

॥२१॥

II RAMKATHA II

MORARIBAPU



Pune (Maharashtra)

Mānasa - Nīrtya

कबहुँक फिरि पाछें पुनि जाई । कबहुँक नृत्य करइ गुन गाई ॥
जहँ तहँ देखहिं निज परिछाहीं । बहु बिधि कूजहिं नृत्य कराहीं ॥





PREM PIYALA

Morari Bāpu recited RāmaKathā in form of 'Mānasa-Nṛtya' in Pune, Maharashtra from May 02, 2015 to May 10, 2015. Pune being Osho's land of nirvānā and his land of samādhi (*final resting place*), Bāpu offered homage to Osho through this RāmaKathā and simultaneously clarified that I don't agree with all thoughts of Osho. And not being in agreement is my innateness. I am not Osho's renunciant. My rosary is owned by my Guru. Nonetheless, we ought to express gratitude for all such thoughts of Osho which contribute towards the development and restfulness of our life. The Varkari cult of Maharashtra has danced and Osho has also enunciated dancing-religion, mentioning so Bāpu said that when I observe my 'Rāma Carita Mānasa', I find several of ceremonies of dance everywhere. I therefore decided to talk on 'Mānasa-Nṛtya' in this Kathā.

In 'Rāma Carita Mānasa' which personalities have danced, who has made whom dance, who danced before whom and who danced for what reason; Bāpu presented His thoughts in the perspective of all such questions.

"Dance is art, erudition as well as spirituality", while Bāpu aphoristically stated so, He also mentioned that any art bounds the performing artist as well as the beholders and the listeners. However, when dance ceases to be art and becomes erudition, the dancer himself becomes free and it frees the spectators as well. Further presenting the glory of dance Bāpu also tossed the aphorism that when dance ceases to be art and becomes erudition and further, as it ceases to be erudition and becomes spirituality then dance too is the royal-highway of attaining the Supreme Entity.

Bāpu distinctly expounded the aphorisms like, '*ĀtmāNartakah*' and also presented the difference between the aspects of physical corporeal dance, slightly subtler dance of mind and utmost subtlest dance of soul. On the other hand, He also introduced the four divisions of dance viz. *VidhiNṛtya*, *ViśālaNṛtya*, *VidhuNṛtya* and *ŚivaNṛtya*.

Perceiving dance in pervasive context, Bāpu also stated that the air that's blowing is dancing. The river that flows is dancing. The propagating sunrays arrive on earth dancing in peculiar style. The moonbeams spread its luster by dancing. Hapless is man alone who has long forgotten dancing!

Thus, through the medium of this RāmaKathā 'Mānasa-Nṛtya' recited on the land of Pune, Morari Bāpu's philosophy about dance was distinctly revealed. And in tandem the listeners were as well benefitted by Osho's thoughts on diverse subjects expressed during the course of Kathā.

- Nitin Vadgama



Dance is also one of the pathways of spirituality

Mānasa-Nṛtya || I ||

Kabahuka Phiri Pāche Puni Jāi I Kabahuka Nṛtya Karai Guna Gāi II ARK-09.06 II

Jaha Taha Dekhahi Nija Parichāhi I Bahu Bidhi Kūjahi Nṛtya Karāhi II UTK-27.03 II

He would now turn back and then resume his journey in the same direction; and now he would dance and sing songs of praise.

(Peacocks, swans, cranes and pigeons presented a most lovely sight on the houses), warbling and dancing in a variety of ways at the sight of their own shadow reflected everywhere (on the glossy surface of the roofs and balconies etc.)

Bāpa! We are meeting in the city of Pune, Maharashtra after several years on behalf of RāmaKathā. I am expressing my pleasure. As you all know, such spiritual occasions are not planned by individuals, but the Universe. Therefore, these occasions materialize only when *yoga, lagana, graha, vāra, tithi* (the position of the sun & the moon, the zodiacal signs into which the sun had entered, the position of seven other planets, the day of the week & the day of the lunar month respectively) turn propitious.

I would like to remember Sire Jñāneśvara, let me recollect Jagatguru Tukārāma, Ekanātha Māhādeva; the list is endless. Let me recall Shivaji Maharaja. Let me reminiscence the great sage Vinobāji. Let me also remember Bharat Ratna Pundit Bhimsen Joshi and the entire musical tradition of this place. A great mantra of '*Rāma Kṛṣṇa Hari*', '*Rāma Kṛṣṇa Hari*' has echoed on this land – let me recollect the entire Varkari cult who chants this mantra. Let me remember Lord Pandharinatha as well.

Water flowing through a canal flows through a defined path, but a river always flows in its innate nature. One such stream flowed through this land of Pune, the stream that was set flowing by Osho. Let me remember his love. And let me clarify my intention. It was in my mind all the while that whenever I shall recite Kathā in Pune, it would be homage to Osho. I don't agree with all thoughts of Osho, though. And not being in agreement is my innateness. It could be my weakness. As our utmost affectionate Satyavedantji once said about him that a rebellious flow of the Twentieth-Century was the enlightened man Osho, I wish to remember him as well. I would not term Osho as a renunciant. My rosary is owed to my Guru. Nonetheless, we ought to express gratitude for all such thoughts of Osho which contribute towards the development and restfulness of our life. This is the duty of an honest man. I am neither a regular reader nor a regular listener of Osho. But when someone shares his thoughts or gives his book or magazine, I do read and reflect upon it. I have heard him personally as well. When His Holiness was known as 'Acharya Rajneeshji', his discourse was going on in Shivaji Park on the tenth chapter of 'Bhagavad Gītā', 'VibhūtiYoga'. At that time, even I was reciting Kathā somewhere in Mumbai. Thereafter, I once came to Pune to hear him. At that time he was proclaimed as an enlightened man having attained divinity.

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I have shared loving relationship with the renunciants of Osho. During one of my Pune Kathās, I stayed at the home of a great renunciant couple, both of whom were blessed by Osho. I stayed there for nine days. We discussed and reflected on many points during my stay. And one of my good listeners of RāmaKathā was most rightly assimilating Osho by staying in Pune. She is no more now, honourable Shradhha Ma. Even as she was completely blended in Osho, she cherished reverence for RāmaKathā as well! She graced one of the Kathās with her blessed presence as an organizer.

I have been in touch with utmost affectionate Satyavedantji as well through spiritual discourse. I have been sharing his incident with thousands of my listeners. We were sitting in Mahuvā when a discussion started before dinner and our Vinubhai Mehta from Mumbai raised a question. Vinubhai had his own ideology; even he lived in close proximity with Osho's thoughts. While we were discussing, Vinubhai asked you a question, the one whom you call as Sadguru did a lot that was conventionally unacceptable and criticized many things! I was eager when Vinubhai shot this question, while you believe and proclaim him as Sadguru, you have been blessed by him since last forty-years and he was indeed truly so, at that moment I was wondering what would his response be about Sadguru? And you had stated on that day that Vinubhai, I have no concern with what my Sadguru did, all I am concerned with is about what he did with me! What matters to me is the influence of his consciousness on myself. The point I am trying to convey is that the place where such an enlightened man is born indeed holds a glory, but the moment he attains nirvānā he attains complete enlightenment. And therefore, this is the land where Osho accepted nirvānā and His Holiness has His samādhi here.

I was in my mind to recite a Kathā in the memory of Osho. By highlighting the mantric aphorisms of 'Mānasa' which concord with the thoughts of such realised men, I wish to remember

them through my words sometime or the other. In the same course, I have talked on many realised men at various destinations. When I went to Raman Maharshi's hermitage, I spoke on Raman. When I went to Arvind's hermitage, I spoke on Arvind. When I visited the birthplace of Vivekanada, I spoke on him.

This is the matter of my heart. A question came to my mind, what should I choose as the central point of this Kathā? Around which aphorism should I talk? Osho used to say, meditation is the root and love is its flower. I also thought to talk on meditation. However, I realised here by Hanumānta's grace that the land on which Varkari cult of Maharashtra has danced on the chants of

*Viṭṭhala, Viṭṭhala, Viṭṭhalā,
Mājḥā Viṭṭhala Pāṃḍuramgā...*

They have danced here and Osho has annunciated dancing-religion. When I observe my 'Rāma Carita Mānasa', I find several of ceremonies of dance everywhere. I thus decided to talk on 'Mānasa-Nṛtya' in this Kathā.

Osho himself used to say in the conclusion of his spiritual discourse that, come, let us sing devotional hymns in the end. Dance is also one of the pathways of spirituality. It's written about Lord Śaṃkara in 'Rāma Carita Mānasa',

*Magana DhyānaRasa Daṃḍa
Juga Puni Mana Bāhera Kīnha I
Raghupati Carita Mahesa Taba
Haraṣita Baranai Līnha II BAK-111 II*

When Lord Śaṃkara meditates Tulasī says, it was not parched-meditation, it was succulent-meditation. I have witnessed here by my own eyes that people also dance while meditating.

So, the central point of this Kathā shall be 'Mānasa-Nṛtya'. Hanumāna dances as well. Mīrā dances. The celestial sage Nārada dances. Radhikā in Madhuvana dances as well. The women of Vraja danced and witnessed Kṛṣṇa's evident manifestation. As I have seen, whenever Osho used to speak, his speech used to dance as well, his words danced. His

speech was not prose, but poetry. I could not understand each and every thought of yours. And it's not necessary to understand everything. Take what is propitious for our inner development and restfulness, enjoy and express gratitude by duly quoting their name. I am not here to please the renunciants of Osho, the lovers of Osho or the followers of Osho. I am declaring on the very first day that in the end I will completely devote this nine-day Kathā to Osho's samādhi.

In 'Rāma Carita Mānasa' which personalities have danced, who causes whom to dance, who dances before whom, who dances for what reason – its various forms have been described. And in the root it refers to the hymn of 'Rāma Kṛṣṇa Hari'. Saints of this place have sung Panduranga. My Rāma also dances in a beautiful manner and it's specified in 'ŚivaSūtra' and other scriptures that '*ĀtmāNartakah*' (*the Self of universal consciousness is an actor who dances*). Our soul is also a dancer. Soul itself is an actor who dances.

The Supreme Entity rehearsed during the incarnation of Rāma and presented the actual performance in form of Kṛṣṇa. Rāma is an actor who dancer. I have the evidence. Cognition of one's inner-consciousness itself works as the evidence. The air that's blowing is dancing. The river that flows is dancing. The propagating sunrays arrive on earth dancing in peculiar style. Hapless is man alone who has long forgotten dancing! The fetters of traditions have tied our feet!

'NāradaBhaktiSūtra' states that when a family member sings devotional psalms, their ancestors begin to dance as well. In order to listen and understand any enlightened man most appropriately and in order to assimilate Him after due understanding, an individual needs to be skilled in the Science-of-Listening, which today's world has lost! The Supreme Godhead sends every individual on earth bestowed with the Science-of-Listening and the armour-of-sensitivity. At times few incidents befall in society wherein the Indras of society snatch people's Science-of-Listening by being a

pauper! This Science-of-Listening is possessed by a saint in 'Rāma Carita Mānasa'. Sometimes, we need the Science-of-Listening in order to understand an enlightened man and we often misunderstand him due to its lack. Why did Osho speak? Why did Krishnamurti speak? Why do Buddha's statements lack consistency?

When you come to Kathā, please come with the earrings of ears conferred by the Supreme Godhead. Only then we will be able to understand the words of scriptures or the enlightened man in an 'as is' form. And the incident will manifest instantly, '*Kṣīpraṃ Bhavati Dharmātmā*'. When Bharatajī arrived to Sage Bharadvājajī's hermitage, everyone applauded Bharatajī. They applauded till such an extent that the reward of rigorous penance which we have practiced till date in the pilgrimages has manifested in form of Rāma's sight but O Bharatajī, after beholding Rāma's sight we were wondering, what could be the reward of beholding Rāma's sight? Bharadvājajī says, we received the answer to this curiosity today. The reward of beholding Rāma's sight is the sight of a saint.

Nija Guna Śravana Sunata Sakucāhī I ARK-45.01 I
Who is a monk? He is a monk who feels reluctant to hear his own praise and overwhelmingly joyful to hearing others' praise. In this incident, Bharatajī has not given any reaction. Everyone asked Bharatajī, we are unable to understand your conduct. Bharatajī responded, I have not heard any praise at all. All I hear is only the praise of my Rāghava. This is the method of the Science-of-Listening. Osho too has shed light on this aspect. Whatever is spoken is nothing by Lord's discourse.

One point often spoken about Lord Śaṃkara is that His disciple is Rāvaṇa and on hearing the word 'Rāvaṇa', Śaṃkara instantaneously passes into deep samādhi, He gets immersed in the sap of meditation. And when someone said that Your Goddess Bhavānī has many forms and Her nine forms of Durgā are worshipped in Navrātri, on hearing the word '*rātri*'

Śaṅkara once again passes into *samādhi*. Śaṅkara inundates into the highest order of *samādhi* on hearing the word 'rātri'. When Girijā raised a curiosity about this, Lord said that I instantly pass into the state of *samādhi* on hearing the very syllable 'Rā'. I have heard nothing further to this syllable. When any syllable beginning with 'Rā' fell into Śiva's ears, Śaṅkara would pass into *samādhi*. This is the Science-of-Listening.

The word 'Nṛtya' (dance) occurs several times in 'Mānasa'. Man dances in three ways. First is the physical dance which is performed by physical gestures e.g. Kathak, Bharatnatyam or any genre of dance. It's through various parts of one's body that gestures are expressed, various forms are depicted and words are sung; this dance is performed with physical body as the core entity. Second dance is slightly subtle, it's the dance of mind,

Mana Mora Banī Thanagāṭa Kare...

It's slightly subtle wherein mind dances like a peacock. And the ultimate subtlest dance is 'Ātmā Nartakaḥ'

(dance of soul). And Osho as well has spoken on these aphorisms.

Ātmā Nartakaḥ DhairyaKaṁthā Śrīpāna Pādukāḥ I
So, the utmost subtlest dance is the dance of soul. Soul dances. One can dance by speech. One can dance by tears. One can dance by smile. One can dance by singing. One can dance even while being seated.

What am I doing? I am not an orator. I am also the one who dances. I dance by speech. One can also get inebriated by the pride of recitation. Attaining VyāsaPīṭha and yet being free from pride is extremely difficult. There is a copāi in 'Rāma Carita Mānasa',

Nahi Kou Asa Janamā Jaga Māhī I

Prabhutā Pāi Jāhi Mada Nāhī II BAK-59.01 II
He alone can be free from pride despite attaining the power of position who is blessed by complete grace of his enlightened man.

Bharatahi Hoi Na Rājamadu Bidhi

Hari Hara Pada Pāi I A YK-231 I

The Universe stands witness that Bharata can never get

intoxicated by the power of position, even if he receives the position of Brahmā, Viṣṇu or Maheśa. It's when speech becomes dancer.

Kabi Ura Ajira Nacāvahi Bānī II BAK-104.03 II

The Providence, the Creator of this world, the Supreme Godhead makes the speech dance in the courtyard of a poet's inner-consciousness. As I understand, I am not an orator, I am the one who dances. Dance keeps man light and fluffy. May I ask a question? When God has given wings to a bird, what was the need of giving it legs? It's bird only because of wings. However, I feel it's to teach us that however strong and competent wings we may have but don't forget the legs. Keep your feet deeply rooted in the ground. Wings alone will fatigue us by flying and we shall experience the worse of all downfalls. God gives us feet to keep them deeply grounded! Birds admonish us. Therefore, we haven't worshipped anyone's wings which are figurative of one's glory or position. Whenever we have worshipped, we have only worshipped one's feet. We haven't worshipped anyone's flight or loftiness. So, let's revisit these two lines of 'Rāma Carita Mānasa',

Kabahuka Phiri Pāche Puni Jāi I

Kabahuka Nṛtya Karai Guna Gāi II ARK-09.06 II

Jaha Taha Dekhahi Nija Parichāhī I

Bahu Bidhi Kūjahi Nṛtya Karāhī II UTK-27.03 II

Caitanya had danced as well. Dance is also a path of reaching the door of the Supreme Entity. Let me fulfill the tradition of Kathā. Tulasīdāsaji has composed 'Rāma Carita Mānasa' in seven cantos. Its roots belong to 'Rāmāyaṇa' composed by the primordial poet Vālmiki and Śaṅkara who composed 'Mānasa' foremost. 'Rāma Carita Mānasa' which Tulasī versified and published in the year 1631 in Ayodhyā is the one composed by the timeless poet Śaṅkara. It contains seven steps (*sopāna*). Vālmiki has named it as canto (*kāṇḍa*). 'BālaKāṇḍa', 'AyodhyāKāṇḍa', 'AraṇyaKāṇḍa', 'KiṣkindhāKāṇḍa', 'SumḍaraKāṇḍa', 'LaṁkāKāṇḍa' and seventh being 'UttaraKāṇḍa'. So,

this is the scripture of seven steps. And in the opening invocations of the first canto of 'BālaKāṇḍa', only seven mantras were written.

'Rāma Carita Mānasa' is musical. Music has seven notes. There are seven skies and seven nether regions. Path of wisdom has seven stages. We can thus perceive the seven mantras in various contexts. Goswāmijī performed the opening invocations in Saṁskṛta. Tulasī's intent was to transport this scripture to the last man. He transported *ślokas* to ordinary people by forming a conjoining bridge between the two. He has conferred such a stature to *ślokas* that even the ordinary people can understand. This was a revolution.

VarṇāNāmArthaSaṁghānam

RasāNām ChandaSāmapi I

Maṁgalānām Ca Karttārau

Vande VāṇiVināyakau II BAK-Śl.01 II

BhavānīŚaṅkarau Vande ŚradhhāViśvāsaRūpiṇau I

Yābhyām Vinā Na Paśyanti Siddhāḥ

SvāntaḥsthamīśvaRāma II BAK-Śl.02 II

He first offered obeisance to the goddess of speech (Sarasvatī) and Vināyaka, followed by the obeisance to Śiva and Pārvatī, further followed by the obeisance of Vālmiki and Hanumānājī and lastly, the obeisance to Lord Sītārāma. Goddess of speech (Sarasvatī) and Vināyaka, Śiva and Pārvatī, Guru, Vālmiki, Hanumānājī and lastly, Lord Sītārāma. He made obeisance to Guru in between. Guru is in the center. Guru is always present in the center. Guru is necessary for people like us. I do believe so. Keep Guru in the center. Tulasījī says, *SvāntaḥSukhāya Tulsī RaghunāthaGāthā IIBAK-Śl.07II* I have composed this ballad of the Lord of Raghus for the sake of my self-bliss. Tulasī has given one aphorism in 'Rāma Carita Mānasa',

Nija Sukha Binu Mana Hoi Ki Thīrā I

Parasa Ki Hoi Bihīna Samīrā II UTK-89.04 II

This aphorism demands immense reflection. Tulasījī says, mind can never be at rest unless and until an

individual attains self-bliss. The more other bliss is attained, the more will the mind become unsteady! After attaining one bliss, the desire of another bliss makes the mind unsteady. It's about the seeker who attains his self-bliss which Tulasī calls as 'SvāntaḥSukhāya'. Tulasī says, it's by the virtue of air that we are able to experience the sensation of touch. Space is void of air. No one can touch each other in space. Touch is impossible in absence of air; analogously, steadiness is impossible without self-bliss.

Manu Thira Kari Taba Saṃbhu Sujānā I BAK-81.02 I
Tulasījī then descends in folk language. He writes five *sorthas*. We should be making obeisance to five deities; Tulasī has accepted this ideology of Shankaracharya. Obeisance of Gaṇeśa, recollection of sun-god, remembering Lord Nārāyaṇa Viṣṇu, recalling Goddess Durgā and lastly, Lord Āśutoṣa. This is the worship of five deities. It comes with spiritual interpretation. Gaṇeśa is the deity of discretion; hence, the worship of Gaṇeśa refers to keeping our discretion intact. Further, obeisance of the sun-god is the resolve to lead our life towards light. Lord Viṣṇu means pervasiveness. Spiritual seeker should be generous. Worship of Gaurī means our unattributed reverence. Śaṃkara means welfare, 'Sarve Bhavantu Sukhīnaḥ', begetting good of others is Śaṃkara's worship. And then Guru was offered obeisance which my VyāsaPīṭha callas as 'Mānasa-GuruGītā'.

Baṃdau Guru Pada Paduma Parāgā I
Suruci Subāsa Sarasa Anurāgā II
Amia Mūrimaya Cūrana Cārū I

Samana Sakala Bhava Ruja Parivārū II BAK-00.01 II
Guru is offered obeisance. Guru's divine feet is offered obeisance. It's all glorified. I am about to sing the exploits of Rāma by making the dust of Guru's feet as the collyrium of my eyes. The moment His eyes turned holy, Tulasījī began to offer obeisance to everyone. Tulasī offered obeisance to the whole world. The entire world is fraught with Brahma.

Siya RāmaMaya Saba Jaga Jānī I

Karau Pranāma Jori Juga Pānī II BAK-07.01 II
The whole universe is filled with SītāRāma. Obeisance to the whole cosmos. Then comes the obeisance of the royal family, the great king Daśaratha, queen Kausalyā, Janaka etc. etc. including Bharata, Śatrughna, Sītā, Rāma and the rest. In between, He offers obeisance to Sire Śrī Hanumānājī,

MahāBīra Binavau Hanumānā I

Rāma Jāsu Jasa Āpa Bakhānā II BAK-16.05 II

Pranavau PavanaKumāra

Khala Bana Pāvaka GyānaGhana I

Jāsu Hṛdaya Āgāra Basahi

Rāma Sara Cāpa Dhara II BAK-17 II

Śrī Hanumānājī was offered obeisance. Hanumāṃta is the vital element of life. He is the element of energy. Let us pause today's Kathā by offering obeisance to Hanumāṃta.

Maṃgala-Mūraṭi Mārūta-Naṃdana I

Sakala-Amāṃgala-Mūla-Nikaṃdana II VP-XXXVI.1 II

Pavana-Tanaya Saṃtana-Hitakārī I

Hṛdaya Birājata Avadha Bihārī II VP-XXXVI.3 II

The Supreme Entity rehearsed during the incarnation of Rāma and presented the actual performance in form of Kṛṣṇa. Rāma is an actor who dances. I have the evidence. Cognition of one's inner-consciousness itself works as the evidence. The air that's blowing is dancing. The river that flows is dancing. The propagating sunrays arrive on earth dancing in peculiar style. The moonbeams spread its luster by dancing. Hapless is man alone who has long forgotten dancing! The fetters of traditions have tied our feet!



Dance is art, erudition as well as spirituality

Mānasa-Nṛtya || II ||

'Mānasa-Nṛtya' is the central theme of this nine-day RāmaKathā. We are collectively engaged in its pious discussion in accordance with reality in form of a harmonious dialogue by seeking shelter of the science-of-listening and the science-of-reciting.

There is one curiosity, Bāpu, the saints of Varkari cult have danced. I recalled it yesterday as well. And they have also made Lord Pandharinatha dance. They have made the Lord Himself dance. One of the listeners is citing the evidence that while Saint Namdeo was singing devotional hymns, Lord Panduranga danced on his hymns. Evidence,

Nāmadeva Kīrtana Karī Puḍhe Deva Nāce I

Pāṃduramṅga Janīmaṇe Jñānadevā Bolā Abhaṃga I

Saint Ekanathaji says, he who dances in devotional hymns is blessed. Long ago I read few things about various eruditions and arts. They are two independent scriptures. One contains the categorization of eruditions. Somewhere it describes fourteen types of eruditions, elsewhere sixteen and on other instances, more than eighteen types of eruditions are enlisted. As any erudition progresses towards tantra, its count changes based on diverse experiences of spiritual seekers. But here I am sharing the most common perspective with you, there are fourteen types of eruditions and the total count of arts is sixty-four. The scriptures of arts have originally enumerated total count of arts as sixty-four. However, what I have understood by Guru's grace is that regardless of whether it is art or erudition, both includes dance. Dance is both art as well as erudition.

The central thought of Kathā is that art is also a spiritual aspect and hence, dance too is a spiritual aspect. However, I am associating dance with spirituality on my responsibility and my intent is spiritual-dance. This indeed doesn't mean that the value of dance gets belittled when it's perceived as art. Dance as art holds a different stature and there is no stature as paramount as when dance is perceived as a spiritual aspect. As is our thinking, so is our competency. There is a short couplet,

Aisī Bāta Kaba Samajha Me Āyegī Pyāro,

Main Mahasūsa Karatā Hū,

Lagatā Hai Vo Mahasūsa Karate Hai I

This is the relationship between Guru and disciple, wherein when a disciple or a surrendered dependent feels his Guru, it is quite evident that Guru is also feeling the disciple at the same moment. When this connectedness gets manifested, dance becomes spirituality. It no longer remains art or erudition.

Today is supposed to be Pūrṇimā (full moon day), but as per the almanac Pūrṇimā is falling tomorrow. Tomorrow is Buddha-Pūrṇimā. Therefore, Tathāgata Buddha is naturally being recollected. I wish to quote the

words of Tathāgata. Buddha told five to six points to his ten thousand monastics. He said, don't agree to my admonition because it appears propitious to your tradition. And Buddha further states, don't agree to my admonition because it appears propitious to my tradition. People are calling me Buddha, they call me Lord, they address me as Tathāgata, I am getting a lofty stature; don't agree to my advice just because I have attained such a great status. Don't even agree to my advice only because you feel relieved or because you experience bliss by my talks. Fifth point, your Guru might have also admonished you what I have said in some way or the other, please don't agree to my thoughts just because it concords with your Guru's words. I have been a prince and a son of royal family in my earlier life; don't agree to my advice because of my glory of being a prince. And don't agree to my advice even under the influence of my pious beauty or under the influence of my speech. Agree to whatever I say only, only and only if your discriminative-intellect permits.

I as well want to iterate the same again and again that don't agree to VyāsaPīṭha's thought just because it's propitious to your tradition. Don't agree because Morari Bāpu is saying this. Don't even agree because you hold reverence on VyāsaPīṭha. Please don't agree under the influence of what is being uttered or spoken from VyāsaPīṭha. Don't even agree because the words of VyāsaPīṭha sound blissfully relieving to you. Agree to VyāsaPīṭha only and only if your discriminative-intellect permits. Thereafter Buddha adds, don't tend to differ just because you hail from a defamed lineage. One should also not give up on my admonitions with the feeling that I am no pundit, I am not literate or I don't bear wisdom. Lack of influencing vocabulary in my admonitions should also not be the reason to ignore my admonitions by categorizing it as useless. Don't even turn a deaf ear to my admonitions just because you are unable to understand it. Don't forsake my admonitions even if you feel that it sounds nonsensical and ultimately Buddha reaches the same conclusion stating, even if you wish to forsake my admonitions, do so with discriminative-intellect.

My listener men and women, I request you by spreading my hands that even as you hold deep inclination and interest for Kathā, please don't agree to VyāsaPīṭha's thoughts only because it's a matter of pride and don't even ignore the thoughts of VyāsaPīṭha only because they are not propitious to you. Drill it by discriminative-intellect. Only then will the incident manifest. And he who gets endowed with discriminative-intellect, for him '*Kṣipram Bhavati Dharmātmā*'. 'Bhagavad Gītā' says, he takes no time in getting awakened.

So, dance is art. Dance is erudition. And Morari Bāpu says, dance is spirituality. Don't agree to this only because Morari Bāpu is saying this and don't even overlook this aphorism with the thought that Morari Bāpu had never been to Kashi for education. Agree to it only by your inner-thinking and discriminative-intellect. And wherefrom does discretion manifest? From RāmaKathā.

Binu Satasaṃga Bibeka Na Hoī I

Rāma Kṛpā Binu Sulabha Na Soī II BAK-02.04 II

If you ever find yourself in solitude, sing the *copāīs* this way. Perform spiritual discourse with your own self in order to attain discriminative-intellect.

And I recollect, Dada used to sing extremely well, but He never sang as such. One fine day on hearing my entreaty... I said that I shall sing the *copāīs* in the same melody as the monks of our cult sing. I shall also sing in the melodies that I have known without any formal education. One fine day I had supplicated, in which melody should I sing for You to like it? Dada had our Viṣṇava verse of farewell in His mind. Whenever a Viṣṇava monk heads towards samādhi, he hums this very verse,

Mārī Chellī Velānā Rāma,

Have Vālā Re SaṃtaNe Jaya Jaya...

At that moment this *copāī*, which I am presenting in support of discriminative-intellect, was sung for a couple of minutes.

Binu Satasaṃga Bibeka Na Hoī I BAK-03 I

Allow me to say, this home of Talgājarḍā made up of

native roof-tiles was completely inundated in meditation, '*Iti Saṃsmṛtya Saṃsmṛtya*' (*I thus recollected my past memory*); recollection holds extremely great glory. Assay with discriminative-intellect and discretion will be attained by spiritual discourse. No one sells discretion because discretion cannot be sold. Discretion is not sold, discretion is obtained by sitting with the enlightened men.

Why do we append the syllable of 'Ba' behind every word in our language? For instance, *roṭalā-boṭalā, kāma-bāma* etc. *Kāma* alone can also be spoken as a standalone word. Asking someone that do you have *ghaḍiyāla* is good enough, but why do we say *ghaḍiyāla-baḍiyāla*? What is *baḍiyāla*? Do you go to *party-barty*? Do you know *gānā-bānā*? Why do we append the syllable 'Ba' everywhere? I feel that appending 'Ba' fortifies the word. I feel that it's the 'Ba' of *Bāvā* (*self willed monk*). One after whom *Bāvā* is following, one after whom the enlightened man is following. One who has the push of some Supreme Entity after him. After visiting such an enlightened man once, He follows us forever. Resort under the shelter of such a Sadguru so that we attain discretion. He who never lets us turn averse. He who never lets us turn averse even if we visit Him once mistakenly is an Enlightened Man. *Bāvā* doesn't signify a specific caste, they are those who have attained supreme divinity, who have attained enlightenment. So, accompanying the one who has 'Ba' attains us discretion. Discretion is obtained by accompanying the enlightened. Therefore, Goswāmījī sang, '*Binu Satasaṃga Bibeka Na Hoī*'. So, Bāpa! Discretion will be obtained by spiritual discourse. All those who have attained discretion have done so by accompanying the monks. The core idea is to accept anything by discretion. And renouncing anyone's thoughts should also be done only through discriminative-intellect. Don't renounce out of hatred and don't even accept solely because of elation and exalted feelings. Buddha was of this opinion.

Dance is art, erudition as well as spirituality. And as VyāsaPīṭha is associating the aspect of

spirituality with dance, don't accept it solely out of exalted feelings and don't even renounce it due to perceptual lack of substance. So Bāpa! There are sixty-four arts, which includes dance as well. And there are fourteen, sixteen or eighteen eruditions. While art bounds the performing artist, it bounds beholders and listeners as well. Until an artist remains an artist, he is bound and if his art is powerful enough then it shall bind the spectators as well, most certainly. While the artist bounds the spectators, even he himself is not free. He is bound too. Until dance is an art, it will bind the dancer as well as the spectators. Being overwhelmed by one's art, the artist himself also gets bound. However, when dance ceases to be art and becomes erudition, the dancer himself becomes free and he frees the spectators as well. There is a very subtle difference, though.

