

COMMUNION

GURURAJ: I know that many of us have been together for many years, and many of you have joined me in communion. But for the few that are newcomers like Janet, just a few words of explanation. I would be going into the deepest state of samadhi, which we spoke about this evening, nirvikalpa samadhi. And what you have to do is just not concentrate on me, just gently focus your attention towards me. Let's put this light off, please. And that one. We don't need it. Yes. First it goes bright then goes dim. So, just very gently focus your attention towards me. And if you have any experience or anything, do not try and analyze it now while you are having the experience because the mind will come into play and you will block off whatever experience you are having. So, enjoy the experience and then thereafter I will explain to you what those experiences mean, and how they are applicable to you. Good.

This is a process where in samadhi, or the highest form of meditation nirvikalpa samadhi, I become one with Divinity. Actually, I leave this physical body, although you might see it here or see it disappearing. All kinds of things happen, but I don't want to talk about it. I don't want to influence your minds in a certain train of thought. Good. Fine.

[AFTER COMMUNION]

Very vast indescribable journey in what you would call the unknown, [VIDEO BEGINS HERE] The unknown realms of the supreme force of Divinity filled with ecstasy and bliss. But even in that bliss you know you are coming back. You feel sad in coming back to this little world. You feel sad, but you have to, for there's so much work to be done. There is a mission. There's work to be performed, that has to be done.

And in the process of coming back, you look at the faces of your beloveds. There is such deep sorrow there, such insecurities, such pain. It might not be outwardly expressed. But when you reach the superconscious level, and nirvikalpa samadhi is even beyond the superconscious level. You start with the conscious mind and you are conscious of your surroundings, and then you soar up into various other plains. You go beyond the hemisphere, the stratosphere, the whole lot. And all of existence becomes known to you, because you go through all existence and it seems so alive, scintillating. Everything in the other realms are alive. And then you come down to the living dead, huh? Pains to see the sufferings of those you love so much. There in the other realms you traverse, right, to beginless... to the beginless beginning where with Him everything is so peaceful, so quiet. You experience the expansion of the entirety that there is, and you become one with that divine energy that makes all creatures on all planets live in their own particular forms.

So, going from the form you go into the formless. And there in the formlessness you also become formless because you have merged into that which we call the divine energy; although no name could really describe that, but we have to verbalize to be understood. A beautiful journey. New stars were born every moment and old stars explode. A wonderful sight. It's like the finest fireworks, and you actually feel the energy pulsating in the fireworks. And then going still beyond, when you transcend the fireworks you reach the state which Buddhists call nirvana: that which is void, which is a void. And yet it is that void that gives you this life. And yet this void contains everything, contains your very life, your very breath or your prana. So that is the journey.

We were discussing Ramakrishna earlier this evening, and Ramakrishna said that if you remain in this state of nirvikalpa samadhi for twenty one days, you will disintegrate and the molecules that compose your body will go back to its original elements. But what an experience to be one with the divine. You that are regular meditators are having some little glimpse of it. My job is to make you have the fullest view of it.

When any of you come and visit me in Cape Town, you're all welcome of course to stay with me, and you go up... we have beautiful mountain range with the city and the suburbs built around it. And then being a peninsula we have the sea around it with vast beaches and wonderful scenery. But when you stand on top of Table Mountain or Signal Hill, you see the panoramic view of the entire city, especially at night. Especially at night when all the lights are lit. Those of you who have been there have seen it.

So, what I'm trying to say that one has to reach that height to be able to see the panoramic view. Standing here or sitting here you only see the table and those machines there. That [way?] on a higher level you get the entire view of the beauty which we call existence. And yet beauty is not an adequate word to describe it. It's like sugar or honey, you cannot describe it, you can talk about it technically, you know, what components go to make the sugar granules, but you have to taste it to know the sweetness.

So, the experience you have is experiential. And then even the experience goes away where experience experiences itself. It does not require an experiencer, for it is self existent, ever effulgent. The sun does not need to experience itself, it is existent. This little lamp here giving us light is not experiencing itself, but it is giving light. So that is where I want you to reach, my beloveds, that is where I want you to reach, which people normally call in theological terms the Kingdom of God. And it is all here. It is all here. And going in deeper and deeper here, you become one. You observe, you experience the entire universe and yet go beyond it. And you do not exist anymore. There's no personality left, no limited personality left. You become that vastness of the experience itself, and that is true experience. And because the ordinary experiences man has differs, you might taste some kind of food which would be unpalatable to you, while another person might eat the same food and it would be very palatable to him and enjoyable. Experience is limited to the framework of

yourself, of how you have woven that cloth called life; what colors you have put into it, what shapes you have put into it, the weaving, the design, what stitches were involved.

