SUPPLEMENT
NOTES ON THE SUPPLEMENT

This book’s main presentation in the preceding pages consists of the facsimile reproduction of the manuscript in Meher Baba’s handwriting, since the force of His authorship can be experienced most immediately when the text is encountered in this form. There will be readers, however, who would like to study the content of what Meher Baba wrote more closely. For them, this Supplement, the following Appendices, and other ancillary materials have been provided.

The Supplement has been organized in this way: in the upper portion of each page, the facsimile of Meher Baba’s handwriting, which in full scale and full color was replicated earlier, appears again, though in a reduced format and in black and white. In the lower part of each page, a slightly edited version of that same text has been rendered in a standard and easily readable typeface; footnotes beneath this edited text explain emendations and provide other useful information. This juxtaposing of the original with the edited version is meant for readers who, while studying the content of what Baba wrote, would like to be able to refer back to the handwritten original easily.

The editorial practices used in creating this “edited text” have been these. For ease of reading, the indentation and paragraphing have been normalized. Misspellings (in English and Gujarati) have silently been corrected, punctation (including parentheses) has silently been brought into conformity with current usage. Capitalization too has been regularized, with the upper case applied to nouns and noun phrases that refer to states of God-as-God and the lower case used for nouns that refer to God-within-illusion. Actually, this distinction (between God and illusion) is almost impossible to sustain in certain instances, and readers should remember that these conventions of capitalization have been applied by the editors, to facilitate comprehension of the text, and not by Meher Baba Himself.

1. Prior to the commencement of His silence in 1925, Baba spoke in the dialect of Gujarati that prevailed in the Zoroastrian communities of Poona, Bombay, and other places; and His spellings of certain words reflect this. However, the dialect used in Gujarat — where most Gujarati speakers reside — represents the written standard followed in Gujarati dictionaries and grammars; and the spellings in this Supplement have been normalized accordingly.
Similarly, the editors have from time to time inserted words that clarify grammatical function or otherwise reduce textual ambiguities. These editorial insertions appear within square brackets, so that readers can easily distinguish them from Meher Baba’s own words. Baba’s original phrasing has invariably been retained, except in four instances, where (pp. 26 and 32) the word order was slightly altered or (on pp. 4 and 33) reduplication of a phrase was eliminated. These alterations are explained in footnotes. The editors have incorporated other emendations, such as the substitution of “unnatural” in place of “unnature” (p. 1), “planes” for “plains” (p. 25), “nor” for “no” (p. 26), “states” for “state” (p. 28), and other small changes. All of these, again, are noted in the footnotes. Readers will also find in the footnotes relevant information about the meaning or context of particular words or passages.

Another important feature of the edited text is that it translates most of the Hindi and Gujarati words into English. A few non-English words have been kept in their original languages, though transliterated into the Roman alphabet. In these cases footnotes give the word in the Gujarati script (which Baba used) and provide an English translation; readers who would like to study these words further will find them in the Glossary. Where the edited text renders an Indian-language word or passage into English translation, however, this fact is indicated through the italicization of the translated word or words. In pp. 1-34 and p. 39, where the non-English vocabulary is, for the most part, occasional and incidental, footnotes to these translated words give the original non-English terms both in the Gujarati script and in transliteration. From the bottom half of p. 34 through the top p. 39, however, Baba essentially switches languages, from English to Gujarati. Here, beneath the edited text (which is still in English), Baba’s original text, reformulated into standard typographic fonts, appears in the same scripts that He wrote it in — that is, mostly Gujarati with a few English words interspersed. For readers who would like to experience the original-language sounds that Baba had in prospect when He wrote these pages, Appendix 1 reproduces the Gujarati text (for pp. 34-39) with interlinear transliterations into the Roman alphabet. The principles of transliteration used throughout this book are explained in the Key to Pronunciation.

In the translation of the Gujarati and Hindi passages into English, the editors have tried to strike a happy compromise between literal meaning and good sense. Complete literalness of translation has been rendered impossible by basic differences between English and the Indic languages and by idiomatic usages that resist translation of any type. Nonetheless, the editors have tried to remain faithful to the sense and spirit of Baba’s text, following the literal meaning closely whenever this is possible and departing from literal rendering only to the degree that the sense of Baba’s Gujarati plainly calls for this.

As to the manuscript itself, the full-color facsimile in the preceding pages brings much of its character before the personal review of readers. Nonetheless, since the

1. Page number references, here as well as in the footnotes to the Supplement, Appendices, and Glossary, refer to the page numbers that Baba put on His manuscript and not to the overall book pagination of In God’s Hand.
The original document carries such unique importance, a few comments may be of interest.

The character of the handwriting suggests that Baba wrote quickly, particularly in certain patches, without consistent regard for paragraphing, indentation, or spacing. He does appear, however, to have inserted the page numbers which stand at the top center of every page. Baba wrote with pencil throughout. At two points at least — pp. 12 and 20 — the pencil Baba was writing with appears to have been sharpened. Over the first 20 pages the size of Baba’s script gradually increases; but from the bottom of p. 20 onward it becomes smaller again and somewhat more regular.

The paper that Meher Baba wrote on was of two types, both of them inexpensive, the first lined and the second unlined. The first variety, which Baba used for pp. 1-34, is approximately 8½ by 6⅞ inches in size, while the second type, used for pp. 35-39, is slightly smaller, about 8½ by 6⅞ inches. Though now the pages are loose, possibly they were torn from a tablet or notepad. In most cases Baba wrote on both sides of a leaf. In the case of eleven pages, however — pp. 1, 2, 3, 4, 17, 18, 21, 26, 29, 34, and 39 — Baba wrote on one side of the page only. The first three pairs of these (pp. 1-2, 3-4, and 17-18) have been glued together, with small patches of glue on the upper right and left hand corners, so that the writing faces out and the blank sides face each other. (This effect could not, of course, be replicated in the facsimile, which shows these pages as if Baba wrote on both sides.) All 39 pages exhibit evidence of a horizontal fold across the center. In the first leaf of Baba’s handwriting, this crease mark is strong and enclosed in a stain mark that may have been produced by a strip of tape. The crease mark becomes faint in the interior pages. The last page (p. 39) has been completely torn in two along the crease line, which, like p. 1, is partially enclosed in a stain mark. Possibly the entire manuscript was at one time folded (with p. 39 on the outside) and kept in a file or some other container.