At times, art keeps the artist bound for lifetime and it cannot enter the realm of erudition. And the moment art enters the realm of erudition, artist is freed instantly. He will not forsake dance, but until dance was an art, it was keeping the artist bound. However, once dance is free from this bondage, the artist can dance more vigorously. And he can dance with greater independence. And thereafter no public opinion of criticism can ever bind him. And its complete evidence is Mīrā. Mīrā had also tied anklets. When an artist ties anklets, it's a fetter and when an individual endowed with erudition ties anklets, he is free. Mother-in-law's fear could not bind Mīrā. King's poison could not bind her. Public opinion of criticism could not bind Mīrā. Mīrā had accompanied the monks and therefore, her art was transformed into erudition and Mīrā being the very form of erudition, her dance is spiritual-dance in my view. Chaitanya Mahaprabhu's dance is spiritual-dance. Tukaramji's dance is spiritual-dance. Namdev's dance is spiritual-dance. And if Lord Pandharinatha has danced then that too is spiritual-dance. And after beholding Hanumānājī if Samarth Ramdas also took few steps in joy then that dance was spiritual-dance as well.



*Loga Kahe Mīrā Bhaī Bāvarī, Sāsa Kahe Kulanāśī Re,
Main To Mere Nārāyaṇa Kī, Āpa Hī Ho Gaī Dāsī Re I
Paga Ghūṃgharu Bāṃdha Mīrā Nācī Re...*

So, Bāpa! When art becomes erudition, dance is independent and so is the spectator. However, when dance becomes spirituality then "Na MuktiṛBandha, CidānandaRūpaḥ Śivo'ham Śivo'ham". Buddha did not dance. Osho has as well said that Buddha never danced. And Mahāvīra did not dance at all. Kṛṣṇa danced super-abundantly. Rāma and Rāma's delusive power is making the whole world dance to its tune. And Rāma Himself, 'Nācāhi Nija Pratibimba Nihāri', Rāma Himself dances. Kṛṣṇa's dais was the hood of serpent Kali. Who can extol the glory of their dance who can dance over the spirit of death?

So, my brothers & sisters, while I am introducing dance in spiritual domain, I have no objection even if you call it as the dance of the world of love. I hold no objection even if you call it as the dance of the world of devotion because love is spiritual. Spread love and love is life. Kathā is the message of love, it's the message of truth. Divine Kathā is the boon of compassion. Spread love, spread love; this is a universal aphorism because love is life. Jesus earlier said that God is love, but after some experience he changed the aphorism stating, love is God. Mahātmā Gandhi Bāpu said, God is truth. But after some experience he began to say, truth itself is God. Buddha used to say that God is compassionate; but the statement changes in the end,

compassion itself is God.

So, spiritual-dance neither binds nor frees. Both get free from this dualism. Tukārāma dances and he also makes Lord Pandharinatha dance to his tune. It's written in 'Rāma Carita Mānasa' that wisdom (*jñāna*) and dispassion (*vairāga*) are men whereas devotion (*bhakti*) is a woman. Men cannot dance as beautifully as women, in comparison. As elegantly as a female can dance, male cannot. There are exceptions, though. Wisdom alone cannot dance in absence of devotion which is figurative of woman. Dance demands womanliness. Vinobāji expounded the word '*stri*' (woman) on the basis of a Vedic verse. He said, the etymology of word '*stri*' is '*stri*' which means *vistaraṇa* (expansion). Spread love. Therefore, as extensively as a woman can spread love, man cannot.

So, Jagatguru Shankaracharya is the man of wisdom. So long as he must have been the man of wisdom, he must not have been able to dance. But when he must have sang '*Bhaja Goviṃdam*', when he must have been drenched in the hue of devotion then even he must have danced on beholding the waves of Gaṃges! Because man of wisdom will dance only when he is touched by devotion. Surrenderance is the resolution of devotion. Who can be as wisdom endowed as Lord Śaṃkara in the universe? Śiva is the Supreme Entity. Yet He dances. Ninu Majumdar says,

*Sata Sṛṣṭi Tāṃḍava Racayita,
Naṭarāja Rāja Namō Namaḥ I*

Had Lord Śaṃkara solely been the man of wisdom, He wouldn't have been able to dance. But,

Tava Śakti Vāmāmbuja Sthitā I

Pārvatī dwells in Your left-half. You are half-man and half-woman, therefore You are able to dance.

He Caṃdrikā Aparādhikā

Cahu Veda Gāye Saṃhitā

Naṭarāja Rāja Namō Namaḥ I

Had Lord Kṛṣṇa solely been a man, He would have failed to dance. But Kṛṣṇa is the integrated entity, hence He could perform *rāsā*. Dualisms end for the one whom Jagatguru calls, "*CidānandaRūpaḥ Śivo'ham Śivo'ham*".

The first line chosen in 'Mānasa-Nṛtya' is about Sutikṣaṇa's dance. Seer Agastya's disciple, Sutikṣaṇa. It's the episode of 'AranyaKāṇḍa'. The moment he hears the news of Lord Rāma's arrival, Sutikṣaṇa was so intensely overtaken by emotions that he lost his senses. He could not realise anything! At times he rushed in backwards, at times he walked forward! In 'Rāma Carita Mānasa' the word 'Nṛtya' is used five times. Besides the derivatives like *Nāce*, *Nācā*, *Nacāvahe* etc. have occurred several times. The line which describes the dance of Sutikṣaṇa contains 'Nṛtya'. Further,

Bājahi Tāla Pakhāuja Bīnā I

Nṛtya Karahi Apacharā Prabhīnā II LNK-09.05 II

Tulasī's knowledge about dance and song is caught by these lines. This man is using original musical instruments. Tabors (*Pakhavāja*) and lutes (*Bīnā*) are two of our original musical instruments. Celestial nymphs are dancing. Providing rhythm through handclapping is a science, which we practice even today. Today handclapping has turned into yoga. Many ailments are extirpated by clapping! Tulasī is very well aware of this fact, else my Tulasī would not have mentioned about handclapping in 'Rāma Carita Mānasa'. He has experienced this science. Tulasī says,

RāmaKathā Suṃdara Kara Tārī I

Samsaya Bihaga Uḍāvanihārī II BAK-113.01 II

Lord Śiva tells Pārvatī, Goddess, RāmaKathā is nothing but a clap of hand-palms. And clapping

shoos away the birds. One need not throw stone on the bird to shoo it off. Just clap your hand-palms wherever you are sitting and the bird will shoo away. Analogously, RāmaKathā is a lovely clap of hand-palms by which man's doubts and suspicions in form of birds shoo off and run away from their places. This is the science of handclapping. Handclapping has its own glory. So, this incident befalls by a mere clap of hand-palms. All those who clapped on the chants of '*Vitthala, Vitthala...*', all those who clapped on the chants of '*Mā, Mā...*', all those who clapped on the chants of '*Rādhe, Rādhe...*'! Doctor recommends fluid-vehicle while prescribing any medicine. For instance, consume this medicine with milk, have this powder with betel leaves or with honey etc. Some or other fluid-vehicle is prescribed. Fluid-vehicle is called as devotion in 'Mānasa'. Handclapping is clubbed with devotion in order to alleviate mental ailments of the world. There is also a science behind the way a man claps his hands. It's just that we are either ignorant of it or we don't pay attention! Man is known by the way he claps. The way one is known by eyes, so is one known by the way of clapping. Handclapping is the musical instrument of the sect of devotion.

So, 'Rāma Carita Mānasa' has conceptualized five types of dances. On hearing the news of Rāma's arrival, sometimes Sutikṣaṇa rushes forward, at times he runs backwards, further sometimes he begins to dance. I would say that Sutikṣaṇa's dance is not art, it's not erudition either. Sutikṣaṇa's dance is spiritual-dance, it's love-dance or spiritual-dance which neither binds nor frees. It's beyond all dualisms. The dance and warbling which birds perform in 'Mānasa' is pious dance, it is innate dance. It's not based on the beholder's request.

Bahu Bidhi Kūjahi Nṛtya Karāhī II UTK-27.03 II
Peacocks dance, but not on anyone's request.

Nṛtya Karahi Apacharā Prabhīnā II LNK-09.05 II
The dance of celestial nymphs or heavenly damsels, as they are called, who are adept in the art of dance, is passionate-dance. Nymphs of heaven. And dance

admixed with the virtue of passion should not be criticised. It must indeed be so, as well. The expressions, gestures, eye movements and words of dance are also passionate till a certain extent. Fourth type of dance in 'Rāma Carita Mānasa' is 'Bheda-Nṛtya'. And fifth is 'Abheda-Nṛtya'.

*Damḍa Jatinha Kara Bheda Jaha Nartaka Nṛtya
Samāja I UTK-22 I*

After the establishment of Rāma's reign, the state affair is ideally run on the basis of *Sāma* (argument or expostulation), *Dāna* (inducement in the shape of gift), *Damḍa* (use of force of corporeal punishment) and *Bheda* (discrimination). However, this reign of Rāma was only of its kind which was devoid of the ordinance of *Damḍa* (The word *Damḍa* is used as a pun in this line. On one hand, it means the use of force or corporeal punishment and on the other hand, when *Damḍa* is used with reference to a recluse, it denotes the staff carried in their hands). Because there were neither criminals nor offenders, no ordinance of punishments (*damḍa*) existed. *Damḍa* (punishment) did not exist in the context of justice, only the recluses moved around with a *Damḍa* (staff) in their hands and here the word '*Damḍa*' (staff) is mentioned in this context. *Damḍa* is not mentioned in context of punishment. And there Tulasī writes, during the reign of Rāma no one harboured *Bheda* (discrimination) with others (*Bheda* is also used as a pun. On one hand, it means discrimination and on the other hand, it also merely conveys the variety of notes and cadence displayed in music and dancing). People lived open-heartedly and transparently. However, a sense of discrimination or dissension prevailed among the dancers in the dancing party. *Bheda* had otherwise disappeared from Rāma's reign. There was no discrimination of rich and poor or high-class and low-class. However, discrimination should indeed prevail while presenting dance performance and my VyāsaPiṭha names this dance as '*Bheda-Nṛtya*'.

In another context, we can think that few dances are *Bhedī*. Śaṅkara had once performed such a

dance to kill Bhasmāsura, which was *Bhedī-Nṛtya*. It was not a dance. Even if it was, it was *Bhedī*. Bhasmāsura himself was dancing. He was granted with the power to burn and turn into ashes anyone whose head he touched with his hand. Thus, even if he happened to touch his own head with his hand, he would instantly get burned to ashes. And he who knows that placing my own hand over my head will burn me, will never place his hand over his head. Bhasmāsura thought, let me place my hand over Śaṅkara's head so that He turns into ashes! Few stories are symbolic in nature and they are immensely necessary. Śaṅkara said, I have a hobby that I deeply adore dancing. I shall surrender onto you provided you dance. He who becomes covetous is also fearful and he also gets ready to do whatever comes his way. In order to attain beauty, he began to dance on Lord's tune. Lord took one step after the other, and while doing so Bhasmāsura placed his hand over his head and turned into ashes! This dance is called as *Bhedī-Nṛtya*. And another dance *Abheda-Nṛtya*. Lord is such an actor who assumes various forms in various episodes, but eventually He is none of them.

Nṛtya Karai Naṭa... II UTK-72 (B) II
Here Goswāmījī has presented the illustration of Lord's *Abhedī-Nṛtya*.

So, 'Mānasa-Nṛtya'; one meaning of 'Mānasa' is mind and Śiva has also interpreted 'Mānasa' as heart. While we are discussing 'Mānasa-Nṛtya', it means the dance of heart. Not a public dance, but an inner-dance, when our soul itself dances. During the age of seers, dance was a therapy. Dance was performed in the hermitages with some śloka or devotional hymn. It was only spiritual-dance. Simplest meaning of 'Mānasa-Nṛtya' is the dance of heart. Physical dance, mental dance and third being, the dance of soul. May we progress from physical dance to mental dance and may our mental dance develop further to reach the state of spiritual-dance.

Osho had once said, Mīrā attained by dancing. Guru Nānaka attained by singing. Chaitanya

too attained by dancing. Buddha attained by meditation. Osho had stated this. And when danced used to end, the lamps would dim out despite containing oil. It's the state same as mentioned in the song of Pakiza. '*Ye Carāga Bujha Rahe Hai, Mere Sātha Jalate Jalate...*', this is direct spirituality. Guru is found on the way. Guru's responsibility is not the ultimate destination, His responsibility is to meet midway. Ultimate destination is the Supreme Godhead.

So, these are the mysteries of spiritual-dance which are revealing themselves in the Twenty-First century. Pārvaṭī had asked in that age, O Māhādeva, 'Mānasa' has countless mysteries which if I may have missed to ask, please kindly reveal those to me. But Māhādeva had not revealed at that moment. Today numerous realised men are revealing those mysteries one after another!

In our tradition of Guru, the disciple dances when Guru's wish is fulfilled. Sufī saint Bullesha, Buliya went through a trying phase with his Guru and he knew that my Guru loves dance; therefore, Buliya learned dancing to please his Guru. He practiced dancing and danced before his Guru. Dance is also one of the pathways to attain God; Sutīkṣaṇa attained Lord through this very pathway and Lord manifested in his heart.

Tulasīdāsajī wrote that the dust of Guru's divine feet has sanctified my eyes, thus no one appears worthy of criticism to me. Everyone is perceived worthy of obeisance. Augment your inclination in the

spiritual discourse. Let us return back to the society such that our habit of criticising gets transformed into the disposition to cure. Doctors remediate an ailment by curing it. Our philosophy gives the aphorism that Guru Himself is the remedy. Guru is the cure of all possible ailments. Tulasī offered obeisance to the whole world by perceiving it as Lord Śiyārāma. He rendered obeisance to everyone. Tulasījī offers obeisance to Lord Rāma's Name in nine *dohās* or seventy-two lines; He thus extols the glory of Rāma's Name.

*Bamḍau Nāma Rāma Raghubara Ko I
Hetu Kṛsānu Bhānu Himakara Ko II BAK-18.01 II*

Chant any Name. I usually say, if you want to chant then chant Rāma's Name; if you want to sing devotional hymns, do so with Kṛṣṇa's Name; and if you want to meditate, meditate on Śaṅkara; lastly, if you want to do something by combining all three divinities together then chant '*Mā, Mā, Mā*' like Thakur Ramkrishna. O Jagadāmbā, You are my mother. All that was accomplished in Tretāyuga by the sport of incarnation is being done today by His Name alone. If man resorts to Lord's Name then the glory of Name manifests all ten incarnations in a spiritual seeker. Lord's Name obliterates sins. Whatever was obtained by meditation in Satayuga, by yajña in the age of Tretā and by methodical worship in Dvāpara, the same is attained solely by Lord's Name in the age of Kali. Therefore, chant the mantra given by Guru or any Name that you like.

Dance is art, erudition as well as spirituality. While art bounds the performing artist, it bounds beholders and listeners as well. Until an artist remains an artist, he is bound and if his art is powerful enough then it shall bind the spectators as well, most certainly. While the artist bounds the spectators, even he himself is not free. He is bound too. Until dance is an art, it will bind the dancer as well as the spectators. Being overwhelmed by one's art, the artist himself also gets bound. However, when dance ceases to be art and becomes erudition, the dancer himself becomes free and he frees the spectators as well. There is a very subtle difference, though.



If dance becomes spirituality then dance is also a royal-highway of attaining the Supreme Entity

Mānasa-Nṛtya || III ||

'Mānasa-Nṛtya' is the central dialogic aphorism of this nine-day Kathā. We are collectively having a dialogue around this topic on the basis of 'Rāma Carita Mānasa'. Today is Buddha-Pūrṇimā. Many, many greetings of Buddha-Pūrṇimā to the entire world.

*Buddhaṃ Śaraṇaṃ Gacchāmi I
Dhammaṃ Śaraṇaṃ Gacchāmi I
Saṃghaṃ Śaraṇaṃ Gacchāmi I*

There is a letter, "Sire Jagatguru Tukārāma departed to the heavenly abode in his very physical body while dancing. Many saints have abandoned their lives in the feet of Vitthala during their last phase of life. When Sire Saint Jñāneśvara was taking samādhi, the whole Varkari sect was dancing emotionally. When Saint Namdeo sang devotional hymns, the idol of Panduranga would begin to dance. Bāpu, is dance the royal-highway to attain God? And please describe the relationship between dance and tears."

I am stating since last two days that when dance ceases to be art and becomes erudition and further, as it ceases to be erudition and becomes spirituality then dance too is the royal-highway of attaining the Supreme Entity. Sire Saint Jñāneśvara was the evident embodiment of wisdom. And even if you come down to Osho then everyone knows that when Osho passed away, every performed his obsequies by dancing. His samādhi was made. Everyone had danced. So, dance can become a royal-highway. However, let us bear few points of wisdom indeed in our mind. When a spectator only beholds the physical body of a dancer, the spectator is lowly. He is an ignoble man, he is *Śudra*.

I am only surrendered to 'Rāma Carita Mānasa'. Nonetheless, I keep my all windows open to accept truth from wherever I receive it. '*Āno Bhadrā Kratavaḥ*', Vedas have taught us that may we receive auspicious thoughts from all ten directions. When we visit a huge mall, we only purchase what is required and step out. The mall may be selling many things. But we are not concerned. I am not habituated to follow anything blindly. Don't become anyone's blind follower. I had clarified on the very first day that I am not the follower of Osho. Man with eyes can see and he, who has awakened from within, can see through and through. Our inner eye must open.

Osho himself used to say that man should live in his innateness. Therefore, if I comment something or if I don't agree with something then it's my joy. I am no one's disciple. I am the student of the turban of Talgājarḍā. I have no disciples. I have millions of listeners. There is a couplet by Majbur Sāheb,

*Nā Koī Guru, Nā Koī Celā I
Mele Mein Akelā, Akele Mein Melā I*

And this is the definition of Shankaracharya,

GururNaiva Śiṣyaḥ, CidānandaRūpaḥ Śivo'ham Śivo'ham

The tradition of Guru and disciple is our flowing tradition but don't run behind it blindly. Sufi dance was practiced in Osho's hermitage. There came a time when several people used to participate in the Sufi dance in Osho's hermitage.

Today is Buddha-Pūrṇimā. Once upon a time in Shravasti, there was a son of Brāhamaṇa whose name was Vakli, who has a mention in Buddhist tales. He heard about Buddha. At times, he had saw Buddha from a distance and he was exceedingly enchanted by Buddha's physical aura! He was educated. He had no concern with Buddha's words. Neither was he interested in meditation. He had almost no interest in Buddha's philosophy. May I request you my listener brothers & sisters, the moment your mind feels causelessly pleasurable for no reason at all, realise that you are practicing mental-penance. Be it while listening the Kathā or while the divine reading of scripture or while singing the hymns of 'Vitthala, Vitthala' or while remembering your Sadguru. One is free to remember any beloved individual. May your mind be as pleasingly calm! When all inner distractions or movements have stopped and restrain on every organ of senses has manifested naturally, Kṛṣṇa says in 'Bhagavad Gītā' that this state is mental-penance.

Vakli was attracted to Buddha's innately pleasurable state, his gentleness and his highly mature silence. But he did not get involved in depth. Buddha's body appeared extremely adorable to him. He thought of leading a renounced life and getting initiated by Buddha so that he could get an opportunity to stay close to Buddha and whenever Buddha delivers a discourse, he can sit in the front row and behold him to his heart's content. At times, people go to a right man with wrong reasons and at times, people reach a wrong man with right reasons! During such times, one needs discretion attained from spiritual discourse. The reason for going to Buddha was wrong, but the one whom he approached was right. Think about the reason with which we visit an enlightened man. This

initial discretion is immensely essential. And discretion will be obtained by spiritual discourse. Valki reached the right man with wrong reasons. He took the initiation. And it's said that Buddha offers the front seats to the newly initiated monastics and he pushes the older ones behind. This was Buddha's rule. And sometimes this appears worth following to me. Allow the new consciousnesses to come ahead in every field; the mature consciousnesses need to give them space.

Once I was sitting alone in Jayantibhai's farm in the night. Several stars were shining in the sky. The sky was stark clear. I thought that their luster will cease the moment sun rises. This was my thought though. But their luster doesn't cease, it can only not be seen because of the sun. Their luster however stays intact. They carry inborn luster but the moment sun rises, their luster cannot be seen because of sun's super-glorified brightness. Therefore probably Lord Bhaskar decides to set into the horizon within eight to ten hours. At times, it is necessary for a great man to step down in order to keep the luster of the small man intact. Give opportunity to the last man.

Today I am asked, even though Osho resided in Pune, the city of Maharashtra, why didn't he ever speak on any of the saints of Varkari sect? I want to give its answer. And I know he has never spoken. He should have spoken on Tukārāma and Jñāneśvara, but he didn't. He should have spoken on Narisnh Mehta, but he didn't. It was essential that he talked on Tulasīdāsa, but he didn't. He rather kept calling him a stereotype rut! There may be reasons behind it! Why he must have dropped Tulasī? Why he must have dropped Sūradāsa? He rather chose Mirā, he chose Nānaka, he chose Kabīra, he chose Paltu, he chose Dadu, he chose Sahajobai, he chose Charandas, he chose another Tulasīdāsa. But eventually it's the matter of his wish, his freedom. Let's not raise finger on him, but we can definitely think why he did not speak?

First of all, why complain if he has not spoken on someone for whom we cherish reverence? It's his call. It's his wish! Realised men live in their own glory.

We cannot force. One needs luck to talk on highly decorated personalities! Good men also don't live longer! Had he lived longer, Osho would have spoken on Jñāneśvara as well. The thoughts of the saints of Varkari sect are also witnessed in Osho. It must be the innateness of a mature individual. Why disturb him? Many a times when Osho was requested to talk on a specific subject, when such a curiosity was raised then he would say, I shall speak when the time comes. Perhaps none must have even raised a curiosity requesting him to talk on these men! I don't know much. As for me, whenever I find truth, I relish it to my ribs content.

There is a lovely aphorism of mine that the wayfarer of spirituality should efface complaining consciousness. Let's instead sing '*RāmaKṛṣṇaHari*', let us chant '*Vitthala, Vitthala*'. Let everyone enjoy. We usually maintain definite distance from the saints, the ideologies and the principles which we dislike, but that's incorrect, there is no need to attack them by forming such networks.

Śrī Bharatajī goes to Citrakūṭa with the entire town of Ayodhyā to see Rāma. The arrangement which Bharatajī makes for this journey in '*Mānasa*' is worth contemplating. It's written that chariots were taken along with horses and elephants. Palanquins were taken as well in which mothers are seated. Bharatajī had made big arrangements for going to Citrakūṭa. Few reached there on elephants, some mounted the horses and many rode on chariots. Mothers etc. were in palanquins. The destination in the woods which Rāma travels bar-footed, a saint like Bharata made such big arrangements in order to attain the same Rāma. Why did he take elephants and horses? Is this the trait of a monk? A monk will not criticise if someone sits on an elephant stating that you are going to see Rāma by mounting on an elephant! Or by sitting on a howdah! You want to meet Rāma, but you want to reach there by riding a horse! You want to see the God and you are sitting in a chariot! Bharata has not criticised them. Bharata has instead made these

arrangements. Bharata made the entire discreet and intellectual crowd of Ayodhyā sit on elephant. Scriptures should be understood from Guru's lips, else one only gets its literal meaning and misses the life useful interpretations. Elephant is discreet animal, symbolic of Lord Gaṇeśa. Bharata thought, since they tread the pathway of discretion and wisdom, why should I insist them to walk on feet? Everyone wants to meet Rāma, let them take any means as they wish. As I have understood, the reason elephants are present in Bharata's journey to Citrakūṭa is to have the intellectual men sit on it. There were many yogis in Ayodhyā who practiced eight-fold yoga, self-restrain and control of mind – Bharata made all such personalities ride on horse. There were several religious people who practiced Vedic rituals etc., Bharata betook them in chariot because chariot represents the chariot of righteousness as per the spiritual interpretation in '*Rāma Carita Mānasa*', '*Sakhā Dharamamaya Asa Ratha Jāke*'. However, those who were the wayfarers of devotion or surrenderance, Bharata offered such people a seat in palanquins. What happens while travelling through palanquins? Someone else carries the palanquin, someone else gets fatigued and someone else reaches the destination without any effort. My listeners, sit in the palanquin of Sadguru. Guru will practice spiritual penance, we shall reach the destination!

Therefore, I shall call Bharata as an enlightened man, I shall call Him Sadguru because Bharatajī doesn't deem anyone untouchable. This is the trait of a monk. He will touch Narsinh, He will touch Mīrā, He will also touch Jesus and He will touch Mohammad as well. He shall accept auspicious from wherever he finds. Therefore, I take thoughts from Osho as well and present before you. '*Mānasa*' is such a scripture which contains all the aspects.

*Śu Pūcho Cho MujaNe Ke Hu Śu Karu Chu I
Mane Jyā Game Tyā Haru Chu Pharu Chu I
Nathī Bika KoiNī Mane Ā JagataMā I
Phakta Eka Mārā HariThī Daru Chu I*

MorariBapu doesn't agree with this! A surrendered dependent doesn't even fear God. When a child is completely in mother's lap, it doesn't even fear his mother. He wets mother's clothes. One fears God only when his love is immature. If devotion is complete, why should it fear God? Because in God's disposition, He doesn't like when someone fears Him. God is not a violent fearing entity. God is all gracious. God is embodiment of compassion. The one whom we worship should be calm and not fear-inducing.

My question is, why Tulasīdāsajī raised a question in '*Mānasa*' that had Bharata not been present, it would have caused a great disorder! He should have rather raised a question that Rāma's absence would have caused a great disorder. What would have happened if the Supreme Entity had not incarnated, such was the state of world prior to Lord's incarnation. Tulasī Himself has described it. Earth was going through terrible tyranny because of corruption and exploitation. He should have raised a question that what would have happened if Lord had not incarnated? However, Tulasī raised a question that what would have happened if a saint was not born in such a situation? Monk should be born. God is indeed '*Sambhavāmi Yuge Yuge*'. But we need Jagatguru

Tukārāma, we need Jñāneśvara, we need Krishnamurti, we need Nānaka. We can accept those thoughts of Osho which are good for our life. Accept truth regardless of the source. Tulasī granted three aphorisms describing what would have happened if Bharata was not born.

Siya Rāma Prema Piyūṣa Pūrana-

Hota Janamu Na Bharata Ko I AYK-Chaṇḍa-326 I
First loss this world would have faced if Bharata was not born is that the earth would have been deprived of the brimming ambrosial love for Sītā and Rāma. Bharata is needed for love. Monk is needed for love. This Kaliyuga needs guileless, innocent monk. When Bharatajī visited Seer Bharadvājajī's hermitage, the world witnessed a monk with virtuous conduct for the first time ever. What is the virtuous conduct of a monk? When Bharatajī went to Śṛṅgaverapura on the way to Citrakūṭa, his virtuous conduct was witnessed before the Bhilas. When he went to Bharadvāja's hermitage, hid fame and glory were witnessed. When he went to Citrakūṭa, the world witnessed Bharata's love. No miracle was needed. Our Gaṅgāsati has said,
*Śīlavamta Sādhu Ne VāreVāre Namie PānaBāi,
Ae Jī Jenā Badale Nahi VrataMāna Re I*
Who is a monk? He who has never suffered the ailment



of delusive power and worldly attachment from within. Such a monk is worthy of offering morning-obseance.

*Muni Mana Agama Jama Niyama Sama-
Dama Biṣama Brata Ācarata Ko II AYK-326 II*

Who would have shown spiritual penance to the world which is impassable even to the minds of sage, ascetic and seers? Who would have illustrated what is spiritual penance? And who would have obliterated the sorrows of the world, the wretchedness of the world and the anguish of the world by his untarnished glory and unblemished fame if Bharata was not born? When a saint attains glory and fame the sorrows of the world dispels, the burning agony of the world effaces and the anguish of the world annihilates.

*Dukha Dāha Dārīda Daṃbha Dūṣana-
Sujasa Misa Apaharata Ko I
Kalikāla Tulasī Se Saṭhanhi Haṭhi-*

Rāma Sanamukha Karata Ko I AYK-Chaṃda-326 I
Tulasī says, in absence of Bharata who would have diverted wicked beings like me to towards Rāma? I was averse and returning back. And do remember, the Supreme Godhead never loves anyone. Saint never loves anyone ever because loving is an act and monks have already accomplished their object of their life. Monk never loves, monk instead spreads love till such an extent that it encompasses deceitful people like us as well. It even encompasses fraudulent beings like us. Spread love, because love is life.

Sometimes when I don't feel sleepy in night, this line keeps going on in my mind. I am forced to think that when the townsmen of Avadha went with Rāma, they slept on the bank of Tamasā River! If you go with God, you will fall asleep. If you go with a saint, you will never fall asleep and the same townsmen could not sleep! Evidence: When Bharata said in the meeting of Ayodhyā that let us all go to meet Rāma in Citrakūṭa and it was decided to leave in the morning. The moment people heard that we shall leave in the morning, Bharata became as dear as life to everyone. No one could sleep in the night! Krishnamurti's

awareness, monk's company keeps an individual mindful. Constant mindfulness. Rāma's company puts one to sleeps, monk's company wakes one up. Decide for yourself whether you want to accompany Rāma or whether you want to accompany spiritual discourse. Bharata is a monk. Tulasī says, what if Bharata was not born? And Bharata is such a monk that all those who went with him were only dancing. When Lord churned the monk in form of Bharata, it emanated the ambrosia of love as well as the wine of affection.

When I behold Bharata's life in 'Rāmāyaṇa' I feel that it contains three types of churning – the churning of Satya, the churning of Shivam and the churning of Sundaram. Everyone was dancing with a monk and it was an eternal dance. So, had Bharata not been born, was such a saint not present then we wouldn't have been awakened. Chanting 'Rāma, Rāma' or listening to Lord's discourse will put you to sleep, but remembering an enlightened man will not let you sleep. Remembering a monk will fill up your eyes with tears again and again and he whose eyes get filled with tears would not be able to sleep. Krupalu Rajchandra said, "O the Supreme Godhead, doesn't matter if You don't meet me or if I don't obtain Your grace. I will have no complains. But make me meet some enlightened man in my lifetime whom You Yourself love." Therefore, it is sang in our Santvani,

*Mile Koī Aisā Saṃta Phakira,
Pahūcā De Bhava Dariyā Ke Tīra!*

Monk had no refrain, therefore Bharataji made the intellectuals sit on elephants. The men with self-restraint were given a ride on the horses. Religious crowd was given chariots. And the surrendered were offered a palanquin by Bharata. This is monkhood. Bharata's life confers a great inspiration to us. Complaining consciousness is the speed-breaker of spirituality.