Come here. Yes, Sunita, come here. Come, sit down, dear. Do not cry.

SUNITA: Oh, it's just emotion.

GURURAJ: It's not emotion. There. There. Who can really describe experience? And especially who can describe when you become the experience itself? You eat the sugar and you say it is sweet, but can sweetness describe itself? No, it cannot. It's a worthwhile journey. The ultimate of all journeys.

You shall cry no more. No, I do not want to see that. You won't. I have reminded you of a lot of things. You're a young girl, like my daughter. I have reminded you of a lot of things that in these short span of years that you have lived and that has touched your heart and opened it somewhat, and that is how the emotion crept in, bursting itself in the dewdrops of your tears. Two of the finest sights you could see is a lady crying or smiling. Yes. One shows joy and the other shows pain. Do you see? But you have to go beyond the joy and the pain and land up in the area of bliss. Your life will be changed. [???? change?] Some little effort on your part, and a bit of the effort on my part, too. You will be happy. Now, sit, sit. Don't run away from me, it's alright. Good.

Would anyone like to talk about any experience you had? Please do not be shy. Talk about it, and I will tell you what it means. It's just there...

MERRILL: Beloved Gururaj, I felt from the beginning like you were waiting for a long time inviting us to join you. And I wanted to do that, but I didn't know how. I didn't even know how to respond. I tried this, and I tried that, but could make no connection to jump. And then I saw your head become like a ghost which was saying, "This life doesn't mean anything. Don't stay attached to that." Then near the end I felt my heart becoming so warm that I could feel the heat under my chin. It made my nose red. [LAUGHTER]

GURURAJ: Beautiful, beautiful, beautiful. Nothing comes from nothing. There has to be something where things come from. You say that you have tried to make connection with me, and that means a mental conception of creation. You've always been connected to me. And I have known you through many, many lifetimes. Yes. And your interpretation is right. When you saw my face in a ghost like figure, that means that I have left this body and dwelling somewhere. And

truly this life is so temporary. It really means nothing. And by understanding that, all your attachments will disappear and bring you happiness and joy. That is really true. Now, the warmth you felt in the heart area was the energy that was generated in this room while I was with It, for that energy comes through its instrument. He is the master musician. I am the flute. And He blows His melodies for the world to enjoy. And enjoying His melodies you feel that heat. You feel that warmth within you. That's the warmth of being touched by the hand of God. For each and every one of you... some of you might not have had any experiences, it doesn't matter. But all of you had experiences, but it was not brought to the conscious surface so that it could be verbalized. But one thing is for sure, that all of you have been touched by the hand of God, metaphorically speaking, because God has no hands that we could say we have been touched by the hand of God. It's a very good experience. It shows how receptive you are to that divine energy. You can knock your head against a solid wall and you won't create a dent there, you'll only hurt your head. There the wall is soft; there will be that indentation of conception and perception, where you consciously recognize what has happened in the deeper layers of your mind. [INAUDIBLE].

Come, Chetanji. We haven't heard you speaking for a long time and many of the meditators have asked me, "Chetanji, has not spoken, and we would like to hear him speak because he always has something very interesting to say." And he's one person, although living on the far side of Canada, you call it east coast? No, west coast. Vancouver. Wherever I have courses he's always there. He's always with me in my heart. But physically, he attends every course. For example, on this trip, he comes from Canada and he'll be attending all three courses, plus the intensive and the radio show in St. Louie, and all that. So he's always. Now, this fellow is busy building a house. I'm just giving him a little chance to get his things up to date, because I'm going to pull him by the ear and take him to Cape Town. Namaste.

CHETAN: Guruji.

GURURAJ: Let's hear from you.

CHETAN: After you came back there was someone else with you, whom I have never seen before, and the two of you are one, Pavitranandaji.

GURURAJ: Right. I was just going to tell Vidyaji to... Have you got the pictures of Pavitrananda here? Perhaps, you could show it tomorrow if you have any of them here. Because I know you had a few pasted in an album. Don't suppose that album you have here, have you?

