
More Stories Baba

Eruch Jessawala and Mani S. Irani

Mandali Hall, Meherazad, India

Undated 1970's

45:31

ERUCH: Automatically people dubbed me with the attribute of omnipresence. Omnipresence I'm everywhere because in this existence wherever you think, whatever direction is there, is omnipresence. So I get the attribute of being omnipresent. Being omnipresent, there is no speck where I'm not. Be at every point, my presence is there. So when my presence is there that means I know everything.

I am that, you see. Means anything that is there is not His presence but His being that. What happens is that I am present in this corner, that corner, there, there, there, everywhere. So that gives me the attribute of omniscience. Because if I am present everywhere, my presence is everywhere then I must know that I am, I am. So that gives the attribute of omniscience. I know everything.

So being knowing everything means I know everything, I know how to create, how to sustain, how to destroy. That gives me the attribute of omnipotence. All this and there are many things like that He started enumerating and saying that, "All this is as a sequel to my being existence in being eternal. So intrinsically I am existence." Infinite and eternal.

Now then He says, that "If I know everything, what do you mean by am I knowing everything? Omniscience. Means what? What does that imply? Means I must

know everything." That's what we said, "You must know everything."

"What does that imply?"

"Knowing everything, is knowing everything. Everything."

So it means He will know everything that exists, that doesn't exist. And everything, everything, whatever you may imagine.

So, what is the experience then? He would ask, "What could be my experience if I know everything?" So He says, "My experience of knowing everything is that there is nothing to know."

Well, suppose I, "Do you want, do you have this faith to hear? You don't have it. You have it with you. You don't have it so you want it, know? Anything that is there. But when we don't want anything, it implies you must be having everything. It implies that. When does a person want nothing or needs nothing? When he would be having everything."

So when does, He knows everything, what does that imply? That there's nothing to know. "What does that imply that there's nothing to know? What do you mean by there's nothing to know?" So Baba told us that, "Literally there's nothing for me to know! That means that I know everything." "How can that be? It's contradictory.

There's nothing and yet you said that I know everything."

He puts the counter question. "Yeah, it's a fact! You experience this that there's nothing to know therefore I am all knowing. "

How is this possible?"

So He says, "It's so simple, if you just allow your limited mind to touch those fringes of reality. This is my experience of there's nothing to know implies this."

This now suppose I want to know this, so that means myself and this carpet are two different things. I want to know this. When I don't want to know this, it implies that I am the carpet. Does the carpet want to know itself? What it is, it is there.

I want to know myself. Why? Because I am not myself. I call myself whoever, which I am not. Intrinsically I want to know myself. Why is it? Because I and my true self are not one and the same. There is an attempt all the time wanting to know. Anything, anybody wanting to know anything is a poor attempt to become it.

That's what Baba says. "Once you become it, there's nothing to know. So my being omniscience is that I am in everything. Because again it boils down to that, infinite existence. Anything that is in existence, I am. My being infinite existence implies that there's nothing to know and that is knowing everything, because I am it."

You understand this? This was what I wanted to make you. It might take you sometime. Your potential or [pilgrims and Eruch laugh].

Because Melbourne is such a place where you must have such people. "Tina? What do you say to that?"

TINA: Such people?

ERUCH: Yeah. That there must be some such people, you see, in your area, you know. When there should be a proper rapport between what you understand of Baba and these new ones who have just heard about Baba, they must know what He implied. What He means by His omniscience, what He means by His omnipresence, what He means by His omnipotence. So I am preparing the field for you!

TINA: Oh, thank you! At least you are preparing the field for me too. For her perhaps, wait a minute, I'm perhaps getting a little mixed up.

ERUCH: Not for her. For her I'm preparing.

TINA: Quite apart from that.

ERUCH: Because I'm saving your labour.

TINA: Oh, thank you!

ERUCH: So you'll have a readymade cake for you! [crosstalk] To eat it and relish it.

TINA: Cake or no cake.

ERUCH: [inaudible] She has met Baba, years, years, ago.

PILGRIM 2: She's telling that through the day.

ERUCH: Oh! How many years have passed by?