*Abīla Gulāla Ucchala Taramgā I
Nācā Te Mājhā Pāṃduramgā II*

Do you know, why do we use *kumakuma*, *abīla* and *gulāla* in our worship? We use *abīla* in our

worship because *abīla* is supposed to extend our life span. And *kumakuma* is believed to fulfill our desires. In one context, it fulfills our wishes. Applying *kumakuma* mark on our forehead is for fulfillment of our desires from spiritual subtle viewpoint. It's good, not bad. Nonetheless, it's to attract the auspicious and fulfill one's desires. *Siṃdura* is better than *kumakuma* because it has reached till Hanumānjī. It's assumed to be symbolic of greater desirelessness. *Gulāla* is the best of all because scriptures say that *gulāla* augments love. Therefore, Kṛṣṇa plays with *gulāla*. The festival of Holi is played with *gulāla*.

Lāla Gulāla Merī Ākho Mein Mata Ḍāroji I
Kabīra Sāheb says,
Marane Se Saba Jaḡa Ḍarā, Mero Mana Ānaṃda I
Kaba Milī Ho Kaba Bheṭa Ho Purana Paramānaṃda I
And let me tell you, death also dances.

Lakhī Naresa Bāta Phuri Sāchī I
Tiya Misa Mīcu Sīsa Para Nācī II AYK-33.03 II
Dasratha felt as if death itself was dancing on his head. Death is dancing over all of us. It's playing the drum. Tulasīdāsa has depicted one form of dance in this line. Art-of-Loving, VyāsaPīṭha is teaching the art of loving. Even as we speak abundantly Bāpa about scriptures, saints etc. 'Mānasa' is my life. But eventually the ultimate resort is Lord's Name.

Buddha had a habit to offer the front seats to the newcomers and the rear ones to the older monastics. It's necessary for the sun to set on time to keep the luster of stars intact, else new consciousnesses would be unable shed their light vigorously and they will douse off. So, Buddha offers the front seat to Valki. This man is entangled in physical body. Valki practiced superficial penance for twelve years! He could not reach Buddha's enlightened state. He just got drowned in Buddha's eyes being lost in Buddha's beauty! Buddha wished that may he get awakened a bit more! One fine day Buddha scolded him one on one, monastic, for how long will you keep beholding superficially? How long? Now, I am forced to order you, leave our congregation! He assumed aggressive form! And they say, Valki left disheartened and

decided, what is the point to live now? There is a couplet of Ahmed Faraz,

*Aba Nā Kāhu Se Boleṃge I
Tanhāī Mein Ro Lemḡe I
Niṃda To Kahā Ayegī Faraz I
Mauta Aī To So Lemḡe I*

Poor Valki left. He climbed a mountain and decided to commit suicide. If I could not go beyond beholding you, it was my weakness! You were Buddha after all, you have taken care of me for several years, it was only your compassion. Now that you have expelled me, where should I go? As Valki raised his feet from the mountaintop to commit suicide, someone's hand held his shoulder, wait! It's written in Buddhist scriptures that Tathāgata Buddha himself appeared there. When man loses, Guru's hand invariably arrives. Valki had reached Buddha's physical body by some or other means, and the touch was of the same hand. He stopped and turned backwards to behold Buddha's hand! It must be a light, formless Sadguru, pervasive divine element which must have touched him. Interpret as you wish. It had the principle of dance behind it. Valki returned and while descending the mountain, Valki danced on the way. Dance can become the royal-highway of spiritual attainment.

These innumerable stars are dancing, one can behold if you have those eyes. Ghosts and evil spirits were dancing in Śaṃkara's wedding procession, but that was the dance dominant of dark ignorance. Our country has various forms of dance e.g. Baul-Dance, Sufi-Dance, Kathak-Dance, Bharatnatyam, Gujarāti Rasa Garba, Tippani-Dance etc. However, there is one renowned dance which is again a mix of dark ignorance and egotism called as Tāṃḍava-Dance. The ten-headed king of Laṃkā had once performed it before Lord Māhādeva.

Osho had stated that when a poet writes a poem and after it gets printed, the poet is elsewhere and the poetry is elsewhere. However, dance is such an erudition wherein dancer and dance can never get separated. Non-dualism till such an extent is possible

in dance. Dance blends the dancer into one integral form. An individual can dance even after reaching a lofty spiritual state but he who only beholds the physical body of such a dancer is lowly, he is ignoble; he is not superior, he is Śudra.

While performing dance, the dancer moves from one spot to another and the spectator gets lifted to a higher level. As a result, while beholding the physical dance one begins to behold the dance of mind, one reaches till mind. After watching the dance of mind, witness the dance of soul. Thereafter, behold the Supreme Godhead. He who beholds only the physical body is Śudra. He who beholds mind is Vaiṣya. He who witnesses soul is Kṣatriya. And he who beholds the Supreme Godhead is Brāhmaṇa. And this is what should happen. This is an amazing discussion. If you ask me, I can say he who sacrifices is Brāhmaṇa (priests). He who makes a resolve is Kṣatriya (men of warrior lineage). He who practices conduct based on due understanding is Vaiṣya (merchants or traders). And he who endures is Sevaka (servitors). One needs to endure while serving others. This has been the ideology behind the division of castes in our country.

When I and you sing devotional hymns, who dances? He who dances is someone else. Rāma must have recollected us and we are only responding to His gesture (by singing devotional hymns). Lord has remembered us. We are mere spindle of the spinning-wheel. Our spiritual actions are subjugated to the Lord.

Even as a parrot repeats what we utter, it's subjugated to the teacher.

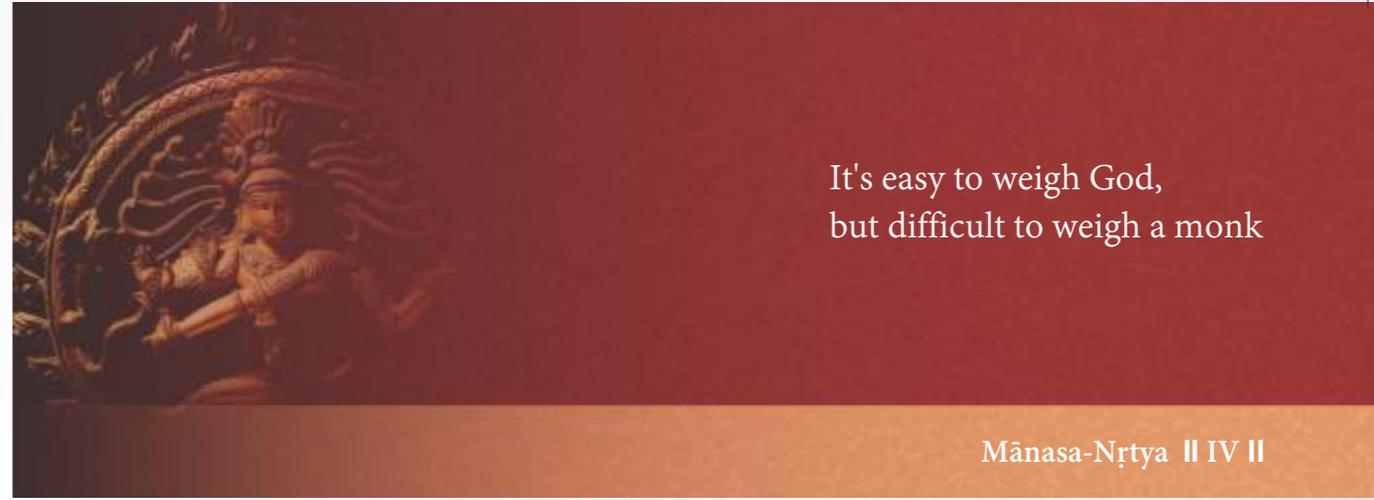
Vo Śakhsa Apāne Āpa Ko Kābila Samajhatā Hai I

Baḍā Ajība Hai Insāna Ki

Nuksāna Ko Hāsila Samajhatā Hai I

Kṛṣṇa was the charioteer in Dvaparayuga. In Kaliyuga, Kṛṣṇa is not with us. Therefore Tulasī says, Kṛṣṇa's worship can become our charioteer and this will be far easy. Where should we search for Kṛṣṇa? The women of Vraja tirelessly wept for Him, yet He could not be found. In Kaliyuga, His worship, His Name is the charioteer of the chariot of our life. We are dancing on someone's rein. The chariot of our lives is running by the grace of some enlightened man. And it's the duty of the surrendered dependent to dance only on the rhythm given by the enlightened man. When nothing is pending for the day, when you are only about to retire to the bed and if you don't feel sleepy at that moment then chant Lord's Name until you fall asleep. The Supreme Godhead is calling. Therefore, recite Lord's Name, this is our only remedy of Kaliyuga. I had spoken in Ajmer Kathā while reciting 'Garib Nawaz' that one saree was enough for Draupadī, why did Kṛṣṇa heaped up 9,99 sarees! These sarees are still present in India. Kṛṣṇa said that if someone tries to harm a woman, I shall reopen the same box when she recalls me! I will not let the honour of my disciple lose. He helps those who trust the Supreme Godhead, but He helps at the last moment.

Today I am asked, even though Osho resided in Pune, the city of Maharashtra, why didn't he ever speak on any of the saints of Varkari sect? And I know he has never spoken. He should have spoken on Tukārāma and Jñāneśvara, but he didn't. He should have spoken on Narisnh Mehta, but he didn't. It was essential that talked on Tulasīdāsa, but he didn't. He rather kept calling him a stereotype rut! There may be reasons behind it! First of all, why complain if he has not spoken on someone for whom we cherish reverence? Had he lived longer, Osho would have spoken on Jñāneśvara as well. Perhaps none must have even raised a curiosity requesting him to talk on these men! I don't know much. As for me, whenever I find truth, I relish it to my ribs content.



It's easy to weigh God,
but difficult to weigh a monk

Mānasa-Nṛtya || IV ||

'Mānasa-Nṛtya' is the central aphorism of dialogue in this Kathā. I am receiving curiosities in this context. In 'Rāma Carita Mānasa', Māyā (delusive power) is called as poor helpless lady. Māyā is a dancing-girl. But the word Goswāmijī uses for her is worth reflecting, in the words of 'Mānasa' 'Māyā Khalu Nartakī Bicārī', Māyā is a poor woman. And our timeless (Hindu) religion believes that if you assume a specific form of Supreme Godhead as per your liking e.g. one with four arms, then Māyā is depicted standing right next to Him in form of a woman and on the other side, Devotion also stands next to Him in form of a woman. This is our tradition, backed by spiritual truth. We can sketch Lord's picture or even make His idol with Lord on one side and Māyā on the other. And it's written in 'Mānasa',

Dekhī Māyā Saba Bidhi Gādhī I

Atī Sabhīta Jore Kara Ṭhārhi II

Dekhā Jīva Nacāvai Jāhī I

Dekhī Bhagati Jo Chorai Tāhī II BAK-201.02 II

Goswāmijī places both of them. Māyā in form of woman is standing next to God, who makes the worldly souls dance to her tune. While she herself is a dancing girl, she even makes the worldly souls dance to her tune. And there is Devotion on the other side. There are many types of devotion. As described in 'Śrīmad Bhāgvatī',

Śravaṇaṃ Kīrtanaṃ Viṣṇouḥ Smaraṇaṃ PādaSevanam I

Archanam Vandanaṃ Dāsyam Sakhyaṃ Ātmanivedanam II SB-VII-5.23 II

These nine devotions are renowned in Viṣṇava tradition. The second of nine devotions is kīrtana. This means that Māyā is a dancing girl who makes us dance. She even dances herself. And Devotion is kīrtana (singing devotional hymns). Reverend Brahmālina Dongre Maharaja had interpreted that reverse of nartakī (dancing girl) is kīrtana (singing devotional hymns). I would like to state on basis of this that Māyā is nartakī and Devotion is kīrtana. Both of them dance. However, one of them is poor despite standing next to God and the other woman Devotion who represents kīrtana is also standing next to God, but she is exceedingly dear to God. One is poor, other is dear. Devotion is dear to the Supreme Godhead. The devotee who practices Devotion is equally dear. Māyā is a poor, helpless woman. Both of them dance.

Kabīra Sāheb says about the dancing girl Māyā that, 'Māyā Mahā Ṭhaganī Main Jānī'. Māyā is fraudulent, she is deceitful; even though she is a dancing girl, she is poor and helpless. Man need not fear the one who is poor, nor does he need to fear the one who is dear. When a beloved person induces fear, it's a mere pretense and what is there to fear from the one who is anyways poor and helpless?

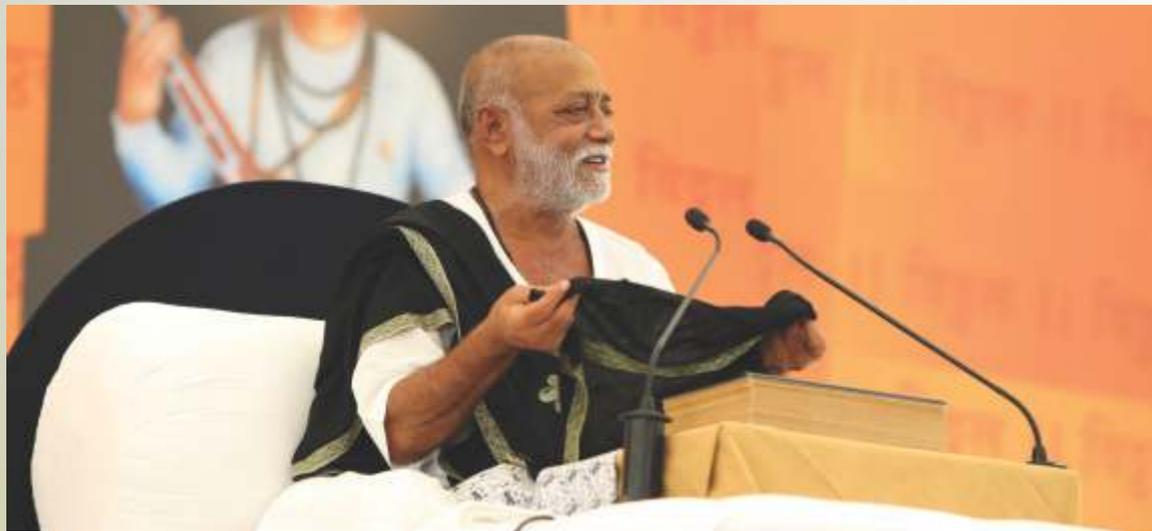
My Dadaji used to say that a reciter has five traits. He had hinted me to recite Kathā. And reciter may sing or speak in verse or prose. He had mentioned five points and indicated to keep these five aspects intact. Whoever

is the reciter, these five aspects apply to everyone, provided one is open to it. Pre biased notions won't help! Energy which should be used for Lord's worship, energy which should be used for auspicious entities, that energy should not be spent in criticism. Even if I don't understand some aphorism of Osho, then I anyways don't oppose anyone but I would humbly present my disagreement in a harmonious dialogue. Yesterday evening I shared what was said from here on the first day, Osho used to say that meditation is the root and love is the flower. I don't agree with this. I humbly disagree. Neither will Osho be displeased, nor will Osho's consciousness be displeased. He is not a spiritual seeker who gets displeased. What can you expect from the one who is saddened even by minor incidents? Have you ever seen a child being sad? One needs to be slightly older in order to be sad. Therefore, child is God. He who stays sad cannot become Lord's servitor. Therefore Jesus Christ said, he who is like a child shall enter my father's kingdom.

If I talk about Osho, it doesn't mean I am his follower. I disagree to this point. My bows to that consciousness whom you must have admonished this. I have witnessed many people who practice meditation, I have witnessed them meditating for hours together but the flower of love has never

bloomed! They envy others! They openly criticise those who don't meditate, "What is good in singing devotional hymns? Instead you must meditate!" I rather say, if love exists in the root, flower of meditation will indeed bloom. The lover will get engrossed. Can a meditator turn into a lover! The fact that Osho himself became so was his personal matter. This could also be true for many renunciants. But I am unable to witness this fact in general in the world, in fact even the meditators and listeners of Kathā criticise people! Reciters also envy each other! There is no end to ailments, Sāheb! Love is the root, meditation is its fruit. And righteousness is its fragrance and righteousness that spreads afterwards is not a sect, it's righteousness in true sense.

Have you ever thought that in scriptures few are sins considered an offence and few merits are also deemed as offence. We have followed everything blindly. It's difficult to decide. This is the only greatest offence of sects and religions. Sects will mostly prohibit certain deeds. For instance, do not steal, do not be disloyal, do not gamble etc. This is good. Merits or religions admonish us to forsake certain deeds. It even asks to forsake exceedingly auspicious deeds. This is the revolution of religion. What do you term as love? In my understanding, love manifests meditation. If



you listen with love, you will turn solus; all surrounding matters will get relinquished. If love prevails, engrossment will manifest automatically gradually. And that is meditation. And fragrance of the flower of meditation is righteousness or religion.

It's easy to weigh God, but difficult to weigh a monk. He can neither be weighed by gold, nor by diamonds. Monk is weighed by his wisdom. Monk is weighed by his realisations. Devotees sometime force and causelessly make their Guru a God! Children, you yourself are God. You have simply forgotten. Children of lion are assuming them to be wolfs! You yourself are God, else our Vedas would not have proclaimed 'Aham Brahmāsmi'. Islam says, 'Sūfīmata Anahalaka'. Shankaracharya says, "Śivo'ham Śivo'ham".

Yesterday I was asking, how many Kathās have I recited in Pune? I have recited two Kathās earlier. This is the third Kathā. I distinctly remember having sung "CidānandaRūpaḥ Śivo'ham Śivo'ham", for the very first time in Pune Kathā. "Na Me MṛtyuŚamkā", look at the scientific use of words in this verse! Knowledgeable man never talks about immortality. They know that the body will perish. Death is inevitable, physical body will die.

Na Me MṛtyuŚamkā Na Me Jātibhedah I NVS-VI
Its one interpretation is, I have no death, it's the physical body that dies. No one can kill me.

Pitā Naiva Me Naiva Mātā Na Janmaḥ I
CidānandaRūpaḥ Śivo'ham Śivo'ham II NVS-V II
Only the realised man of Kalady can say this! My Tulasī says,

Sohamasmi Iti Bṛtti Akhaṇḍā I
Dīpa Sikhā Soi Parama Pracamḍā II UTK-117.01 II
So Bāpa, people flatter us!

Atulita Atithi Rāma Laghu Bhāi II AYK-213.01 II
Rāma can be weighed, monk cannot be weighed. Why do people feel sad, I fail to understand! And if some realised man says something which is not propitious to your enlightened man then even you should not feel sad. Don't insist, just forget it. Jagatguru Tukārāma was born. Even though he is no more with us, his chants are still echoing in the whole world, 'Vitthala, Vitthala, Vitthala!'

When I was told to recite Kathā, I was advised to take care of five aspects. These five aphorisms are personal to me, but I am making them public. I was told, if you are to sing or recite Kathā then be *PīṭhaParāyaṇa*. *Parāyaṇa* (solely devoted or absorbed) doesn't mean I am attached to something. You can recite in standing position, but be solely devoted to the address being delivered. One should maintain its *Parāyaṇatā* and be responsible about it. Second aphorism was, be *PoṭhīParāyaṇa* i.e. be solely devoted to the Holy Scripture of RāmaKathā with which you are sitting on the VyāsaPīṭha. Osho always spoke by sitting on sofa or chair, other reciters have spoken in standing position, they had no VyāsaPīṭha, one should have no insistency. Second aphorism was, be *PoṭhīParāyaṇa* i.e. when you sit down with the Holy Scripture of RāmaKathā be *PoṭhīParāyaṇa* (solely devoted to the Holy Scripture), the Holy Scripture should be the center of whatever you speak. And not only on VyāsaPīṭha, but if a reciter talks on any other subject he should be *PoṭhīParāyaṇa*. *PoṭhīParāyaṇa* means being focused on the subject or the central theme of the discussion. To talk on the allotted subject. Third point, recite while being *PrabhuParāyaṇa*; whenever you recite, remember some all-capable Supreme Entity while reciting. Recite when someone is making you recite from behind the screens. *PrabhuParāyaṇa* was the word used. Fourth, recite while being *PremParāyaṇa*. Not with angst, but recite with love. Not with hatred, but recite with affection; cure everyone; these were His redacted versions. Fifth and last point was, recite while being *ParmārthaParāyaṇa* (being devoted to others' welfare), don't recite by being self-centered.

I would have been ten or twelve at that time. During that time, even I had asked Dada that which one of these five aspects can be dropped? What if I am unable to fulfill all five of them! He said, son, forsake *PīṭhaParāyaṇatā*! It's fine if you have VyāsaPīṭha, otherwise you can also recite while sitting on sand. And I have spoken in standing position or even while walking alone. I had spoken while walking on the

railway track and that too in Hindi. Talk anywhere, VyāsaPīṭha always arrives there in a subtle form.

I said Dada, what if I am unable to fulfill even the other four? He said, leave aside *PothiParāyaṇa* as well, but whatever you recite make sure it's auspicious. I further asked, can we drop anything more? He replied, you can drop *PrabhuParāyaṇatā*. Talk about a child, talk about a farm, talk about a labourer. Everyone is God in this world. This can be dropped as well. I further added, what if I am unable to fulfill even the remaining two points? He said, you may drop *PremParāyaṇatā* as well. Being worldly souls, we may not always be able to talk with love. If heartfelt sentiments don't arouse while reciting then do remember this copāi,

Bhāya Kubhāya Anakha Ālasahū I

Nāma Japata Maṅgala Disi Dasahū II BAK-27.01 II
This was Dada's aphorism, son, don't forgo the last aphorism ever. Never forsake *ParmārthaParāyaṇa*. If you harbour no selfish motives and if you sustain yourself in begetting others' welfare (*Parmārtha*) then VyāsaPīṭha shall stay eternal, the Holy Scripture shall make you fly high, love will spread fragrance and Lord will eternally surround you from all directions. Man only thinks about himself. Tulasīdāsajī says,

Para Hita Sarisa Dharma Nahi Bhāi I UTK-40.01 I
Meaning, don't be self-centered. If you come to VyāsaPīṭha with a personal intent, you would not endure for long. If you come here without any intent, then you would not leave even if I push you away. Many people went to Osho with some intent. And when the intent was not satisfied, they removed his rosary! They also relinquished saffron attire! Osho better knows of himself. We want to think about us first. 'Nārada BhaktiSūtra' has an amazing aphorism, '*KāmanāRahitaṃ GuṇaRahitaṃ Avicchinnam*' etc., there are six such aphorisms. Mīrā sowed the seed of love, watered it by her own tears and grew the bower of love.

Mere To Giridhara Gopāla, Dūsaro Na Koī I
Neither fear the poor, nor the beloved. So,

Māyā Khalu Nartakī Bicārī II UTK-115.02 II

The dance-girls dance in brothels and their dance continue for two to three hours. Whereas the

dance of devotion continues 24x7x365. Its performance never ends. Dance-girls dance with rhythm and song. Whereas devotion in form of *kīrtana* will dance by itself, sing by itself and play the musical instruments by itself. Mīrā sings herself, plays *ekatārā* herself and dances as well. They sang the *abhanga* themselves, played the music themselves and danced themselves. Māyā is such a dance-girl. And dance-girl applies collyrium in her eyes. And the eyes of devotion in form of *kīrtana* don't contain collyrium, but they contain Kṛṣṇa. Blessed is Vrindavan where devotion performs *kīrtana*. Dance-girls apply *suramā*; whereas *kīrtana* maintains concentration (*suratā*) of the divine entity. Here incessant concentration is dominant. Multi-chord musical instruments are played on the brothels of dance-girls; whereas devotion doesn't contain multiple chords but a single-stringed instrument (*ekatārā*) of Mīrā.

Dance-girl is subjugated. The sounds of 'wow, wow' and 'once more, once more' echo there. The dance-girl Māyā is subjugated. She has to dance on others' tunes. Devotion is independent. *Kīrtana* is independent. Tukārāma has not sung *abhanga* on anyone's demand. Mīrā has not danced on anyone's demand. No one possessed lordship on them. The only lordship was held by Panduranga or Vithoba. This is the difference. Devotion makes the Viṣṇu devotees dance. There are fans of both. The difference being, one is driven by the virtue of passion and other is driven by the virtue of serenity. Dance-girl possesses non-verbal gestures. Māyā is such a dance-girl who has non-verbal gestures, but devotion is such a dance which has no gestures but tears. Eyes brim over with tears.

One more difference, dance-girl dances on words and rhythms. Devotion dance on Lord's Name, '*Hari Bola, Hari Bola*', '*Vitthala, Vitthala*'. Dance-girl dances on tabors, drums etc., various types of rhythms are played and dance-girl dances on different rhythms. Devotion dances only and only on the rhythm of chanting.

NirākārāmaOmkaRāmaūlaṃ Turīyaṃ I

Girā Gyāna Gotitamīsaṃ Giriśaṃ II

Karālaṃ Mahākāla Kālaṃ Kṛpālaṃ I
Guṇāgāra SaṃsāraPāraṃ Nato'haṃ II
Namāmīśamīśāna NirvāṇaRūpaṃ I
Vibhuṃ Vyāpakaṃ Brahma VedaSvarūpaṃ II

Devotion's *kīrtana* contains the rhythm of chanting, the hymns of Lord's Name and the chants of Nārāyaṇa. As Māyā makes us dance, infatuation manifests. When *kīrtana* is performed, infatuation doesn't manifest but yajña is performed, "*Yajñānām JapaYajño'smi*". *Kīrtana* of devotion doesn't contain the echoes of 'wow', but the chants of '*svāhā*'. It is intended towards obliterating our entire egotism.

When a dance-girl dances, it's most often called as *mujarā*. *Kīrtana* doesn't contain *mujarā*, it contains *maṃjīrā* (*cymbals*). Dance-girls apply makeup. *Kīrtana* of devotion doesn't have makeup, but it wakes us up. Dance-girls wear colourful attire, devotion cannot have multiple hues.

Main To Oḍhu Kālī Kāmālī,

Jemā Dūjo Raṅga Na Lāge Koī I

Devotion is the half-tasted feast of Śuka; it's the feast fallen off from the mouth of Śukadeva.

Someone has asked a question, "Bāpu, Śukadevaji recited the Kathā of 'Bhāgvat' to Parīkṣita. At the end of Kathā, Parīkṣita attained liberation but where did Śukadevaji go?" Śukadevaji went to Kedar after 'Bhāgvat' ended. Kedar is believed to be the road to nirvāṇa. But I am very happy that he went there via Nilgiri. Śukadevaji went to KāgaBhuṣuṇḍi's hermitage. Bird knows the language of bird. And the moment Śuka entered, Bhuṣuṇḍi rose, '*Māre Ghera ŚaṃkaraNo Avatāra Padhāryā*', the bird flew! Śukadeva enquires, where is Bhuṣuṇḍi's hermitage? Tulasī writes the *copāi*,

Uttara Disi Suṃdara Giri Nilā I

Taha Raha KākaBhusuṃḍi Susilā II UTK-61.01 II

He laved his feet. Bhuṣuṇḍi touched his divine feet by his beak, today my devotion to Rāma has succeeded. Today I have obtained the eternal reward of reciting RāmaKathā. KāgaBhuṣuṇḍi requested, Sire Śukadevaji, if you have time then be kind to recite KṛṣṇaKathā to me. Only a bird goes to a bird. What did Śuka respond? Sire, I have arrived to hear RāmaKathā from you. Let me hear RāmaKathā for once and then I

will say as Tulasī said, '*Pāyo Parama Biśrāmu*'. In one context I can say that both are eternally realised men. 'Bhāgvat' Kathā will continue eternally. Kathā is the greatest benefaction. Do remember, there is no benefaction superior to Lord's Kathā, which only a reciter can confer. Crow is also believed to be extremely clever. He is '*Parama Prabīnā*'. No one has been able to cage it till date. And what can I say about Śuka? He is the crestjewel among the clever men.

Śukadevaji said in form of a parrot, "Sire Bhuṣuṇḍi, you are asking Kathā from me, which is the greatest benefaction, since you are requesting the benefaction of Kathā, may I ask you something? Hope you are capable enough to receive it?" Bhuṣuṇḍi responded, "I am utmost incapable, my sack is empty." "And I have heard, it's your disposition to fill up the one who is empty. You are the bird from the other part of earth, I hail from another extreme of earth. Since you are asking me, may I present my cleverness?" Yes. I have heard that people cage the parrots, but no one has caged the crow as yet! This doesn't demonstrate boasting his own self or demeaning Śuka's subjugation. Two Viṣṇu devotees have met, two supreme Preceptors have met. This is the dialogue of two supremely clever men. He said, the one whose Kathā you recite is dark in complexion, even I am of swarthy complexion. Please give dark complexion entity to the one who is dark. And Śukacarya, you know everything including the past, present and future; you must be aware of the reason I stay on Mount Nilgiri. I cannot stay in Kedar? I am associated with colour. Be kind to confer the benefaction of Kathā to me. I am dark complexion and Kṛṣṇa is swarthy as well. My Lord is dark as blue lotus, therefore I dwell on Nilgiri. And looking at Bhuṣuṇḍi's worthiness, Śukadevaji recited the Kathā. Both souls have attained the object of their life. "Sire Bhuṣuṇḍi, you are the listener and I am the reciter. Now I shall speak as I wish. I shall recite RāmaKathā before you in detail." So Bāpu, Śukadevaji recited RāmaKathā to Bhuṣuṇḍi.

Someone has asked a question, "If soul dances Bāpu, then what is its dais? What is its music? On which tune does a soul dance? How does soul ornaments

itself?" I shall certainly try to talk about it tomorrow. Let me mention one point though, if you must have recited ŚivaSūtra then you would know, dais is our inner-faculty. Soul dances. On the dais of inner-faculty, projector is present on the rear side and it reflects the image in the front (on the projector screen). The projector screen neither weeps, nor laughs. Even if tsunami strikes on the screen of cinema, no single thread of cinema gets wet. Hanumānājī can burn Laṃkā on the screen of theater, but no single thread gets burned. Because it's detached. Allow me to say, as the soul dances within, its reflection is this external dancing world. This is an incessant dance of the universe. This is the dance of the cosmos. Peep within, you will see the projector and the outer world is its reflection.

The soul which has made its inner-faculty as the dancing-dais will never insist on a specific stage, a specific microphone system etc. He whose inner-faculty is the dais, his every demand is met. He only knows to dance then. For him, dancing is the only thing that remains in the end. These demands are valid for external dance. Dancer is the doer, dance is the deed. Here both doer and deed merge into one. The moment one realises this, there is no limit for the soul that dances. Then this boundless dance continues incessantly, eternally.