VIDYA: No, what I have in those four, those pictures we were going to have reprinted...

GURURAJ: Yes, please show that around tomorrow so they could see my companion that traveled with me in those realms, as you are my companions too, traveling on the same path. It's a very good experience.

So, now you know me and you have also known my guru. Good. Very good, very good. So, you have double enforcement. I shouldn't call it double because he and I are one. Divinity's one. We're all one.

How many of you felt very much more at peace? Practically everyone. See how Divinity works through His instruments? Brings that peace. He does. But we also got to have that sincerity in us and experience the peace. How many of you found a warmth in your breasts? Yes. Now that, good. That's the same thing as peace. It manifests itself as a beautiful calmness or as warmth, because they're both the same.

I feel warm, for example, and very loving to a person. And feel... when I feel very loving to the person, naturally I would feel at peace within myself, and with that peace the heart warms up. You feel the warmth of being close to your beloved, and she might be sitting far away, but you feel the warmth.

Next. Sorry to make you get up, but this is for posterity for the posterior. [LAUGHTER]

JAGRITI: That's alright, I've got a broad one.

Guruji, this is the second time this has happened to me during communion, but this time it was much more intense. I couldn't keep my eyes opened. And first I suddenly had this really... my heart was beating really rapidly.

GURURAJ: Palpitating.

JAGRITI: Yes. And then my neck, it felt like I had sand and gravel and little stones in my neck. And my neck just kept rotating and it couldn't stop. And then my neck started making this noise like a hinge on a door that needed, you know, that

needed greasing. And I was convinced everyone around me could hear it. And this happened the last time I did communion, but this time it was really intense. And then I'd get spasms and I'd feel very uncomfortable and a little nauseous.

GURURAJ: Very, very, good. That Divinity is so pure that it is chucking out some other things that are not required in your system. So it is very good. The palpitation came about because of the intensity of the energy that was in this room. For example, when you meet your beloved for the first time your heart palpitates. Because of that warmth there's a palpitation there. Well, Dr. Padmini could explain better what are the mechanics of the palpitations, as far as one's emotional self is concerned. So, in the palpitations your emotions are activated causing the mechanisms of the heart and increasing the blood flow so that the heart palpitates. Or decreases the blood flow. Which would be right, doctor?

DR. PADMINI: Increases.

GURURAJ: Increases, I thought so, yes. It increases the blood flow and therefore you feel the palpitations, which is very good. Your heart requires exercising. Now, that gravel feeling that you had in the neck, is it still there?

JAGRITI: A little. Much less. It feels like it's going away.

GURURAJ: Yah. Let's let it go away half a minute. Come sit down, my darling. It is... the Eastern philosophers call it the rising of the kundalini. I think I spoke to you people about that, that two and a half coiled serpent rising up, you know, reaching the head, the sahasrara chakra. But in your case it is a lot... you know, chakras are vortexes of energy, I've explained that. But in your case it is because of tension. And you have been through some tension, I can see that. Right?

JAGRITI: Um hm.

GURURAJ: Good. Let's fix your neck up, take some of the gravel away. Doesn't matter. Has anyone got a shovel here? [MUCH LAUGHTER] It's always this area? [rubbing Jagriti's neck]

JAGRITI: Um hm. Around here.

GURURAJ: Yes.

JAGRITI: And, now, it's real sore over here.

GURURAJ: Ah, good. You see, sometimes, as the doctor would verify, the pain might originate say here and it would be felt there. You see? So, what we do in our spiritual healing, we tackle the source. Like the power stations a few miles away from here, that although it's miles away brings electricity here from miles away. Do you see? Sit here so I can get a better hold of you. Don't fall off, darling. You can hold on to my leg. Now this is for especially for my sister over there, Dr. Padmini, [GLITCH] ...we do a healing we do not think of the physical body because that could be very symptomatic. But we rather think of the subtle body, or the mental body from which it could express itself organically. So therefore, it has been said by doctors that over ninety percent of cases in hospital are of psychosomatic origin. Somatic, physical. Psycho, mental. Am I right in the definition? Good. You haven't got contacts on, have you. Relax, damn it. [Does healing] Now tell me, which colors do you see?

JAGRITI: Black.