PILGRIM 1: Eleven years, Eruch. Unbelievable. Unbelievable. I used to meet when I [inaudible]. [crosstalk]

PILGRIM 3: Eruch when you told stories [inaudible] before I've been to you [inaudible] trying us all. Do you enjoy them?

ERUCH: Yeah. I enjoy myself. But at that time we never enjoyed.

So that's how it is. That's how when it is said that not a leaf could move without my will. You may have heard this, without the will of God. You may have heard this, you should have heard that whether you be a Christian, or a Hindu or a Muslim or a Jew or a Parsi or anybody. All know this.

One little phrase as you call that. Is it a clause or a phrase? It's a clause. [pilgrims laugh] That not a leaf quivers without my will. That's what Baba used to say. What does it imply?

It implies that without His will, it won't quiver, it won't dance. Does it mean He has ample leisure like that to order a particular leaf to dance and a particular leaf to remain stationary? No, He wills it. That's what. You follow? He wills it. It's His will, whenever He wants to quiver, whenever it's blowing in the wind, whenever [inaudible] just [inaudible] drops.

It is it. It is Him. So that's what it implies. That's what He used to tell us, teach us. These little figures.

Meherwan, tell some, give some more yarns. You recall anything?

MEHERWAN: Yeah, I recall that Gustadji's gathering rubbish many times. I also once witnessed this.

ERUCH: What did you see?

MEHERWAN: Baba once called us in Satara and there was a small meeting there, some three of us were called. Then while returning, Gustadji requested Adi that he has a few packages to be delivered to my sister here, Mehroo in Nagar. So would he agree to take them.

So Adi didn't know what he was in for. Just said, "Yes, I will take them." And then when the time came for departure, Gustadji slowly started bringing out his packages. [pilgrims laugh].

A collection of rubbish of several months, you know. And his whole back dickey was full of this, and slowly more parcels came out and the whole top carrier was filled up. Still more packages started to come and as we could see his car getting more and more loaded.

Eventually the backseats were all filled. So finally Adi got so annoyed and he suddenly started throwing out everything. [pilgrims laugh]. The whole road was scattered with all newspapers and Baba happened to come by and said, "Now what's all this going on?"

And then Adi told Him that, "See Baba, how he's taking advantage of it." But Baba said, "Now no, since you have agreed to take them, you pick up everything and take."

So then he had to pick up everything and take it. [pilgrims laugh]. The whole car was

full of it and Adi was cursing the whole way. [pilgrims laugh].

ERUCH: Baba laid great stress on once you have given the word, you have to fulfill it.

But Gustadji had no wants, no needs also, really no needs I must say that. In spite of it all he would go in for all these things. So often we see that when people have no need for anything and no wants, then people think he will need them. So people would bring soap cakes, soft mattresses, pillows, blankets and all and they would be all bundled up [pilgrims laughing] never used, never used.

I still remember when he died, when we sorted out his luggage, his brother had come. They were all there. And we said, "Oh my!" In my early years, you see, I had brought him purse, so the best of the soap, you see and best of these perfume bottles, and such, "Oh, that mattress! Oh! With great care I had done it and he has never used it again, the silk covering on it." It was like that.

PILGRIM 2: He just collected all those things, he never used them.

MEHERWAN: And the watch he had.

ERUCH: And yes, the golden watch, you see. He had a gold watch, wristwatch with alarm in it. At that time mind you, an alarm. [pilgrims laugh].

And his brother said, because all the world knew about it but Gustadji had it. [pilgrims laugh] Baba had given him, because, yeah. So his brother came to collect his luggage. His real brother. That is mentioned in that book. Where is that book? There it is.

Slamson, his youngest brother. [sound of clock chiming].

So he came. He was sorting out there right at the verandah of that cottage there. So he was going through all that. And of course all that rubbish he just scattered all around. Everything was nothing but rubbish except those good cakes of soap and some perfume bottles and good mattresses and pillow cases and pillows and all that.

And then he said, he called me and he says, "Eruch, you remember Baba had given him a gold watch."

I said "Yeah."

Says, "Has he given it away to anybody?"