Today allow me to say, what is Kathā? It's the

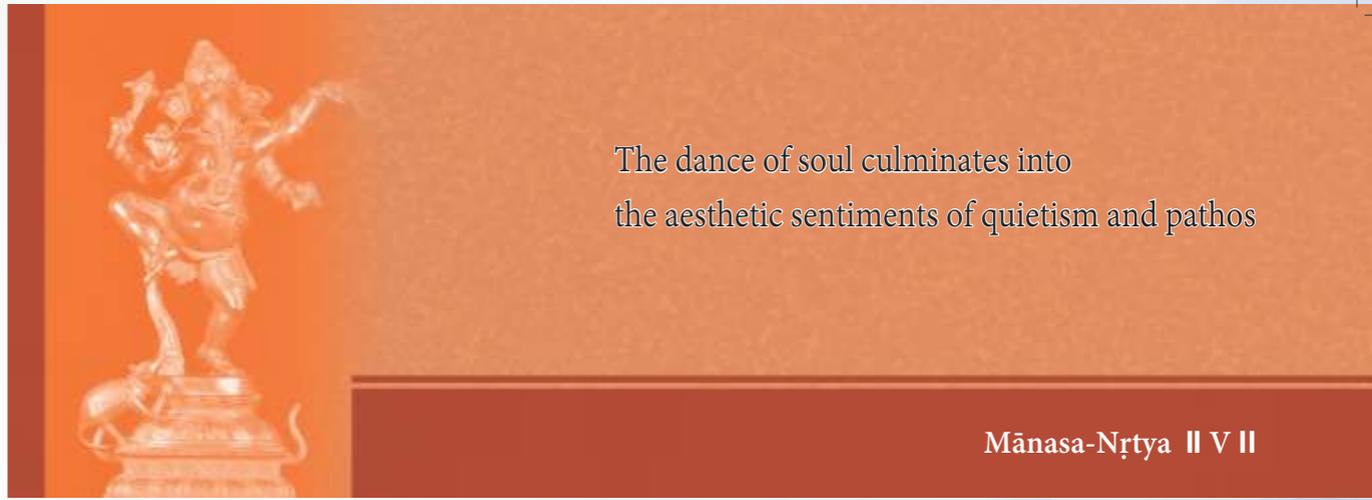
Greatest-Dance; it's Kathak-Dance. We all have participated in the Greatest-Dance over here, including the listeners and the reciter. The divinities could probably be the spectators. It's written in 'BālaKāṇḍa', how one should honour one's father-in-law.

Kari Bara Binaya Sasura Sanamāne I

Pitu Kausika Basiṣṭha Sama Jāne II BAK-341.04 II

Honour father-in-law with deep humility and it should be the most superior humility aroused from the depth of one's heart. He should be honoured at par with one's father, at par with Viśvāmitra and at par with Vaśiṣṭha. Rāma honoured Janaka at par with His father because Jānakī has manifested at Janaka's home and Jānakī and Rāma are one and the same. Both are essentially one. Therefore, He honoured Janaka at the same footing as His own father. Secondly, He honoured him at par with Kaushika, because Sire even as you took the vow, how would have your vow been fulfilled if Viśvāmitra would not have brought Me here? Jānakī is supreme erudition and supreme wealth. He has given me the message of bow-breaking ceremony, I have arrived here through him and You have offered me Jānakī; therefore, you appear to me at par with Viśvāmitra. And Vaśiṣṭha is my family-priest, I have been sent here on the words of my family-priest and today, I have obtained your daughter by your grace. I also perceive Vaśiṣṭhājī in you. 'Rāma Carita Mānasa' also teaches us how to honour one's father-in-law. Honour him on an equal footing with one's father and one's Guru.

My Dadaji used to say that a reciter has five traits. He had mentioned five points and indicated to keep these five aspects intact. He said, if you are to sing or recite Kathā then be PīṭhaParāyaṇa. You can recite in standing position, but be solely devoted to the address being delivered. Second aphorism was, be PothīParāyaṇa i.e. be solely devoted to the Holy Scripture of RāmaKathā with which you are sitting on the VyāsaPīṭha, the Holy Scripture should be the center of whatever you speak. PothīParāyaṇa means being focused on the subject or the central theme of the discussion. Third point, recite while being PrabhuParāyaṇa; whenever you recite, remember some all-capable Supreme Entity while reciting. Fourth, recite while being PremParāyaṇa. Not with angst, but recite with love. Not with hatred, but recite with affection. Fifth and last point was, recite while being ParmārthaParāyaṇa (being devoted to others' welfare), don't recite by being self-centered.



The dance of soul culminates into
the aesthetic sentiments of quietism and pathos

Mānasa-Nṛtya || V ||

'Mānasa-Nṛtya', about which we are having some pious discussion on the basis of essential reality in form of a dialogue. Yesterday it was asked, "Bāpu, if soul is an actor who dances then what is its dais? If it's a dance then naturally it will be conducted with song, music, rhythm etc. Hence, what is its pattern of music-notes? Third curiosity, into which aesthetic sentiment does this dance culminate? The dance in which soul is an actor, which aesthetic sentiment does it ultimately culminate into? Last question, if soul is an actor who dances then it will naturally adorn itself. How a soul gets adorned? What is the adornment of a soul? Does this dance have any limitation, Bāpu? Please comment."

Let me once iterate the words of Tathāgata Buddha, don't believe what is said from here just because MorariBapu is saying. Do so only if your soul accepts; accept or forgo only by your discriminative-intellect. It's already written in 'ŚivaSūtra' that 'Raṃgotara Ātmā', the dais of soul is our inner-faculty. The expounders have interpreted *aṃtarātmā* as: one's inner-faculty is the dais. Soul never dances in a stadium; whenever the soul shall dance, it will only dance by making the inner-faculty of a spiritual seeker as the dais. This answer is already present in 'ŚivaSūtra'. Our inner-faculty is the dais.

Whenever the soul shall dance, song will indeed be present. Someone's voice will be present and in which tune will the voice synchronize itself, what is the pattern of musical-notes when the soul dances? You all know, it's all about seven notes. Any sound in this world becomes a noise due to lack of harmony. Appropriate harmony manifests some or other tune. So, there are seven notes namely, 'Sā, Re, Ga, Ma, Pa, Dha, Ni, Sā'. In the end, the singer needs to jump on 'Sā' again. What is the 'Sā' of musical-notes when the soul dances, what is its 'Re', what are its 'Ga, Ma, Pa, Dha, Ni'? Since you have asked me, I shall respond in my way as my Guru inspires. Listen to it. Words are divine, but the web of divine words can be made very intricate, let's not forget this truth. When word emanates from the lips of some saint, it dispels our infatuation. My Goswāmijī says,

*Baṃdau Gurū Pada Kaṃja Kṛpā Siṃdhu NaraRūpa Hari I
MahāMoha Tama Puṃja Jāsu Bacana Rabi Kara Nikara I BAK-So.05 I
Mukha Dekhata Pātaka Hare, Parasata Karama Bilāhi I
Bacana Sunata Mana Moha Gata, Puraba Bhāga Milāhi II*

So, evaluate with your discriminative-intellect. The most ancient scriptures like 'Dharma Kalpadruma', 'Yoga Kalpadruma' etc. contain a common aphorism of *Saraloātmā*. When the soul dances, the 'Sā' of the seven notes of its musical pattern is the guilelessness (*sārālyā*) of soul in my view. Pay attention, mind is wicked, intellect is crooked, subconscious-mind is flickery, egotism is absolutely idiotic and rigid. Soul is extremely guileless. Soul is childlike, it's like an infant. Soul is neither lettered, nor unlettered. Soul is neither clever, not dumb. Soul neither leaves, nor arrives. You are well acquainted with 'Bhagavad Gītā', soul neither drenches, nor dries; it neither dies, not takes birth. And it's possible that a dancer may not be guileless. Soul is the wealth worth distributing. Allah willing,

may no one sell anyone's soul. Distribute it rather. If you are all filled up from within then you have only one job, start distributing. Ekanatha distributed, Namdeo distributed. Jagatguru Tukārāma distributed with four hands. Mind is wicked, soul cannot be wicked. 'Bhagavad Gītā' says, intellect can sometimes also become unchaste. My and your realm of subconscious-mind is flickery. Egotism has made us crass.

If you regularly recite or listen to 'Sum̄daraKāṇḍa' of 'Rāmāyaṇa' then please learn this as well. When Hanumānājī went to Laṃkā and the demons decided to burn Him they said, monkey is too fond of its tail, let's burn His tail. What did Śrī Hanumānājī do in return?

Pāvaka Jarata Dekhi Hanumāntā I
Bhayau Parama LaghuRūpa Turam̄tā II SDK-24.04 II
When fire was blazing fiercely Goswāmijī says, Hanumānājī assumed utmost diminutive form. This is the meekness of life; this is the guilelessness of life. When the world tries to burn you, O seeker, O monastic, assume a diminutive form. Hanumānājī initiates us. Neither did Hanumānājī try to break forth the noose of serpent, nor did anyone come forward to help Him. Hanumānājī thought, firstly I am tied up and secondly, my tail is burning! What should I do now? Is it my destiny to get burned? Therefore, Sire Hanumāna instantly assumed a very diminutive form such that He was not required to break forth the noose, instead the noose was loosened automatically. This is called as the Yoga-of-Meekness of 'Sum̄daraKāṇḍa'. This is called as BhaktiYoga.

We are worldly souls. How will our noose of delusive power be cut? We are not competent enough. Who will set us free? World will only impose more bondages. Surrenderance, meekness – You are our only saviour. The noose slipped automatically. Hanumānājī escaped the bondage. Thereafter, Śrī Hanumānājī instantly assumed a colossal form. He expanded His body myriad times. He grew His body till such an extent that Hanumānājī's head touched the sky. This is the KarmaYoga of 'Gītā'. Man is only multiplying his karma. Hanumānājī thus demonstrated KarmaYoga that there is no limit to the

expansion of man's karma. Therefore, 'Gītā' uses one word,

Sarvārambha-Parityāgī Yo-
MadBhaktaḥ Sa Me Priyaḥ II GT-12.16 II
O seeker, forsake every beginning. Goswāmijī says,
Anārambha Aniketa Amānī I UTK-45.03 I

Who is a monk? One without any beginning. He just lets it happen, he doesn't do anything actively. Our activities are reaching the sky. The primary aphorism of yoga is withdrawal of our subconscious-mind. The primary aphorism of the path of wisdom is manifestation of realisation so that the revolt of society can pacify. Goswāmijī states in the opening invocations, how is Guru?

Vande Bodhamayaṃ Nityaṃ Gurum
ŚaṃkaraRūpiṇam I
Yamāśrito Hi Vakro'pi Candraḥ Sarvatra Vandiyate
II BAK-Śl.03 II

Guru is made up of realisations. Guru is not made from soil. Perceptibly the body of an enlightened man or Sadguru is also made up of five vital elements. But essentially, His body is all realisation and all wisdom. Vālmiki says in 'Mānasa', Rāghava, Your body is all consciousness and bliss, it's all realisation. Wherever I touch, only realisation is felt. Pathway of Yoga believes in withdrawal of senses from external phenomenon. Pathway of Wisdom believes in realisation. Pathway of Karma is only and only full of obstacles. The aphorism on the Pathway of Devotion is, one can only make a loving entreaty, *He Hari, He Hari!* I can only make an entreaty, O Benefactor! I cannot force. I am a worldly soul; I can only submit an entreaty.

What can a devotee do? Will a devotee spend time in withdrawing his mind from external phenomenon? No. Will a devotee waste time in waiting? *Nako!* Will a surrendered dependent sit down being worried and sad at heart lamenting about the obstacles being faced in his activities? No. Surrendered dependent is disposed only to one deed, entreaty. He will analyse every situation. Pain given by You is also Your grace. Pleasure given by You is also Your grace. I am the adherent of entreaty. What Bharata does in 'Mānasa'?

Jehi Bidhi Prabhu Prasanna Mana Hoī I
Karunā Sāgara Kījia Soī II AYK-268.01 II

Shankaracharya says, '*Yathā-Yogyam Tathā Kuru*'. And in entreaty based devotion it's said till such an extent that sometimes God tells us that child, do as you wish! '*Yathechasi Tathā Kuru*'. Colossal karma contains the fear of obstacles. Don't get entangled in inordinate activities. Śrī Hanumānājī has demonstrated colossal KarmaYoga. Now, I am myself raising a virtuous argument, when Hanumānājī would have stepped on an attic after assuming a colossal form, those houses must have buried into the ground. But none of the houses collapsed! Why? Because even though He spread His body till the sky, He did not make it heavy at all. Perform karma, but don't get burdened. Live burdenless. And your gold will also be saved and you will be freed from the noose as well. You will also meet Viṣṇu devotee and you will attain Viṣṇu's devotion in form of Sītā. 'Sum̄daraKāṇḍa' contains every spiritual discipline of yoga. When meekness gets endowed in an individual, worldly bondages get dispelled. Man becomes guileless and nimble. In the end, Hanumāna burned Laṃkā as if He used JñānaYoga. He turned everything into ashes!

I want to tell you that mind is wicked, intellect is crooked, subconscious-mind is flickery and may Allah save us from the crassness of egotism. The set of notes '*Sā, Re, Ga, Ma, Pa, Dha, Nī, Sā*' is the guilelessness of soul. Soul is fraught with simplicity. Soul has no uniform. Soul has no colour. Soul is neither solid, nor liquid. Soul is soul. Lord Śiva presents diverse definitions of soul in 'ŚivaSūtra'.

Lao Tsu says, man's disposition itself is righteousness. Man's disposition itself is his soul. Tulasidāsājī calls disposition as guileless and mind as wicked. We will have to be guileless all throughout our life, only then will we be able to capture the '*Sā*' of soul, only then will our finger stay on the first note. So, my brothers & sisters, if soul is an actor who dances then the '*Sā*' of its musical-pattern is the guilelessness of an embodied soul or spiritual seeker.

If you stay pleasurable at home then everyone else will also be pleasurable. Mercy will rain down in

home. '*Re*' stands for *rehamat*. Soul always stays pleasurable. But when a spiritual seeker feels this pleasure by Guru's grace then mercy rains down not only on him alone, but on the whole world. As I understand, the second note '*Re*' of the musical sequence of the soul when it dances is mercy, compassion, grace. Pleasure begins to rain down in our personal life, regard this as the compassion of the enlightened man whose surrendered dependent we are. If our pleasure was dependent on our karma, we could have stayed pleasurable 24x7. But it's impossible. When the soul of a spiritual seeker dances on the dais of inner-faculty then the '*Re*' of its musical-pattern is the rain of godly mercy. This is the result of someone's compassion. Bliss can be the result of our karma, so can be sorrow, but pleasure is the conferment of someone's compassion. Many people are blessed with inordinate bliss, but they have no pleasure at all! They have no limit of material means or resources, but they lack spiritual penance! Do remember one point, he who acts extra cunning in this world, eventually he will be deceived the most. Goswāmijī has given a great aphorism,

Mana Krama Bacana Chāḍī Caturāī I
Bhajata Kṛpā Karihahi Raghurāī II BAK-199.03 II

If you suddenly feel pleasurable, realise your enlightened man has remembered you. This is an invitation, it is mercy. Dance-girls dance in brothels (*koṭhā*) and Devotion should also be present in womb (*koṭhā*), it should not be present on lips alone. When dance-girls dance they often keep handkerchief in their hands, but when Devotion dances it keeps crotales in its hands, '*He Hari, He Hari*', '*Vitthala, Vitthala*'. And pay attention, the dance-girls dancing on brothels may age, but Devotion can never age. Devotion is eternally youthful. Wisdom and dispassion turned aged! Devotion is eternally-young. And dance-girls dancing on brothels cannot mother a child, but Devotion can even make the Supreme Entity as her son and it can also make supreme joy as her son. Dance-girls have two aesthetic sentiments. One is the aesthetic sentiment of erotism. But the second is manifested while performing indecent dance, it's the

aesthetic sentiment of disgust, as a result of expressions dominant of wrath or passion. Devotion too adorns herself, but her aesthetic sentiment is either quietism or pathos. One more difference, dance-girls cannot reveal their caste and devotion discloses its caste. Evidence,

Adhama Te Adhama Adhama Ati Nārī I

Tinha Maha Main MatiMaṃda Aghārī II ARK-34.02 II

Even as dance-girls adorn themselves, they are forbidden from two adornments. They cannot fill their hair-parting with the auspicious *sindura*, neither can they wear auspicious *mangalasutra*. But when devotion performs *kīrtana* in an open ground then Nārada's eighty-four aphorisms are *mangalasutra*, because she is auspiciously married. And the hair-parting of Māyā can never be filled. Dance-girls start their activity in the night. Devotion continues during the day as well as night! Lord's Name is ready-witted devotion! The all-in-all quintessence is only Lord's Name.

Darda Ne Gāyā Vinā Royā Karo I

Prema Mā Je Thaya Te Joyā Karo II

'Sā' means guilelessness of the soul, 'Re' means mercy. 'Re' means pleasure-filled ambience of the dance of a soul. Third note is 'Ga',

Gadagada Girā Nayana Baha Nīrā II ARK-15.06 II

When soul dances then the home in which the soul is residing and dancing, that home cannot sing, but the speech gets subdued with emotions, this is the third note. The vices and layers of worldly attachment usually cover the soul, but when a spiritual seeker attains his soul, these layers are dispelled. This fourth note of soul which is 'Ma' signifies freedom from worldly attachment (*mamatā*). Physical self can bombast, soul cannot. Soul is that which is free from deceit. The note of 'Pa' represents freedom from deceit. No more games now. My interpretation of 'Dha' is *DhairyaKaṃthā*, patience, not rushing impatiently. 'Ni' means when a soul dances, many types of worldly delusive knots of an individual get unknotted. All his knots are loosened. No knot can bound him then.

Next question is, which aesthetic sentiment does this dance culminate into? The dance of soul culminates into only two aesthetic sentiments viz. quietism and pathos. There is no dancer like Śiva and Jagatguru Shankaracharya has called Śiva as soul or he has called soul itself as Śiva.

Ātmā Tvaṃ Girijā Matih Sahacarā

Prānāḥ Śarīraṃ Gṛhaṃ I

Pūjā Te ViṣayopaBhogaRacanā

Nidrā SamādhiSthitiḥ II SMP-IV II

Śaṃkara is Naṭarāja (King of Dancers). He is mine of all arts and virtues. *'KarpūraGauram Karuṇāvatāram'*, Śiva is compassion embodied. And when Śaṃkara takes a seat, He sits amidst the aesthetic sentiment of quietism. How the soul gets adorned? I feel that the adornment of soul is only one aesthetic sentiment of meditation. This is its adornment. Soul inundated in the aesthetic sentiment of meditation looks ornamented. This dance has no limitations. This is eternal dance. It continues incessantly in the world. It never concludes. It's sung in Gujarātī SaṃtaVānī,

Guru Tāro Pāra Na Pāyo, He Na Pāyo...

PrathavīNā Mālīka, Tame Re Tāro To Ame Tarīe...

Medicines of a physician cannot be deciphered. Only the physician knows of his medicines. Patients must consume the medicines with trust. One cannot decipher the glory of Guru. Glory of Guru is boundless.

Kavaca Abheda Bipra Guru Pūjā I LNK-80 I

These are not my words. These are the words of the Supreme Spirit Lord Rāma. "O Vibhīṣaṇa, Guru is eternally uncuttable and impassable armour of the surrendered dependent, which no one can pierce." These are Rāma's words. I have said umpteen times that he who attains Guru, their parents never die. Because Guru fulfills the need of mother, he stands by as a father. And Guru has particular timing. He arrives right at the moment we need Him. I have understood three traits of Guru. Initially, Guru works as per seeker's inclination. But the moment Guru or enlightened man understands the surrendered dependent, He doesn't fulfill his every wish. And this is where we fail. After the enlightened man fulfills many of our wishes, He changes His stance in our welfare and thereafter, as one of our wishes is not fulfilled, we feel depressed! Guru's initial intent is to investigate our inclination. He works on the disciple accordingly. Thereafter, He stops seeing our inclination and looks after our welfare. And while looking after our welfare, He changes His stance once again and begins to investigate where our supreme-welfare lies. Nārada

had solicited Lord's beauty from the Lord. I wish to attain Viśvamohinī. But Lord instantly said,

Jehi Bidhi Hoihi Parama Hita Nārada Sunahu Tumhara I

Soi Hama Karaba Na Āna Kachu Bacana Na Mṛṣā Hamāra II BAK-132 II

"Nārada, you are soliciting your welfare, but only that which begets your supreme-welfare will happen." In my view, the glory of Guru is infinite. I totally believe that in absence of Guru's grace, MorariBapu would have been nothing. This is only Guru's grace. There is a verse of Sūrādāsa in Vaiṣṇava tradition,

Ḍṛdha Ina Caranana Kairo Bharoso,

Ḍṛdha Ina Caranana Kairo,

Śrī Vallabha Nakha Caṃdra Chatā Bina,

Saba Jaga Māhi Aṃdhero...

When you are busy, ask your intellect before taking decisions. But when you get some time, proceed ahead after asking your Guru. But it's only the spare time that causes us to sin. Solitude alone gives birth to perverseness. There is a couplet of a ghazal composed by Pakistani poet Parveen Shakir,

Terī Khuśbū Kā Patā Kartī Hai,

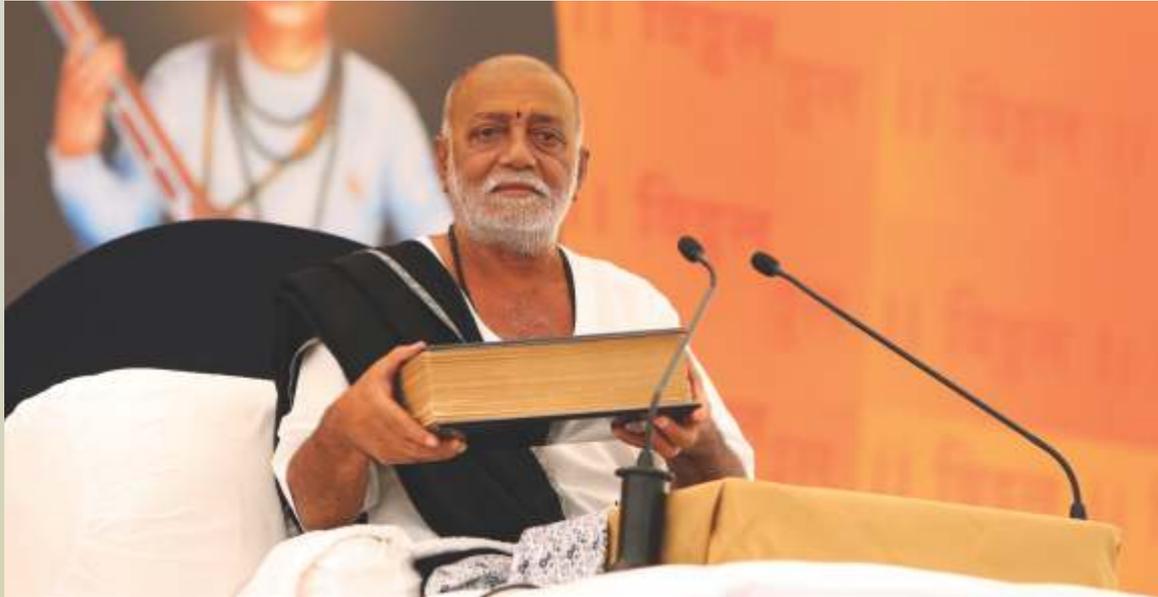
MujhaPe Ehasāna Havā Kartī Hai!

Mujhako Is Rāha Pe Calanā Hī Nahī,

Jo Mujhe TujhaSe Judā Karatī Hai I

O Guru, I don't want to tread the path that separates me from You. People apply their intellect in spare time and where the Universe has granted us the freedom to work intellectually, there we search for some support. But the moment you find spare time, leave everything on the Lord.

I have chosen one verse of Lord Tukārāma. If my VyāsaPīṭha churns this verse then just like fourteen jewels had emanated from the ocean, fourteen jewels can also emanate from this verse. First of all, Śrī (goddess of wealth) emanates. Just like if someone churns Bharata in 'Rāma Carita Mānasa' then fourteen jewels can emanate. If someone churns the Supreme Entity then ambrosia can emanate. The glory of saints is exceedingly awe-inspiring. Question is of trust. Trust itself is worship. Forget it, trust itself is God. Evidence,



*BhavānīSaṃkarau Vande ŚradhhāViśvāsaRūpiṇau I
Yābhyāṃ Vinā Na Paśyanti-*

Siddhāḥ SvāntaḥsthamīśvaRāma II BAK-Śl.02 II

In 'Rāma Carita Mānasa' Bharadvājajī asked a question to Yajñavalkyajī about what is the element of Rāma and in this response, Yajñavalkyajī narrated the exploits of Śiva before the element of Rāma. He got faith and reverence married. Until reverence and faith don't marry, Rāma doesn't manifest. Both of them got married; Kārtikeya was born. Tāḍakāsura was extirpated. One fine day, on the ever green peak of Kailāsa Māhādeva took a seat beneath the Banyan tree whose glory is extolled even in Vedas. Pārvatī arrives finding the right opportunity and asks a question to Śiva, Lord, what is the element of Rāma? And no sooner that these words fell in Śiva's ears than He said,

Dhanya Dhanya GirirājaKumārī I

Tumha Samāna Nahi Kou Upakārī II BAK-111.03 II

Śiva thanked Pārvatījī stating that you have raised a good curiosity, the Gaṅgā flowing from my matted locks of hair was brought on earth by Bhagīratha, but you are about to emanate another Gaṅgā from my lips and hence, you are indeed blessed. Those who become instrumental means of Lord's Kathā are worthy of thanks. Someone has asked me in a letter that how should the hosts of Kathā be, how should the organisers be and how should the listeners be? Since You are reciting Kathā since many years, what is Your gist about this? Let me tell you. I have been reciting since several years now. In my view, there are three points to this. Hosts should be strong. Strong means he should be capable. And people who are involved in making arrangements i.e. organisers should be endowed with virtuous conduct, so that none are disdained, none are pushed and none are ill-treated by disdainful words. They must possess discretion and virtuous conduct. I am the man of peace. Sit calm when you come to me.

He who beholds only physical body is Śudra. He who beholds mind is Vaiśya. He who beholds the soul is Brāhmaṇa. And he who goes one more step ahead and ascends higher - he who beholds Truth, Love & Compassion is a Monk. I am not a man to be met; I am a man to be heard. Organizers should possess

virtuous conduct and listeners should have keen eye, they should possess discriminative-intellect. Hosts should be capable. There was a blind man. His vision was restored after medical treatment. Someone gave him a book to read. I cannot read, replied the man. He added, doctor is a liar, I should have been able to read since my vision is restored! Sāheb, one can only see by the vision restored by doctor, but one needs to attend classes in order to be able to read. Who is a listener? You are indeed able to see the environment, but you are unable to read. Read the enlightened men. Hosts are worthy of thanks. Kathā is not to insult anyone. It's unbearable for me if you honour me and it's equally unbearable for me if you insult others. I say umpteen times, don't give me even a single shawl. I have enough shawls to open a shop! Don't offer shawls to saints, offer them a flambeau. So that they can stand in the forecourt like Kabīra. My point is that some result should come. And Guru is the one and only remedy. And 'Rāma Carita Mānasa' itself is Sadguru.

Lord Śiva has discussed Rāma's unqualified aspect and Lord manifested into a specific form from the formless entity. Lord's incarnation has no reasons and it has few reasons as well. Lord is beyond the theory of Cause and Effect. Yet, the first reason of Lord's incarnation is Jaya-Vijaya for whom Lord had to assume a human form from a formless entity. Second reason is Satīvr̥ṇḍā. Third reason was cited as Nārada's curse. Fourth reason, Rāma had to incarnate as a result of the penance of Manu and Śatrūpā. And King Pratāpabhānu was cursed by Brāhmaṇas and Pratāpabhānu was born as Rāvaṇa in the next birth. Arimardana was reborn as Kum̥bhakarṇa and a minister named Dharmaruci took birth as Vibhīṣaṇa.

In RāmaKathā, the story of Rāvaṇa's birth comes prior to Rāma's birth. Three brothers performed extremely rigorous penance and attained difficult and impassable boons. They swayed the entire world in corruption! The composer of 'Mānasa' says, earth was perturbed. The earth assumed the form of a cow and broke down before the seers and sages! They said, let us approach the divinities. Divinities raised their hands as well. Everyone collectively went to Brahmā, The Creator. They collectively sang Lord's

hymn of praise under the leadership of Brahmā. Divine annunciation echoed from the sky, "Have patience, I shall bear an incarnation in the race of Raghus." They first endeavored and then supplicated. After the end of supplication, they waited. Spiritual penance of life should also include endeavor as the first step, followed by supplication and lastly, the disposition to wait. We are not ready to wait! This is the pathway of infinite patience.

The present Monarch of Ayodhyā was Daśaratha, the confluence of all three disciplines of Vedas. The Lord of Avadha was the confluence of the discipline of wisdom, the discipline of deeds and the discipline of devotion as described in 'Śrīmad Bhagavad Gītā'. It's mentioned that the queens like Kausalyā etc. led a divine and lovely householder's life. This is a tiny formula to beget a son like Rāma in our life. Queens are dear to Daśaratha and queens honour her husband. However, Daśaratha was pained for not having a son. Whom should I tell?