GURURAJ: Do you find a vastness in the blackness?

JAGRITI: I do now and there's some gold [????]

GURURAJ: Gold. In the center of the eye or the right side of the vision or the left side?

JAGRITI: Center and it's [????]

GURURAJ: So we've conquered the blackness with gold. Very good. And now?

JAGRITI: Well, it's still black, and then a little bit of gold coming through.

GURURAJ: Still coming through.

JAGRITI: Very dull gold.

GURURAJ: Dull gold. Right. Take it to the pawnbroker. And now?

JAGRITI: Now it's still black, and there's a little bit of gold. Different patterns.

GURURAJ: Different patterns. Geometric designs?

JAGRITI: It's hard to describe. I don't know? Now it's really bright. It's like there's a sun right in the middle of my eye. Now it's just faded.

GURURAJ: Faded. Right. And now?

JAGRITI: Now, it's... there's gold in the middle and it's not as bright and it's sort of like gold clouds. There's some just sort of drifting around, and the background is still black.

GURURAJ: Uh, huh. Good. And now?

JAGRITI: Now it's still gold and black. And it's like gold snowflakes in the black background.

GURURAJ: And now?

JAGRITI: Just sort of formless gold floating around. And again the background is black.

GURURAJ: You must really gather all that gold together and we're going to sell it and build an ashram.

JAGRITI: That's a wonderful idea.

GURURAJ: You can come for a weekend retreat and be with me. Good.

Now, Dr. Padmini, according to medical science, you use a stethoscope and of course all the other things that go with it, mechanical devices to diagnose, huh? This is my method of diagnosis. The colors and the patterns show me what it is. We have a tape on preliminary healing and the advanced one? Well, that would be nice if you could allow Doc to see it.

VIDYA: We're going to review it tonight. She could come.

GURURAJ: You are going to review which one tonight?

VIDYA: Rajesh and Jasmini are going through the steps this evening.

GURURAJ: Oh, that would be the preliminary. Rajesh, are you going to do both?

VOICE: She could come.

GURURAJ: Yes, if you would like to. I've got those forms to finish, so I'll have to start working. Do you see? Okay. Now, just put this hand on your knee. Hard. Okay. We're going to loosen the knot that causes that pain.

JAGRITI: Ah! I knew you were going to do that. I knew that! [LAUGHTER]

GURURAJ: You see, this guru he beats around woman. Eureka. Who said that? Sophocals? [LAUGHTER] No, it wasn't.

JAGRITI: Archimedes, or someone like that.

GURURAJ: Archimedes, that's right. I thought it was Sophocles. [GROUP LAUGHTER AND ASIDES] I know. I know. That was the fun of it. Sophocles.

JEFF: I like Sophocals.

GURURAJ: I said Sophocals, but I know it was Sophocles. No. Archimedes. Right, sweet. Gone. God bless you. Right?

JAGRITI: Yes.

GURURAJ: Pain gone?

JAGRITI: Yes.

GURURAJ: [KISS] God bless you.

SUNITA: [WHISPERING] Should I go back to my seat, Gururaj?

GURURAJ: Hm?

SUNITA: Should I go back to my seat?

GURURAJ: Yes. [INAUDIBLE]. Next.

[END SIDE ONE]

SANDHYA: I feel like a repeat performer.

GURURAJ: Aha, why not?

SANDHYA: Well, this time it wasn't so intense or anything. Basically, when you first went into your meditation it was like a hole. All the way around you it was just all black, behind you. And then the room kept getting brighter and darker, and you kept dividing in half. You looked like Siamese twins.

GURURAJ: Yes, true. Half man, half God. Yeah.

SANDHYA: I guess that's what it was. But you just kept... [LAUGHTER] You had two heads. I don't know. I'm not the expert. [MUCH LAUGHTER] But all I could see was that you kept dividing, just, directly in the middle, in half. And you had one head over here and one head over here.

GURURAJ: That's it. I looked to both sides. You saw that too.

SANDHYA: Um huh.

GURURAJ: You see Divinity is both relative and Absolute.

SANDHYA: Okay.

GURURAJ: Therefore the four heads. For example, in Hindu mythology you have Brahma with four heads: one on this side, one on that side, one in front, and one in the back, so he could see all around himself. It is very symbolic of course. You can have one head only and see everything all around you.

