the concept that this whole creation is an act or a drama, then we enjoy it; we get detached and everything falls into proper perspective.

Some people like to eat sweets, in order to be able to take more sweets, it is a very curious fact of life that they take the opportunity to eat bitter and sour things so that their sweet taste is once again enlivened to allow them to eat more sweets. They want sweets but in order to have more sweets, they resort to bitter and sour tastes. Now, this bitterness and sourness are considered to be misery by some people. In fact, they are just one of the various tastes.

Once you know that this is a drama and that everybody has to enjoy this, then you do not call it misery. If you call it misery then you will find that even Indra, who is the Lord of this Universe the Brahma, the creator of this universe, also has certain miseries and worries at his own level. Even so, from that point of view there is nowhere in the whole of creation where this doesn't occur. Either you can accept it as blissful or miserable it depends on how you place yourself in relation to this drama. If you are attached to the drama, if you think it is real, then the general picture is of misery. If you are detached, if you think it is a drama and there is a part to be played by you, then it is all blissful. Everyone in this creation is destined to die, to disintegrate one day, this is

the biggest fear in the lives of all beings, even Indra, because he will have to leave the place for another Indra. Once you accept it as drama, then it is only changing the part and there is no misery involved. There is a story, the inside story of the creative world.

Brahma is supposed to be the creator of our universe, or perhaps all different universes. Once it occurred to him that he is very busy and he works very hard, he needs a holiday and rest, considering his importance and hard work. He went to Brahman and put his application to be released for a little while. Brahman accepted it and released him. When he came out of the creative realm he saw thousands of people standing at the gate. He wanted to find out who they were, particularly as they all looked like Brahma himself. He went to ask them and one of them said, “We are not allowed to disclose our identity.” He persisted, wanting to know what the crowd was there for. One of them relented and said, “We are all applicants for the position of the Brahma. When a Brahma retires one of us will be elected and promoted and all the others will have to keep standing in the waiting area.” Seeing this he got frightened and immediately turned back and went to Brahman again and requested him to cancel his leave as he was now ready to work. One of the attendants of Brahman said, “Do not consider yourself too big; this creation is multiple, there are myriads of creations and myriads of Brahma’s waiting to take over each creation. There is no end to it, you are just one little speck out of all these clouds of drama.”

Seeing this picture, one can understand that the whole creation is too big and that the whole thing is nothing but a drama. We ought to accept it as a drama so that we don’t get involved too much with the miseries or denounce religion or spiritual world.

R.G. This question is to do with my job as a designer. I am very interested in visualisation—it plays a big part in my job as a designer. It appears to me to be seeing into the future, or bringing the future into the present. I don’t believe this faculty is in any way restricted to the creative activities but plays a big part in ordinary life. Is it possible to perform an intentional act without first visualising it? Is this a form of memory?

H.H. There are two aspects of the creative activity of the Absolute—one which manifests itself and the other which withdraws itself. The creative act of manifestation is what you are talking about. This act is better performed, or rightly performed, only if the artist is healthy (one who stays with the Self): healthy in the sense that he is empty, he is not attached and everything is pure about him. Then he looks at, and into, this wonderful creation, elicits all the information and puts everything together in such a way that it makes a good piece of art. Reverse this creative process and you have meditation; in meditation all we have collected is being eliminated one by one and we go deeper and deeper to where there is nothing except the creative force, the Self. For one is the art of manifestation, which is the artistic work, the other is the art of going deep into the Self, which is meditation. These are the two aspects of the creativity of the Absolute.

Here is an example.

Two artists went to a king; in olden days this was a way to make money, by exhibiting your art. They told the king that they could create exactly similar works, if the king would like to put them to the test. The king said, “Are you going to copy each other?” They said they wouldn’t copy each other at all; they asked if they could each have one end of the hall with a partition built down the middle, they could live and work separately, they promised there would be no difference between their work when the king came to see it. The king did as they asked and they worked for a month. One did the painting the other simply polished the wall. At the end of the month, at the appointed time, the partition was taken away and when the light fell upon the painting, it reflected exactly on the other wall.