Gura Gr̥ha Gayau Turata Mahipālā II BAK-188.01 II

Today the ruler of earth has approached the Guru. He offered the faggots of bliss and sorrow to the Guru. A yajña begetting the boon of a son was conducted by inviting Seer Śṛṅgī. Oblations were offered devotionally. The deity of yajña appeared with the holy offering of rice boiled with milk. He said after handing over the offering to Vaśīṣṭhajī, let the king distribute this offer among the queens as deemed apt. King offered one half of the offering to Kausalyā. One-

fourth was offered to Kaikeyjī and dividing the remaining one-fourth into two equal halves, it was offered to Sumitrā by the hands of Kausalyājī and Kaikeyī. All three queens began to experience the state of being conceived. Bliss and prosperity smeared the entire world. The almanac turned propitious. Mild, fragrant and cool breeze started blowing. Hymns of advent began to be extolled all across the universe. The moment of Lord's arrival came closer. A light began to manifest in Mother's chamber. The Supreme Godhead appeared. He bore a four-armed form,

Bhae Pragata Kṛpālā DīnaDayālā

Kausalyā Hitakārī I

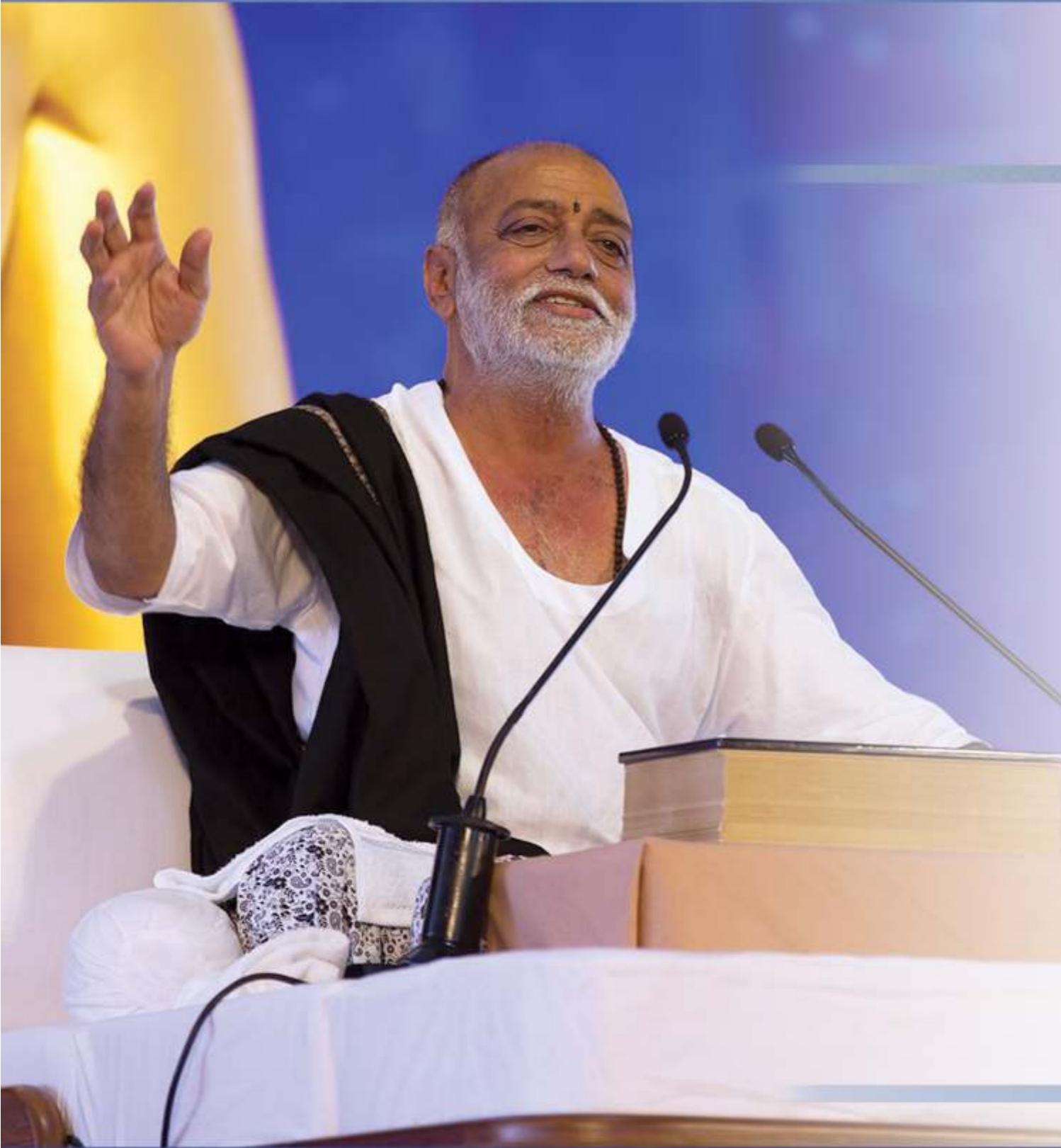
Haraṣita Mahatārī Muni Mana Hārī

Abhuta Rūpa Bicārī II BAK-191.01 II

Mother beheld the lovely form. Revelation fell upon the mother. Lord smiled. Mother turned her face, "Lord, You have not arrived in human form, but in form of Nārāyaṇa." Lord assumed two hands instead of four and while reducing Himself, Lord became an infant. Devotion is capable to transform God according to itself. This is the capacity of devotion. Lord manifested. The King was drowned as it were in the ecstasy of absorption into Brahma. Thereafter, he experienced supreme joy. Who can determine whether the newborn is the Supreme Entity or our delusion, except for Guru? Vaśīṣṭhajī arrived. It was determined! The newborn is evident Supreme Entity, on knowing this the King was inundated in supreme joy. The King announced to sing glad tidings and celebrate the occasion. Greetings of Rāma's birth to the entire world.

I have understood three traits of Guru. Initially, Guru works as per seeker's inclination. But the moment Guru or enlightened man understands the surrendered dependent, He doesn't fulfill his every wish. And this is where we fail. After the enlightened man fulfills many of our wishes, He changes His stance in our welfare and thereafter, as one of our wishes is not fulfilled, we feel depressed! Guru's initial intent is to investigate our inclination. He works on the disciple accordingly. Thereafter, He stops seeing our inclination and looks after our welfare. And while looking after our welfare, He changes His stance once again and begins to investigate where our supreme-welfare lies.

Kathā-Daraśana



- Kathā is the greatest benefaction. There is no benefaction superior to Lord's Kathā.
- Kathā is not about gathering crowd, Kathā is the matter of heartfelt sentiments.
- Today the only successful medium to manifest discretion in human-life is Lord's Kathā.
- The utmost essential job of virtuous scriptures is to pierce, unknot and uproot every individual's pre-biased notions.
- Don't do any activity at the cost of Lord's worship.
- Devotion can never age. Devotion is eternally youthful.
- Rāma's company puts one to sleep; monk's company wakes one up.
- It's easy to weigh God, but difficult to weigh a monk.
- If you suddenly feel pleasurable, realise your enlightened man has remembered you.
- Guru is timeless. Guru is never ancient.
- Discretion is not sold, it is obtained by sitting near the enlightened men.
- The moment your mind feels causelessly pleasurable, realise you are practicing mental-penance.
- The wayfarer of spirituality should efface complaining consciousness.
- Complaining consciousness is the speed-breaker of spirituality.
- One with eyes can see and he, who has awakened from within, can see through and through.
- At times, even the last man of the society can show you the pathway to God.
- Stay extremely cautious of mind. Mind is exceedingly cunning.
- Smile is our birthright.
- Physical self can bombast, soul cannot.
- Dance is art, erudition as well as spirituality.
- Dance can become the royal-highway of spiritual attainment.

All aspects associated with the delusive power of Māyā tremble by Lord's Name and Lord's *kīrtana*

Mānasa-Nṛtya || VI ||

'Mānasa-Nṛtya', we are having its pious discussion on the basis of essential reality in form of a dialogue. There is a curiosity, "Bāpu, after listening to the pious discussion of 'Mānasa-Nṛtya' even we feeling like dancing but sometimes this wish ceases and at times it surges, what is the reason?" This is not only true for dance; dance is indeed devotion, but this is believed to be true for wisdom as well, for no one's wisdom can stay unrefuted in this world. At times it grows, at times it weakens. The same principle stands equally staunch for karma as well, at times our karma is directed towards immense auspicious and at times it knowingly advances towards inauspicious. The cognition of our inner-realm stands witness, yet by turning a blind eye and deaf ear towards it, the course of our karma keeps turning propitious and averse. Even yesterday probably Dilip asked, Bāpu, sometimes our interest diminishes. Earlier we were deeply interested, now it has reduced. At times it upsurges. The journey of karma, devotion and wisdom is never constant. It can never be incessant. Nāradaḥ has said about devotion that devotion must be uninterrupted,

*Aurau Gyāna Bhagati Kara Bheda Sunahu Suprabīna I
Jo Suni Hoi Rāma Pada Prīti Sadā Abichīna II UTK-116(B) II*

It is solicited that let my devotion be uninterrupted. 'Sūkśmataram', this is witnessed in Sutikśaṇa. Sutikśaṇa's love, Sutikśaṇa's devotion, Sutikśaṇa's dance is subtlest. Sutikśaṇa's dance is not a stage performance. It's not for the spectators. And Rāma Himself became the spectator to behold his dance. Even though Rāma is the spectator, he is ignorant of who he is? Where is he going? What he is?

One listener had asked, Sutikśaṇa sometimes walks forward and sometimes backwards; what is this after all? This is the very course of devotion. But it's essential to move forward and backward in the devotion of *kīrtana*. Observe the *kīrtana* devotion of Maharashtra, people move forward and backward while chanting 'Vithhala, Vithhala'. People cannot be as still as a pillar. If you write the word नृतन (*nartana, dance*) in Devanagari, you can read it either ways, 'Kabahuka Phiri Pāche Puni Jāī'. This is nothing but the course of devotion. But the question is, why does our interest reduce? We are worldly souls and therefore, despite attaining such a lofty boon of love, sometimes other things in our life begin to dominate. At times the desire to attain reputation, sometimes our interest gets diverted towards other things. And mind is highly coaxing. Stay extremely cautious of mind. Mind is exceedingly cunning. Embodied soul needs to stay slightly cautious of one's mind. Mind is Lord's divine manifestation and therefore, 'Mana Se Baḍā Na Koī'. This is a line from a movie song,

*Torā Mana Darpaṇa Kahalāye,
Mana Hī Devatā, Mana Hī Īśvarā, Mana Se Baḍā Na Koī I*

The poets have proclaimed till this extent. Scriptures have cited five causes of why our mind sometimes thinks auspicious and at times, averse? Why can't our flow of wisdom stay incessant? Why does the wind of carnal pleasures douse our lamp of wisdom again and again? Why do the presiding deities of carnal enjoyments open the doors of our organs of senses and why does our realisation pertaining to carnal pleasures continue to dim?

The seers of my country have cited five causes. Many listeners have realised this. Several people were crazy for Kathā. But even such listeners weep before me that Bāpu, we don't enjoy like before! What is the cause? I am only of the opinion that, don't do any activity at the cost of Lord's worship. Do everything you wish, but not at the cost of worship. Baap, wisdom doesn't stay incessant. Its first impeding force is *laya (dissolution)*. At times, one starts feeling that how many Kathās should we listen? And for how long? Alternately, someone else will tell you, for how long will you listen? Such questions will arise. For how long will you immerse yourself in the flamboyance of words? And man slips into dissolution. One begins to bog down.

Second cause of disruption in interest is aversion in the course of karma. Disturbance is the second cause of not possessing incessant wisdom. For instance, if the phone rings when we have sat down for worship, we pick up the phone by making worship secondary! We are worldly people, there could be some emergency. I am not criticising, but do regard this as disturbance. The moment when you are just about to get lost in Lord's love, someone arrives whom you can neither deny, nor heartily welcome and you are forced to step out of your joy. This is disturbance.

Socrates gave this formula of Triple Filter Test. Socrates presented this formula before a man who approached him, Triple Filter Test. A man approached Socrates and said, one gentleman is giving adverse opinion about you. Socrates said, wait for five

minutes. I am amidst something, I shall come back to you once I am done. Socrates returns after five to six minutes. They sit down. Tell me, what is the matter? He said, one gentleman is talking evil about you. Let us do the first test. We shall decide after the third test if what the man was saying about me is true or not? Are you sure? He replied, I have only heard. You have failed the first filter test. We lose interest in devotion because our interest is constantly growing in such matters! An awakened man like Socrates will grab our neck in the very first question; but the world before us is so cunning that our words lack the strength, unlike the words of Socrates. Therefore, the man lost in the very first statement! Second filter test, if I myself don't know what is the truth then how can I comment if he is talking good or bad? Second test failed! Now comes the third question, is what he was speaking useful to me or you? Guru doesn't put a rosary, He grabs our neck. He said, nopes! Forget it, all three tests have failed!

My brothers & sisters, our interest diminishes because someone comes and disturbs us. Conduct the first test, is this true? Second test, is it good or bad? Now comes the third and most important test, is it useful for us? If a spiritual seeker wishes to keep his interest uninterrupted, if one wants to keep the lamp of wisdom incessantly lit and if one wants to keep the course of our karma moderate, then perform the Triple Filter Test whenever a disturbance occurs. So, repeated occurrence of disturbance is an impediment in our flow. Vinobāḥ has given an aphorism to practice mass-contemplation. But mass-contemplation should be new and novel every day. Today's youth wants something new each and every day. And the Supreme Godhead is new daily. Devotion is new each day. Practice mass-contemplation.

Why is Śukadeva dear to us? Because the aphorisms emanated from Śuka's lips sound new every day. Why is Bhuṣuṇḍī dear to us? Why does Bhuṣuṇḍī appear new? Why does Śukadeva appear new? The colour of black crow never changed, neither did the

colour of green Śuka (*figurative of parrot*). Bhuṣuṇḍi definitely started from black and turned white, it's figurative. It's about change in one's state. Śukadevaji appears new every day because he is green and lushly and KāgaBhuṣuṇḍi appears new each day because his black skin has no blemish. Both have immense similarities. Whether it's Śuka or Kāga, the scripturers have given similar names of their abodes. The dwelling place of Bhuṣuṇḍi is BhuṣuṇḍiTāla and the dwelling place of Śuka is ŚukaTāla. And both undertake the journey of Uttarakhand. Bhagirathi Gaṅges flow in ŚukaTāla and the Gaṅgā of RāmaKathā flows in BhuṣuṇḍiTāla. In one context, none have changed their colours. Śuka turned white. As he went to BhuṣuṇḍiSarovar and became a swan. He was already the finest ascetic in form of supreme-swan.

Someone has asked, "Why do we apply sandalwood, ash and vermillion? Is it compulsory to rub sandalwood to attain God?"

Tulasīdāsa Caṁdana Ghise Tilaka Kare RaghuBīra I Don't perceive the process of rubbing sandalwood only in one context; sandalwood is figurative of returning sweetness even to those who give you bitter experience, it's symbolic of offering roses to those who throw rubbish at you. When an axe cuts the sandalwood trunk, the first reaction of sandalwood is to emanate fragrance. Therefore, sandalwood is applied on the forehead of divinities, whereas axe is heated in fire and hammered by blacksmith. It's punishing right on its face, whereas the glory of sandalwood is unrefutable from top to bottom i.e. may our life be as cool as possible from top to bottom. May our life not give bitterness to others, instead let it distribute fragrance. Whenever anything turns into ashes, it becomes white. Its colour becomes white. Saffron attire decked by renunciants represents fire. Renunciant monks have to stay in fire 24x7. Public criticism is fire. Fame is fire. They constantly live in all such fires. And dispassionate saints (who lead a renounced life despite having a family) are decked in

white attire. What does this mean? On one hand the realised men live in fire, but when the same fire of that saint destroys each of his karma, his entire destiny, every religious rite and ritual, when it burns everything into ashes, that ash is white in colour. White ash is symbolic of dispassion.

So, Śuka turned white. What I mean is, both stayed in their own colour. Both have wings as well as feet. Śuka has beak and so does Bhuṣuṇḍi. It's difficult for a man to peck jowar seeds one by one from a sack. But it's easier done by the one who has beak; such an individual gradually embellishes aphorisms, mantra and Lord's Name one by one. The one with beak can aim the right spot. He is able to hit the beak on the real issue. The colour of these Supreme Entities has been the same. It's our colour that brightens and fades, because frequent disturbances occur in our lives.

Third impeding force mentioned in scriptures is vice. Certain types of perverseness enter our lives. You may probably fall asleep while listening, but you cannot feel sleepy while beholding a dance. There could be exceptions! The greater danger lies in chanting. Many people tell me, "Bāpu, no sooner do we sit to recite 'HanumānaCālisā' or chant Lord's Name than we fall asleep!" It has this danger. These are deformations. We all are sailing in the same ship. Getting a thought of greed, getting angry etc. are the vices. Fourth impediment is *Pratipatha*. These are scriptural words. In the holy month of Shravana should I observe silence at home or should I go to Haridvara? This flickery state is called as *Pratipatha*. Should I chant Lord's Name in pilgrimage or perform some solemnization? Yet another question will arise, should I go to Ayodhyā or Rishikesh? Should I visit Nathdvara or Jagannath? Should I go to Dvarika or Kedarnath? This unstable state of mind is called as *Pratipatha*. These aspects cause our spiritual course to ascend and descend. Fifth and last is, *svādānubhūti*. It's written that *svādānubhūti* interrupts our flow of interest. Inclination of taste is our obstacle. Secondly,

beholding good sight or picture is also a disturbance. And thirdly, inclination for good ornaments and clothes also acts as a disturbance in impeding our flow of interest. Now, I am unable to agree with the last three points.

Tumhahi Nibedita Bhojana Karahī I

Prabhu Prasāda Paṭa Bhūṣana Dharahī II

Goswāmijī makes Vālmīki speak, O Rāma, he who eats and relishes the savour of food after offering it You, be kind to dwell in his heart. Now, should I refute our scriptures or should I endorse this aphorism or should I adopt a middle path? What should I do? Whatever food we get today, offer it to God and relish to your heart's content; however, forsake the desire of getting the same food tomorrow as well. Today God has given this chance. You may have ornaments, jewelry, good clothes etc. at home. Your look should be serene and pious. The garb of religious preceptors should also be completely pious and simple. The garb of politicians should also be absolutely pious and simple, else it takes no time in getting criticised.

It's written in 'Vidūranīti', don't hand over the reins of government to three people. They will fail to govern. Vidūra said, it's inappropriate for woman to run the government. As I understand, this only means that women are tender, women are filled with compassion. King needs to be harsh as well and woman cannot be as harsh as man. King should govern the state affairs by *Sāma* (*argument or expostulation*), *Dāna* (*inducement in the shape of gift*), *Damḍa* (*use of force of corporeal punishment*) and *Bheda* (*discrimination*). Vidūra must have probably said in this context. Secondly, immature children should not be given the state affairs. They will sound funny. Neither should the extremely aged be given the kingdom. The reins should be handed over to the intermediate generation who can maintain the glory of their position. Third aphorism given by Vidūra, insane people should not be given the reins of government. It

should be rather handed to hale and healthy. There is a psalm attributed to Mirā in Gujarātī,

Muja Abalāne Moṭi Mirāṁta, Bāī!

Śāmalo Ghareṇu Māre Sācu Re I

Peṭi Ghaḍāvu Puruṣottama Kerī,

Trikamajīnu Tālu Re I

Kūmcī Karāvu Karuṇānamdanī,

Temā Ghareṇu Moṭu Ghālu Re I

So Bāpa, do wear ornaments but Tulasī says, wear it after offering to God. Your ornaments will get sanctified. Don't enjoy delightful sights, says the scripture. Should we stop beholding good pictures? I cannot stop anyone from watching good inspirational dramas. My VyāsaPīṭha has no objections even if it's a good movie showcasing moderate music without indecent gestures steering us towards piousness. I don't prohibit youngsters from watching the movies. Do relish the savour, but stay away from things that foul your intellect. Don't watch movies which deform your conduct; simultaneously, watching movies that inspire you to lead a life like Rāma are not bad either.

Osho had made a statement that I have not arrived on earth to make anyone a meritorious soul. My mission is not to make anyone a religious soul. I am not here to make anyone a devotee. I liked it. He rather said, I am here to ensure a human being stays as he is. The attempt to be something is the very deal of loss! One cannot become a devotee, instead devotion chooses us from within. And even if we try to become, for how long will we be able to sustain? The moment we try to become something, we have lost it! The Supreme Godhead who is the ultimate creator has already sent us here after making something from the mother's womb. What more should we become? So, enjoy in whatever time you have obtained.

Someone had asked me, "Bāpu, who are you most interested in from Rāma, Kṛṣṇa, Hanumāna or Śiva?" I answered upfront, I am interested in life. If life exists, Rāma already exists. If life exists, Kṛṣṇa already exists. "Who is called an enlightened man?" He whose

garb is simple. He whose conduct is guileless. He whose discourse is simple. He whose conduct is adorable to all. Therefore, Goswāmijī says in 'VinayaPatrikā',

*Kabahumka Haum Yahi Rahani Rahaumgo I
ŚrīRaghunātha-Kṛpālu-Kṛpā*

*Te Saṁta-Subhāva Gahoumgo II VP-172.01 II
Parihari Deha-Janita Chimtā,*

Dukha-Sukha SamaBuddhi Sahaumgo I VP-172.04 I

Because of this worldly body, the mundane worries are grabbing me. May I forsake the worries and endure any bliss or sorrow coming my way with an equipoised intellect. If one learns this by Guru's grace then it's extremely simple and if not then it's equally difficult! A couplet by Jigar Muradabadi,

Na Garaḥa Kisī Se Na Vāstā,

Mujhe Kāma Apāne Hī Kama Se I

Tere Jikra Se Terī Fikra Se,

Terī Yāda Se Tere Nāma Se I

'Rāma Carita Mānasa' is the formula of becoming a human being, therefore it's called as 'Mānasa'. This process has succeeded. Until the monkeys were sitting in Puṣpaka aircraft, they all were monkeys. The moment they alighted on the land of Ayodhya, 'Dhare Manohara Manuja Sarirā'. Live your genuine life. The delusive power (Māyā) who makes the whole world dance to its tunes, in which form did Mother Kausalyā see her?

Dekhī Māyā Saba Bidhi Gāḍhī I BAK-201.02 I

Mother Kausalyā saw, Māyā (Lord's delusive power) is standing next to Lord's super-colossal form. How is she standing?

Ati Sabhīta Jore Kara Ṭhārhi II BAK-201.02 II

Being fiercely stricken with fear, she is standing next to the Lord with her palms joined together because she is poor and helpless.

Dekhā Jīva Nacāvai Jāhī I

Dekhī Bhagati Jo Chorai Tāhī II BAK-201.02 II

Mother witnessed the embodied souls being made to

dance by the dancing-girl, Māyā. They all were deluded by Māyā and dancing to her tune. And Mother immediately saw that while Māyā herself was shivering in fear, she is making the embodied souls dance to her tune. She further witnessed sweet devotion standing on the other side, potent enough to liberate the embodied souls shivering in the fearful bondage; thus, both *kīrtana* in form of devotion as well as the dancing-girl are standing there, which we were discussing in context of 'Mānasa-Nṛtya'.

So, my brothers & sisters, Māyā is fearful of *kīrtana*. When man dances because of devotion, Māyā becomes helpless. All aspects associated with the delusive power of Māyā tremble by Lord's Name, Lord's *kīrtana* and Lord's chanting – this is for sure. The moment Lord's Kathā begins, Māyā is prohibited to enter the premises, she stays out. However, Kathā should be Kathā in true sense. If it's mere entertainment then even Māyā joins in for dancing. Kathā should be Kathā in real sense, wherein the souls of both reciter and listeners dance in unison. Therefore, the saints of Maharashtra have performed *kīrtana* by a great extent. Osho has also conducted *kīrtana*. They danced as well as made others dance.

Tulasīdāsajī has called Lord's Name as well as Lord's Kathā as ambrosia. And Tulasīdāsajī has performed the process of churning everywhere. Churning of ocean emanates fourteen jewels. Lord is ocean. A plan was laid to churn the ocean. But here the ocean in form of Supreme Entity is churned by only the divinities, Tulasī chose to keep the demons aside.

Brahma PayoNidhi Maṁdara

Gyāna Saṁta Sura Āhi I

Kathā Sudhā Mathi KādhaHi

Bhagati Madhuratā Jāhi II UTK-120(A) II

Wisdom (Gyāna) plays the role of churning-staff in form of Mount Mandara. Monks in form of divinities are the ones who churn. People endowed with the sense of music churn the ocean. Churning emanates

ambrosia in form of Kathā, which contains the sweetness of devotion. However, I regard Lord's Kathā as the nine-day activity of churning the ocean. And the fortunate ones attain fourteen jewels by churning this ocean.

One gentleman has asked a question, "Fourteen jewels emanated by churning the ocean, which were those?" When we perform *kīrtana* in Kathā, the process of churning begins. One needs to revolve for churning. *Kīrtana* makes us revolve. The devotion of *kīrtana* is the churning-stick in one context. Śrī (*Goddess Lakṣmī*), Maṇī, Raṁbhā (*the celestial nymph*), Vāruṇī, ambrosia, conch-shell, Gajarāja, Kalpadruma (*the divine wish-yielding tree*), moon, the divine wish-granting cow, bow, Dhanvantari (*the physician of demigods*), venom and the divine seven-headed horse named Uchhaishrava are the fourteen jewels. When we dance in Lord's Kathā, which Śrī gets manifested? One meaning of Śrī is prosperity. Śrī refers to honorific title like Śrīmatī or Śrīmāna; in one context it means affluence or luxury. Śrī means gloriole, mine of luster. Śrī has several meanings. And when we sing 'Mānasa' while dancing, a specific type of Śrī gets manifested. A distinct affluence and glory of Kathā gets manifested. A peculiar aureole of Kathā appears. The affluence of Lord's Name gets unfailingly manifested in Kathā.

Maṇī; when *kīrtana* is performed in Lord's Kathā along with dance then the jewel of devotion as Tulasījī states in the 'UttaraKāṇḍa' of 'Rāma Carita Mānasa' gets manifested. Third jewel is Raṁbhā. Raṁbhā is the name of a celestial nymph (*apsarā*). Nymphs are those who don't stay on earth. Nymph means one who is endowed with some specialty and who has used that specialty to impede others' spiritual progress; they are called as nymph (*apsarā*). However, when dance-churning happens in Kathā, the meaning of 'Raṁbhā' changes to 'Raṁbha' which means a sound. An evocative sound is raised in Kathā which is

analogous to a cow calling its calf. A sweet ah of the pain of attaining God is called as Raṁbha and Raṁbhā is its plural. The devotion of *kīrtana*, the devotion of dance and the devotion of heart are the jewels that emanate from (Kathā). Vāruṇī means wine. Churning of ocean emanated liquor as well.

Jāhi Saneha Surā Saba Chāke II AYK-224.02 II

It's the moment when affection upsurges and overflows from eyes. The wine of affection gets manifested in Kathā by the devotion of dance. The era of the divine dance of *rāsa* in 'Bhāgvatjī' was nothing but upsurge of the wine of affection. Ambrosia, the nectar of Name. What is Vitthal? The nectar of Name. What is Panduranga? The nectar of Name. What is Rukmai? The nectar of Name. Distinct ambrosia of Lord's Name cavorts in the devotion of dance.

Conch-shell emanated, it's renowned as Panchajanya. When *kīrtana* is performed in Maharashtra, it's sung by lovely throat and melody, and throat is simlized to conch-shell. Gajarāja means elephant. Elephant's head is symbolic of discretion. Our *kīrtana* should not be such that it makes us fault on our discretion. True Kathā is only that which manifests our jewel of discretion. Discretion is a jewel which becomes easily attainable by Kṛṣṇa's *kīrtana*. Kalpadruma, Lord's Name is the divine wish-yielding tree. Whenever we step into *kīrtana* devotion by chanting any of His Name, we are evidently beneath the shades of *Kalpataru*, the divine wish-yielding tree. *Kalpataru* means fulfillment of any wish that we make. True *Kalpataru* is that which doesn't arouse any desire after sitting beneath it.

Moon; moon originates from ocean. Moon means cool light. Moon that emanates from *kīrtana* has no blemish. By performing *kīrtana* of Kṛṣṇa's Name, this type of light radiates and we attain the unblemished moonlight. Dhenu, wish-granting cow. This RāmaKathā itself is the wish-granting cow. Bow; it's believed that the bow named Sāraṁga emanated

from the ocean. When we churn in Lord's Kathā, a distinct sense of understanding begins to originate in our life. Dhanvantari, Dhanvantari is the name of physicians. Tulasī says, Lord's Kathā is physician. Venom, poison; churning of Kathā also emanates poison. Which poison? Those who listen to Kathā, even obtain fame from Kathā and yet criticise Kathā, are poison! Uchhaishrava, listening to Lord's kīrtana at top of one's ears is Uchhaishrava. He who listens to Lord's Kathā by attentively cautioning one's ears is the jewel of RāmaKathā.

Bāpa, Lord Rāma incarnated in Mother Kausalyā's chamber, similarly Sumitrāji gave birth to two sons and Kaikeyī was blessed with one. The celebration of Rāma's birth continued for one month in Ayodhyā. When man gets immersed in supreme joy, one seldom realises how time flies! Days of bliss pass in flick of a moment. Soon arrived the moment of the four brothers' naming ceremony. Vaśiṣṭhaji said on beholding at Kausalyā's son, "Beautiful form, swarthy complexion and ocean of joy, I name this child as Rāma. Naming Kaikeyī's son he said, this child shall nourish and feed the whole world, I thus name him Bharata. He will satiate everyone." Lastly two sons of Sumitrā were named, he whose name shall extirpate animosity was named Śatrughna and he who seeks shelter of Lord's Name will become everyone's mainstay just like Lakśmaṇa.

The four brothers entered boyhood. They were initiated by the sacred thread ceremony. Thereafter, the four brothers went to Guru's hermitage for attaining knowledge. They attain all branches of knowledge in a short time. One fine day, Viśvāmitra arrives as Daśaratha's guest. Daśarathaji offered warm welcome. Viśvāmitra says, "Demons are troubling me. I have not arrived here to solicit your wealth. Be kind to give me your sons. This will complete my solemnization." "I shall not give Rāma." Vaśiṣṭhaji mediated, "King, Rāma belongs to the entire world, therefore hand Him over to Viśvāmitra." And on hearing Guru's words, Daśarathaji hands over Rāma and Lakśmaṇa. Seeking mother's permission, Rāma and Lakśmaṇa leave with Viśvāmitra. They encountered Tāḍakā on the way. Lord conferred nirvānā to Tāḍakā by a single shaft. They guarded the yajña. Subāhu was killed. Mārīca was thrown hundred yojanas away. Lord stayed in Viśvāmitra's hermitage for few days. Afterwards, Lord pleasurably started for Janakapura. Rāma and Lakśmaṇa undertake the feet journey with the sage for the bow breaking ceremony. Gautama's hermitage came on the way. Ahalyā is emancipated by the dust of Lord's divine feet. She is reestablished in the society. Lord reached Janakapura after taking a dip in the holy Gaṅges. King Janaka welcomed the guest. He lodged Rāma and Lakśmaṇa in a beautiful palace along with Sage Viśvāmitra. Everyone had their lunch.

Māyā is fearful of kīrtana. When man dances because of devotion, Māyā becomes helpless. All aspects associated with the delusive power of Māyā tremble by Lord's Name, Lord's kīrtana and Lord's chanting – this is for sure. The moment Lord's Kathā begins, Māyā is prohibited to enter the premises. However, Kathā should be Kathā in true sense. If it's mere entertainment then even Māyā joins in for dancing. Kathā should be Kathā in real sense, wherein the souls of both reciter and listeners dance in unison. Therefore, the saints of Maharashtra have performed kīrtana by a great extent. Osho has also conducted kīrtana. They danced themselves as well as made others dance.

Dance of a saint is not personal, it's pervasive

Mānasa-Nṛtya || VII ||

'Mānasa-Nṛtya' is the central point of this Kathā. It's the law of geometry that if you catch hold of the center, you can create as many circles as you wish. It's the nature of center to create circles and until center doesn't end, circles cannot stop. Why does the cycle of transmigration continue? Why does an embodied soul's dance of being reborn again and again continue? It continues being impelled by the delusive power of Māyā. It's said about Lord Kṛṣṇa's divine-dance (*rāsa*) that the first circle consisted of very especial Gopis. The second circle consisted of holy consciousnesses like Nārada, Śiva etc. who would join the dance on and off in form of Gopi. However, this divine-dance continued only as long as Rādhā-Kṛṣṇa were present in the center. So, the idea of ending or destroying the center should be explicated from spiritual perspective. I state in every Kathā that this is the central point of Kathā.