The 39 pages were enclosed within two cover sheets, 8½ by 11 inches, coated and somewhat glossy, with a grid pattern of light grey lines against a black background. The two separated pieces of p. 39 were pasted onto one of these cover sheets. Onto the front cover sheet (which precedes the first page of Baba’s handwriting) has been pasted a ¾ by 6½ inch rectangle of paper, which bears the handwritten inscription:

Explanations of Spirituality
in Baba’s own hand
Probably written in 1925.

The handwriting has been identified as that of Ramjoo Abdulla, one of Meher Baba’s intimate mandali from the early 1920s. Possibly it was Ramjoo who, to prevent its further decay, removed the manuscript from a file, unfolded it, and placed it flat between these two cover sheets, pasting p. 39 onto the cover sheet backing. These are pure speculations, however. We have no sure information of any type relating to this manuscript apart from what can be gathered from the manuscript itself.
The manuscript records various other material written in hands other than Baba’s. Most notable is the overleaf side of Baba’s p. 26. This overleaf, marked on top with the page number “35,” is an almost verbatim copy of the Gujarati text of Baba’s own p. 35, though it has been written in a handwriting (not Baba’s) that has not yet been identified. Though this overleaf copy of p. 35 appeared in the main full-color facsimile earlier in this book, since it does not comprise a part of Baba’s own handwritten text, it has not been reproduced in this Supplement, either in the facsimile or in the edited text version. Interested readers, however, can find more information about it in Appendix 2.

Another significant marking is the word “Lit.” written in blue pencil in the upper right hand corner of p. 1. This appears to be an abbreviation for “Literature,” which was one of the main categories in the filing system of Adi K. Irani, Baba’s secretary from the early 1940s onward. The hand that wrote this abbreviation “Lit.” has not been identified, though the same abbreviation in what may be the same hand appears on other documents in the Trust’s archival collection.

Other miscellaneous marks and annotations include the small checks, written in blue pen, that appear toward the bottom of every page in the manuscript with the exception of the front cover and pp. 9 and 34-39. Again, we have no external information about the source of these marks. Nonetheless, most of the text of this manuscript has been reproduced, verbatim or in paraphrase, in the manuscript on “Infinite Intelligence” mentioned in the Introduction. It is possible that the transcriber or compiler of this other manuscript put check marks on Baba’s handwritten pages in the course of this copying work.

Three other marginal or interlinear annotations (on pp. 10, 19, and 33) appear to have been written in hands other than Baba’s. These cases are discussed in the footnotes.
Explanations of Spirituality
in Baba’s Own Hand
Probably Written in 1925.¹

¹. This “title page,” glued onto a black and grey grid backing, is in the handwriting of Ramjoo Abdulla, one of Meher Baba’s close early disciples.
Real I (i.e. Mind Stopped, i.e. Self) = Light Natural.¹
False I (i.e. mind working, egoism) = darkness unnatural.
The Existence² of Natural Light = Darkness Natural.
The existence³ of unnatural darkness = unnatural light (i.e. the universe, Maya, all that the unnatural darkness — i.e. false I, i.e. egoism — sees, hears, smells, eats, and experiences throughout).

[This is so] because, [as] we have seen, where there is Light there must be Darkness. As that Darkness proves the existence of Light, so because Darkness is, Light is. Thus:

because Natural Darkness is, Natural Light is;
because unnatural⁴ darkness is, unnatural light is.

¹. In the original manuscript — as can be seen in the facsimile — to the right and slightly above the words “Light Natural” are written in blue pencil the letters “Lit.” written in an unknown hand. This abbreviation for the word “Literature” appears on many other documents and manuscripts that were kept by Adi K. Irani, Meher Baba’s secretary, as part of his office records. “Literature” was one of the standard categories used by Adi and other close disciples of Baba’s in filing papers.
². अस्तित्व Astitva.
³. अस्तित्व astitva.
⁴. “Unnatural” emends “unnature” in the original text.
So if there were no unnatural darkness, there would be no unnatural light. As long as mind is working (unnatural darkness), so long there is universe (unnatural light) and its experiences. Once the mind stops (i.e. unnatural darkness disappears), the experiences of the universe (unnatural light) also stop.

So in the ordinary awake state [where] the mind [is] working (i.e. unnatural darkness), the universe and its experiences (unnatural light) exist. But in the sound sleep [where] the mind [is] not working ([for] there the mind is stopped), the universe
and its experiences vanish. There only Nothingness, i.e. Natural Darkness, prevails. There only Light and Its Existence — Darkness — remain.

Thus the Nothingness of Sound Sleep is Natural Darkness.

We in the very beginning said:

God in the Sound Sleep (Natural Darkness) is Khodaa.²

and in the dream and awake state (unnatural darkness) is baïdaa.³

So now God’s two states [are]:

God, i.e. Light, in the Natural Darkness;

God in the unnatural darkness.

1. असिस्तित् Astitva.
2. खोदा Khodaa God as Lord and Master.
3. बांदा baïdaa One who is bound, a slave. Khodaa and baïdaa are often used as paired terms to emphasize God’s freedom from bondage as against His creature’s state of bondage.
4. घायल haalat.
Where only Self — *i.e.* Light — is, only Nothingness — *i.e.* Natural Darkness — is. From this Natural Darkness (*i.e.* Nothingness), unnatural darkness (*i.e.* mind working, the false I, egoism) is produced. From unnatural darkness, *i.e.* egoism, unnatural light (*i.e.* universe) is produced.¹

¹ To eliminate the redundancy, the original expression “(*i.e. universe is produced) is produced” has been emended to “(*i.e. universe) is produced.”
Thus from Nothingness this universe comes out. See [now]:

[from] Natural Darkness (i.e. Nothingness)

comes out

unnatural darkness (i.e. egoism = mind); and from it

comes out

unnatural light (universe, Maya).

So the whole of Maya comes out from Nothingness! So what can that be but nothing which comes out of Nothing?¹ So the whole of Maya is Nothing. P.T.O.²

¹ The grammar of this sentence allows for two readings. The sense of the first reading is: “So what can that which comes out of nothing be but nothing?” The sense of the second reading is: “So what can that (i.e. Maya) be but nothing, which comes out of Nothing?”

² In the English school curriculum of that time, “P.T.O.” was a standard abbreviation for “Please Turn Over (the page).”
So when the mind is working, all this is, and when the mind is stopped, all [this] is nothing.

So now unnatural light
  darkness means mind, a
  unnatural light means the
  body & the universe.
As long as mind is working
  there is [this] body & the universe;
Once the mind is stopped,
  [there is] no body & no universe.
Thus in the dream & awake
state, there is mind, body, universe, etc. But in the sound sleep state, [there is] no mind, no body, no universe.