SANDHYA: And then I, like Jagriti, couldn't keep my eyes open. They kept going closed, and then I'd open them up again and you'd still be divided in half.

GURURAJ: Um hm. Very good. Very good experience. Yeh. The division you saw is, as I said before, it was at the period of transcendence, at just that moment from the man transforming itself into Divinity by becoming one with Divinity. It was at that juncture point. Do you see? Good. Good. How many of you saw me surrounded with light? Huh? Practically everyone. Which was dominant color and which was repeat colors?

VOICES: Purple. White. Gold. Green.

GURURAJ: Gold. White.

VOICES: Purple.

GURURAJ: Not purple. Not purple, lilac. Right. Lilac.

VOICE: Guruji? When I see you gurushakti you're always in lilac.

GURURAJ: Lilac, gold, white, blue are very high spiritual colors.

VOICE: Usually the lilac is trimmed with beautiful pearls, white pearls.

GURURAJ: Ah, I wonder where I can get that instead of... [LAUGHTER] instead of wearing these malas?

VOICE: You are very elegant. So...

GURURAJ: Absolutely. I'm the king of the universe! So I must get myself, you know, pearl necklaces.

VOICE: It was just all embroidered [????] lilac and silver.

GURURAJ: Oh, It was embroidered. Uh huh. Beautiful. Lovely. That's nice. That's a good vision. Very good. It took you to a deeper level of the mind where you could perceive this. Good. Anyone else to say something? Please.

VOICE: Guruji...

GURURAJ: Terry...? Excuse me. Terry, is that camera stuck down on the box? Because it would be nice to do a pan. Do you think it's possible? [LAUGHTER]

TERRY: I think so. [MUCH LAUGHTER]

GURURAJ: No, it's easy. You see, we haven't got a tripod. We bought a new one and I think it might be lying in someone's car. So what you do, you pick up the box and turn around. Take it from the bottom. That's it. Switch on. Gooood. Now bring... bring... after you got that, bring the camera to me. Slowly, so you get a double pan. You know, I

was in films for many, many years. As a matter of fact, I paid my college fees through being... Now, you girls up there, yes, stop giggling like little... Camera.

[VARIOUS COMMENTS FROM AUDIENCE]

GURURAJ: Yeh, come on. Turn around, turn around, turn around. That's it.

VOICE: [INAUDIBLE QUESTION]

GURURAJ: If you want to.

VOICE: Have Terry walk in front of the [INAUDIBLE].

GURURAJ: Is that cord long?

VOICE: No, it's short. Very short.

GURURAJ: It's short. Because you could take a shot from this side and do that! You got to come around the front if the cord is long enough.

[VARIOUS COMMENTS FROM AUDIENCE]

GURURAJ: That's it. Now, you take a pan across the room. See how much rope you can give him. Yeh, that's it. That's it. Vidya, I'd like to see your stupid face on this video! [LAUGHTER AND COMMENTS] So, turn around.

[LAUGHTER AND COMMENTS]

SANDHYA: Say cheese. Everybody wave.

PANU: Now, could you get one upside down? [LAUGHTER]

GURURAJ: [LAUGHING] Ah, Pauli.

SANDHYA: Yeah. Now, get up there and sit by the man. [MUCH LAUGHTER AND APPLAUSE]

GURURAJ: No. Terry, what you needed was a clapper board. You know, there's not a single thing I don't know about film making, right, from acting, script writing, directing, producing, exhibiting, distributing, the works. [END FIRST VIDEO TAPE] So, when I mentioned to someone about doing a pan, they said that we haven't got a tripod. Where there's a problem, there's always a solution. Always. Remember that. Good. Oh, sorry dear, we kept you waiting.

IRIS: That's okay. This time I found that the white was so intense in watching you that I had to shut my eyes.

GURURAJ: Blinding. Uh huh.

IRIS: And when I did you were still there. And the scene was gold. And there was some orange in it too, which I had never seen before. And I saw your face and it would change sizes. And sometimes it would blend with me, and then it would get small again, and then it would grow larger.

GURURAJ: Yes. Right. Did any of you see my face change from one...? Quite a number of people, yes. That shows the universality of existences. Because it's not the first time I've come down here. I've been around all the time. The Eternal Wanderer. Good. So, what's that baby's milk you're drinking?

VOICE: No, it's water. So I don't spill it.