Catch hold of the center in devotion. Efface the center in wisdom and yoga. This is the only difference. And when perceived from the viewpoint of essential reality, as hard as we may try to destroy the center, so long as the center exists, new and novel circles will continue to surge. As much as we may state that may the circle of lust end, may the circle of greed end, may the halos of infatuation, envy, egotism etc. obliterate but so long as the center stays intact, circles cannot be destroyed. Have you ever thought in a broader or subtle perspective that some individual can be a lifetime celibate, a constant celibate of the highest order, in scriptural terminology he could be a '*Kaṭimekhalā*' celibate (*who wears a waist-belt made up of alloy to keep their vow of celibacy*) like Hanumānaji. Nārada is the celibate of Satayuga, Śrī Hanumānaji is the celibate of Tretāyuga. Patriarch Bhīṣma is the celibate of Dvāpara. I have no idea about Kaliyuga! Hanumānaji is of course the one. Mother Jānakī has said,

Ajara Amara GunaNidhi Suta Hohū I

Karahu Bahuta RaghuNāyaka Chohū II SDK-16.02 II

It's said that celibates don't participate in procreation because they don't indulge in sensuous pleasures or carnal gratification. Their energy is constantly on the rise. Osho has also stated once that the energy of such individuals never descends, it's on the path of ascension. However, think from a subtle viewpoint, while procreation through one's own energy is not undertaken by a celibate, what about the organisms procreated through perspiration? Our sweat also procreates microorganisms or tiny germs. Perspiration, sweat is also the cause, because the center is still intact. Therefore, Tulasī solicits in 'SumḍaraKāṇḍa', '*Kāmādidōṣarahitaṃ*'. Destroy my center. Thereafter, my dance shall be awe-inspiring. Let my divine-dance be bereft of lust. Let my divine-dance be bereft of virtues. Let my divine-dance be incessant. Let my divine-dance be on the rise every moment, let it be subtle, let it be experienceable. So in devotion, the center is kept secured and the circles of lust, anger, greed and infatuation are transformed into the divine-dance (*rāsa*). It's just about replanting from one place to another. Therefore, my VyāsaPīṭha keeps on saying that 'Mānasa-Nṛtya' is the center. Let us contemplate the two core lines chosen for this subject.

Bājahi Tāla Pakhāuja Bīnā I

Nṛtya Karahi Apacharā Prabhīnā II LNK-09.05 II
Sutīksāṇa and *Apsarā (nymph)*; Tulasī uses the term *apacharā*. Tulasī talks into utmost native lingua franca. Tulasī was a great Saṃskṛta scholar. If He wished, He could have composed a Saṃskṛta scripture with highest level of vocabulary. But Tulasī chose to versify this scripture in absolute native dialect. Just like Buddha and Mahāvīra who spoke in Magadhi and Pali languages, utmost native dialects. Osho used to say that I listen to English with my eyes open and I listen to Saṃskṛta with my eyes closed. Osho has stated that Saṃskṛta is ambrosia. Because the root element cannot be denied. I assimilate Saṃskṛta sounds of mystical words, echoes, hums. Bows to Osho! This man was competent of doing anything he wished.

Who can comprehend Guru? Let me share one incident of Dada. I was learning 'Rāmāyaṇa' at that time and the barbers massaged Dada's feet. Even I used to massage His feet in the night. And it had become my duty to massage Dada's feet. And my second duty was to serve food to Dada while my mother cooked. Then I used to have Dada's food remnants as *prasāda*, collect the plate after He was done and my third job was to give tea to Dada on time. The headman of my village was a Patel whom we fondly called as Baluata. He was from our village. Our family was a *Gurudvar*. Many people would take rosary from us. This was rural arrangement. People cherished faith in our family. A guest named Khimata often visited our village. He knew 'Rāmāyaṇa' somewhat, people said so. There was another gentleman named Kana. None of them are alive now. There is a teacher Jagannath Trivedi Sāheb. I studied under him till class seventh in Primary School. Dada's place was the verandah of Ramjī Maṃdir. He led a life in highest degree of solitude. No chit-chat, only Lord's Name. I have never witnessed this degree of detachment elsewhere.

Everyone adores their Guru. Today people imitate! They gain fame, but run away from quoting the names! It's an offence to hide names of individuals from whom you have gained inspiration, obtained

right path or because of whom your glory is being exclaimed. There are two parts to offence. Hiding artfully with due planning that you have not obtained these aphorisms from here, means you have committed an offence by forming a network! The second part of offence is when you impose the entire blame on someone who is not worthy of an offence, is also an offence. And such offences are mostly imposed in spiritual world! Those who are not worthy of offence. These are the keys of living our life. My greatest wonder nowadays and more often since last one year is that, whatever I read correlates very precisely to what Dada had already told me! Is this a miracle? *I can't tell you*. If we happen to speak anything childishly that gets coincidentally supported by the aphorisms of *Dāsabodha (scripture of Samartha Ramdas)* then how can I forget the compassion of Samartha? If you come across an aphorism of *Mauli* which feels close to your inner-realm then how can you forget Jñāneśvara? Even if you want to consume wine, drink from these personalities. Drink the words emanated from Sadguru's lips, which Gopis in 'Bhāgvatjī' term as '*Suṣṭa Cumbitam*'. Goviṃḍa, be kind to recite Your 'Gitā', it's the ambrosia of Your lips. But the drinkers of Guru's ambrosial words are alleged as drunkards! Addicted! That's the practice of this world!

*Acche Ko Burā Sābita Karanā Duniyā Kī Purānī
Ādata Hai I*

Mīrā was crazy! Tulasī was crazy! People defame but those who drank only know what they consumed? Words emanated from Guru's lips, regard them highly auspicious.

Kudarata Ne Jo Hamako Bakśā Hai...

The Supreme Entity has conferred us His Name. Who has given the Name, 'Vitthal, Vitthal'?

*Vo Sabase Hasi Ināma Hai Ye I
'Vitthal, Vitthal, Vitthal...'*

*Śaramā Ke Na Yū Hī Kho Denā,
Raṃgīna Javānī Kī Ghāḍiyā...*

The world will taunt you, what is present in Kathā? Why do you go for kīrtana? And if you are ashamed of

others criticizing you... don't lose these glorified moments of life out of shame. World is what it is! The incarnations like Rāma and Kṛṣṇa were also not spared.

Guru's words are priceless, drink those. So, that was my duty. So, these men came and Khimabhai among them was an avid reader. He asked Baluata, Bāpu, where is Dada? He said, He is sitting near the temple verandah. He had some knowledge of RāmaKathā, but Dada never talked with anyone. Now, father asked me to take tea for Dada. Hence, I was sitting on the temple verandah. And these scholarly men were sitting there. I am recollecting this now in my memory. I feel happy about it.

*Rākā Sasi Raghupati Pura Simdhu Dekhi Haraṣāna I
Badhyo Kolāhala Karata Janu-
Nāri Taraṅga Samāna II UTK-3(C) II*

The *dohā* of 'UttaraKāṇḍa'. Lord Rāma returned to Ayodhyā and Tulasīdāsajī formed a metaphor in 'Mānasa'. The Lord of Raghur Rāma is the moon and the town of Ayodhyā is an ocean. Just like the waves of ocean cavort on beholding the moon, just like ocean is making noise of joyous sound, the women of Ayodhyā have adorned themselves in the joy of Rāma's arrival and are peeping from their attics. They asked Tribhuvandada, "Sire, please explain us the meaning of this *dohā*!" He did not utter a single word! For about five to ten minutes, even I kept looking at Him! I too will have to understand this when Dada was asked, the mystery will indeed reveal itself for me, ten to fifteen minutes passed. Those gentlemen got tired! The next day my class of 'Rāmāyaṇa' began in Dada's divine feet. Then I asked, Dada, you did not reveal the meaning of the *dohā* which they asked!

*Yaha Na Kahia Saṭhahī Haṭhasīlahi I
Jo Mana Lāi Na Suna Hari Līlahi II UTK-127.02 II*
Dada said, don't ever recite RāmaKathā to a perverse knave. Son, there is no need to recite RāmaKathā to those who don't sip the nectar of Rāma heartily. Doing so will only extinct our energy of Rāma's Name, what about it? If perhaps I would have explained, they would have gone and troubled some other monk!

Therefore, I did not speak. "Dada, You did not tell them the meaning of that *dohā*. Please explain it to me at least." "Listen son, when does this *dohā* come? Rāma's Puṣpaka aircraft is flying in the sky. Where is moon present? In the sky. Where is Rāma's aircraft? In the sky. Therefore, Tulasī calls the Lord of Raghur as *Rākesa (Rakesh)* i.e. moon. Who generally accompanies the moon? Mercury (planet) and Rohini (asterism). Jānakī and Lakhana are also present in the aircraft along with Ramchandra. Thus, Mercury, Moon and Rohini. And son, moon is surrounded by asterisms. Analogously, Ramchandra is surrounded by the asterisms in form of monkeys in the aircraft." Thereafter Dada asked, "Son, when is moon deemed full or complete?" He said, son, after the fourteenth day of the bright half of lunar phase, Pūrṇimā arrives. Rāma's fourteen years of exile into the woods has been completed. Now, full moon is arriving. The moment Lord will meet Bharata, Pūrṇimā shall occur. And when moon in form of Ramchandra reaches Pūrṇimā, Rahu cannot devour it. So, auspicious things can manifest anywhere. They should be honoured.

So Bāpa, I was telling you that I get to hear the same interpretation from some saint or from a page of some book, I get it from some discourse of 'Rāmāyaṇa' or from scriptures and then I feel astonished for this was already told to me! Guru is timeless. Guru is never ancient. His authority is eternal. Therefore, you can get abundant information from the scriptures, but you will gain understanding only from Guru. Information is the superficial realm, it is waves. Understanding is the depth, profundity. There is an Urdu couplet,

*Isa Rāza Ko Kyā Jāne Sāhila Ke Tamāśāi I
Hama Dūba Ke Jāne Hai, Sāgara Terī Gaharāi I*
Sufi says, how will the people playing and splashing water on the banks know this mystery?

People need Kathā by a great extent. And I wish that may such brilliant Kathā reciters be born in every region. My young Kathā reciters tell me that, Bāpu, we offer the money received for reciting Kathā in the service of cows. Sādhu! And listen to any Kathā reciter. Sāheb, no Kathā reciter is big or small. Kathā

reciter is just Kathā reciter. Few are only a bit more famous. Otherwise, all Kathā reciters extol Lord's glorifications. All are great in my view. It has been my experience that wherever I go for listening to Kathā, I get something or other useful for life. If doors are open, one can gain some or the other aphorism useful for us. Keep your ears open.

Osho had once said, people who opposed me in America were the ones in power and few were Catholic priests. Only they were against me. The entire America loved me and these few people were not Americans. Wherever I went, people warmly welcomed me. And I want to be thankful to these five to ten people because they opposed me till such an extent that they made me famous in the entire America! People who oppose indirectly make your publicity. This must happen. Goswāmiji says,

*Nimḍā Astuti Ubhaya Sama Mamatā
Mama Pada Kaṁja I UTK-38 I*

How many of them will you please in this world? Sing and listen with enjoyment. If love prevails in your heart, everyone will appear good. Hatred will portray even the good as bad. Worship the Lord.

So, the lines which we have chosen as the center in this Kathā of 'Mānasa-Nṛtya' contain the dance of Sutikṣaṇa and the mention of *Apsarā* (celestial

nymph). Tulasī uses the word *apacharā*. He wants to step into utmost native dialect. Why my VyāsaPīṭha inspired me to choose this particular line?

Bājahi Tāla Pakhāuja Binā I

Nṛtya Karahi Apacharā Prabhīnā II LNK-09.05 II
Our Indian Devanagiri dictionaries have a word 'Tikṣaṇa', *Tivra, Dhāradāra, Nukilā* (pointed, sharp-edged). It gets pierced on its mere touch. Sword, be it of Rana Pratap of Shivaji Maharaj.

*ĀbhaMā Ugela Cāmdalo Ne JijābaiNe Āvyā Bāla,
ŚivājīNe NimḍaruNā Āve, Mātā Jijābai Jhulāve I
Te'Di Tāre Hātha Revānī Rātī Bāmbola Bhavānī...
ŚivājīNe NimḍaruNā Āve, Mātā Jijābai Jhulāve I*
Goddesses mostly dwell on mountains, be it Chotila or Ambaji in Girnar.

So Bāpa, 'Tikṣaṇa' and 'Sutikṣaṇa' are the two words. 'Tikṣaṇa' means sharp-edged. The dance of dancers, dance-girls, actors and actresses is sharp-edged. They are pointed, capable of hurting. 'Sutikṣaṇa' doesn't mean sharp-edged dance dominant of dark ignorance, it doesn't kill anyone. 'Sutikṣaṇa' means 'Su' + 'Tikṣaṇa' i.e. sharp-edgedness with 'Su'. Sutikṣaṇa's dance is that which arouses a sweet pain of devotion. The dance of nymphs is more often dominant of passion because their intent is to interrupt someone's penance or to embellish someone's soiree.



Nymphs are proficient in dancing. And Sutikṣaṇa is not proficient, he is crazy. No formal rules apply here.

Kabahuka Phiri Pāche Puni Jāi I ARK-09.06 I

Nymphs arrive to accomplish their objective through sharp-edged and deceptive dance. Even today, I have witnessed youngsters leading such a life, they turn their faces away when cheer girls dance in cricket matches! I feel that the seeds sown by me are thriving.

While we call our soul as an actor that dances, it has four divisions. One dance is called as *VidhiNṛtya*. Second dance is *ViśālaNṛtya*. Third dance is termed as *VidhuNṛtya*. And fourth dance is called *ŚivaNṛtya*. *VidhuNṛtya* means the dance of moon. *Vidhu* means moon. Moon's waxing and waning, forward and backward course is *VidhuNṛtya*. And Vedas say, '*CaṁdraMā Mana So Jātā*', moon is associated with mind. Our mind sometimes weakens, sometimes strengthens. At times, the Rahu of infatuation devours the moon, it imprisons the mind. That is called as *VidhuNṛtya*.

Second dance is *VidhiNṛtya*. *Vidhi* is intellect. We have called *Brahmā* as intellect. The *Brahmā* of the Universe... just like we have our four-fold inner realm, the super-colossal Supreme Entity also possess its four-fold realm. The way we have our mind, intellect, subconscious-mind and egotism within us, the Universe also has its mind which is Moon. The intellect of the Universe is *Brahmā*, which my VyāsaPīṭha calls as *VidhiNṛtya*. The subconscious-mind of the Universe is *Viṣṇu*, which Muktanand Swami terms as *Cidvilāsa* (sporting in consciousness). Tulasīdāsajī as well uses this term *Cidvilāsa*. This is not the expanse of the inanimate entities, it's *Cidvilāsa* (expanse of conscious spirit). One gradually realises this by Guru's grace. It's mentioned in 'VinayaPatrikā' that we eventually realise that this is the divine-dance of the super-colossal Supreme Entity. And intellect is also a dancing-girl *Sāheb*. Intellect also keeps on dancing; one moment it makes us decide one thing, the very next moment it changes! This is called as *VidhiNṛtya*. '*Mīrā To Bhaī Divānī*', Gorakumar was the dewan of Maharashtra.

*Pamḍharapura Ne Pādara Goro Nāme Jāpe Ke Nitya I
Kathā Kahu Hu Tenī Sāmbhalo Eka Citte I*

Dance of a saint is not personal, it's pervasive. This is a message that you should dance on the chants of 'Vitthala' in such a way that your worldly attachment gets crushed beneath your own feet. The circle will cease automatically. This is so wonderful, it's miraculous. It certainly contains the glory of the Name 'Vitthala', but perceive it from pervasive perspective. The greatest difficulty is to kill our worldly attachment. '*Mela Mana Mamatā*', even though these episodes in the lives of saints are personal, they drive us towards universal principles. *Mīrā*'s dance was not proficient; it was dance of crazy individuals. The dance of *Nārada*, *Hanumāna* and *Māhādeva* was not proficient; it was dance of the assembly of insane. *Pāgala* (insane, crazy) in Punjabi means he who grasps the point of an enlightened man.

*Eka Ghaḍī Ādhī Ghaḍī, Ādhī Mein Punī Ādha I
Tulasī Saṁgata Sādhu Kī Kaṭe Koṭi Aparādha II*
He is crazy. Swami Ramtirth, Badshah Ram was a great Persian scholar, he wrote a couplet,
*Ina Bigaḍe Dimāgo Mein Bhare Amṛta Ke Lacche Hai I
Hame Pāgala Hī Rahane Do, Hama Pāgala Hī Acche Hai II*

Sutikṣaṇa's dance is such a dance of the pathway of devotion and that of the world of sentiments that it was presented on the dais of inner-realm. It was the dance wherein the spiritual means is forgotten and thereafter, the ultimate object of accomplishment is forgotten as well. What is to be attained through this spiritual means? The ultimate object of accomplishment is forgotten. Sutikṣaṇa's dance manifested when these three aspects were forgotten. Spiritual seeker forgot his own self. Where do I want to go? What is my spiritual means? At times, when a saint gets lost in the wine of affection, Lord Himself steps out in his search. Lord arrived. Lord Rāma Himself came. He had stepped out for Rāma and he forgot his objective! When Sutikṣaṇa was dancing and attained uninterrupted (*abirala*) devotion, Lord Rāma stood behind the trunk of a tree. Rāghava

Himself became the spectator of his devotion. Sādhu, Sādhu, Sādhu! Being *Niḥsādhana* (devoid of any means) is the foundation of this dance.

Drink every episode of 'Mānasa' by Guru's lips and live them before Guru's eyes. It needs to be drank by Guru's lips and lived by placing it in front for Guru. Mother Kausalyā observed that since Bharata is walking on feet, others have also started alighting from their vehicles out of sheer honour. Bharata had offered ride to everyone. Everyone alighted. Kausalyā requested her palanquin carrier to take her palanquin near Bharata. The palanquin reached near Bharata. She lifted the curtain and told Bharatajī, "Son, since you have stepped down from the chariot, all men have alighted from their respective vehicles. How will we manage to reach Citrakūṭa and attain our objective?" Even though Bharata is the worshipper of *Niḥsādhantā*, he sat in the chariot on mother's advice. Man should not be obstinate on the pathway of devotion. How long did Bharata sit in chariot? The place where Rāma had renounced His chariot, at the same spot Bharata renounced the chariot. Only difference being that Rāma renounces the chariot on beholding Gaṃgā and Bharatajī renounced the chariot on beholding Guharaja Niṣāda, the last man of sinful society. Chariot is symbolic of religion. If you witness love in the last man, renounce religion and embrace him. Bharata made Guha as his guide instead of Guru. This is Bharata's humble message that it's not that only a great man can guide us. At times, even the last man of the society can show you the pathway to God. Forsake discrimination. Bharatajī walked under his guidance until he reached Citrakūṭa, this is Bharatajī's humility. My Dadaji never sang. Although He knew singing really well, but He never sang. One fine day, He sang on my request.

Binu Satasaṃga Bibeka Na Hoī I

Rāma Kṛpā Binu Sulabha Na Soī II BAK-02.04 II

'Gītā' is the scripture of principles; 'Rāma Carita Mānasa' is the scripture of experiments. Pundit Ramkinkarji had given this aphorism. The aphorisms

given by 'Gītā' were practically experimented in 'Mānasa'. If a weak man, whom people have hit and kept deprived, is given an opportunity to lead then even he has the danger of getting intoxicated by pride and that danger befell! Lord cautions him, you have been made the headman, stay cautious, may you not think that you are Bharata's leader! I am guiding a saint! At that moment, the demigods arrived and showed the right path by raining down flowers. This is Bharata's virtuous conduct that he honours even the most trifling individual.

It is written in 'LaṃkāKāṇḍa', truth is the banner and virtuous conduct is the standard. Banner is one, standards are many. Virtuous conducts are of several types. Banner, truth is one. The banner of the chariot of righteousness (or religion) is truth. The banner of truth is white. But virtuous conduct has three colours. When Paraśurāmaji sings Lord Rāma's hymn of praise, it contains the definition of virtuous conduct. Humility, virtuous conduct, compassion. One colour is humility, second is virtuous conduct and third is compassion. These are the three colours. Virtuous conduct is the standard. Man with virtuous conduct needs to be humble with the elders. Bow prostrate to Guru Vaśiṣṭha. Man with virtuous conduct needs to exhibit compassion for a person like Guha.

Niḥsāadhanatā is the foundation of Sutikṣāṇa's dance. The dance of nymphs causes downfall and the dance of Sutikṣāṇa ascends us higher, it lifts us higher. Third dance is *Chidvilāsa*. The dance of our consciousness. The inner-realm of the Universe is called as Viṣṇu, this entire sport is the Viṣṇu's dance of consciousness. And Śaṃkara performs the dance of ego which we call as Tāṃḍava.

In the chronology of Kathā, Rāma and Lakṣmaṇa were offered a stay in a beautiful palace with Viśvāmitra. Everyone rested after having lunch. In the evening, they sought Viśvāmitra's permission for town sightseeing. Both the brothers step out to behold the town. Mithilā has three types of beholders. First are extremely mature whom the saints call as the men of

wisdom, they behold the princes. None of them go closer to the princes. Second category of beholders comprised of the young boys of Rāma's age, those with same age as Rāma walked alongside Rāma. These boys touched Rāma and showed Him the town as per their interest. Third group of beholders were the women of Mithilā standing in the attics. They abide by the bounds of propriety. Inundating everyone in His beauty, Lord returned to Guru. Evening prayers were offered.

The next morning, Rāma and Lakhana visit the flower orchard to collect flowers. This is where He meets Sītājī. For the first time they behold each other maintaining the bounds of propriety. Singing Mother Durgā's hymn of praise, Jānakī obtains Bhavānī's blessings. Mother Durgā blessed Jānakī by stating, O Site, the dark complexion suitor set in Your heart shall be Yours. Jānakī returns to Her palace with the companions. Rāma and Lakṣmaṇa return to their Guru.

The next morning they were invited for the bow breaking ceremony. Shatanandaji arrives. Rāma and Lakṣmaṇa leave with the sages. The tale of bow breaking ceremony is lovely! None could break the bow and Lord Rāma lifted the bow at once and broke it forthwith! The cosmos echoed with the triumphs of Lord's victory. Jānakī offered the victory wreath. Then arrived Paraśurāmaji and left shortly. King Daśaratha arrived with the marriage procession and the wedding of Rāma and Jānakī took place on *Māgśara Śukla Paṃcamī* (5th day of bright lunar phase in the month of *Māgśara*, around November or December) during the

most auspicious moment before sunset marked by the clouds of dust raised by cow's hoofs when they are returning home from pasture. The groom arrived at the gate of wedding canopy. Auspicious ritual of groom's arrival was performed. The wedding of Rāma and Jānakī, Bharata and Māṇḍavī, Śatrughna and Śrutakīrti and Lakṣmaṇa and Ūrmilā took place. The wedding of all four couples is conducted by traditional rites and Vedic rituals. The wedding procession stayed back for extended time. Daughter's farewell is heartbreaking for everyone.

Camping on the way, the wedding procession reached Ayodhyā. Ever since Rāma has returned after the wedding, Ayodhyā's bliss and prosperity has only multiplied manifold times each day. The guests took the leave. Lastly, Viśvāmitra takes his leave. The royal family told Viśvāmitra,

Nātha Sakala Saṃpadā Tumhārī I

Main Sevaku Sameta Suta Nārī II

Karaba Sadā Larikanha Para Chohū I

Darsanu Deta Rahaba Muni Mohū II BAK-359.03 II
"Lord, You are our God. We are Your servants. Our worldly and spiritual wealth, both are Yours my Guru. We are Your mere servants. I am begging despite being an emperor. We are Your children. Please continue to bestow Your grace. Whenever You find time amidst spiritual penance and if You happen to recollect us then be kind to bless us with Your holy sight." Viśvāmitra reached his hermitage while praising those moments. Here concludes 'BālaKāṇḍa'.

People need Kathā by a great extent. And I wish that may such brilliant Kathā reciters be born in every region. My young Kathā reciters tell me that, Bāpu, we offer the money received for reciting Kathā in the service of cows. And listen to any Kathā reciter. Sāheb, no Kathā reciter is big or small. Kathā reciter is just Kathā reciter. Few are only a bit more famous. Otherwise, all Kathā reciters extol Lord's glorifications. All are great in my view. It has been my experience that wherever I go for listening to Kathā, I get something or other useful for life. If doors are open, one can gain some or the other aphorism useful for us.

Religion should be such that it gives smile to people

Mānasa-Nṛtya || VIII ||

This auspicious hour on the eighth day today is a matter of immense pleasure. Today one scripture of Lord Samartha Swami Ramdasji named 'BālaKāṇḍa' was devoted to the masses. Reverend Swami Govindgiriji Maharaj blessed this holy occasion by his presence. He also blessed us by his ambrosial words. I express my hearty applauds as a monk to all Reverend personalities and servitors who have contributed for this scripture by offering their oblations. There is no need of supplicating to the Supreme Godhead because a scripture which has the blessings of Lord Samartha no longer remains a scripture, it becomes a Holy Scripture. At times, scriptures also create many knots of pre-biased notions! Therefore, supreme Viṣṇav Narsinh Mehta has said,

Gramtha Garabaḍa Karī Vāta Na Karī Khari I

At times, scriptures have also created many knots of pre-biased notions! How many scriptures exist in the world? You can append any adjective as per your choice to any scripture! However, after studying, listening or conversing with our discriminative-intellect one realises that although these books have been termed as scriptures, they have most often done the job of building pre-biased notions in the society! They have played the role of building walls! Instead of doors! Blessed are the scriptures receiving the holy touch of the saints for they automatically become virtuous scripture. And the utmost essential job of virtuous scriptures is to pierce, unknit and uproot individual's pre-biased notions. I am expressing my immense pleasure.

Vedas have said, '*Ayam Me Hasto Bhagawān I Ayam Me Bhagavattarah'*, man's hands are the medicines of all ailments in this world. Why do we keep touching 'Mānasa'? I head remains bowed to the seers of this country for they gave the word 'Pāṭha'. I keep traveling across the world with 'Rāmāyaṇa' by the grace of 'Mānasa', the blessings of saints and your prayers and best wishes. There are different types of books in the world, they are read once and kept in the almirah! However, their regular divine reading is not performed in the sense of 'Pāṭha'. Pāṭha can only be done of 'Dāsabodha', pāṭha can only be done of 'Jñāneśvarī', pāṭha can be done of the scriptures composed by Ekanatha Namdeo, pāṭha can be performed of the *abhaṅgas* of Tukārāma, pāṭha can be conducted of 'Rāma Carita Mānasa', pāṭha can be done of 'Śrīmad Bhāgvatjī', pāṭha can be done of 'Bhagavad Gītā', pāṭha can be performed of the Vedas, pāṭha is done of 'HanumānaCālīsā'. These are not the books which can be renounced after reading once. These are the books of faith. They are not to be showcased in almirah. These are worth touching; its touch pushes you in-depth into it. And for getting in-depth into these scriptures, one essentially needs Sadguru. Without Sadguru you can become a pundit, but not well-acquainted with it. One needs Guru's grace to touch their depth. Listen to a couplet,

*Usakī Nazara Mere Badana Para Ākara Ṭhahara Gaī I
Varnā Irādā To Thā Ki Ruha Usake Havāle Kara Dū I*

His sight only remained on the top, else says the enlightened man, had the sight touched the depth, I would have handed over my soul to him. Why do we practice the divine-reading? We need Guru's lips to go more and more in-depth. Sadguru's grace. Tulasī says, he is a monk who takes virtuous thoughts from everywhere just like a honeybee and doesn't keep it with him but goes on distributing to everyone.

So, let me proceed by offering a bow to this auspicious consciousness. 'Mānasa-Nṛtya' means the dance of heart. 'Mānasa-Nṛtya' means the dance of soul. Excluding errors and omissions, as per the list I have received and after due analysis, I would like to state that in 'Rāma Carita Mānasa' there are seven personalities who makes everyone dance. My eyes were able to decide this by Guru's grace. Listeners need to listen and choose something. Kathā exists for this reason.

Yesterday I was asked in a letter, "Bāpu, what is Your opinion about truth, about Kathā, about Lord's sport, about Lord's exploits and about the allusions of an enlightened man?" Now, since it's asked me I would say, my only opinion about truth is that accept truth from wherever you receive it. From wherever you receive auspicious, keep your windows open. The mystic minstrels sang from town to town, village to village, the Sufis sang, the supreme saints of Varkari sect sang. They danced, kept going from one place to another but the people of society had kept their windows shut! They just didn't let anyone in!

Rasīda Kise Sunāu Gali Mein Terī Ghazal,

Unke Makāna Kā Koī Daricā Khulā Na Thā I

People are confined! People are not generous at heart! Today the only successful medium to manifest discretion in human-life is Lord's Kathā. Enormous transformation is happening by spiritual discourse, it will, it will, it will! We are devout.

There is a letter, "Bāpu, yesterday You told we spiritual seekers that the world needs Kathā by a great extent, recite as many Kathās as possible. But Bāpu, we are also made to fear that you cannot recite Kathā for you don't hail from Brāhmaṇa lineage! Bāpu, is there any especial criteria for reciting the Kathā?" I would request you to ask only one question to such people,

who was Bhuṣuṇḍī? He was a bird, the pariah among birds, as Tulasī says. By worshipping the Lord again and again, by reciting the Kathā over and over again, that which cannot manifest even after multiple births, I and you can manifest in this very lifetime. Therefore, in my understanding such discussions are useless in Kaliyuga! And I can cite many such evidences. My Pīṭha is that of harmonious dialogue. This is JñānaPīṭha, this is VyāsaPīṭha, this is VidyāPīṭha, this is DharmaPīṭha, this is SaṁtaPīṭha, this is the Pīṭha of Bhuṣuṇḍī, this is the Pīṭha of Prayāga, this is Kailasian Pīṭha, this is TulasīPīṭha! Here there is dialogue and only harmonious dialogue. Respond with discretion if someone objects. And Bhuṣuṇḍī is such a reciter for whom Lord Śaṁkara says, O Pārvatī, when your body was put to rest in Dakṣa's yajña, I was suffering your pangs of separation. At times I meditated, at times I slipped into samādhi, at times I listened to Kathā from the saints and at times from the realised souls. But my mind never felt at ease; hence, for some time I renounced the body of Śiva and assumed the body of a swan and reached Mount Nīlgiri in Himālaya, where crow was reciting the Kathā, I joined the listeners in the last row and listened to the entire 'Rāma Carita Mānasa' by the lips of KāgaBhuṣuṇḍī. These are not my words, Śaṁkara Himself says so. Few interdiction should be modestly given a thought to determine what is practical and what is factual? Recite when your embodied soul and your tongue becomes impatient. Recite by standing or by sitting down. Recite and sing at any place. The Maharashtrian saints have benefacted the world for they danced and sang by standing in circles.