Thus mind, body, universe [are] all nothing, all false, all illusion. Mind Stopped is Natural Light (with Natural Darkness alongside).

Mind working is unnatural darkness (with unnatural light alongside).

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1. Elsewhere Meher Baba characterizes the dream and awake states as separate. Here, however, He refers to them as belonging to one state as distinct from the other state of sound sleep. Similarly, on p. 3, He refers to the dream and awake states as one state, which is the state of unnatural darkness experienced by the slave or bhaas.

2. bhaas.
Thus Mind Stopped is Light, God, Self.
Mind working is false I, slave.¹

Thus in every one of you there is Natural Light (i.e. your Real Self) and Natural Darkness (i.e. the Existence² of Light, i.e. Spirit), and unnatural darkness (i.e. mind) and unnatural light (i.e. body, and the whole universe).

¹. "Ma baidas.
². "Astitva".
Now the Natural Light, through the Natural Darkness, experiences (i.e. sees) unnatural darkness, [and] through the unnatural darkness experiences (i.e. sees) unnatural light.

I.e. Self through the Spirit experiences mind and through the mind experiences the body and the universe. Thus Self experiences as long as there is mind and body and does not experience when there is no mind and body. Thus Self
is aloof from everything and yet in everything. The same Light is in Natural
Darkness, unnatural darkness, and unnatural light; *i.e.* the same Self is in Spirit,
mind, and the body (and universe).

*i.e.* God is in:

I. Self ([which is] aloof from everything, *aloof from the three worlds*)
II. Spirit (which is everywhere, being Natural Darkness) or Nothingness, *i.e.*
    all-pervading, meaning everywhere;
III. mind (which is limited, in every body);
IV. body (which is more limited, *the home of Dasrath*).

1. *treebhuvan say nyaaraa.* This Hindi phrase comes from the quatrain of Kabir that appears on the
next page.
2. *sakal,* which means “total” or “entire.” This word is likewise drawn from Kabir’s quatrain.
3. Below the words “is limited,” there appear in light pencil in an unknown handwriting the Gujarati expression
    *ghatghat may,* which means “in each individual heart” or “mind” or “body.” These words appear to refer to
    the phrase “in every body,” which follows the words “is limited.”
4. *Dasrath ghar.* This again is from Kabir’s quatrain. Dasrath, who was the king of Ayodhya, was the
    father of Ram the Avatar. This signifies the more limited aspect of God in the form of man.
So Kabir\(^1\) says:

- One Ram is being rocked in the cradle in Dasrath’s home; (body)
- One Ram speaks through each [and every] mind; (mind)
- It is one Ram’s entire spread [of creation]; (Spirit)
- One Ram is aloof from the three worlds. (Self)\(^2\)

Now Natural Darkness sees Natural Light every second, and unnatural darkness sees unnatural light every second. (I.e. the Spirit sees the Self, and the mind sees the body and universe.)

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1. Kabir was a 15th-century Perfect Master and poet whose collection of poems, the Kabir-vani, is much beloved throughout India and is even used for divination and spiritual guidance, in the same way that the Divan of Hafiz is used among Persians. The following quotation from the Kabir-vani is in the original Hindi, though written by Baba in the Gujarati script.

2. Baba is using this quatrain of Kabir to depict the four states of the one and only God (Ram) in ascending order—as body, mind, Spirit, and unlimited Self.
In the Sound Sleep the Natural Darkness (Spirit) sees Natural Light (Self), and in the awake state the same Natural Darkness (i.e. Spirit) becomes the unnatural darkness (i.e. mind).

So to say, in the awake state the Spirit and mind are linked, and the body and universe exist; but in the sound sleep state the body and the
universe do not exist (because) the mind is merged in the Spirit.
So in the sound sleep state the mind is merged in the Spirit (no Realization). But if in the awake state the mind be merged in the Spirit, then the universe and the body exist, but mind does not exist.
We have seen before that, when the mind exists, the body and the universe exist. That is, when the universe and the
body exist, the mind exists.

But here (when in the awake state the mind is merged in the Spirit), the universe and the body exist, but the mind does not exist; i.e. the mind and Spirit [are] unlinked, and this is Realization.

Thus the mind (false I, egoism) becomes the Spirit,
and, the Spirit seeing Self every second, the mind (egoism, false I), which has now become the Spirit, sees the Self and says, “I have seen God, I have realized Self.”

Thus the mind (i.e. the false I, egoism), when not the Spirit (i.e. [not] merged in the Spirit), sees the body and the world; and when [it is] the Spirit ([i.e.] merged in the Spirit),
[mind] sees the Self. Thus the mind, when [it] becomes the Spirit (i.e. Nothingness, Natural Darkness, which is universal; It being the Existence of Universal Light) is universal (Satpurush 1-being), and when mind is limited, 3 [it is an] ordinary being. And thus the limited mind, that is the limited egoism, now becomes the unlimited, i.e. universal, (I) Egoism and says, “I am
Thus the false I when working is limited, and the False I when stopped is universal. That is, the mind when working feels, “I am this body only,” and when stopped feels, “I am unlimited.”

So it all comes [down to this] that the Spirit when working

1. “Ana’l Haq,” “Aham Brahmaasmi.” The phrase “Ana’l Haq” is associated in Sufi tradition with the great tenth-century Perfect Master Mansoor al-Hallaj, who, in divine ecstasy, would exclaim this, thus declaring His Godhood. This declaration was regarded as heretical by the Islamic orthodoxy. Mansoor was subsequently crucified for having transgressed against the sensibilities of the religious establishment in this and other ways. “Aham Brahmaasmi” is a famous Vedantic phrase expressing the union of the soul (or atma) with the Reality (or Brahman).
is mind, and the mind when working is body and the universe.

Now therefore:

\[\begin{align*}
(\text{Infinite})^1 & : \text{The Real I Unlimited (Natural Light)} \\
(\text{Infinite})^2 & : \text{The False I Unlimited (Natural Darkness)} \\
(\text{finite})^3 & : \text{The false I limited (unnatural darkness)}^4
\end{align*}\]

unnatural light = 
body and 
universe

1. \textit{vuar anaa\textit{}}
2. \textit{vuar anaa\textit{}}
3. \textit{ia\textit{}}
4. The mark in the manuscript reads “da,” which, in context, seems to be an abbreviation for “darkness.”
The Unlimited Egoism (False¹ I) sees the Unlimited Self, and the limited egoism (the false I) sees the body and the universe.

Now the body and the universe must exist (i.e. the awake state), and the false I limited must become the False I Unlimited; and so It realizes (sees) the Self.