These are the two aspects of the creative act brought into this story; one is the meditation, which is the polishing, bringing in the brilliance of the Absolute by eliminating, so it can reflect everything purely and accu-

rately with no distortion. The other is the art which we have to learn in the physical world, as you put in your question about visualisation. When you visualise you take in the qualities of the Absolute, if you are healthy—empty, not possessed by anything—then you will embark on the creative act with the proper attitude.

R.G. *Is visualisation memory?*

H.H. Yes, this is part of memory.

J. *I might add a little more—there are two terms used in the philosophical realm—Nirguna and Saguna—Nirguna is that which has no quality—the abstract Absolute which is the field of the meditation—we go into Nirguna—abstract Self. Saguna is the world with all its qualities in which all of us—physical artists take part.*

Yoga Vedanta Dictionary: “Nirguna Brahman” —the impersonal Absolute without qualification. “Saguna Brahma” —the Supreme Absolute conceived as endowed with qualities like mercy, omnipotence, omniscience; as distinguished from the undifferentiated Absolute.

R.G. *This is rather a general question—I find doing any work with efficiency and as well as possible brings a feeling of Sattva. Does today’s industrial technology—with automation and mass production techniques—give fewer opportunities for this for those working in factories? Could this be one of the main sources of the present world-wide industrial troubles?*

H.H. This life is designed for good living, healthy living and in order to help ourselves the designs of these machines have been invented to help us be happy and healthy. Unfortunately, excess of machines do not give opportunities to individuals to exercise their attention because the machines attend to many things. If men lose their power of attention and do not apply it to their daily life, then the whole question of our living has to be reconsidered. After all, what do we want these machines for? We do want them, we must use them properly, only up to the limit where they are useful for our healthy living.

In Bhilai one of the steel complexes in India which was built by the Russians, on many key positions only Russians are still working, so far they have refused to give place to the Indians. Their observation is that they haven’t found enough Indians to take their place with the proper attention because the preparation of steel and the application of the heat on the raw material has to be of precise intensity—if it is too little the steel will be weaker and will be harmful if used industrially; if the heat is applied at too high a temperature, it might burst the furnace, or the steel will be very brittle. Even attending to the machine itself requires attention.

Men should be allowed to practise their attention in some way, otherwise they will lose the charm of their life and some control is necessary.

Miss Jane Allan. *Is one presented with opportunities during one’s life when a conscious effort can alter one’s future? Or does every conscious action determine future moments?*

H.H. The first part of the observation is right and acceptable but the second is preferable. The whole creation is designed in such a way that whatever work you perform has its effect, we have been given this concept of Prarabdha, Sancita and Kriyaman in the Samskar system, through which everyone gets the result of what he has done previously. In ordinary life it is sometimes seen that someone does not seem to be working hard for anything and yet all the wealth and glory of the world is showered on him. There are occasions when one comes across very brilliant and hard working young people with very little good fortune from their efforts. These are the two extreme situations. When the Prarabdha is very strong and compulsive, then it either forces good for-

tune or prevents it but the general law is “cause and effect”—if you do conscious work there will be good results, if you do conscious work today or tomorrow or the day after tomorrow, it is going to bear fruit. H.H. prefers those who take the challenge in their own hands, apply their consciousness and keep on working as hard as they can. Even if their Samskar does not bear immediately a great result, it is going to create the next order of life which is to follow, so in any case if you work hard and if you are presented with good opportunities, well and good. Even if it doesn't give good results now, do not be disheartened because you are preparing for a better order of life next time.

Prarabdha—are those actions which have determined the present life and have to be worked out or (if debts) paid for. Sancita—the sum total of all actions by the Jiva in past lives.

R.G. How can one be sure that 'messages' are not 'imagination'? For me they are so fleeting or so nebulous that they lack authority. It is more like trusting an instinct, I am anxious to avoid fantasy and building up a wrong picture.