"No, he said that it is meant for his younger brother Slamson, that is yourself."

"But where is it? I can't find it."

I said, "You find it. It is there. Nobody takes it, nobody cares for it here. We don't care for anything, you see. Although we have everything but we, it's like that, you go and see my bed now. If you were to go and see. It's all piled up there now! In the evening, you see, I get so tired, I throw the things there! Why all those things are there then I will make the bed and then go to sleep. It's there, right now there!"

So, I said, "Find out, it will be there somewhere."

He says, "I've searched everything."

I said, "Have you searched everything?"

He says, "Yes, it's not in the suitcase."

I said, "You won't find such things in the suitcases or anything of that sort. He's not the person to keep it in such safety, you see. Which means our traditional safe places. Untraditional safe places."

So he says, "Where?"

"Have you seen that shoe that you've thrown out there? And literally it was so! I just joked with him! Have you seen in the shoe that you?"

"No, there is nothing there."

Then I went there and I just pressed the shoe. You know in shoe, to keep it in shape but what type of a shoe it was. It was that rubber, you know. Ordinary, yeah, at that time when sewing was very cheap, four rupees a pair it was, at the time and even that he had repaired, you see. He had repaired it many times, stitched it with thread and all that but then even that would break so he had stitched it with wire. Yeah. So it was there and he wanted to keep it there. So it was naturally to keep that shoe in shape he had shoved in newspapers.

I said, "Have you seen there?"

He says, "How can it be in that? A gold watch like that?"

I said, "One can never be sure about Gustadji, try to see it." So we opened the thing, you see. From one packet to another, all that rubbish was there, you see. What do you call the padding that was there?

So he started opening, loosening it out and sure enough at the very end of it was a gold watch wrapped up in rags. You know

that rubbish paper, dirty paper. The gold watch that was with alarm.

I said, "See how you have thrown the thing out, but it was there!"

That was Gustadji.

MEHERWAN: When I had come here, he wanted to show me that watch. And then in fact Baba reminded him about it but he said, "Not now, after some time."

And then he called Baba and me to the room and he closed the door, he closed the window [pilgrims laugh], made sure nobody was looking, he brought out the watch from somewhere, he found it and rang the alarm. Baba says, finally He said "What a good watch it is!" Then again he hid it inside and then opened the windows. [pilgrims laugh]. It was a beautiful piece.

ERUCH: Have you seen the picture of Gustadji?

PILGRIM 2: I'm not sure that I have.

ERUCH: Where's that book?

PILGRIM 2: Is there a story connected with his dropping the body?

ERUCH: Yes

PILGRIM 3: [inaudible].

PILGRIM 2: Is Slamson still alive?

ERUCH: Slamson died also. Pick out Gustadji from here.

PILGRIM 3: [inaudible].

ERUCH: Can you pick, pick out Gustadji from here?

PILGRIM 2: This one over here.

ERUCH: Yeah. Without seeing. [Eruch and pilgrims laugh].

PILGRIM 2: Without knowing. Look at his pants. [Eruch laughs]. Looks like they are made of newspapers.

PILGRIM 3: Eruch, wasn't that Gustadji that used to be with Sai Baba [crosstalk]?

ERUCH: All, all. Sai Baba, Upasani Maharaj, Babajan. [pilgrims talking in the background].

PILGRIM 3: You know how he came into Sai Baba's contact?

ERUCH: He came through his younger brother, Homi, who was, who used to visit Sai Baba. And it so happened one day, you know he was a [inaudible], he was working as a salesman in a photographer's store in Bombay, Gustadji, before coming to Baba as a young man.

PILGRIM #3: [inaudible]

ERUCH: Yeah, he was there at that time. And then what had happened was that he developed a liking for learning music and adjoining to that store, the shop [tape skips].

What was it then? Then of course we laid him down on the same sofa that I was there. We put him there and we were wondering what has happened to him? We didn't know that he had died, you see. [pilgrims laugh].

MANI: So chesterfield was divided that part of Eruch's office as it were. You see that made a partition, made it like part of a room for Eruch to sit on his verandah.