GURURAJ: Aah, so you drink it like a baby? You have the innocence of a baby. Good. If there's no one else then I can start on something else. Huh? Good. Now, tonight, we're going to have the midnight practice. Would you be finished by half past eleven, or shall we leave that Rajesh, Jasmini for tomorrow? Because I don't want them to be late for the midnight... Rather tomorrow, then everyone is relaxed.

RAJESH: Yes. [INAUDIBLE RESPONSE]

GURURAJ: Yeh, okay. Yes, you want to discuss some points with me. Have you got that chart with you that color chart? You've got it all? Good. Then we'll go over it and then you can conduct that. That's for tomorrow evening, we'll do that.

Now, tonight, as many of you know, and if you have experienced it, but I mean this is for the new ones. Now, tonight you start meditating around about twenty to, or quarter to twelve in your own rooms, fine, and I will be meditating in my room, and you will have experiences. I don't want to tell you what kind of experiences you will have, because I don't want to influence your minds. And then tomorrow morning I will explain you the meaning of your experiences which you would have.

Mind you, funny things have happened in these experiences. Don't know if I told you about this. One lady came up to me and said, "Guruji, I couldn't talk of my experience that I had, you know, in front of people, but I could tell you privately." And I said, "Sure." You know a guru is a father, friend, confidante, you know, the lover, the beloved, the works, so you don't need to hide anything from me. So she tells me, "Guruji, I was lying down." Not sitting up for the meditation, she was lying down. And she had the distinct experience of me being with her and making love to her. I said, "Oh, my God. Whew." So, I said, "How did you feel the next morning?" [LAUGHTER] She said she felt a bit tired. [LAUGHTER] These things are not important, of course. The experience of the connection, that is important. Many people go through different kinds of experiences. We will discuss that in the morning.

Now... so please, do not forget, twenty to, quarter to twelve you start meditating. and I will be meditating in my room. We shall see what will happen. It will be a demonstration. I'm not here with you every day, but it will be a demonstration that I can be twelve thousand, thirteen, fourteen thousand miles away from you and yet I'm still with you. So, that's so much for that. Now, can you see everything on the board? Good. Let me get that. There's lipstick on my handkerchief. What am I going to tell my wife? It's red but it came from green Jagriti Greene. Good. Now [???] someone please help Jeff there. Might be heavy. As long as everyone can see it. Mother Nirmala, can you see it? Oh, good, fine. [voices: inaudible] [laughter] [to Sandhya]: Come on, move this for me girl. Don't be lazy.

SANDHYA: Okay.

GURURAJ: I'm a strict master sometimes. A very loving one though. You know how to rip up things, don't you.

SANDHYA: Oh yes, lots of practice.

GURURAJ: Lots of practice. Careful, Bob.

SANDHYA: He knows.

GURURAJ: I suppose that's enough. Now this will be for me, and this is meant for meditators who are meditating (are you listening?) who are meditating... This is for meditators who are meditating for three months or longer. There is a possibility that I might have to add on something to your meditation or subtract something or multiply something or divide something or whatever. You get the point. So, this will give me an idea of the requirements of the moment. By the way, have you been given your pregnancy mantra?

LORIETA: Techniques, but not labor mantra.

GURURAJ: Yah. We'll do it. Remind me, please. Make a note. Fine. Good. Now, this I won't be able to do. You know we've only got one or two days left, and I've still got twenty more of those forms to analyze up there. So we're going to start working, Vidya and I and Roopa on those. They type while I dictate, mostly. Most of them I've written out by hand, but this goes quicker. Nice to get hold of a typewriter. I think Gomila brought one, didn't she?

VOICE: I think Priya.

GURURAJ: Oh, Priya. Thank you, Priya. So, how many days, Sutriya, am I going to be in St. Louis?

SUTRIYA: About five.

GURURAJ: Five days. So, if this could be posted after [????] given to me here, before we leave on Wednesday, it'll save you posting. And now for me, you know, to carry to South Africa and then post it back to you and postages are very expensive in South Africa so if you can't give them to me while I'm still here, right, then post it to... which address would you suggest?

SUTRIYA: Post it to my home address.

GURURAJ: You have regular delivery? Now, do they let us reach in a day or two?

VIDYA: Why can't we do it and just give it you the last day of the course? We still have until Wednesday.