H.H. In a healthy being (the definition of healthy is 'one who is with himSelf'), not necessarily physical health, such a person will not usually start imagining. All imagination and inspirations or messages, as we like to call them, can be checked against one point—if there is something anticipated, then there is possibility of imagination. If there is no anticipation, then it is message or inspiration and the inspiration or messages certainly come from the Divine Self. It is from there that inspiration comes to individuals; if we are not anticipating them, then there is the authority. If there is any doubt as to which of the messages is real or imaginary, then one can look within oneself—if there is agreement between the Buddhi and the Chitta, if there is no doubt of any sort, then it is inspiration. If there is a little doubt, a little question, a little prick, it must be imagination.

P.F. In the first audience, H.H. said that in order to initiate activity, it must commence from a point of stillness. Many of my patients, because of their mental or physical illness, appear to me to have no such point of rest. Are there any simple techniques which may help to bring the mind to stillness so that its capital can be increased?

H.H. The question of stillness, as has been previously explained, is very necessary for everyone and also for the patient.

We draw water from the well, but all wells keep a limited measure of water and if you take it all, then the well will run dry for the day. However, during the night it collects water from the Samashti, the surrounding land, this is the natural cycle of the well. So if you want to keep the well going, just take enough and allow the well to replenish itself from the source.

In the same way, human beings have also been designed to replenish themselves from the world only if they stop work or stop their desires. This is the general order. In the case of patients, when such a situation arises, there are two things which can be done. One is the use of drugs. Through drugs you can still the body or still the mind, this is done in a restrictive way (so that you do not harm the individual) by giving just enough to release his tension so that you can proceed with further treatment. The other is that of meditation. If he can't meditate, then Japa can be prescribed. Japa is a form of meditation in a manifest way. Meditation is done with a Mantra which is not pronounced out loud. Japa is done with a spoken Mantra, either single or multiple words, with that he should be able to get tuned and get some rest.

Even people who have not learned to go into the superior state of Dhyana, if they are brought in to Keertan or taken to a concert, the musical notes and tunes, tune them in so that they fall asleep. In fact they ought to be enjoying the music but the effect of the music brings them to a point of rest and they slip down into a sleep of Tamas. (In the case of meditators this is also seen. If you are overworked, if you have exhausted yourself too

much, then when the meditation brings you to a point of rest, instead of going into the rest of Sattva, which is awake, with the application of the Mantra, people go deeply asleep.)

So Japa is the answer, although medicine can also be given. A mental Japa is prescribed, although medicine is also applied.

In Japa, the Mantra can be given but not as we do in meditation. They should be asked to complete repetition of the Mantra in the mind up to a certain number, say 50 or 100. They should pronounce it once and say the number 1. Then again the Mantra, and number 2 and so on up to 50. Then they should reverse the process, counting backwards each time after pronouncing the Mantra. They cannot keep to the number sequence unless they attend; if they do attend they will come to rest.

Sunday 2 September

R.G. Could we say how much we enjoyed the drama of life which was presented to us yesterday?

H.H. enquired for details, and J. told him how we met the student demonstration on the way to lunch with the Kanodias and how our second car had to return to the hotel as it was attacked quite fiercely. We eventually got there and were very hospitably entertained by the Kanodia family, H.H. also being there.

H.H. Described his own episode. Someone said he should not go that way, through these students, but he enquired from a policeman who said there was no barrier, there was no reason why he should not go, so H.H. proceeded and the students did stop him but he told them their problem was with the authorities and was nothing to do with him. They should learn to behave properly. They then asked for his blessing! H.H. said he could not bless their disorderly behaviour—they should go home to their parents and learn to behave. As he was about to go he did think about us but considering that we were the first to leave the Ashram he thought we must have got through. When he did not find us at the Kanodias he tried to contact us by telephone to know where we were but he could get no information from the hotel. He says that the situation after independence has been slowly deteriorating. It is an unhealthy situation.

