

26 November 1979

READING 8

PART 1

Some of the difficulties arising during our discussions of the last few weeks (such as the expression 'rajasic rest') may be cleared up by taking the hint quoted from H.H. in Reading 4 (1979/34, Part 1) and giving you this shortened version of a previous description of the way the Gunas affect the view of his own ego (Ahankar) which each of us may have from time to time:

S. When Tamas predominates, he sees himself imprisoned by tiredness and lethargy and needing extra sleep, which however does not refresh him, for his intake of energy through impressions is much reduced and he finds little to interest him outside himself.

With Rajas predominant: You keep on having all sorts of worries in your mind, and creating dreams or weaving desires and plans for 'future' achievements, so that you waste the time set apart for sleep and never get the rest you need before engaging yourself in further activity. But the man who goes by the way of Sattva and devotion to the Absolute immediately goes to sleep the moment he is in bed and wakes fully fresh. He is not identified with any particular desires and therefore has no conflicts, nor does he worry about results to be achieved. He is only concerned with doing *what needs to be done* in the best (mostly 'artistic') way he can; and increasing moments when he can attend entirely to the Absolute, the Atman; thus he becomes a really healthy person happy to perform any vigorous physical or mental work demanded of him.

(Record, 28 August 1979)

(Pause for discussion)

PART 2. SAMADHI AND THE LAW OF THREE

In this second audience H.H. goes on to apply the concept of 3 Gunas to the different kinds of Samadhi itself.

There is Samadhi not accompanied by consciousness or even intelligence, in which the full-time Yogi goes into a deep trance, often with suspended animation for several days or even longer, and in an illustration of the futility of this he re-tells the story of the 'Black Horse' which we will not repeat here. This is the type of Samadhi one often hears about in India but, as he says, this does not lead to liberation or any new knowledge; and being forgotten has to be done again and again. This he describes as 'Tamasic Samadhi'.

In the 'Natural Samadhi' which he is describing to us, the thread of consciousness and memory is with practice not only retained but increased. This again is of two kinds, under Rajas or under Sattva.

S. Here the more usual kind is the 'Rajasic Samadhi' when you get peace after finishing some activity, but after only a little peace you once again hurry into action and so keep repeating the cycle of activity and peace. That keeps you going, but it does not improve the situation, though of course there may not be any loss either.

(*ibid*)

As an example of 'Sattvic Samadhi' he describes a scene from the Krishna dance-drama (Rasa

Leela) part of which we ourselves witnessed when performed by a troupe of professional actors in his big marquee at the January religious festival in 1971.

At that time he told us:

S. The Rasa Leela is the enactment of Creation itself in which the Absolute desires to 'play' and so from One he becomes many. Krishna is represented as the Self, his consort Radha is his Buddhi (reason), the Maya is the desire to 'play' which will create all these beings that take part; the Gopis (milkmaids, for Krishna began as a cowherd) are his own ideas or manifest desires stirred up by Cupid, the God of attraction or passionate love; and Chitta is the playground or state. Radha will see that Krishna will come out free from attachment.

(Record, 6 February 1971)

In the first audience quoted above, he also said:

S. The Lord Krishna as a youth used to dance with the Gopi girls (milkmaids) in the lovely forest of Vrindavan near his birthplace by the river Yamuna. One of the scenes depicted is that of the final stages of the dance, when the Gopis stand in a circle and between every two Gopi girls there is a Krishna, and this is a picturesque view of the natural Samadhi where, between two desires (the Gopi girls), there is *always* the restful Krishna, the Absolute.

This picture may give some of us a more emotional stimulus to persevere in achieving better remembrance of the Param-Atman between one attachment and the next.

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P.S. This morning I woke with the vivid memory of being on stage with H.H. watching that dance of eight years ago, and saying 'But there was only one Krishna!' That radiant figure had been standing still and facing the audience like the Sheikh on the skin. It had been the gopis who were moving around the circle (like the turners) so that every fresh circle brought a new pair of gopis on either side of Him. A Voice said: 'It is not *you* who are moving but your body driven by desires arising from passing events which creates the illusion.'

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