So in the awake state the limited false I

1. It is not clear in whose handwriting has been written the lightly pencilled word “real,” which appears in the manuscript above the word “false." In addition, the word “false” seems to have been faintly scored through, possibly by the same pencil. In context, however, the word “false” seems to be what Baba intended. The “False I” which He speaks of here seems to be the “False I Unlimited” that He refers to in the next paragraph on this page. This “Unlimited False I” is in contrast to the limited “false I” mentioned later in this sentence and elsewhere on this page.
must become the Unlimited False I, i.e. the Mind Stopped (as in the sound sleep state) in the awake state, i.e. [it must have] the experience of Sound Sleep in the Awake State.
So we have thus far understood that mind working, *i.e.* limited egoism (*limited* false I), sees the body and the mind, and Mind Unlimited, *i.e.* Unlimited Egoism (*Unlimited* False I), sees the Self.

Mind working says, “I am (this body) finite,” and Mind Unlimited says, “I am infinite.” And mind working is limited, and Mind Stopped is unlimited; and so the mind, to realize the infinite Self, must stop in the awake state.

Now between the working mind and the Stopped Mind, *i.e.* between false limited I and False Unlimited I, *i.e.*
between the mind and the Spirit, there are seven stages, seven planes, seven worlds.¹

When the working limited mind has to become unworking, Unlimited Mind, it has to undergo the process of concentration. By gradual concentration the limited mind gradually breaks off its limit, and as the limit is gradually broken, the planes are gradually experienced by it. The more the mind is concentrated, the more it advances in the planes. And when concentration reaches its highest state, the mind is entirely stopped; i.e. all its limits have been broken, i.e. it has now become unlimited, i.e. the mind stopped, i.e. unlimited, is realizing God every moment. So the Mind now realizes

1. bhavan.
2. “Gradually breaks off” emends “gradual breaks of” in the original text.
Self. The yogis have different methods of making the mind stop, but it all comes to concentration. So by the process of concentration is the Goal gained. But the concentration must reach such a stage as to make the mind stop. This is a very difficult process and it takes a very very long time: because the mind if it succeeds in concentrating a little, it is manifested the 1st plane, which is interests it that it yet concentrated on that only. And if it (by the grace of the Guru, or [by] its sanskaras) concentrates more, the second plane is manifested, and here the chances of its concentrating further.

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1. sanskaar. The singular form of the noun can be used, as in this case, to signify a plurality. To conform with the practice employed in God Speaks and Discourses, the spelling of sanskaar is hereafter normalized to sanskara.
become [even] less. And also in each plane, either scenes or surroundings or powers are so manifested to the mind that it — becoming attached there — does not want to concentrate more.

Only in a rare case (by the throughout help of a Perfect Realized Salik Guru) is a mind made to cross all the stages of concentration, i.e. its experiencing all the seven planes, and finally made to stop and realize Self. In realizing Self, no planes, no experiences, no manifestation [remain], but [only] the one, infinite Light, i.e. Self.

Now if a Perfect Realized Salik,

1. \textit{Prakaash}.
by His namaz,\(^1\) stops a limited mind, the limited mind becomes unlimited and [at] the
same moment realizes Self ([i.e. attains] Nirvikalpa Samadhi).

_i.e._ unconsciously (for the limited mind), the limited mind is made to cross all the
seven planes and its\(^2\) manifestations (in a second) and made to stop; and thus the lim-
ited mind is not aware of it. But when It returns to Its limited state, It passes through
(experiences) these planes\(^3\) and their manifestations and knows It has realized [Self].

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1. *namaz* namaz, which means glance, sight, or grace.
2. The possessive pronoun “its” probably refers not to the “mind” but to the “seven planes” conceived as a single
entity. Cf. p. 28 note 1. See also p. 24, where the manifestations of the planes are mentioned.
3. “Planes” emends “plains” in the original text.
So in the case of a Realized Mind, the following is the case: when It becomes Spirit, i.e. stops, It sees the Self; and when It returns to Its working limit, It sees the body and the world when It likes, or the planes and their manifestations when It likes. But when It stops, It neither sees the body and the universe, nor the planes and the universe! And in [the] ordinary case ([of] the not-realized mind), the mind sees the body and the universe only but cannot see the seven planes.
As you know, dreams prove to us (when we awake) that we were asleep, and the
dreams in the awake state are remembered (i.e. seen). So the Realized Mind, when
becoming limited mind, remembers, i.e. sees the planes and their manifestations;
when we are awake, whenever we wish to remember our dream, we have [to] think
over it and the dream is there. So for a Realized Mind in Its limited state, It has to
think of the planes and there\(^1\) they are, exact and actual before Its eyes.
The Infinite Mind’s returning (from the Unlimited to the limited) to Its

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1. “There” emends “their” in the original text.
finite state passes through this dream (the seven planes and its manifestations), and this dream state is termed “the Divine Dream state” or the Turiyaa Avasthaa.

And now we will explain in short the sleep, dream, and awake states, by which this will be clear: because the mind’s ordinary working state, its passing through the planes (through concentration), and its extraordinary Stopped State all correspond to the sleep, dream, and awake states.

1. “Its” refers to the phrase “seven planes” which are conceived as a single entity. Cf. p. 25 note 2. See also p. 24, where the manifestations of the planes are mentioned.
2. “Turiyaa Avasthaa” means, literally, the “fourth state.”
3. “States” emends “state” in the original text.
4. “States” again emends “state” in the original text.
Divine Awakening, i.e. Sound Sleep in the Awake State

Real 5

Divine Dream, Turiyaa, i.e. the seven and their manifestations

Real 4

ordinary sound sleep

3

ordinary dream

false 2

false 1

ordinary awake state

1. तुरिया Turiyaa, the “fourth” state.
When mind from the awakening state (no. 1) enters into the sleep state (no. 3), he has to pass through the dream state (no. 2), which is in the middle state. In this dream state (the middle of 1 and 3), some of the 1 (awake) state and some of the 3 (sleep) state is experienced. And when the pulling of the awake state is more (i.e., when the mind is in the awake state, [when] without rest [it] is entangled much in worldly affairs), and [when the pulling] of sleep (i.e., mind to stop, rest, and forget worldly affairs) [is] less, it remains in dream more accordingly. If the one does not remember the dream, somewhat does not even know that it has been in the dream state. Although before acquiring the sound sleep state it must pass through the dream state.