R.G. Could you thank His Holiness for the care he took of us.

Two Questions from Mexico

1. In Mexico there are two places where the meditation may be received—one is Maharishi Mahesh's organisation, the other is Dr. Roles' Mexican group, through the person Dr. Roles has empowered to give the meditation. Some of Maharishi's people question the authority of the other group to give the meditation. Can they have H.H.'s confirmation that they have his authority through Dr. Roles?

H.H. In spiritual activity certificates are not distributed to give meditation—only care is taken that the person who is allowed to give initiation has been properly trained, that he himself was initiated, understands the Tradition and accepts all the responsibilities. H.H. agrees that, if these conditions have been met, they can say that they have authority from Dr. Roles, who has authority from Shankaracharya.

2. L.G. Is the love you feel for your children similar to the love for the Param Atman?

H.H. There are two types of love, they can be differentiated by the effect they create. If the activity and the feeling of love, or what follows through love, is for the benefit of the beloved, then it is true love [*Prem: love*]

without ‘attachment’ or demand.] This type of love you usually find of the teachers, leaders and parents. This love is called Sucha or Prema. This is the key—if it is for the benefit and pleasure of the recipient, then it is true love; but if the benefit, pleasure and satisfaction is for the person who is loving, then it is not true love. The word for such love is Moha, where there is a bondage and some delusion is also there. It is not clean and clear.

R.G. We know that impressions rain on all five senses; would these be selected in accordance with the purity of Buddhi? We know many of these impressions are stored in the memory at the subtle level, some remain for a short time, some for life. Could any impression of great intensity, such as artists sometimes receive and which His Holiness spoke about when describing the golden universe”, would such an impression reach and get stored on the causal level, thereby affecting a future life?

H.H. In an individual’s life, or in the life of an artist, there is a capital deposit within the essence, Samskar, which is already created and crystallised. It is of two types—it can be conducive to good fortune, or misfortune—they are both there. The world itself presents all these situations with the golden covering but it’s not always golden either! If this individual happens to be in bad company, then whatever his Samskar, essence, may be, he will have to face this situation which is basically bad, and his good essence will be misused much more than it ought to be, and his bad essence will be encouraged and will increase because of the bad company. So the good will be suppressed and the bad will increase. On the other hand, if it happens that our man finds good company, then even if he has bad Samskar it will not arise, it will be suppressed by the company he keeps and encouragement to his good Samskar will be possible in this company. Likewise there can be many combinations.

In Yogavasistha (a monumental work on the Vedanta) it is said that there are two natural streams flowing in every individual—one is pure and the other impure, or one of them is auspicious and the other inauspicious—it is in the combination of the worldly accidents which come to this individual that he finds how he sails. If he is in good company and is always supplied with certain material which gives him encouragement to go on a better path, then he will be able to sail all through the auspicious or inauspicious circumstances to improve his lot. The Satsang is created only for this, a constant reminder so that whatever your Samskar may be, you should always be able to keep yourself in the stream which is auspicious.

Take the example of agriculture—when you sow the seed in the field and irrigate it. After some time you will see that the rice plant grows but with it there are some weeds and grasses which do not need sowing—they are already there like our Samskar. They will come up and it may seem that the grass and weeds grow much faster and stronger than the rice plant itself. A good farmer takes care of this by uprooting the grass and weeds and throwing them away. With the aid of the water supply the plant is allowed to grow and it grows faster because there is now no competition for the food from the soil. Later on the grasses and weeds will appear again but by that time the real plant will have grown big enough and the heat of this plant will dissolve these little grasses and weeds and you don’t have to bother about them.

The same happens in Satsang—a good teacher uproots all these grasses and weeds, or the worldly involvement and then allows the good Samskar to prevail and grow. After some time it becomes natural, so that even if you have some bad Samskar, it won’t be able to affect you and you will be able to rise on the ladder.

R.G. If we think of impressions as a food, could you say that good impressions feed the essence?