ERUCH: It's not an office at all. It's floor.

MANI: Covered behind, there's a travis this side and a chesterfield this side, that made it like a room, isn't it? He would sit on the floor, he would open the cupboard with his right ankle behind, take out sheets of paper that he would need for writing and we who came along would sit on that chesterfield which faced the other way. It was a fine kind of a thing, not ordinary kind of a chesterfield. So we could sit there, look over the counter as it were, talk to Eruch, get things.

That's where he was sitting, Vishnu. So Goher, I was out, right next to Goher afterwards as I came out. And they laid him out like that on the chesterfield. And then Baba was called. I think He was in His room or something.

ERUCH: He was resting. It was night time. 7 o'clock I think it was.

MANI: Baba came.

ERUCH: Baba came, He was called.

MANI: [inaudible]

ERUCH: 7 o'clock.

MANI: That's night? Ok.

ERUCH: Evening time. For us it was night time. [pilgrims laugh].

MANI: So no pulse. Gone! Eyes closed. And that's Vishnu. And then Baba came

along and Baba looked at. So, one of us was shouting, "Vishnu, Vishnu. Baba is calling. Baba's here."

I tell you he opened his eyes. He opened his eyes. And as he opened it, Baba was standing such that he looked straight at Baba and then he closed them again. Just, that's what he obeyed the command of the Master even after his body was gone. [inaudible] because he had been called.

I think I mentioned that in the Family Letters. [pilgrims laugh] I must read the Family Letters again.

PILGRIMS: Yeah.

ERUCH: [cross talk] First start with Family Letters. You will become conversant with the family.

MANI: First "God Speaks".

ERUCH: Then you become conversant with the Head of family. [pilgrims laugh].

No, I always recommend people to read Family Letters. You are all asking us stories, they are all there. Almost all of them. You just see. And many more and many beautiful incidents are there. You may have read it, Doug.

PILGRIM 5: Which one?

ERUCH: Family Letters.

PILGRIM 4: Some of them. Yes.

ERUCH: Some of them?

PILGRIM 4: Yes.

ERUCH: Not the volume?

PILGRIM 4: Not the volume.

MANI: You see those letters were really from Baba. To me, because even if I try and delay and try to get out of it, just as soon as a letter would be gone, barely few days and couple weeks would go by and Baba would come in here, "Good, have you written? Another Family Letter?"

I would always protest, "But Baba, it's only just gone, it's not even two weeks, I mean it's."

"Oh yes," as if Baba's means, "Oh I just forgot, yes, that's right."

But it was disturbing, you know. Sort of push me, push me! Oh my goodness! Again, I'd try to forget the Family Letters for some time, a complete holiday till I could think again. But Baba would keep reminding. And again a week or so go, Baba said, "Oh, you look busy now, you were writing the Family Letters? [pilgrims laughing] [inaudible]. "Oh yes, you know, just go on and then all right, that's right, that's right Baba, that's right!"

So there is a pattern and purpose and I thought Baba has forgotten all about it. And Baba one morning soon after we come there, "When are going to put out another Family Letter?"

You know by that time, "Baba, you know, I'll start from now, after unpacking and everything is done. And then we will start and then we will do." Fine. So then my mind will go back, you know, try and come back to the Family. I would keep information on slips of papers and things like that. After it was done, I would first take it to Eruch. Eruch would go through it.

If something was, fact wasn't right, he'd say, "No, no, no, it didn't happen like that, it is like that" or whatever.

Then I would stick them together and after forming it, I sometimes want this para to be here, this para to be there. So I would cut out and then stick together. And one day I had a page that long! [pilgrims laugh].

You see it would come up to reach that long. And there were times when I was later on typing in the, what we call the onion godown. There is a godown, a store room where for some reason Naja was storing all her onions. Along with the trunks and the pots and pans and looms hanging from the ceiling and [inaudible] tied up by the beams and there onions, lots of onions. There was a bed, string bed. Lots of onions on it, underneath and a shelf full of onions.

So I used to, in the latter years, I used to do or at least maybe one or two years, type the Family Letters in the godown. Baba would come over from the women's side to the Mandali Hall here. I would go straight to that godown.