1. This and other state numbers refer to the diagram on p. 29.
2. “He” refers to the “mind.”
And if the pulling of the awake state (no. 1) is continual, it remains in the dream state only and does not reach the state of sound sleep, but returns to the awake state without going to the sound sleep state at all.

{Remark: [this case is similar to that of] yogis stuck\(^1\) in the planes and not reaching the Spirit to realize Self, i.e. Sound Sleep.}

On entering the sound sleep state and whilst remaining there, it experiences nothing, and whilst returning from the sound sleep state to the awakening state, it has again to pass in the dream state; and returning whilst in the dream state, if the pulling of sound sleep is more (and this generally does happen, it having just returned from sound sleep),

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1. अभ्यम सत्क्यलास connotes being obstructed or thwarted and thus blocked.
it [mind] remains in the dream state longer and so remembers it [the dream]. And if the pulling of sound sleep is less (this happens in the case of those who remain longer in the dream state¹ and less whilst in the sound sleep state²) and [if] that [i.e. the pulling] of the awakening [is] more, it remains not long in the dream state. This [is] all about the ordinary mind.

Now about the saint’s mind:

It passes upwards from the sound sleep state to the Real Awakening (and not downwards to the false awakening) (this upward and downward etc. is only [an] illustration for the understanding) [and It] has to pass [through] a dream state. This dream state is

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1. Baba seems to be referring here to those persons who remained longer in the dream state when they were moving from the awake to the sound sleep state; since they remained in the dream state longer then, now, as they progress back from sound sleep to wakefulness, they remain in the dream state less. Rewritten to express this interpretation, the clause in parentheses would read: “this happens in the case of those who, whilst [moving from the awake state to the sound sleep state], remained longer in the dream state and less in the sound sleep state...”

2. This emendation “whilst in the sound sleep state” normalizes the word order, which in the original text reads: “in the sound sleep state whilst...”
the middle point of two kinds of sound sleep, *i.e.* nos. 3 and 5 (both being states of sound sleep); but no. 5 means Sound Sleep in the Awake State.

So this crossing point between the two, *i.e.* no. 4, is the state of experiencing Divine Dream and is called the *Turiyā*² State.

Summary: if the ordinary mind in the awake state disattaches itself (*i.e.* turns back from, *i.e.* forgets) from the body and the world (*i.e.* for that time gives up enjoying and experiencing the world through the body) and concentrates on the Divine, it is said to have started from the ordinary sound sleep (no. 3) to the Divine Sound Sleep (no. 5). And from its going from 3 to 5³

1. The phrase that follows — “means Sound Sleep in the Awake state” — and the last two lines of this page both show clearly that Baba means here to refer to state no. 5 of the diagram on p. 29. In His haste to write, Baba seems to have “misspelled” the numeral “5” with a “3” by displacing to the left the final top horizontal stroke. The marginal annotation “(?5)” in an unknown hand in the right hand margin of this line in the original text confirms this observation.

2. *Turiyā*, literally “fourth.”

3. The abbreviation “i.e.” has been deleted here since it appears again as the first word on the next page in the original text.
(i.e. from its advancement in The Concentration, it has to pass through the divine dream state (i.e. 7 planes) till it reaches the awakening sound sleep (no. 5), where no dreams. My sound sleep = 93%.)
(i.e. from its advancement in the concentration), it has to pass through the Divine Dream state (i.e. seven planes) till it reaches the Awakening Sound Sleep (no. 5), where [there are] no dreams, only Sound Sleep = Light.1

[English translation of the crossed-out passage in Gujarati] 2

By this process it is almost impossible [to become Realized].4

Nevertheless, some rare ones have become so, and such persons could be considered to be Saliks, who can make others proceed from one plane into the next.5 But these [Saliks] cannot be counted amongst the Sadgurus, who can make [others perfect] in a second.6

[The crossed-out passage as written by Baba:]

अन्य प्रक्रिया में इस प्रक्रिया के लिए यह असंभव है कि वे हथियार बनाया नहीं कि उन्हें कोई दुनिया द्वारा दुनिया बनाया जा सकता। परंतु अभी के द्वारा बनाया जाना नहीं।

1. [English translation of the crossed-out passage in Gujarati] 2

By this process it is almost impossible [to become Realized].4

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90
Now let us consider here what is meant by Realization. Right now you (i.e. mind) are seeing the body and world. Now in this same awake state, shutting your eyes, try to concentrate the mind by shifting the focus of your mind from the body and world and engaging it on a single divine subject. When a single divine subject thus engages the mind, this can be considered as the start in its progress from no. (3) to no. (5). Now once this process starts, the planes become visible. Your body and the world are still there, which means that you are awake; but the mind does not see the body and world, which means [a state resembling the] sound sleep state. Hence, sound sleep could be reckoned as the starting point. Now as you concentrate the mind more and more, gradually and progressively all the planes become visible (this is the dream-in-awake state = Turiyaa); and at the end, the stopping of the mind means the Sound-Sleep-in-Awake State, because your body and the world are there but the mind is not there.

[As written by Baba:]

Now let us consider here what is meant by Realization. Right now you (i.e. mind) are seeing the body and world. 

1. In the original text of this sentence the English words “mind,” “body,” and “world” are preceded by their Gujarati equivalents, man, sharir, and dunyaa.

2. Baba seems to be implying that, when the mind is engaged “in a single divine subject,” even though it is awake at this time, nonetheless, it excludes the body and world from its focus, and in this respect its condition resembles the sound sleep state (no. 3). In this sense, then, sound sleep (no. 3), and not the ordinary awake state (no. 1), is construed by Baba, here and in the next two sentences, as the starting point in the spiritual journey.

3. तुरीय is the “fourth” state.
Mend's Concentration = Sleep 2 hrs
Mend's Advancement = 8 hrs
Mend's Keeping = Amusement 2 hrs

(This must happen in ordinary average sleep.

Many times a child's imagination is impeded by believing in the reality of the world.

If you believe in the reality of the world, you'll believe in the reality of imaginary things.

Creation and Concentration in the same way. If you believe in the reality of the world,

Concentration is the final stage. But if

you don't believe in the reality of the world, then "false" reality.
This means:

- mind’s concentration = sound sleep (no. 3);
- mind’s advancement = dream (no. 4);
- mind’s stopping = Awakening (no. 5).