J. I am extremely sorry the technical terms did not get across and the answer does not relate to the question.

R.G. Let’s hear the answer.

H.H. There are three kinds of food—physical, subtle and causal. Our Body takes physical material for the maintenance and growth and sustenance of this physical body, we eat, drink and perform various acts; this is

for the material physical body. For the subtle body we use all these five senses to acquire knowledge from this world. The third level is the food of bliss, which is food for the Atman itself, this food is not collected from outside, it is collected from within, only if these instruments—the physical and mental—are kept clean and pure. The bliss is inside the individual—people think that when they have experiences from the world which are pleasing to them that the bliss is coming from the world to them—that is not the real situation. It is only the interaction of the senses with the material world, the creation of the bliss is from within and it will create the bliss only to the extent you have cleaned and purified your two instruments—the physical and subtle bodies.

R.G. We were always taught by Mr. Ouspensky that there were three types of food—the food we eat, the air and impressions—they each set up a process in the body. The impressions did not get very far because there was no inner bliss to meet them so that they just remained static—that's why I asked the question.

H.H. The elements responsible for the creation of an impression are certainly outside the individual and it arises from the interaction of the individual and the world. The brilliance and the goodness which is substantially part of the impression is also created by the Absolute himself. All that we get and see or touch is made with the subtle elements—the elements of Prithvi (earth), water, fire air, and space. All these five elements create all material things and these five elements are five measures of qualities. The earth element gives smell, the water part holds all the taste and the fire element holds all the form, beauty and colour, seen through the eyes, and air gives movement, touch and speed, and space gives sound and space itself. With all these things are created the beautiful objects of the world, which create impressions. Behind all these qualities are other subtle factors which have been previously described, ultimately pointing to the Absolute. It is the bliss of the Absolute which in course of certain movement creates all these beautiful things, which create impressions. If the individual has good pure, healthy body, healthy mind and good essence, Samskar, then the bliss within will respond equally to this golden brilliant form. If by chance anything is wrong with him physically, mentally or emotionally, then the interaction, although things may be nice outside, will not seem to be nice inside! If the picture outside is not so beautiful but the inner man is blissful then he will be able to take good impressions from the very raw materials of the world.

To describe how the food works within us—all that we have described in connection with food has all these qualities within it—good or bad—when we take it as food in our being, then there is a sort of liquid or elixir which is secreted within our body, which is not of the food, this is supplied by our own constitution. The origin of the elixir (Amrita) of life is added to whatever we take in and then it goes on into our stomach, then within 33 days the whole food is transformed into all sorts of finer elements of our body—blood, bones, marrow and even into mind. When good food is taken and digested properly in a good body, then you can see the effect in the good health of the individual, his face is bright and brilliant and alert and attentive. If the food is not good and he cannot digest it then the effect it causes will be sloth, misery and all muddy impressions.

This is the way the whole cycle is maintained.

M.A. Could you say that the elixir of the non-physical impressions is the present moment?

H.H. In the present moment this elixir and the knowledge and the authority of the existence, they are all mixed together—in the present moment everything is put before you together.

P.F. I understand H.H. to have said that pure consciousness is always present. Could he say more about the relationship of conscious experience to the physical brain?

H.H. Pure consciousness is the power emanating knowledge and bliss and gives existence to the whole creation. This creation which we see is also the manifestation of pure consciousness, embodying everything all together.

The whole creation is full of knowledge, total in existence and full of bliss. There is nothing wrong in this creation. There is nothing wrong in pure consciousness. Yet, we do experience rights and wrongs.

These rights and wrongs arise because of the intermediary realm of our being, which is the subtle body composed of Manas, Chitta, Buddhi and Ahankara. If these are not pure and healthy then anything can happen. Whatever does happen will be according to the measure of impurity of these four elements of our Antahkarana. Brain is a part of this Antahkarana. Whatever impressions, conscious or not so very conscious, which we gather through these agencies, the instruments of the brain depend on the level of functioning and the structure of the brain.