And maybe it was the aroma from the onions, I don't know, it kept me awake and fresh, you know. So I light an incense to get the smell out of the onions and keep a watch there and keep one eye over here on this door, "When would Baba be coming back?"

So Baba would say [inaudible] at last the slips of papers that I cobbled together and then when I really started it, Baba would have ideas like, Baba would say, "What about a picture? What about seeing a

movie all of you? Why don't you go to a movie?"

And I would say, "Oh no, not a movie, not now, I've got so much to do, and I've just got my thoughts together." But then of course we'd get into the spirit of it because that's what Baba wants. We'll go watch a movie and then really enjoy it.

Next morning Baba said, "Have you finished the Family Letters?"

I said, "How could I? We were watching the pictures Baba, we had to do this and this."

After Eruch saw through it, then Francis would see it too, you know, just go through it.

ERUCH: The English of it. [Eruch laughs].

MANI: Then Eruch would read it to Baba and then Baba would either add, sometimes [inaudible] in it or say something or, "Take that out. Don't send it [inaudible]. Or He'd give another message, be sure to put that in." That was anytime when He wanted a message to be sent.

And then when the thing was finally done, I would get in the praise, because this was the best. Every one was the best, each one was the best, there was no good or better. [pilgrims laugh].

ERUCH: No but it was, it was like that.

MANI: [inaudible] this time, this Family Letter, this is the best. [Mani laughs]

PILGRIM 2: And you had no deadline on it? It didn't come out monthly or?

MANI: No, I had myself a deadline. It had to go along with things that Baba scheduled plus they were waiting. Fred and Ella would always get the copies and they would be sending out cyclostyled.

So, once that was done whatever but it started growing like everything else. Like Baba lovers never stopped growing. More people wanted copies. So.

ERUCH: India wanted it then.

MANI: And India wanted it. [inaudible]. In India, Baba lovers in India started wanting it. So Kari Harb was here, she said she would take over the typing of the copies for India but then she left. So that whole thing came back here. Then we started cyclostyling for India as well. I tell you, it just grew and grew and kept growing and the mailing and working out of course, Eruch did a lot of that.

So by the time it was finished and sent out there would be at least just a month really I could have a little respite without even thinking of the Family Letters except of Baba's reminders. So it was really, what I'm trying to say through all this is, those Letters were really from Baba. If it hadn't been for Baba, none of them would have gotten there, or gotten written, I did my very best to try and get out of this [inaudible]. So, but it was Baba's wish and that's why they got written. And that's why [inaudible].

ERUCH: No but Mani wouldn't write letters as anybody would write a letter although it was known as Family Letter. She worked on it. She was meticulous about it. And that's why it was a headache to her.

If I were given the opportunity, I would have just scribbled the whole thing, you see, I'm self [inaudible]. But she didn't want it that way. She wanted it to be perfect, to the point, not too long, not too short, although each Family Letter is a bit longish letter. But really.

MANI: And then [inaudible].

ERUCH: Because of the Family Letters, there'll be a record, so to say, first hand record, that is kept.

PILGRIM 3: [inaudible].

MANI: But I remember putting myself for one lapse in the Family Letters, it was neither noticed nor was it taken up with Baba. Maybe it started with [inaudible] I forget with the wind as it were, or with Gustadji's passing away.

ERUCH: It's not mentioned. [inaudible].

MANI: It's not there.

ERUCH: How did you come to know that?

MANI: You see we didn't know. We had no [inaudible].

ERUCH: We were in Bombay at that time.

MANI: [inaudible] in Bombay. What year was it?

ERUCH: We were in Bombay. I don't know.

PILGRIM 2: [inaudible] '57.

MANI: '57?

PILGRIM 2: Yeah.

MANI: '57.

PILGRIM 2: When did you start the Family Letters?

MANI: At that time I hadn't so much contact [crosstalk].

ERUCH: No, you must have mentioned in Bili's letters. You know we have got another file which are not printed.

MANI: But if it's '57, I have started Family Letters in '56.

ERUCH: '56, after the accident.