(This must happen in ordinary awake state.) Now when mind is working, sanskaras (imagination = impressions\(^1\)) are formed; for the sake of experiencing these sanskaras the body comes forth, and for the sake of the body comes forth the world. In other words, because sanskaras exist, the body and the world exist. If there are no sanskaras (which are the cause of all imagination and assertions like “I,” “that is mine,” “I and mine”), then there cannot be any body and world. This means that the body and world are only the creation of imagination. In concentration, the mind makes great effort to remain aloof from sanskaras, that is, aloof from body and from world, and when the final stage of concentration is attained, then the sanskaras — or body and world — become “nothing”\(^2\)

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1. Emended from “impression” (singular) in the original.
2. Literally Baba’s Gujarati phrase here and spilling over onto the next page, duniyaa “nahi” thaa chhay, means “the world becomes the ‘no’” or “the ‘not.’”
வாயில்களில் விளக்கத்திற்கு முன்னேறி நடைபெற்ற அவர்களின் காதல் காப்புகளைப் பற்றி தெரியும். எனினும், வாயில்களில் விளக்கத்திற்கு முன்னேறி நடைபெற்ற அவர்களின் காதல் காப்புகளைப் பற்றி தெரியும் என்று தெரியும்.
(i.e. vanish). For this to happen, many ages are required. But the Sadguru by a single nazar can destroy all sanskaras. And the absence of all sanskaras means the stopping of the mind. For when there are sanskaras, the mind functions, and when there are no sanskaras, the mind is stopped. The stopping and the functioning of the mind depend, [respectively,] upon the absence or existence of sanskaras.

Real Darkness, which means the Stopped Mind, sees the Real Light every second. And when that Real Darkness (Existence) is functioning, then the false darkness (mind) sees the false light every moment. Because your Existence just now is in the state of [working] mind, It sees the body and world. This same mind of yours, when it stops or becomes the Existence, that very second it sees the Light, because, as we have stated above, the Existence sees the Light every second. How can the Light by Itself experience Itself — the Light?

[As written by Baba:]

(i.e. vanish). नस्वस बने गर्भता बने छ। तया राधानुम आज़ज़ नज़र नहीं संस्कार दमी करे छ। ननें संस्कार नहीं ओटे मतनु टोप बनु। क्राह संस्कार छ तो मत चाहे छ ने संस्कार नही तो मत टोप छ। मतनु टोप बनु अने बनवु संस्कारेना नही दोवा अने दोवा पर आदार राखे छ।

भरो संस्कार ओटे बनवु मत दरेक पने भया प्रफळ ने झुके छ अने ते भरो संस्कार (अस्तित्व) जाये बालु छ तयार भोजो संस्कार न (मन) दरेक पने भोज प्रकाश ने झुके छ। हमेशा तमामः अस्तित्व मन नी एवतां छ करीने शरीर अने सुनियाने झुके छ। अज़ तमामः मन बनवु मे अस्तित्व भन्यु के तेज़ सेड़ि ख्रास ने झुके छ। क्राह आफ़ो ऊपर खरी जीवा के अस्तित्व दरेक सेड़ी प्रकाश ने झुके छ। भावी प्रकाश तो (प्रकाश) पोताने केम असनुवे ?
The text on the image is not legible.
This means that only in the state of Existence — of Darkness — can Light be experienced. But in the state of Nothingness (of Sound Sleep) this state-of-being-Existence\(^1\) is not conscious. In order to see the Light, the Darkness did indeed become conscious; but no sooner did it become conscious — which is to say, functioning — than it became possessed of the world, body, etc., and it started seeing only these. This means, then, that it [the Darkness] never saw the Light. No doubt, it became conscious, but instead of seeing the Real Light, it began seeing the false light. Now, conscious it must remain (because when, in the beginning, it was unconscious, the Light was not to be seen); [but at the same time] it should not see the body and world. This means that it [the Darkness], while remaining conscious, should not be limited but should remain unlimited. Therefore, it reverses itself; and gradually transcending its own limit, after traversing the seven planes,\(^2\) it becomes unlimited. But now, being conscious,

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[English translation:] 38

This means that only in the state of Existence — of Darkness — can Light be experienced. But in the state of Nothingness (of Sound Sleep) this state-of-being-Existence\(^1\) is not conscious. In order to see the Light, the Darkness did indeed become conscious; but no sooner did it become conscious — which is to say, functioning — than it became possessed of the world, body, etc., and it started seeing only these. This means, then, that it [the Darkness] never saw the Light. No doubt, it became conscious, but instead of seeing the Real Light, it began seeing the false light. Now, conscious it must remain (because when, in the beginning, it was unconscious, the Light was not to be seen); [but at the same time] it should not see the body and world. This means that it [the Darkness], while remaining conscious, should not be limited but should remain unlimited. Therefore, it reverses itself; and gradually transcending its own limit, after traversing the seven planes,\(^2\) it becomes unlimited. But now, being conscious,

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[As written by Baba:] 38

And it is so that they who have no consciousness (or rather, the ones who are unconscious) cannot perceive the presence of the Light. And as soon as it becomes conscious, it begins to perceive the world and the body. But this means that it [the Darkness] should not be limited but should remain unlimited. Therefore, it reverses itself; and gradually transcending its own limit, after traversing the seven planes,\(^2\) it becomes unlimited. But now, being conscious

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1. Literally अस्तित्वानु Astiopanu means “Astica-ness” or “Existence-ness.”
2. The Gujarati word भुरां bhurān, here rendered as “planes,” means “world” or “sphere.”
The infirm approach of the self as self-quiet is craved, a

concern the inaudible ear becomes attuned to and inquires.
It [the Darkness] sees the Light.¹

The Infinite Ego — which is side by side with the Infinite Self — to see Self must be conscious. On becoming conscious, the Infinite Ego became the finite ego and so looked towards body and the universe.

Now conscious, It (i.e. Infinite Egoism) must remain, but not finite. So to break its finite limit (i.e. [to] remain conscious at the same time), it turned, and bit by bit through the passing in the seven planes, It became Unlimited Egoism as before, but conscious, and so sees Self. In the beginning It was Infinite Egoism but unconscious; so all this hassle² was to be undergone to bring [forth] consciousness.

[The first line as written by Baba:]

\[ \text{The first line is in Gujarati; the rest of the page, with the exception of one word, is in English.} \]

1. *chhay kareney prakar jay chhay*. The first line is in Gujarati; the rest of the page, with the exception of one word, is in English.