Religion should be that which gives smile to people. Pleasurable state is an amazing conferment. Therefore I usually say, listen with pleasure. But interdiction were imposed to prohibit smiling and to prohibit dancing! Mīrā has attained by dancing. Chaitanya has attained by lifting his arms. Jagatguru Tukārāma has attained through *abhaṅgas*. Whether fetters are made of iron or gold, what difference it makes? Fetters are only fetters. Smile for you are in RāmaKathā. Our all Kathā reciters and foremost

preceptors have smiled in every situation. Smile is our birthright. Once Lokmanya Tilak had said, "Freedom is my birthright." Similarly, attaining Vitthala in this very lifetime is our birthright. Dance without any intent. Sing without any desires. But people have shut their doors, sometimes in the name of religion and at times in the name of so-called sects! Man's smile has been snatched away in the name of religions! Religion confers smile. Everyone is sitting in inebriated state after drinking, but what have they drunk? Gopis say,

*Tava KathāMṛtaṃ TaptaJivanam
Kavibhirīḍitaṃ Kalmaṣāpaham I
ŚravaṇaMaṅgalaṃ ŚrīMadātataṃ*

Bhuvī Gṛṇanti Te Bhūridā Janāḥ II SB-X-31.09 II

So Bāpa, smile. Anyone can sing the divine song. Crow sings. Śuka (parrot) sings. What crime has man committed? Don't fear; fearlessness gets endowed by surrendering to truth. I have experienced this in my life. Whoever has turned fearless in this world, has been only after surrendering to truth. Truth's son is Fearlessness. He who has truth, will always stay fearless. Fearlessness gets endowed by Lord's Name. Fearlessness gets endowed by Lord's contemplation. Even I wish from VyāsaPīṭha that may more Kathā reciters come up and recite the divine exploits. Lord's discourse should be recited in every village. And don't look at the number of people who attend the discourse, it could be more or less. Kathā is Kathā. On Kailāsa, only Pārvatī must be listening to Kathā with few attendants. With Bhuṣuṇḍī, few aged birds listened. As for Sire Yajñavalkya, Bharadvājai would have sat in his divine feet and listened. Kathā is not about gathering crowd, Kathā is the matter of heartfelt sentiments. While reciter recites, at times he should listen as well. Make your ears as listeners and sing, sing with a smile.

*Āja Socā To Āsu Bhara Āye,
Muddate Ho Gaī Muskurāye...*

Getting tears in eyes while remembering the Supreme Entity are not the tears of mourning. Tears dance on the dais of your cheeks as a dancer. What was Nanda doing? What was Yaśodā doing? Uddhavaji arrived, we are just remembering Him. His laughter,

His smile that enchanted the entire cosmos; Kṛṣṇa has smiled. Whenever My Rāma began to speak, he would first smile gently. "Uddhava, His smile is killing us! His words are echoing in our ears." Remembrance, recollection! And when our eyes brim over with tears in Kṛṣṇa's memory, what could be the matter of greater pleasure in this world than this? Even today the same tears are flowing in Vraj. Every tree of Vraj is being watered by the tears of the people of Vraj. Real pleasure is the heartfelt sentiments towards the divine. As tears flow from eyes in the memory of divine, it not only purifies the eyes, but also purifies the heart. Both get purified by tears. Wayfarers of surrenderance possess only two wealth: first being tears and second being the shelter of their Guru. There is no remedy except tears and Guru's shelter. Viṣṇava tradition calls it as staunch-shelter,

*Dṛdha Ina Caranana Kairo Bharoso,
Dṛdha Ina Caranana Kairo,
Śrī Vallabha Nakha Caṃdra Chatā Bina,
Saba Jaga Māhi Aṃdhero...*

So, accept truth regardless of the source. All I want to say about the allusions of an enlightened man is that, contemplate on the allusion that why did Buddha hold the flower of rose? Catch the allusion of the enlightened man. Wherever you find allusions, contemplate over it. Wherever you find truth, accept it. Wherever you find Kathā, listen to it. Wherever you find Lord's sport, behold it. Wherever you find Lord's exploits, make honest attempts to build your conduct on the same lines. Wherever you find Kathā, perform kīrtana, dance and sing.

So Bāpa, there are seven people in 'Rāma Carita Mānasa' who have made others dance. And these seven personalities have made twenty-eight of them dance. First personality to make us dance is Lord Rāma.

*Naṭa Marakaṭa Iva Sabahi Nacāvata I
Rāmu Khagesa Beda Asa Gāvata II KKK-06.12 II
Umā Dāru Joṣita Kī Nāi I*

Sabahi Nacāvata Rāmu Gosāi II KKK-10.04 II

Second individual to make us dance is Lord's Māyā. Lord's Māyā makes everyone dance. Māyā makes the entire world dance to her tune. 'Bhagavad

Gītā' calls her as Māyā with three virtues. Third individual to make us dance is lust.

Moha Na Aṃdha Kīnha Kehi Kehi I

Ko Jaga Kāma Nacāva Na Jehi II UTK-69.04 II

So, cupid makes us dance. At times events and episodes of happiness, weddings, festivals and celebrations also make us dance. They make us cavort. During a wedding procession, many people dance in front of the bridegroom!

Nāri Bibasa Nara Sakala Gosāi I

Nācahi Naṭa Markaṭa Kī Nāi II UTK-98.01 II

The way the aforementioned men makes everyone dance, women makes us dance as well. Woman means Māyā, who also makes us dance. Woman means ViṣṇuMāyā, Māyā of the Supreme Godhead. And the princes of Ayodhyā also make the horse dance. These seven personalities have made twenty-eight people dance. First, celestial nymph dances. Second, ghosts dance. Ghosts danced in Śaṃkara's wedding. Third, 'Māyā Khalu Nartakī Bicāri', Māyā also makes us dance. Māyā makes the embodied souls dance. The female consort of demigods makes everyone dance. Seventh, horses dance. Saguna dances. Ninth, the deities dance, 'Nācahi Gāvahi Lāvahi Sevā'. Tenth, the dance of peacocks. 'Mānasa' has described the dance of death. Death is dancing on the head of King Daśaratha. Thereafter, Brahmā, Viṣṇu and Maheśa are made to dance. Thirteenth, actors dance. Actors themselves dance and also make others dance. Animals dance in 'Rāma Carita Mānasa'. Demons also make everyone dance. Wherever demons are found, monkeys surround them. Sutikśaṇa is also dancing inebriated by the wine of affection. Monkeys dance as well in one context. 'Mānasa' also contains the dance of the spirit of time (i.e. death). Male and female evil spirits dance as well. Torsos without head and hands have danced in 'Mānasa'! The dancing community has danced. Minds of sages have danced in 'Rāma Carita Mānasa'. Nārada danced. Brahmā danced as well. Bhuṣuṇḍī says that Lord's Māyā has made me dance extensively. The entire world dances. Lord Himself has danced in 'Mānasa',

Rūpa Rāsi Nṛpa Ajira Bihāri I

Nācahi Nija Pratibimba Nihāri II UTK-76.04 II

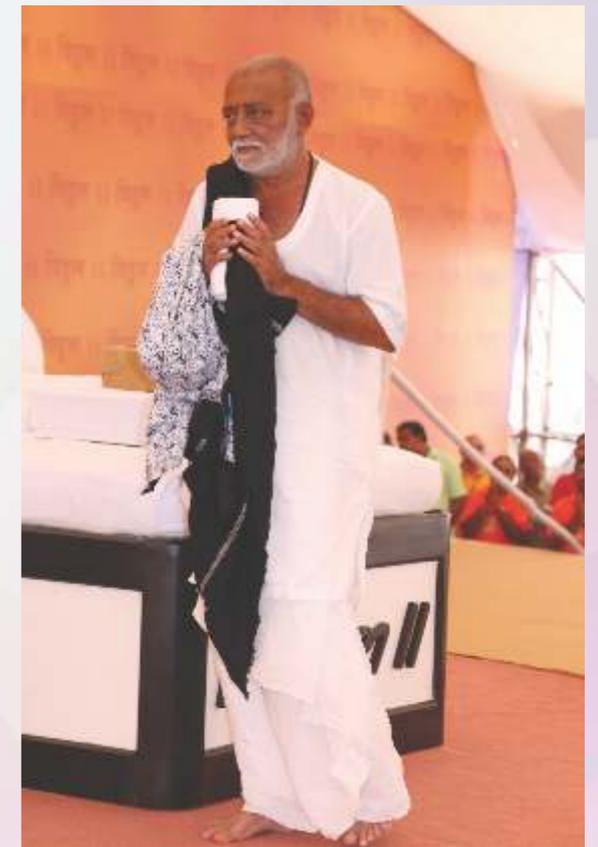
And twenty-eight, human being has danced. So, seven personalities have made others dance and twenty-eight personalities have danced to their tune. Pranav Pandya has composed a ghazal,

*Śu Vicāre Che, Śu Kādhe Che Kyāsa Nartaka I
Hoya Nartaka Ae To Bāremāsa Nartaka I
Kyānka Mīrā Jhājharithi Pada Lakhe,
Kyānka CopāiThi Tulasidāsa Nartak I*

One listener has asked about this line,

Kari Binati Nija Kathā Sunāi I

Raṅga Avani Saba Munihi Dekhāi II BAK-243.03 II
"Bāpu, when Janaka showed the entire arena to Rāma and Lakhana under Viśvāmītra's blessing, why is it written that 'Nija Kathā Sunāi'? Which is this Kathā (story) that Janaka refers to as 'Nija Kathā'?" Again comes the matter of mystery. These mysteries are revealed by Guru's grace. The divine-words in the copāis of 'Mānasa' or the ślokas and mantras of



scriptures indeed have their divine-meanings, but the empty space in between the lines is the Supreme-Spirit. Supreme meanings are hidden in those empty spaces and on finding some enlightened man like Śaṃkara, He reads out those empty spaces to us.

So, Janakājī showed them the entire arena and 'Nija Kathā', which story did he narrate? He recited five stories. While showing the arena, Janaka recited the first story about how he decided upon the bow-breaking ceremony. He said, ever since I received this bow, I placed it in a separate cottage away from my palace. Every day I visited the cottage to worship the bow along with my attendants. One fine day Siyaju asked me, father, you walk a long distance to worship the bow, you must be feeling fatigued? Only when an individual worships by himself and eats by himself that he feels content. Janaka is a monarch. But he performs the adoration by himself. In the evening, Jānakī brought the bow in the royal palace without informing anyone and placed it in one corner. The next morning as Janakājī was about to leave with the ingredients of worship, Siyaju said, Father, the bow is already in our palace. Where is it? As Janaka checked in surprise, he was astonished to see the bow lying in a corner! Daughter, who brought this bow here? I got it. I had been there for playing and just thought of getting the bow here. Janakājī tells Viśvāmitrajī, I have been worried since then. This was first 'Nija Kathā'. Furthermore, the bow was placed in a corner. Every morning Sunayanāji smeared the ground with cow-dung, she would request her companions to get the cow-dung.

Serve the cows. This is the country of cows. The entire earth is symbolic of cow. Cow is symbolic of the entire earth. May love for cows thrive in this country. Cows must be protected. Cows are those in whose dung Goddess Lakṣmī dwells. This country primarily thrives on farming with the help of cow-dung, cow-dung aids the growth of crops and crops flourish our economy. Start fostering cows, if possible. Churning of ocean emanated the divine wish-granting cow. Every individual needs to honestly set aside tenth

percentage of one's incoming. Utilize it for paying fees of some student, buying clothes for the poor or stocking grains for some widow. Set aside the tenth portion for nursing some patient. Love the cows if you want to save them. So, every day Sunayanāji would request cow-dung from her friends and the cow-dung was smeared every morning on the ground where Śiva's bow was placed. However, the portion beneath the bow always remained unsmeared. Siyaju noticed this. One fine day, Siyaju Herself lifted the bow with Her own hands and smeared the base with cow-dung in Sunayanāji's presence. That day, Sunayanā was as shocked as I was earlier wondering who this divine girl was! Janaka was further immersed in contemplation wondering, who was this divine power? This was the second story.

One more incident occurred when Siyaju and Her friend were sitting near the tow ends of the bow. Siyaju instantly held the bow and kept in proper position! That was another shock! Janaka said, at that moment I took a vow to give my daughter's hand only to that suitor who can break the bow instantly in one go. He recited a fourth story while walking, one fine day when I returned early to the palace after completing the state affairs, I saw that Siyā Herself was dancing by lifting this bow with both of her hands all alone! At that moment, I firmly decided that Jānakī is not only my daughter, She is the mother of the universe, She is the Supreme Entity.

He narrated the fifth story, Sire, I had vowed that keep me informed of whoever visits our town in next one year, I shall host a ceremony and give him Jānakī if he is able to break the bow. This process is going on in Janakapura since last one year. Today is the last day. The yearly process is to end. Rāghava realised. This was the fifth story. 'Hari Anantā Hari Kathā Anantā', there is one more story of Dakṣa as well. Janaka tells Viśvāmitrajī that Sire, when Lord Śaṃkara destroyed the yajña of Dakṣa Prajapati, this bow was used and after completion of the task, Lord Māhādeva had handed over this bow to the divinities and the divinities had given this bow to the ancestors of our

lineage. Ever since then this bow is being worshipped in our lineage.

We have defined four castes as part of an orderly arrangement. Every caste has its peculiar dance. Which is the dance of four yugas? Which was the dance of Satayuga? Which was the primary dance of Tretā? What type of dance was primarily present in Dvāpara? And what was the definition of the dance of Kaliyuga? Thirdly, the four-fold aspect of righteousness, wealth, lust and liberation. What does the dance of righteousness mean? What is the dance of wealth? What is the dance of lust? And what is the dance of liberation? Let's think about these facets as well. What is the dance of Rāma? What is the dance of Bharata? What is the dance of Lakṣmaṇājī? And what is the dance of Śatrughna? I still want to say more. What is the dance of Śaṃkara? What is the dance of Yajñavalkya? What is the dance of Bhuṣuṇḍi? And what is the dance of Tulasī? And if I get an opportunity then, what is the dance of Morari Bāpu? The whole world is danceful. The entire cosmos is danceful.

'Rāma Carita Mānasa' contains the exploits of the chief of Raghus, the exploits of the Lord, the exploits of Śiva, the exploits of Umā, the exploits of Bharata, the exploits of Hanumaṃta, the exploits of Bhuṣuṇḍi, the exploits of women and the exploits of childhood as well. 'AyodhyāKāṇḍa' points towards an individual's youth. Goswāmīji has recited Śiva's hymn of praise in the beginning of 'AyodhyāKāṇḍa'. Because it's only during the youth that few specific vices trouble the spiritual seeker. And Māhādeva is the alleviator of these vices; therefore, the youngsters should seek Māhādeva's shelter in their youth. Keep Śiva in your mind and abide by the bounds of propriety. Śiva gets married as well. Śiva holds Gaṃgā in His matted locks coiled on His head. O youth, hold the Gaṃgā of discretion on the head during your youth, to be mindful of your duty. Cultivate virtuous conduct by serving the elders. This is the indication of the stream of Gaṃgā. Crescent moon shines on Śiva's forehead. O youth, the crescent moon is free from blemish. Maintain your intellect pure and try to learn new

things. Śiva's throat contains venom. O youth, you will come across the situation of consuming the venom in the youth itself, at that moment become Nilkantha. Swallowing the venom in stomach will burn you, oozing it out will burn the society. Hence, hold the venom in your throat and recollect Śiva. Be cautious that your embellishments don't become your serpent. May the exorbitance of prosperity not sting you like a serpent.

The second śloka describes the state of Lord Rāma's subconscious-mind. He was neither pleased by the matter of enthronement, nor dimmed by the verdict of exile into the woods. Third śloka offers obeisance to Lord SitāRāmājī. In the beginning of 'AyodhyāKāṇḍa',

*ŚriGuru Carana Saroja Raja,
Nija Manu Mukurū Sudhāri I
Baranaū Raghubara Bimala Jasu,
Jo Dāyaku Phala Cāri II AYK-Do-00 II*

I feel that Goswāmīji has first composed 'HanumānaCālisā'. This is my personal opinion. Hanumāna is Śaṃkara, He is Śaṃkara's incarnation. So, Hanumānājī is Truth, 'Rāma Carita Mānasa' is the scripture of Love. 'Vinaya' means Compassion. So, the beginning of Ayodhyā contains obeisance to Guru as the first chapter. Youngsters should speak less. Whenever you get time, be it five or ten minutes, sit in solitude. Thirdly, stay absolutely empty-minded.

King Daśaratha sought advice from Vaśiṣṭhājī if throne can be handed over to Rāma. A delay of one night! One night of worldly attachment pushed Rāma's reign by fourteen years! Kaikeyī's worldly attachment sought two boons! King Daśaratha was subjugated and a demand was raised to pronounce an exile of fourteen years to Rāma and coronate Bharata. Rāma-Lakṣmaṇa-Jānakī left Ayodhyā in the grab of forest-dwellers. Sumaṃta left in a chariot. Ayodhyā accompanied till the bank of Tamasā. Lord camped for one night on the bank of Gaṃgā. Lord rested beneath the sesame tree. The royal crone was replaced by the crown of matted locks of hair. There is a verse by Narsinh Mehta,

*SukhaDuhkha ManaMā Na Āṅīye,
Ghaṭa Sāthe Re Ghāḍiyā I
Ṭālyā Te KoiNā Nava Ṭale,
RaghunāthaNā Jaḍiyā I*

Lord convinces Sumaṃta and turns him back. Kevaṭa laved Lord's feet. Lord crossed the Gaṃges. The feet journey commenced. They stayed for one night in Seer Bharadvāja's hermitage and undertook the further journey. King Guha was bided farewell. Thereafter, they reached Vālmīki's hermitage. Thereon, Lord arrives in Citrakūṭa. At this point, Sumaṃta arrives in Ayodhyā. None from Rāma-Lakśmaṇa-Jānakī returned! The Lord of Avadha uttered Rāma's Name for six times and renounced his life. Bharatajī was called. Bharata always stays far from Rāma. Because it's not easy to understand a monk. Goswāmījī calls Bharata an ocean. Once Dadaji had said as well, son, Bharata is ocean and Lakhana is sky. Lakśmaṇa's renouncement and sacrifice is visible clearly. It's difficult to see what all is hidden in profound ocean!

The real intent of Rāma's fourteen years of exile into the woods is to churn the ocean of a monk, Bharata, for fourteen years by the churning staff of Mount Mandarachal and confer the ambrosia of love to the world. Had this churning not taken place, Reign of Rāma would indeed have been established, Rāvaṇa would have died as well by his destiny, but the world would not have received the ambrosia of love. People should get acquainted with the jewels suppressed

within Bharata. Tulasīdāsajī writes in 'VinayaPatrikā',
*Jāke Priya Na Rāma-Baidehī I
Tajiyō Tāhi Koṭī Bairī Sama,
Jadhyapi Parama Sanehī I VP-174.01 II
Tajyo Pitā Prahalāda, Bibhīṣana Baṃdhu,
Bharata Mahātari I VP-174.02 I*

Forsake those to whom SītāRāmaji are not dear, however close they may be! Bharatajī arrived. Father's obsequies were performed. It was decided to go and meet Rāma. Bharatajī left with everyone. They reached Śṛṅgaverapura. King Guha accompanied them. Everyone witnessed the glory of various riches and supernatural powers in Bharadvāja's hermitage. Thereafter, they reached Citrakūṭa. King Janaka arrived as well. Crucial meetings were held. Finally, Lord gave pādukā to Bharata. Śrī Bharatajī returns with pādukā. Pādukā was installed on the royal throne. Bharata runs the state-affairs by asking pādukā each and every step. Seeking permission from mother and Vaśiṣṭha, Bharata leads an ascetic life. He stays in Naṃḍigrām in a hut cottage. This householder practiced such a rigorous penance that it even put the great sages to shame. The three ladies of the royal family viz. Ūrmilā, Māṇḍavī and Śrutakīrti are still silent. Bows to Māṇḍavī, Śrutakīrti and Ūrmilā. Earth shall remain eternally indebted to these three women. They devoted themselves in the service of Sire Śatrughna. Winding up the exploits of Bharata, Goswāmījī thus concludes 'AyodhyāKāṇḍa'.



Public opinion changes time and again;
opinion of monks never changes

Mānasa-Nṛtya || IX ||

'Mānasa-Nṛtya' is being piously discussed in form of a dialogue. 'AranyaKāṇḍa' is comparatively shorter. After inhabiting in Citrakūṭa for almost thirteen years, Lord decides to undertake the journey further to Citrakūṭa. Staying at one place in grab of a monk does no good. Therefore, Lord now wishes to migrate. He thought to Himself, people have now started knowing Me now, the more they know Me the more will it impede my lovely human sport. One incident takes place before this decision. Lord Rāma makes a flower garland and adorns Siyāju. Thereafter, Lord arrives in Atri's hermitage and Atri sang Lord's hymn of praise,

Namāmi Bhakta Vatsalaṃ I Kṛpālu Śīla Komalaṃ II

Bhajāmi Te PadĀṃbujaṃ I

Akāmināṃ Svadhāmadam II ARK-03-Chaṇḍa.01 II

Nikāma Śyāma Suṃdaram I BhavāmbuNātha Maṃdaram II

Praphulla Kaṃja Lochanam I

Madā dai Doṣa Mochanam II ARK-03-Chaṇḍa.02 II

Atri extolled Lord's hymn of praise. Attained the boon of devotion. Siyaju offered a bow to Anasūyaji. Got educated about the duty of woman from Her. Afterwards, Lord moved ahead. Meeting numerous seers and sages on the way, Lord honours Sutikśaṇa's love. And Sutikśaṇa tells Rāma, it has been many days since my Guru has initiated me and blessed me with wisdom. When I asked him, what should I offer you as GuruDakṣiṇā? "Nothing", replied my Guru. At that moment, Sutikśaṇa decided in his mind that I shall give him something which no one must have given to their Guru in this world and he decided that if Lord ever arrives to my hermitage, I shall take Him to my Guru. I shall not go to meet my Guru without God. And today Sutikśaṇa goes to meet Kuṃbhaja with Lord Rāma. Utmost surrendered disciple can make even the Guru attain the Supreme Godhead. This possibility is cited as well. Lord met Kuṃbhaja and counsels with him. Plan was made to destroy the demons and rescue the monks. And Sage Kuṃbhaja advices Lord to inhabit on the bank of Godāvari in Paṃcavaṭī. This place will be very convenient to You. Lord's journey proceeds further. Jaṭāyu meets on the way. Lord established father-like relationship with Jaṭāyu and began to dwell in Paṃcavaṭī. Lakśmaṇajī placed five curiosities before the Lord in Paṃcavaṭī. And asked five spiritual questions. Lord gave their lovely replies. This especially awakened Lakśmaṇa. And one faces severe ordeal when only when one gets especially awakened and the ordeal arrived in form of Śūrpaṅakhā! Śūrpaṅakhā arrives in form of a pretty woman. Lakśmaṇajī punishes her.

Religion should be such that it gives smile to people. Pleasurable state is an amazing conferment. But interdictions were imposed to prohibit smiling and prohibit dancing! Mīrā has attained by dancing. Chaitanya has attained by lifting his arms. Jagatguru Tukārāma has attained through abhaṃgas. Whether fetters are made of iron or gold, what difference it makes? Fetters are only fetters. Smile for you are in RāmaKathā. Our all Kathā reciters and foremost preceptors have smiled in every situation. Smile is our birthright. People have shut their doors, sometimes in the name of religion and at times in the name of so-called sects! Man's smile has been snatched away in the name of religions!

Lovely human sport was auspiciously commenced by punishing Śūrpaṅakhā. Her nose and ears were cut. Śūrpaṅakhā provokes Khara-Dūṣaṇa. Khara-Dūṣaṇa fights a war with Rāma and everyone attains nirvānā. Śūrpaṅakhā now instigates Rāvaṇa. Rāvaṇa consoled her and began to contemplate in his private chamber that Khara-Dūṣaṇa are as strong as me. None except God can kill them. Has God taken a human form? If so, then I shall become His enemy. I cannot worship in this ignorant body. The plan is made next morning. Rāvaṇa comes to Paṃcavaṭī with Mārīca. Lakṣmaṇajī stepped out to collect fruits and flowers. Lord has already planned the sport. Mārīca arrives in form of a golden-deer and Lord gives space even to Rāvaṇa to perform His role. Eventually, Lord returns after conferring supreme state to Mārīca. Rāvaṇa leaves after abducting Jānakī's illusory form. Jaṭāyu sacrificed himself. Rāvaṇa rushed with Sītā flying over Mount Rishyamuka. When Jānakījī saw the monkeys sitting on the mountain, she threw her ornaments and pieces of her clothes with the hope that if Lord happens to arrive on this mountain then these monkeys can give Him my signs. Rāvaṇa keeps Sītā safeguarded in AśokaVāṭikā.

Lord returns after killing the deer. On witnessing the hermitage devoid of Sītā, Lord began to weep as part of human sport along with Lakṣmaṇa. Lord proceeded further in Jānakī's quest. Met the king of vultures, Jaṭāyu. He narrated all that happened. Jaṭāyu's obsequies were performed. And Lord moved ahead thereon. After conferring nirvānā to Kabandha, Lord stepped in Sabrī's hermitage. She was a highly devout lady. A woman who treasured all nine types of devotion in Her heart, Lord asks guidance from such a lady. Man should accept auspicious hints from wherever he obtains. Honour everyone, but cherish devotional faith only on your Sadguru, do remember this.

Someone has asked, "Bāpu, when we met Dongre Maharaj in Malsar he had said, reciter should not be Brāhamaṇa but he should be Vaiṣṇava." This is Bajji's lovely response. But since I have been asked, all I would say is that reciter should have nine things. First, reciter's tongue should have truth. He should utter nothing but truth at least until he is on VyāsaPīṭha, because untruth doesn't work from VyāsaPīṭha. Putting someone else's aphorism on your name will displease the Goddess of speech on you. Don't speak what you don't know. Second, he should have love in heart. Love for every living organism and he should have compassion in eyes. Truth on tongue, love in heart and compassion in eyes. The singer of Lord's glorifications should possess three devotional faiths. First, devotional faith for Guru should not break. Guru is Guru. Guru never delays in meeting us. During the time of our need, He presents Himself in advance. Second, one should cherish devotional faith on one's beloved scripture. Since I recite the Kathā on 'Mānasa', my devotional faith is centered in 'Mānasa'. You may have your own scripture! Viṣṇavas cherish devotional faith for 'Bhāgvat', Janis for 'Āgama', Buddhists for 'Dhammapada', Islamists for 'Quran', Christians for 'Bible' and the Sikhs for 'GuruGrantha'. Whatever opinion people may hold is secondary; public opinion and opinion of monks cannot go together. Similarly, political ethics and Vedic ethics never go in tandem. Politics is unchaste, Vedic ethics is eternal. Public opinion changes time and again; opinion of monks never changes. It is eternal and allusive. Employ some discretion.

What is written in 'SuṃdaraKāṇḍa' of 'Rāma Carita Mānasa'? When Hanumānajī was set to fire by igniting His tail, the demons laughed, they ridiculed, clapped and kicked Him! And the moment Hanumānajī began to burn Laṃkā then the same people conversely stated,

Bānara Rūpa Dhare Sura Koī II SDK-25.02 II

"We already said, He is some God in form of a monkey", this is public opinion. Live extremely cautiously. Osho has given a very lovely definition of Brāhamaṇas. Brāhamaṇas are never penniless. This is Osho's statement. Brāhamaṇas are desire-free (*alolupa*) and greed-free (*nirlobhī*). Whoever bears this disposition is Brāhamaṇa. We don't become generous by sacrificing money, we become generous by renouncing greed. What has the divine Kathā not given us? It has given us everything. No one can bind the ideology of Indians within the confined realm of one's arms. The seer of my country says, this entire earth is my family. I don't belong to tiny groups, at all. I am a man free from any walls. Even if someone tells you by quoting my name that I belong to some group, do not believe! If I want to convey something, I will say it directly. If you want to come to me for Kathā, come directly to me, not through middlemen. There are no doors at all. This is a VyāsaPīṭha without any social walls. I give five hours daily to the society. Come to me directly. Come empty-handed.

Pyāra Se Bolā Karo, Pyāra Se Bulāyā Karo I

Ye Bāpā Kā Ghara Hai, Āyā Jāyā Karo I

'Rāma Carita Mānasa' has taught this to us. When Rāma was enthroned after fourteen years, Lord bids farewell to His friends. Lord did not give anything to Guha while bidding him farewell, whereas He gave something or the other to the rest. Instead Lord Rāma asked something from him. And the poor man broke down! Lord Rāma said, I share only this relationship with you. I will ask and you should give me. He asked, what can I give You?

Tumha Mama Sakhā Bharata Sama Bhrātā

Sadā Rahehu Pura Āvata Jātā II UTK-19.02 II

You must visit me often, continue to come here every now and then.

So, I was telling you that an individual should cherish devotional faith in Guru. We should not

criticise others' Guru. Second, devotional faith on our beloved scripture. And third, devotional faith of VyāsaPīṭha i.e. constant realisation of the dignity of the seat we are sitting on! So, truth in tongue, love in heart and compassion in eyes. Devotional faith in Guru, devotional faith in the Holy Scripture and devotional faith of VyāsaPīṭha. Last three aspects. Firstly, one should have the discretion of cutting short or elaborating the singing or recitation of Lord's Kathā. This discretion should be an invaluable trait of a reciter. Secondly, man should possess the discretion of conduct. Kathā doesn't exist to charge others, but to recharge our self. If you are extolling Lord's exploits then you should have no demand or expectation. It's my vow to not take anything. This is my personal decision. But if a young Kathā reciter is reciting Kathā and in the end of Kathā if someone offers something to VyāsaPīṭha or to the Holy Scripture then he can accept the offering, there is no issue. Nonetheless, one should certainly maintain the discretion of attitude that I do not desire anything in return. Even I used to accept during my early days. Third, one must have the discretion of garb. One's garb should be full of simplicity. One should be affluent of thoughts. But garb should be driven by discretion. Discretion of elaboration and shortening, discretion of attitude and discretion of one's garb. I have understood these nine aphorisms while reciting Kathā time and again.

So, Rāma seeks guidance from Sabrī. Sabrī advised Lord to proceed towards PaṃpāSarovara Lake, a little further from there you shall befriend Sugrīva and the road to Jānakījī's attainment will set open. Sabrī reached the abode wherefrom there is no return. Lord arrived on the bank of PaṃpāSarovara Lake. Nārada arrived there. And spiritual discourse took place with Nārada. Nārada raised a curiosity about the traits of saints. Lord described the qualities of saints.