MANI: And this was after that, Gustadji died?

MEHERWAN: Ha, ha.

MANI: Well you see at that time I wasn't, there wasn't communication with the men other than Eruch or something like that.

PILGRIM 3: What other files are there?

PILGRIM 2: [crosstalk].

PILGRIM 5: Were you in Bombay?

MANI: [crosstalk] We were in Bombay. [inaudible].

PILGRIM 3: [crosstalk].

ERUCH: What did you say?

PILGRIM 3: What other files are there?

ERUCH: What did you say? [pilgrims laugh].

ERUCH: No sooner, no sooner, just a mistake you see. It's a slip of the tongue, you know. [pilgrims laugh].

MANI: [inaudible] Baba.

MEHERWAN: [inaudible].

ERUCH: We were in Bombay.

MANI: [crosstalk] Gustadji died in Meherazad.

ERUCH: In Pendu's room.

MANI: I never worked on any communication of how or what had happened until quite some time later because [inaudible].

ERUCH: The thing is that prior to these Family Letters, Mani had started correspondence in a way that a small group, a nucleus of Baba lovers who had come very close to Baba, could get the information that which was supposed to reach them.

So she, the liaison officer there was Bili Eaton at that time. So she would address the letters to Bili. And Bili would acknowledge them with a big cat picture and she would also say, "Be a Billi." Means another cat to be drawn you see and so forth. So we have those.

MANI: Billi in the Indian language means cat.

ERUCH: Billi is cat.

PILGRIM 3: How many years did that go on?

ERUCH: How many years must have been?

MANI: I don't know. Then she said it's.

ERUCH: We've got a volume of it.

MANI: She called it "Operation Topsy." Because she said it was like Topsy, there's a story of a girl called Topsy who grew and grew and grew. [inaudible] she's growing and growing so Topsy.

Then when Baba had that accident. He told me to write everything about the accident. He said to the whole family that's when I started Dear Family. That letter also was read to Him, there was not a single letter that was not read out to Baba.

PILGRIM 3: So that was the only correspondence to the West basically?

MANI: Oh no.

ERUCH: No, no. There are personal correspondence that's different but this is in general.

PILGRIM 3: But this was for everybody.

MANI: Oh no, I started correspondence in 1954 and I was very green then you know, as a secretary. And I answered every question that came in [pilgrims laugh] long descriptions and long explanations and pages. And now, I wonder how anybody even read it.

I still remember I had written to Irene Conybeare, who had written extraordinary questions and I pondered over them, I looked them up, I thought over them, I studied it and I replied and years later, she

said, [Mani speaks mimicking Irene] "Well, I must have tossed those letters, I can't be bothered to read long letters." [pilgrims laugh].

I could have baked more cakes because I was doing a lot of things then around with the family [clocks chimes]. I would make cakes, I would make little, little fancy cakes and all kinds of many things, sewing, [inaudible] and everything.

ERUCH: Puppets, puppets.

MANI: I used to write these letters. There was a girl called Violet D'Silva in Los Angeles or San Francisco or somewhere in California and she would write [inaudible] letters and I would reply faithfully to each word, each question that she wrote.

And one that she asked me, what plane I was on? [pilgrims laugh] [crosstalk]. I've not even been on an aeroplane. [pilgrims laugh]. And then she says, so and so came to the meeting and I'm quite sure she is on the third plane. And I said, "Oh Baba, how did she get ideas like that?"

And then she asked me about light, she was sure I saw light. Something she [inaudible] and I said, "Have you seen the light of love in Baba's eyes?" And nothing, no other kind of light I want to see. Tried to temper her down, tried to. Then the last letter was that she was going to buy the sofa Baba sat on, it was there or somewhere in Los Angeles, anyways that tapered out.

Then I got a little bolder, no, more knowing the ways of letter writing. Next time if somebody wrote to me asking questions, I thought, "This can't go on." I must make it very plain who Baba is. If she

accepts it, fine, if not, there's no point in others taking my time.