2. *laphdaa*, a Gujarati word which suggests an extravagant and troublesome person and the ruckus or hubbub that this person creates.
KEY TO PRONUNCIATION

Because of fundamental phonological differences between the Indic languages and English, any transliteration from the Gujarati and Devanagari scripts into the Roman alphabet will necessarily be crude and approximate. Recognizing this problem, and wishing so far as possible to avoid recourse to the special symbols and diacritics used by linguists, the editors of this book have transliterated according to the following system:

Vowels: Transliterated vowels have the following values (all examples are based on the pronunciation in standard American English):

- a – like the u in “but”
- aa – like the a in “far”
- i – as in “fill”
- ee – as in “feet”
- u – as in “bull”
- oo – as in “moon”
- ay – as in “day”
- ai – as in “kaiser” or “bite” (a short diphthong)
- aai – as in “mine” (a long diphthong)
- ou – as in “mouse”
- yu – as in “yuletide”
- o – as in “moat”
- au – as in “naught”

Consonants: Several Gujarati and Hindi consonants have no English-language equivalents. In this book, transliterated consonants carry, more or less, the same value as their English-language counterparts, with the following qualifications:

(1) Indic languages differentiate between unaspirated consonants, such as the b sound in “lab” (when pronounced without a final breath), and aspirated consonants, as in “abhor.” The letter h following a consonant signifies aspiration of that consonant, and its absence signifies non-aspiration. (The one exception is dh, which represents the unaspirated affricate like the final tch in “batch”; the aspirated form of this consonant is transliterated chh.) Pairs of unaspirated and aspirated consonants, then, are as follows: k, kh; g, gh; ch, chh; j, jh; t, th; d, dh; t; th; d, dh; t; th; d, dh; and b, bh. (The transliterations th and fh are not to be confused with the dental fricatives in “thistle” and “there” but rather represent aspirated stops that standard English pronunciation does not recognize.)

(2) Indic languages differentiate between “hard” and “soft” d and t sounds. The “hard” or retroflex t is produced by pressing the tip of the tongue against the roof of the mouth (slightly farther back than in the English t sound) and is pronounced something like the t in “stop.” The “soft” t is produced by pressing the tongue against the teeth themselves and is pronounced like the consonant sound in the phrase “at the.” The hard consonants are transliterated t and d, while the soft consonants are transliterated th and dh.

(3) In addition to the n heard in the English word “neighbor,” Indic languages have a retroflex nasal transliterated n and pronounced something like the nd in “round.” A third n sound, represented by the symbol ñ, does not represent a separate consonant but rather the nasalization of the preceding vowel, like the n in the French words “fin” or “bon.”

(4) In addition to the clear l sound heard in the English word “lick,” Gujarati and some other Indic languages have a retroflex or “dark” l transliterated l and pronounced something like the ld in the English word “bold,” though in this dark l consonant the tongue performs a retroflex movement and touches the roof of the mouth farther back than in English language pronunciation.
APPENDIX 1
Gujarati Text of Pages 34-39 with Interlinear Transliteration

Spelling and capitalization in the text (both Gujarati and English) and in the interlinear transliterations below have been normalized in accordance with the editorial practice described in the Notes on the Supplement. The principles of transliteration are set forth in the Key to Pronunciation.

Page 34

अयः process थी
Aai process thee
impossible फ़ूँ छे
impossible jayvun chhay

jokay ayaadaa banyaa chhay

anay tay loko manzil
dar manzil banaavnaaraa

Saalayk ganaai chhay. Pa#

Sadguru ganaataa nathee

Page 35

हम्माज तमे बेने रीलाय्सन अंडाए शून राते?
Hammaj tamay layo Realization atlay shun?

हम्मा तमे अंडा मन, (mind), शरीर (body)
Hammaa tamay aitlay man (mind), shareer (body)

anay दुनिया (world) ने जुजो छी. घरे अंडा

anay duniyaa (world) nay juo chho. Havay aiy

jaagtee halat maan tamay aanakh band karee mannay

akatyaa kartvaanee keshaa kito. Aitlay shareer anay

duniyaa tarah थी मनने घरी अंडा दिवने
duniyaa taraph thee mannay haatavi aitlay divine

subject मां मनने जुजो. घरे अंडा

subject maan mannay gutaavo. Jyaaray aitlay

divine subject मनने जुजो छी तो (no. 3 थी
divine subject mannay gutaavay chhay to (no. 3 thee)

5 नी शुरु अलायुँ। [घरे] शुरु ती

5 nee start ganaayun. [Havay] start thayun kay

planes घरी कय. तमाई शरीर अंडा दुनिया तो
planes daykhaai chhay. Tamaari shareer anay duniyaa to
cra' aitlay tamay jaago chho pañ man, shareer tathaa
sound sleep.

sound sleep 

sound sleep thee sharuaat thee ganaaai.

duniyaa nay jotaath thee aitlay sound sleep. Taythee

mind's concentration = sound sleep no. 3
aytlay mind's concentration = sound sleep no. 3
mind's advancement = dream no. 4
mind's advancement = dream no. 4
mind's stopping = Awakening no. 5
mind's stopping = Awakening no. 5

(This must happen in ordinary awake state)

mind's advancement = dream no. 4
mind's advancement = dream no. 4
mind's stopping = Awakening no. 5
mind's stopping = Awakening no. 5

(imagination =

imagination)

imagination)

imagination)

imagination)

imagination)

imagination)

imagination)

imagination)

imagination)

imagination)

imagination)
Ns (i.e. vanish). Aynay ghano zamaano laagay chhay. Pañ sadguru maatra aykaj nazar thee sanskaar destroy kare. Anne sanskar nahi ateray manu stop karay chhay. Anay sanskaar nahee aitlay mannu stop chhui, karal sanskar chai to man yake chai thavun. Kaaran sanskaar chhay to man chaalay chhay ne sanskar nahi to man stop chhai. Manu nay sanskaar nahee to man stop chhay. Mannu stop chhui ane aabu sanskar nahi chhui. Stop thavun anay chaalvun sanskaarna nahee hovaa ane chhui par aadar raakhay chhay.

भरे अंदहाकर भरे थोब्हयु नन टर्क पने बरा
Kharo andhakaar aitlay thobhaylu man darayk palay kharaa 
praakash nay juay chhay anay tay kharo andhakaar (astitva)

jyaaray chaalu chhay tyaaray kho to andhakaar (man)

Kharo a@dhakaar ay%lay thobhaylu man darayk palay kharaa
praakash nay juay chhay. Hamnai

praakash nay juay chhay. Kaaran aapaay upar kahee
geeyaa kay astitvaa darayk saykanday prakaash nay juay chhay.

Aap lay chaal vaharay vst ke kharu par aadar

kaaloo prakaash to (prakaash nay) potaanay kym aubhav?