Lord proceeded further in 'KiṣkindhāKāṇḍa'. Sugrīva is gripped by doubt on seeing the Lord. He sends Hanumānājī to enquire. Śrī Hanumānājī arrives. Devotee and God meet each other. And then Hanumānājī says,

Nātha Saila Para KapiPati Rahā I

So Sugrīva Dāsa Tava Ahaī II KKK-03.01 II

"Sire! King of monkeys Sugrīva is staying on the mountain and he is Your servant. Be kind to befriend him." Hanumānājī returned to the mountaintop with the Lord. Both befriended each other in witness of fire. Bali was given nirvānā. Sugrīva was enthroned, Aṃgada was designated as the crown-prince. Lord

observed holy austerities on Mount Pravarshana in the sacred month of Catura. Lord discussed about the ongoing season in the cave of mountain with Lakṣmaṇājī. It describes the monsoon season. Lord describes monsoon season and the philosophy of truth in two lines one after another. Sugrīva being inundated in royal indulgences, forgot Lord's assigned task. Lakṣmaṇājī cautions him. Sugrīva surrendered and the plan for Sītā's quest was laid down. Monkeys and bears were dispatched in three directions. One team was dispatched to the southern quarter under the leadership of Aṃgada. Jāmavaṃta accompanies them as well along with Hanumānājī. It's written in 'Mānasa',

Pāche Pavana Tanaya Siru Nāvā I

Jāni Kāja Prabhu Nikaṭa Bolāvā II KKK-22.05 II

Hanumānājī touches Lord's divine feet in the end. Lord gave the signet-ring to Him. And the campaign kick started. They met Svayaṃprabhā, followed by Sampāti on the shore of ocean. Sampāti said, Sītājī is sitting in AśokaVāṭikā in Laṃkā beneath the Aśoka tree. I am a vulture, my wings have been burnt, but my eyes are competent. I would not be able to go there. But whoever goes, will be able to meet Sītā. Everyone proclaimed their strength. Hanumānājī is absolutely mute. Jāmavaṃtajī invokes Hanumānājī, You have been born for Rāma's service. And Hanumānājī grew

to the size of a mountain. He seeks advice from Jāmavaṃta and gets ready to leave for Laṃkā. Here concludes 'KiṣkindhāKāṇḍa'. Now begins 'SuṃdaraKāṇḍa',

Jāmavaṃta Ke Bacana Suhāe I

Suni Hanumaṃta Hṛdaya Ati Bhāe II SDK-00.01 II

Sire Śrī Hanumānājī enters Laṃkā. Met Vibhiṣaṇa. He revealed the tactic. Hanumānājī reached where Sītājī was present. In between, Rāvaṇa arrived. Thereafter, Jānakī and Hanumānājī met. He introduced Himself. Mother confers blessings to Hanumānājī. Then Hanumānājī said, "I am hungry." "Son, go and enjoy luscious fruits with Your heart fixed



on the chief of Raghus." Śrī Hanumānājī ate fruits. He killed the demons who attacked him. Akśayakumara was killed. Indrajit arrived. He tied Hanumānājī and presented Him in Rāvaṇa's court. Lengthy discussions took place. Finally, the punishment was announced to burn Hanumānājī. Hanumānājī returns after burning the entire Laṃkā. The society in form of Laṃkā tries to burn him who reaches till Lord's devotion. But those who try to burn, themselves get burned. Lord's devotee never gets burned. Vibhīṣaṇa is Lord's devotee, he did not get burn.

Hanumānājī returns after taking *cuḍāmaṇi* from the mother. He narrates the entire episode to the Lord. Thereon, the campaign commenced with the Lord. Lord's troops arrived on the shore of ocean. On the other hand, an ambience of doubt has gripped Rāvaṇa's assembly. Vibhīṣaṇa arrived. He suggested what was in everyone's welfare. Rāvaṇa expelled Vibhīṣaṇa. Vibhīṣaṇa surrenders to the Lord along with his ministers. Lord accepts him. Lord sought guidance from Vibhīṣaṇa. Vibhīṣaṇa suggested fasting on the shore of ocean for three days. If ocean provides us the way, we want to refrain from using physical power. Three days elapsed. Ocean did not rise beyond its crassness. As soon as Lord prepared to shoot an arrow, fierce flames began to rise from the ocean! Assuming the garb of Brāhamaṇa, ocean surrendered with a plate full of jewels, "Lord, if you release a fire-arrow, countless aquatic organisms will die. You are forced to take this step because of my crassness! Your troop has two monkeys named Nila and Nala by whose hands the stones float in water, be kind to form a horizontal bridge." Lord liked the thought of bridging. Auspicious resolve of bridging the ocean was made.

'LaṃkāKāṇḍa' commenced. Ocean was bridged. Considering it as a pious spot, Lord installed the emblem of Śiva. Sages were called and Lord deployed Lord Rameshwar on that spot.

Liṃga Thāpi Bidhivata Kari Pūjā I

Siva Samāna Priya Mohi Na Dūjā II LNK-01.03 II

Lord's assembly crossed the ocean and reached Mount Subel. Rāvaṇa arrived in his amphitheater for evening soiree. Lord interrupted his great revelry. The next day, Aṃgada went to Laṃkā as an emissary of state with the proposal of compromise. The proposal failed. War became inevitable. Fierce battle is fought. The demons attain nirvāṇā one after another. Mounting thirty-one arrows, Lord proved Rāvaṇa's nirvāṇā. Rāvaṇa's radiance got blended in Lord's countenance. The entire world was astonished. Maṃdodarī arrived. Offered bow to the Lord and sang Lord's hymn of praise. Rāvaṇa's last rites were performed. Vibhīṣaṇa was enthroned. Siyaju was returned. Jānakījī had contained Herself in fire. She once again stepped out of fire in Her original form. And Siyaju was united with the Lord. All others were given farewell and finally, Lord Rāma boarded Puṣpaka aircraft along with His companions and Lord Rāma-Jānakī accompanied with Lakhana left for Ayodhyā. Lord showed the installation Rameshwar to Jānakī from the aircraft. Lord met the seers like Kuṃbhaja etc. on the way.

Hanumānājī was sent to Ayodhyā. The aircraft landed in Śrīṃgaverapura on the bank of Gaṃgā. The disregarded society rushed towards the Lord. Lord embraced Kevaṭa, Guha etc. He asked Kevaṭa, what should I offer you now? Kevaṭa broke down! "Lord, this was just a plan to meet you once again. I had offered You a ride in ferry. Please give me a seat in Your aircraft and take me to Ayodhyā." Lord betakes him in the flight. Here concludes 'LaṃkāKāṇḍa'.

In the beginning of 'UttaraKāṇḍa', Hanumānājī and Bharatajī meet each other. Ambience of joy spread all around! Hanumānājī returned. Lord's flight descends on the bank of Sarajū on the holy land

of Avadha. The whole town of Ayodhyā rushed to behold Lord's sight. Rāma-Lakhana-Jānakī alighted. The monkeys alighted from the aircraft in a human-form, for RāmaKathā is the formula of making everyone humans. Bharatajī rushed, fell prostrate. Both the brothers met each other and none were able to determine who of the two was pronounced an exile into the woods!

Lord bowed prostrate to Guru. Lord kept His bow and arrows aside. He as if gave a message to the world that so long as weapons were needed, even I have carried them. But the reign of Rāma will arrive not by weapons, it will arrive by clasping the divine feet of the knowers of scriptures. Let the world be violence-free. Lord introduced His Guru to the companions and companions to His Guru. Lord meets everyone personally as per their respective worthiness by exhibiting the sport of His divine affluence,

Amita Rūpa Pragaṭe Tehi Kālā I

Jathā Joga Mile Sabahi Kṛpālā II UTK-05.03 II

Lord blesses everyone by His sight in accordance to their respective worthiness.

First and foremost, Lord visited Kaikeyī's chamber. Warded off mother's hesitance. He touched Sumitrā's holy feet. Offered a bow in Kausalyā's divine feet. Vaśiṣṭhajī asked Brāhamaṇas, how about performing the royal coronation today itself? Tomorrow cannot be trusted! Divine throne was called. Four brothers took bath. The mothers-in-law bathed Jānakī and adorned Her. Offering a bow to the earth, the mothers, the subjects, the Gurus, the Brāhamaṇas, the companions, the directions, the sun-god and to the rest, Lord Rāma and Jānakī splendidly took a seat on the divine royal throne. Conferring the Reign-of-Rāma and the Reign-of-Love to the three spheres, Vaśiṣṭhajī applied the auspicious coronation mark on Rāma's forehead,

Prathama Tilaka Basiṣṭha Muni Kīnhā I

Puni Saba Bipranha Āyasu Dīnhā II UTK-11.03 II

Lord's glory was hailed across the three spheres. Kausalyājī was delighted to behold the four brothers, 'Suta Biloki Haraṣī Mahatāri'. This is Kausalyā! Kausalyā is the name of generosity. Kausalyā is not a woman, she is the glory of the mankind on earth. She performed their adoration. Śiva arrived. Returned to Kailāsa after singing the hymn of praise. Vedas arrived. Returned to the abode of Brahma after singing the hymn of praise. Six months elapsed. Lord called His companions and honoured all of them. Except for Hanumānājī, Lord bid farewell to everyone. Hanumānājī was not returned, because Hanumānājī's merits were not destroyed.

Punya Puṃja Tumha PavanaKumārā I UTK-18.05 I

Time elapsed. Jānakījī gave birth to two sons. Likewise, all three brothers were blessed with three sons each. Citing the names of the heirs of Raghu's race, Goswāmijī concludes the exploits of Rāma at this point. Tulasī leaves the controversial subject of Sītā's second renouncement. Tulasī wishes that may Rāma and Sītā who have taken a seat in common man's heart never separate. May this sight stay the same for eternity. Thereafter comes the exploits of Sire Bhuṣuṇḍijī. Garuḍa surrenders to Bhuṣuṇḍijī. And KāgaBhuṣuṇḍi narrates his life-story. In the end, he discusses about the differences between wisdom and devotion. Garuḍaji asks seven questions. These seven questions are as if the quintessence of the seven cantos of 'Rāma Carita Mānasa'. Seven questions were answered. Seventh question is utmost grave, please tell me about mental ailments. There are doctors of physical diseases, but what about mental ailments? It is just spreading all across! Lust, anger, jealousy, sense-hankering are independent subjects. Who is the physician of our mental ailments? Tulasījī says, everyone is suffering from mental ailments, but he is

unique who identifies that he suffers from jealousy, lust and greed.

Sadgura Baida Bacana Bisvāsā I

Samjama Yaha Na Biṣaya Kai Āsā II UTK-121.03 II

Tulasījī says, the physician of mental ailments is some Sadguru, some enlightened man where we cherish devotional faith. Only condition being, having faith in His words. Generous Sadguru advices thrice, even after telling thrice if someone cannot arouse faith then Sadguru silently drops couple of tears and prays for that spiritual seeker. I would rather say, one single hint from Sadguru is enough. We should understand in one attempt, for it contains our welfare. Trust itself is worship. God is not greater than worship. God is the child of worship. Worship means devotion, worship means love. Śaṅkara says,

Hari Byāpaka Sarbatra Samānā I

Prema Te Pragaṭa Hohi Main Jānā II BAK-184.03 II

"O Garuḍa, Lord's devotion is the life-giving herb Sanjivani and its fluid-vehicle is reverence." When devotion and reverence are present in the life of a spiritual seeker, he begins to turn healthy. He gradually feels hungry of virtuous intellect. Sensuous aspirations begin to dispel. He then baths in unalloyed dispassion. Finally, KāgaBhuṣuṇḍi concluded RāmaKathā and Garuḍa fluffed his wings and took a flight to Vaikunṭha.

On Kailāsa's seat of wisdom, the Guileless Sire concludes the Kathā before Pārvatī. Pārvatī says, I have attained the object of my life. Whether or not Yajñavalkya concluded the Kathā before Bharadvājajī is not clear. In the end, Tulasīdāsa while reciting Kathā to His mind and to the Saints, concludes as well. At this moment, as I am proceeding to conclude this RāmaKathā 'Mānasa-Nṛtya', I express my pleasure that all of you listened to Kathā pleasurable,

Dharamu Na Dūsara Satya Samānā I

Āgama Nigama Purāna Bakhānā II AYK-94.03 II

Religion means truth. There is no religion equivalent to non-violence. Begetting others' welfare is religion. The religion of serving others is renowned in Vedas and other scriptures. I am of the opinion, Truth, Love & Compassion is the quintessence of religion. I offer the reward of this nine-day RāmaKathā 'Mānasa-Nṛtya', to Osho, a consciousness who taught dance to religion; on my behalf, I thus offer the meritorious reward of Kathā to the consciousness of Osho.

Abbreviations: BAK-BālaKāṇḍa, AYK-AyodhyāKāṇḍa, ARK-AraṇyaKāṇḍa, KKK-KiṣkindhāKāṇḍa, SDK-SuṃdaraKāṇḍa, LNK-LaṃkāKāṇḍa, UTK-UttaraKāṇḍa, Ch-Chaṃḍa, Do-Dohā, GT-Gītā, NVS-ŚrīNirvāṇaṣṭakam, SB-Śrīmad Bhāgvatjī, Śl-Śloka, SMP-SīvaMānasaPūjā, So-Sorthā, VP-VinayaPatrikā.

Public opinion and opinion of monks cannot go together. Similarly, political ethics and Vedic ethics never go in tandem. Politics is unchaste, Vedic ethics is eternal. Public opinion changes time and again; opinion of monks never changes. It is eternal and allusive. What is written in 'SuṃdaraKāṇḍa' of 'Rāma Carita Mānasa'? When Hanumānjī was set to fire by igniting His tail, the demons laughed, they ridiculed, clapped and kicked Him! And the moment Hanumānjī began to burn Laṃkā, the same people conversely stated, 'Bānara Rūpa Dhare Sura Koī'. "We already said, He is some God in form of a monkey", this is public opinion.

कवचिदन्यतोऽपि

The Reign of Rāma of Twenty-First Century should be designed on the triangle of Truth, Love and Compassion



Morari Babu's inspirational address on the theme, "True Meaning and Understanding of Ram Raja (Reign of Rāma) in Today's Context"

I am to talk about the Reign of Rāma with all of you. We can divide the entire tradition of Rāma's reign in Ayodhyā into three categories. Essentially, the lineage in which Rāma's reign manifested and where Rāma incarnated is Solar Dynasty. Its provenance is the Sun. Therefore, it is originally called as the Solar Race. However, this tradition was subject to redaction time and again. Countless kings were born in this dynasty. The list is pretty long, but currently we are short of time. However, a monarch was born in the same tradition whom we know as Raghu. Even as their roots lie in solar dynasty, their tradition was more

renowned as the race of Raghus. They were then known as Raghu's race. I look at it from this viewpoint that the entire tradition of solar dynasty must have been redacted. And while making redactions through multiple generations, a lot must have been redacted by the time King Raghu took over and then the Race of Raghus must have been established. Moving ahead from Raghu's race, King Dasratha took over the reins. He was a noble king, beyond doubt. Tulasī has exceedingly praised him. But he has weaknesses as well and it's true for every individual. Only if he would have not pronounced an exile into the woods to Rāma,

things would have changed overnight. Had Rāma been enthroned as a King on the royal throne of Ayodhyā as per Daśaratha's wish by the next evening then it's very clear that His regime would also have been called as Raghu's race, the reign of King Raghu or the reign of Daśaratha; it would not have been called the Reign of Rāma. Rāma's exile into the woods was necessary of Reign of Rāma. And this entire plan was laid down only by Lord's wish and eventually, Lord Rāma conferred an extremely beautiful arrangement of Rāma's reign to the whole world.

Tulasīdāsajī's 'UttaraKāṇḍa' elaborately describes about how the Reign of Rāma was and how things were organized during this regime. However, a river changes its course over a period of time. Flowing entity is bound to change its course. You all know, especially those who listen to me regularly that I myself accept the concept of tradition. Though I am not an adherent of tradition, nonetheless I adore the idea of tradition. Nonetheless, I have always presented my thought before the world that tradition should always be flowing, it should not be rigid. Rigid tradition makes people parochial; it doesn't let one progress ahead.

So, had Rāma become the King in form of Daśaratha's son the very next day then the Reign of Rāma would not have taken place. It would still have been known as the reign of Daśaratha's son or the reign of King Raghu or the reign of solar dynasty. The era of Rāma needed Rāma's reign and as Arunbhāya just mentioned, which even I keep on saying that in my view Rāma is the synonym of truth.

So, Lord Rāma incarnated. The arrangements Lord Rāma made for the state affairs have been extensively described. You must have noticed that Rāma left for the woods. Rāma was to be enthroned the next morning, but it could not materialise. The coronation took place in Avadhā fourteen years later. However, all saints, wisdom endowed men and erudite have accepted the fact that the Reign of Rāma could not have commenced in Ayodhyā; it should have been first auspiciously

initiated at some other place. And the Reign of Rāma was auspiciously initiated at Śrṅgaverapura. The foundation of the Reign of Rāma was laid down amidst the colony of niṣādas, the deprived and disregarded society. And in fourteen years, this ideology or the state affairs were sequentially developed further. In the final stage, Lord Rāma arrived and the Reign of Rāma was formally established. The wisdom-endowed men have also said that the meaning of the Reign of Rāma is the Reign of Love. As it was said now that Gandhi Bāpu called it as an ideal regime or virtuous regime. I can state this with immense responsibility. There is much difference between the Reign of Rāma that exists today and the one that existed in that age. Countless years have passed! As per our calculation, this incident occurred in Tretāyuga. Then came Dvāpara, complete era of Kṛṣṇa elapsed. Thereafter, the age of Buddha in Kaliyuga elapsed as well and here we are today in the Twenty-First Century. A lot of water has flowed through Gaṅges in all these years! And even as GandhiBāpu aspired for the Reign of Rāma, he had redacted the original concept by a great extent and I completely agree with this redaction.

Baranāśrama Nija Nija Dharama-
Nirata Beda Patha Loga I UTK-20 I

People were devoted to duty each according to their own caste and stage of life. In that age, people used to abide by the duty of their own caste with immense sense of honour. During GandhiBāpu's era, he laid prohibition on the caste system. This was the redaction. And now that I am supposed to talk on this subject then I would also say that the idea of castetism as described during the Reign of Rāma viz. Brāhamaṇa (priests), Kśatriya (men of warrior lineage), Vaiśya (merchants or traders) and Śūdra (the servitor class); let's consider that this tradition of our prevails, but it should not be present in form of discrimination, it should rather prevail as an orderly arrangement. You cannot send the Brāhamaṇas on border. It's not propitious according to their disposition. The traits in their temperament are not propitious to war. We cannot get the rituals of

Brāhamaṇa done from Kśatriya. However, if some Kśatriya readily does so, he should not be stopped. If Brāhamaṇa is ready to join army, he should not be prohibited. But he may perhaps be unable to fulfill his complete duty. Vaiśyas are the traders who practice farming, protect the cows etc., you cannot send even them to the border. They may probably make a deal in tent! He may open another center of business! The field of war is not propitious to them. If science transforms the traditional genes of human being right from the root then I am not sure! This could be possible, but turning one's innateness into a different state by science will only be a deformation. The fourth class consists of the servitor class, the oppressed section of the society. Vinobājī had nicely stated that people would succeed by a great extent if they are assigned jobs as per the traits, the mentality and the erudition they are traditionally born with. And they will be more useful to the society. I as well clearly believe that caste system should not exist in form of discrimination. It's absolutely not relevant today. And if the Reign of Rāma establishes this concept, then I am unsure of the Twenty-First Century will accept it or not! Or I may probably deny it. Tulasī said, such a Reign of Rāma got established in that age that,

Nahi Daridra Kou Dukhī Na Dīnā I UTK-20.03 I

Such a society was being built up wherein all types of discriminations had ended. The element of discrimination should get obliterated in the idea of the Reign of Rāma. Only an orderly arrangement should remain. And GandhiBāpu has trod completely against the caste system. And caste system doesn't even appear relevant. The word 'Āśrama' is extremely lovely. In the Reign of Rāma during Rāma's age it's said, 'Nija Nija Dharama'; as you all know Āśrama in earlier age meant one stage of life wherein one observed self-restrain, celibacy or practiced erudition or self-study of scriptures. Second stage dealt with leading a worldly householder's life amid carnal indulgences. Third stage of life, even if a man stays at home leading a

householder's life, his back should be facing the home and face should be towards forest i.e. he should be practicing some penance or spiritual discipline. And we have regarded the fourth phase of life as renunciation. However, this arrangement of division was also an issue because those who reached the fourth stage of life began to criticise people leading the second, third and first stage! The claim of being superior and inferior had begun. Hence, in this age Āśrama should only exist in form of an orderly arrangement. Gandhiji has used the word 'Āśrama Vyavasthā'; and Gandhi himself gave the name 'Āśrama' to his establishments; for instance, 'Sabarmati Āśrama'.

So Bāpa, enormous redaction has happened right from the early existence of solar dynasty. Redaction should occur. Today while we are living in the Twenty-First Century, if we try to embrace our children, our youngsters, our elders, our diverse languages, our countless cults, our numerous regions and the entire world eventually in our arms then we will have umpteen level of diversity! How can the aphorism of the Reign of Rāma of Twenty-First Century fit this level of diversity? However, we can string all these gems together to form a single rosary representing the Reign of Rāma and this beautiful rosary can be decked around the neck of Mother India, mother earth or the entire world, thereby enhancing its beauty! This is the description of the Reign of Rāma. Almost 80% of GandhiBāpu's ideation of the Reign of Rāma applies today. Many years have elapsed even to Gandhi. It should be redacted as well and doing so will only please Gandhi. Because there is a long gap of time. Although, no one can change Gandhi's truth, it is eternal. Even today fingers are raised on Gandhi's thoughts! When Prime Ministerial candidate was to be decided, there were many discussions. Many scholars are of the opinion that it would have been much better if GandhiBāpu had accepted the name of Sardar instead Panditji etc. etc.; forget it! Many Regional Committees of country were on Sardar Patel's side. But

GandhiBapu's one letter was enough to change the working of Congress.

Young ladies and gentlemen know about sinking of Titanic. A real incident. A legal suit was filed at international level against the main captain of Titanic. The verdict was pronounced ten years later! This is the fact. He was presented in the court of law, had you not taken the decision which you took then or had you taken some other decision then probably this incident would have been avoided. Court comes to an inference that he should be given punitive punishment. And later the verdict was given! The captain requested, if the Honourable Court allows me to speak for a couple of minutes, I wish to present my point. He said, all I want to say is that if Honourable Court took ten years to decide the verdict on my decision, even then only Allah knows if this decision is right or wrong! At that moment, I had only three minutes with me to decide! I am present before you for punishment! At times when fingers are pointed to Gandhiji, this incident of Titanic comes to a great help to me, the great man Gandhi had to take decisions in a span of few moments! But Gandhi himself was so flexible that he never held anything rigidly. He has discussed the original Reign of Rāma after numerous years. Today even his idea of the Reign of Rāma should be redacted. And I feel that the high-souled GandhiBapu will not be displeased at all. What kind of Reign of Rāma can be relevant in today's context? In that age it was written,

Bayaru Na Kara Kāhū Sana Koī I

Rāma Pratāpa Bīṣamatā Khoī II UTK-19.04 II

Such a society was established where no one bore enmity to another. And Rāma's grace had obliterated all disharmony. I understand that the condition where no one holds enmity with others is extremely difficult to achieve! Having no disharmony is a welcoming thought. But assume that even if certain disharmony prevails in the society, as I said earlier, any change should not be intended towards disharmony or discrimination. In that age, Rāma embraced the very

last man. But in the same age Lord Rāma's Guru, Vaśiṣṭha, was hesitant in embracing Niṣāda! A saint like Bharata enters and in order to change this ideology of discrimination, Bharata forthwith renounced his chariot and rushed towards Niṣāda! Vaśiṣṭhājī could not renounce his chariot! Chariot over here means religion. Vaśiṣṭhājī could not break forth few fetters of religion! A saint like Bharata renounced the chariot, meaning he leapt over religion! He embraces the last man to his heart. After this step of Bharata, by the time they reached Citrakūṭa even Vaśiṣṭhājī was bound to embrace this last man. This disharmony and discrimination of society should obliterate by any means. GandhiBapu tried the same. We too must attempt the same by a greater extent many years after him. Everyone must only think about this, but practically execute this endeavour.

I tell in Kathās that we have a lot in words, but nothing is constructive! We all are sailing in the same boat! We are aware of everything, but when it comes to changing things we remain confined to words, nothing transpires constructively! The ideation of the Reign of Rāma in the entire nation is indeed a very good thought. And why be miser in thoughts? There is a joke in our villages, one gentleman told his friend in light mood that, I am thinking to go to America, how much would it cost? He replied, thinking about it doesn't cost anything! Continue! Many things only remained in thoughts and got lost! Twenty-First Century demands ACTION!

Now, what I want to share with you is that, how should the redacted Reign of Rāma be? How should the blueprint of today's Reign of Rāma look like? Which formula should we have for today's Reign of Rāma? First aphorism, don't think extensively. Even if we are able to transpire only ten percent of our thoughts, it's a good first step. If the Reign of Rāma gets established in entire India, every continent and the whole of earth then it's worthy of applaud. By ten percent means at least our family should practice the Reign of Rāma. We should first take action in of our

familial life. A curiosity was raised to me in Kathā, "How many types of lives exist?" I said, three types. One is our personal life. Everyone has their personal life. Others should not interfere in it. Second is our family life, our familial constitution. Third is our social life. Our social liability. The institutes should also have the same objective of contributing something on their behalf towards social issues. We owe social liability; we are associated with the society. We are not only associated with the society, but we are associated with the sun. We are the part of our society. Therefore, Dushyantkumar, a young gazal composer who passed away in a very small age says,

Ho Gayī Hai Pīra Parvata-Sī Pighalanī Cāhie I

Isa Himālaya Se Koī Gaṃgā NikalaNī Cāhie II

A new flow, a new redaction should happen.

As a reciter of 'Rāmāyaṇa', I employ great caution and great sense of responsibility while talking. The Reign of Rāma was good, but what if the same Reign of Rāma is adopted today, where Sītā was passed through the fire ordeal? No, this cannot be today's Reign of Rāma. Just because one man in family raises finger and Lord Rāma decides to renounce Sītā, a woman of my country? The Reign of Rāma of Twenty-First Century might not accept this. And we must indeed not. I recite RāmaKathā. At least I should be accepting this incident. Should I accept just because it's written in scriptures? No, this should indeed be changed. In that age during the Reign of Rāma Shambuk was killed. He was Śudra and hence, prohibited to practice penance. And when such a man practiced rigorous penance, the reign of that age pronounced punishment for him! The Reign of Rāma of Twenty-First Century should not be like this. Everyone must have the right of penance in this world. Everyone must have the right of erudition in this world. Lokmanya Tilak also departed by accepting this fact. It must be true in that age, but not this.

Many such incidents have happened even till the age of 'Māhābhārata' which cannot be presented

today. Five sons arrive and tell their mother, Mother, look what we have with us? And Mother who was sitting inside the room tells them without looking at it that, distribute among all five of you and enjoy whatever you have brought! And Paṃḍavas agreed to this! Draupadī was distributed among five husbands! Irrespective of the tradition of that age, Mother should have at least seen what her sons had brought? Even as Mother said unknowingly, what about Dharmaraja? He could have gone inside and informed that Mother, you have told us to distribute and enjoy what we have brought but Mother, she is a person! Assume that none of the Paṃḍavas raised an objection, for they were obedient, agreed. But at least Draupadī could have retorted, I am not an object that you can order to distribute! She was fire-borne. Is such a situation relevant today? Today's younger generation, today's society cannot accept this. If this hurts the adherents of tradition then one should seek their forgiveness. Such ten percent of steps must be taken.

I keep saying in Kathā that, ten percentage of your income should be set aside for the last man, people do follow this. Even if you are unable to do this, at least take ten steps in your family, your personal life or your social life in this way. Staying isolated from social life is inappropriate. For monks and saints it's a different matter. Gandhi was also a saint. He did not go to Himālaya. Vinobājī had already left for Himālaya. But he received GandhiBapu's message, "You have to serve the society, for the idea of the Reign of Rāma that I have imagined. You are wiser than me. I have not read many scriptures. But please drop the idea of going to Himālaya. Please stay amid the society." And the spot where he received the message, he turned back from that point stating that I don't want to go to Himālaya. We owe social liability. We will have to fulfill our social liability in the Reign of Rāma of the Twenty-First Century.

Fourth life is political life. Today, the very word 'Rāma' tags people with communalism! This

thinking will have to be changed. The tags of communalism or non-communalism don't apply to any aggressive or violent religion! And the moment the word 'Rāma' comes, tag of communalism gets assigned immediately! This thought process must change. Truth, Love & Compassion can never be communal. Truth, Love & Compassion cannot be Hindu, Muslim or Christian. He who is eager to establish the Reign of Rāma will also have to think on a vast scale. We had a litterateur in Gujarat, Manubhai Pancholi, his sobriquet was 'Darśaka'. Despite being a villager, he was deeply contemplative. He said, India has fewer citizens but more voters. Political life should be balanced, it should have greater emphasizes on 'all' than 'self'. This was the very idea of Gandhi's Reign of Rāma. Our seers and sages have said, 'Sarve Bhavantu Sukhinaḥ'.

Fifth life is, money-centric life. One should not criticise money. Our money-centric life should also extend its contribution for the Reign of Rāma. And this is happening. I am pleased. Sixth life is religious life. Every individual's life is different. But our religious life should not clash with others' religious life. Before establishing the Reign of Rāma, Lord Rāma had bridged the ocean. Rāma's ideology of bridging gave a message to the world. In order to beget the Reign of Rāma in your respective religious life, you may well stay amid your groups, but don't forget that there is a supreme-religion akin to sun.

Seventh life is spiritual life. Spiritual life has three aphorisms. Vinobāji has also shed immense light on this. But the aphorisms which I have obtained from 'Rāma Carita Mānasa' are Truth, Love & Compassion. The Reign of Rāma of Twenty-First Century should be designed on this triangle. As much as one can abide by truth; truth is always relevant. Wakefulness is everyone's truth. Dream is an illusion. In today's Reign of Rāma, as much as the king as well as subjects can abide by truth, do so. Stay as close to truth in your life as possible. The Reign of Rāma cannot be brought only by

those who are in power; its foundation should be laid down in Śṛṅgaverapura. Last man should lay its foundation. We will have to live closer to truth for this. In order to make that Reign of Rāma relevant in the Twenty-First Century, we need love. Love and compassion should exist for one and all. Even if we are unable to do anything more, our thinking should at least be focused on this triangle. Firstly, ten percent action should begin from our end. Discrimination and disharmony should obliterate. It can well exist as part of an orderly arrangement, but there should be no discrimination behind it. It should not only remain confined to words, but be constructive which is immensely essential.

So, my brothers & sisters, today I got an opportunity to talk about the Reign of Rāma with you. My main idea of the entire address is that the reign of solar dynasty was redacted and converted into the race of Raghu's. The reign of Raghu's race was redacted further into the regime of Daśaratha. Thereafter, the same tradition was redacted during the Reign of Rāma. Afterwards, Gandhi redacted it further. Now, the onus is on us to take few steps and contribute on our behalf. Come, let the religious seats, political seats, social seats, institutional seats and all those who are working towards it, make honest attempts from everywhere. Even if we cannot turn the entire lake into milk, let us at least change its colour. And change in colour will beget change in us. And if we change then the entire world can change. I got an opportunity to discuss few things with you. Let us make constructive attempt to beget the Reign of Rāma of Twenty-First Century and may Hanumānaji give us strength, intellect and erudition in our constructive effort. So that we can say with our arms lifted,

CidānandaRūpaḥ Śivo'ham Śivo'ham II NVS-V II

(Address presented on the theme, "True Meaning and Understanding of Ram Rajya in Today's Context" at Nazrul Manch, Kolkata. Dated: October 04, 2015)





II JAI SIYARAM II