The Satsang is created only for cleansing this subtle body. If the subtle body is kept pure and the interpretation through the subtle body is pure you will never experience misery or bad impressions. In deep sleep (Sushupti) there is no impression of any sort although the brain is there, our body is there, our senses are there the breath is there but there is no impression of any sort. Nevertheless the Prana is in action otherwise our sense of continuity would be lost. So something is in action.

Consciousness is also there, knowing itself to be there, although we cannot respond to praise or abuse inflicted by anyone. During sleep we cannot register any of these but, nevertheless, the existence of the consciousness is there and the working of Prana is also there to maintain our being. If there is anything that is missing it is the experience of the world we live in.

An example is the sun. When the sun is shining it can be reflected from anything that is reflective or shiny, like water or glass. Even leaves can reflect the brilliance of the sun at certain times. Now whether the image of the sun is going to be dirty or clean depends on the water. If the water has a lot of mud in it you will not be able to find a good reflection of the sun in the water. If the mirror is not clean, the sun will appear to be dirty as the mirror is dirty. It would be wrong to say that the sun is dirty, or the image in the mirror is dirty. The image is perfect, the sun is perfect but it is the intermediate part, the mirror, which has certain blemishes which create the distortion in the reflection. So that's where the difficulty lies, in this instrument, the brain, which creates all these different images. If it is dirty, it will create dirty impressions; if it is not functioning properly it will not give the proper and true impressions. If one wants to keep it clean, one has to keep with the Satsang and keep on trying to cleanse it.

M.A. Satsang has been translated as good company. Is it in this case as well?

H.H. Satsang is good company but the good company is of three types. The compound word Satsang consists of Sat and Sang. Sat means truth. It can be the company of the truth, of the Absolute or Atman. Or it can be the company of true literature—scriptures—or it can be the company of true men—holy men or teachers. [*In our own terms, a good group.*] There are the three modes of Satsang treated as good company.

P.F. Could you thank His Holiness very much for mentioning Japa to us in the last session? Could H.H. say how ordinary patients, who do not meditate, could be helped? Can they be given a different Japa?

H.H. Japa initiation can only be given if somebody desires it. If there is no desire, then it may not have the necessary effect which is desired. It is like giving food to a man who is not hungry.

P.F. Does that mean that everybody who has the Japa technique must be a meditator?

H.H. When we find that not enough interest is created or found in the individual and there is no enthusiasm for initiation, then the general prescription is to let them have recourse to the scriptures, for example the Gita and other scriptures. If desire is created in them later on, then they can be initiated. The first stage is an educative stage. If the introductory, educative stage creates the desire for initiation, only then should it be offered.

P.F. In my work I am involved with teaching groups of mentally ill patients how to be still and how to exercise some control over their minds and thoughts. Are there any techniques that H.H. can suggest that could be used with these people?

H.H. Those who have not received the meditation and need some curative forces to be applied can be helped by the application of the name of their God. It could be the Mantra Ram, Shiva, Vishnu or Allah, or God, or any God—whoever they may accept. This requires some education of the patient. He must be told how the diseases arise and how they take hold in the physical body and how this disease is related to the mental body and the causal body. Some education of the patient is necessary to bring him to the stage where he can be asked, or lured, to repeat the name of the God with respect. If you succeed in that, then some goodness can be given to the patient. He must be brought to the point where he can accept this. Later on you will notice some improvement in the individual. Even in cases of anticipated death, this can be tried, for the respect and merciful authority of God will purify him in some measure and his next life will present him in better surroundings.

P.F. Many of my patients who are meditators, when physically or mentally ill, sometimes not even severely, find it impossible to meditate. It has always struck me as being very unfair that nature should be so organised that when you are most in need, the meditation is not available. Can H.H. give me any advice on how these people can be helped to re-start meditating? After our audience of yesterday and the description of the technique of Japa, I presume that this is the answer?

H.H. That is correct.