GURURAJ: I'll be very happy, but in case. You know, those that can't finish it. For example, I heard there's someone leaving tonight. Naturally, the person will have to post it. Right. So, here... I was looking for my glasses and I had it in my hands. So, when it comes to posting, of course, name, [WRITES ON CHALKBOARD] address, right. You know, this always befuddles me: ZIP. [LAUGHTER] You know, in South Africa we call it the postal code, but here you call it the ZIP code.

VOICE: It is a joke, that's for sure.

SANDHYA: It's a joke.

GURURAJ: It is. Sounds like it, doesn't it? Now, circle, triangle, cylinder... Oh, Lorieta did the sketches for us.

VOICES: They're really nice. [laughter]

GURURAJ: She's very good. You must, you know, once you have enough paintings, you know, twenty, thirty or so, and then on one of the courses we could have an exhibition here. It would be very nice. And I will see personally that we sell as many of them as possible. After all we have to look after my grandchild too, you know. Not that he's not capable but...

JEFF: I could use the help.

GURURAJ: Good. Yes. Right. So, circle, triangle, cylinder, square, oblong, star, octagon and diamond. These are shapes. Fine. Use a foolscap piece of paper, right. And say up to there, okay, you have your name and address. Understood? Fine. And then from there to there, say half a page, you'll write down what I'm going to tell you now, and leave the other space blank for me to write on and give my comments on it and tell you what changes you have to make

and what you have to do. You know? And remember, again, it's for meditators that are meditating for three months or over. Right.

Now, there are eight shapes there and you have to combine one shape with the other. You do not need to think or watch the symmetry or similarity. Do just what your mind and heart feels. So, for example, you might be... your heart and your mind says that, okay, you want that one, right, and you want, say, that one. So here you put down one plus four. Right. So you are combining the circle with the square. Now, this will... Eight means we can have four of these. Now, that will give me an idea, after studying, you know, what other practices you require. There might be no changes necessary. There might be changes necessary. There might be duration of time necessary. There might be so many, many other things. Right. Say, for example, you might prefer, you know, three with, say, five. So, you put down three plus five. Okay? You might like six and seven. [WRITES ON CHALKBOARD] Six plus seven, right. And then what numbers have we left out? Two, right.

JEFF: You can't repeat numbers?

GURURAJ: No. No, do not repeat numbers. Cover all eight.

RAJESH: Pair them all?

GURURAJ: Pardon?

RAJESH: You actually pair them all.

GURURAJ: You pair them off. That's the right word.

VOICE: Must you do four pairs?

GURURAJ: Four pairs, yes.

SANDIYA: Yeah, so you end up with only eight.

GURURAJ: You end up with eight. So, what is missing here now?

VOICES: Eight.

GURURAJ: Eight, right. So, you lack two and eight. Right.

VOICE: You aren't necessarily trying to fit one inside the other. You are just making pairs out of them.

GURURAJ: You're making pairs.

VOICE: Is that like first choice, second choice, third choice, fourth choice?

GURURAJ: No, it's not choices. I want all four to sum up.

VOICE: What if we can't add? [LAUGHTER]

GURURAJ: You don't need to add, idiot. What do you need to add for? It is just what you like, right, or what the impulse tells you.

ROOPA: You're supposed to list them by number, not draw them, right? You're supposed to write...

GURURAJ: Well, if you can draw them, it would be much better. If you can. Yah, if you want to. Now, for example, one is a circle, okay, and four is a square, right, and three is a cylinder. Now, how do you do a cylinder? Like that. And then two lines go down, and then you do that to give it the roundness. Am I right, Lorieta? I must come to you for art lessons. Right. So, three, and of course, five is an oblong. So, if you do it, well, like that. You know what I mean. Do it so that, of course, it doesn't get mixed up. But the numbers... because I would be having a set of those. So I could just cross check it. And, of course, I've got it off by heart. So, I know. And from that just fill up half the page, because this wouldn't take too much space: your name and address. And if it requires posting else you could give them to me here. But those that might want to leave early in the morning, you know, or perhaps some might want to leave tomorrow. I think someone mentioned someone's leaving tomorrow.

VOICE: Jagriti is.

GURURAJ: Jagriti's leaving. Oh, Danu's leaving, as well.

VIDYA: They could do it tonight and hand it in to Sutriya. Then we'd have it.