As a matter of fact that was the daughter of Dr. Ben Hayman who was a very dear Baba lover, very close. After Ben Hayman died, Rose because feeling of friendship of Ben for me in Baba's love, she thought I was the person to write to so she started writing to me. [tape skips]

[foreign language song]. Kabir, it says Kabir, Kabir himself says that Kabir is Ram's dog.

ERUCH: Pet dog.

MANI: A pet, his name is Moti, which means pearl. Kabir is Ram's dog, the dog's name is Moti and round his neck is the leash of love and wherever it is pulled, Kabir follows. [foreign language song]. [Mani and pilgrims clap]

ERUCH: You know the refrain, they haven't got this.

MANI: The refrain that comes out to every verse is, "Look brother look, see, [foreign language] that river is drowned in the boat."

ERUCH: River is getting drowned in the boat.

PILGRIM 2: Wow!Wow!

MANI: Like the ocean that drowned in the drop. In this part.

ERUCH: It's like Baba saying every drop [crosstalk] in the drop.

MANI: [foreign language] Because Baba used to quote that also. In one verse where

maya is compared to I suppose a bull, anyway because it's got horns in the front and it kicks at the back. No matter which way you approach it, you either get the horns thrust in you or you get the kicks from behind, so. [pilgrims laugh]

But the one where we are just saying about, like Kabir touches every aspect of a human living, life, everyday life, daily living, day to day life.

ERUCH: Mani say that about the blacksmith.

MANI: The blacksmith. [Mani sings foreign language song]. Kabir says that, that form, that body which houses no love is like the smithy's bellows which also breathes but does not live, so love is life. [Mani continues singing] He says everyone talks of dying, someone's dead, this one is dying.

ERUCH: Wants to die, wants to die.

MANI: Everyday people talk about dying and wanting to die, [foreign language] but nobody knows how to die. If you must die then die in such a way that you never have to die again. That means get to where you will be free from the wheel of being born and dying. And this goes on and on and on. So what are you talking about dying? You don't even know what it is to die. [Mani continues singing].

ERUCH: [inaudible]

MANI: But that is a nothing to do with Kabir. [foreign language]

ERUCH: [inaudible]

MANI: [foreign language] You know that's how I really learnt my Gujarati because there was a Kabir Vani, in Gujarati on Behram's table at home. So I just learnt elementary Gujarati one year in school, so I had nothing else to read in Gujarati. So I would read this, it was so beautiful, this, and [foreign language], there is also that verse which says, "That even behind a needle, God is not missing. You must think God is not here because a needle is so fine, surely behind a needle God couldn't be, but even there He is."

It's a very beautifully put. I don't remember all. I suppose I will recall a number of them this afternoon.

ERUCH: Even the point of the needle.

MANI: At the point of the needle. What other ones?

PILGRIM 3: You should have sang [inaudible].

MANI: Mehera remembers some sometimes. Sometimes I may remember more.

PILGRIM 3: You should have sang [inaudible]

MANI: I do.

PILGRIM 4: You should have sang some [inaudible]

MANI: [inaudible] that God is more intimate as Beloved than any Beloved that we can imagine and when we hear these great lovers who have really found their Beloved in Him and they sing this song, it's so beautiful and yet you see, it's a, it is all earned in a way. It is grace, entire grace

from Him but even then, it is in a way, earned by your loving.

When Meera talks about that she has found this priceless pearl, this priceless Beloved, the Beloved that has no price but she has earned it by the promises of previous lives, by her steadily on and on, loving, loving, holding on, step by step. And then others laugh, they say, some say, "He's dark", some say, "He's fair" but Meera says, "I chose Him with my eyes open." And some say, "Oh, it was stolen, oh it was this." [foreign language] But she says, "I've earned it by the constant drumming of that divine drum," which means every heartbeat.

[Mani sings] I purchased my Beloved, according to this song, she says, with my heart, with my blood, with my tears, with my love, with my many lives of it. [Mani sings], that means stolen, hidden.

ERUCH: Means sorted out.

MANI: Eh?

ERUCH: Means sorted out.

MANI: Sorted out. [Mani sings], that's the third line. [Mani sings]. Some say this and some say that but it is the promise of long ago, of previous lives.