GURURAJ: No, I told them [watch]? it, also.

VIDYA: I mean, should we spend a long time meditating on this?

GURURAJ: No, you don't meditate. That's right. The first thing that comes to mind. So, it can be done tonight. You see everyone hasn't got the speed of impulse and mind that you have. Some people would like to take a little time over it.

VIDYA: If there's a question, should we... do you think we should spend a lot of time working or thinking about it?

GURURAJ: The more impulsive the better. Do you see?

So, let me have that, and at the bottom... and then, as I said, we'll post it back to you from Sutriya's home or from Washington. I hate to post it from South Africa. The postages are very expensive and I can't really afford it. So, if it's local postages it's much cheaper. You know, for a local letter in South Africa it used to cost two cents just a local letter from one suburb to the other and now it's gone up to fourteen cents.

NIRMALA: ...two cents and now it's twenty two.

GURURAJ: From two to twenty two. For example, if I write a letter to Vidya, giving her some instructions on things to be done, just one or two pages, two pages for the most, and it's about a dollar fifty in your money. That's a lot. So, if I am here and I can do it here, why not? You see the point. And then the same thing will be posted back to you. Your very own letter with my comments on it. But remember again, to repeat it a third time, only for meditators who have meditated for three months or more. Three months or longer.

NIRMALA: Guruji, what is the purpose of the combination? Is it how they look aesthetically?

GURURAJ: They look what, mom?

NIRMALA: Is it how pretty they look together, or what?

GURURAJ: No, no, no. Impulse. Impulse.

NIRMALA: What?

GURURAJ: Impulse.

NIRMALA: In what?

VOICES IN UNISON: Impulse.

NIRMALA: Oh, impulse.

GURURAJ: Let me speak American. Impulse. [LAUGHTER]

ROOPA: It's not your order of preference, it's just your impulse.

GURURAJ: That's right. It's done impulsively, because that reflects your true self rather than thinking out what will be nice with what. Yes, dear?

BABITA: Let's say you match up three pairs and you have two left over that you really don't feel like go together...
[LAUGHTER]

GURURAJ: No, you can't do that because there are eight, and if you leave out one pair then you'll only be getting three quarters of your answer.

VOICE: You really don't [INAUDIBLE]. [LAUGHTER]

VOICE: No, I mean, can you, let's say the star and the octagon are left over and you don't feel like they go together. What if you want to put the....

GURURAJ: I want four pairs! Finish. I'm glad I'm not a schoolmaster. Come here to Jai Ram.

ROOPA: Oh, good.

GURURAJ: You know who had those cymbals? Did you? Huh? Can you? No, no, that's for the garbha dance. Can you? It won't be too much trouble dear? Of course in this you'll all... Pick up your mike.

ROOPA: Just to remind you, we have an hour and a half before midnight practice starts.

GURURAJ: Yeh, well, this just takes ten minutes. I'm just waiting for the cymbal. [to potato head] The faces do change. If I take the eyes out and put them there, they're looking that way. If I put them there they're looking up. Ah, Padmini, we laugh, wisdom is given, and of course, gurushakti is given. So it's fun to take part in them. All over the world. I got one of these to take to my grandson, Doctor. He won't take these off and try and swallow it? Careful. Right.

VOICE: Get him a little one so he can't take it apart.

ROOPA: The little ones don't come apart. This one's wearing a golden thread, Guruji.

GURURAJ: Now those of you that have not heard this it's in Hindi it's very short it's in Hindi language and Jai Ram means praise the Lord. And people call you by various names. They can Ishwara, call you Allah, they call you Cristos, but you are still one. Have you got itching powder on you or what? [LAUGHTER] Can't be serious. It's a hymn we're going to sing, okay.

TERRY: Gururaj, can they sit at your feet? 'Cause I can't get them in the picture.

GURURAJ: Yes, why not? Why not sit down here, one on either side? Shall we go? [Much laughter as Rajesh and Jasmini untangle Gururaj from shawls and cord.] Anything to make you people laugh. That's for sure.

[GROUP SINGS JAI RAM AND GURURAJ PLAYS CYMBALS]

GURURAJ: Namaste. It's always nice to end the night with the Lord's prayer remembering Him. And thank you, Vidyaji, for bringing it down. Good. Fine. So see you tonight at twelve.

**** END ***