अटरे अंदहाकर (अंधाकारी) अवस्तवान माणपणे अनुभव
aylay astitvanee (andhakaarnee) haalat maanij prakaash no anubhav

thaai, pain nothingness nee (bhar ughmaanee)

haalat maanij astitvapanu conscious nahee rahayun.

Prakaash nay jova maay afadha karma conscious

thayu kharun pain conscious thataaj (aytlay chaaltaij)
讷讷 દુઝિયા કાસી વીગા આયું અને રજ

taynay duniyaa shareer vigayray aavun anay tayj

બે ક્ષત્ર અને કેટે પાલન દેખવાયેલ નથી.

jovaa laagyun. Aytilay pachhee prakaash daykhaayo nahee.

conscious અનુભવ નહીં પણ અતિ પ્રકાશને જેવા

conscious banyun kharun pan kharaa prakaash nay jovaa

ને અનેલે બોધના પ્રકાશને જેવા આયયો.

nay badlay khotaa prakaash nay jova laagyo.

એવે conscious તથા રેલુ રેલીને. (કઃપાલ)

Havay conscious to rahayvun joeeay (કારાણ

પહેલા unconscious નહીં ત્વા પ્રકાશને

pahaylaa unconscious hatun tyaaray prakaash daykhaayo

નથી) પણ કાસી અને દુઝિયા રાજાબું નથી

nahee) pan shareer anay duniyaa daykhaavun nahee

બીપી, અને કેટે અને conscious જેવી લીધી

joeay. Aytilay taynay conscious raheenay limited

નથી રેલુ રેલીને પણ unlimited રેલું

nahee rahayvun joeeay pan unlimited rahayvun

બીપી તેથી તે ઉઠ્યા છે. અને અને

joeay taythee tay ultay chhay. Anay aastay

અને પોતાની limit સતત પુનઃ પાસર

aastay potanee limit saat bhuvan pasaar

કૃષી unlimited અને છે. પણ એવે conscious

karee unlimited banay chhay. Pañ havay conscious

鲛 કસીને પ્રકાશ ખૂબ છે.

chhay kareenay prakaash juay chhay.
APPENDIX 2
Overleaf of Page 26 of Baba’s Original Manuscript

The overleaf of Baba’s p. 26, bearing the page number “35” and written in a hand other than Meher Baba’s, is a copy of Baba’s own handwritten p. 35 that contains a number of small alterations and abbreviations. The four main differences are these. First, lines 2-3 of Baba’s original sentence — “Ham#aa tamay aylay man (mind), shareer (body), anay duniyaa (world) nay juo cho” — have been modified in lines 2-3 of the overleaf to the following; “Ham#aa tamay (mind) body nay anay world nay juo cho.” Second, the words “maa# mannay gutaavo. Jyaaray aykaj divine subject” in lines 7-8 of Baba’s text have been omitted in line 6 of the overleaf. Third, the word badhaa (“all”) on line 15 of Baba’s text has been replaced in line 12 of the overleaf with the word vadhu (“more”). The fourth difference is that the first four lines of Baba’s p. 36 have been reproduced, with several abbreviations and omissions, at the bottom of the overleaf page.

P. 35 as well as the top portion of p. 36 in Meher Baba’s original text is partially damaged. This fact may explain why the unknown scribe wanted to reproduce it.
GLOSSARY

Many of the non-English language words used by Meher Baba in the 39 handwritten pages reproduced in this book carry nuances and shades of meaning, and have a wealth of resonance in the context of Indian civilization, that the English words used to translate them cannot convey. For those who wish to understand more intimately Baba’s precise meaning and connotation, the editors have compiled this Glossary, which translates non-English words when they are interspersed in the context of English or predominantly English sentences. No attempt has been made to gloss the full non-English vocabulary of sentences and paragraphs that Baba wrote predominantly in Gujarati or Hindi. Nonetheless, in the transliterations of those passages in Appendix 1 readers will find some of the words glossed here.

When Meher Baba interjected a non-English word, it is not always obvious which language He was using. Though He Himself was fluent in Gujarati, Hindi, Marathi, Urdu, Persian, and English, Gujarati and English were the languages that He called upon most often. Much of the specialized vocabulary that He employs in this writing, however, belongs to a kind of multi-lingual patois or spiritual parlance common to much of the Indian subcontinent.

Under each of the entries below, therefore, indication has been given, first, of the source language, and then of the spectrum of languages in which the word is current. The phrase “modern Indic languages” as used here refers in a general way to the Indo-European languages, particularly Gujarati, Hindi, Marathi, and Urdu, that were in the immediate background to Baba’s writing. Words originating in Sanskrit usually have a Hindu and Vedantic (and sometimes Buddhist) flavor, while words originating in Arabic, Persian, and Urdu usually have an Islamic and Sufi flavor.

Aham Brahmaasmi (Sanskrit): “I am Brahma.” Brahma in Vedanta means the all-pervading Reality, the Substance of all things, God. Aham Brahmaasmi, a celebrated phrase in Vedantic thought, expresses the unity of the soul (atma) with this Ultimate Reality. Cf. Anal Haq.

Anal Haq (Arabic): “I am the Truth,” or “I am the Supreme Reality.” Since it asserts the identity of the individual self and God, this expression has been regarded as heretical in much of the Islamic world. Cf. Aham Brahmaasmi.

a@nt (Sanskrit and modern Indic languages): endless, infinite, eternal. From an, not, and a@t, end.

a@t (Sanskrit and modern Indic languages): end, limit; death.

Astitva (Sanskrit and modern Indic languages): literally “is-ness”; Existence.

ba@daa (Persian, Urdu, and modern Indic languages): one who is bound, shackled, confined; a slave. Used in this text to designate spiritual bondage or the condition of abiding in ignorance (of one’s real Self). Often associated with its near-rhyming antonym, Khodaa (God), who is free from all bindings.

bhaas (Sanskrit and modern Indic languages): a fancy, appearance, gleam of thought, inkling, seeming likeness, like the reflection of the moon in a pool of water; an illusion or false imagining, something which is experienced for the moment as real even though it is not so.

bhuvan (Sanskrit and modern Indic languages): a world. In Hindu spiritual parlance, a sphere of existence.

Dasrath ghar (Sanskrit and Hindi): home of Dasrath. Dasrath was the king of the ancient realm of Ayodhya and the father of Ram the Avatar. Ghar means house or mansion; home; household.

hanlat (Arabic, Persian, and modern Indic languages): state, condition.

Khodaa (Persian, Urdu, and modern Indic languages): God in the aspect of Lord, Ruler, Master, Owner. Used by Meher Baba in association with its near-rhyming antonym, ba@daa, the slave or the one who is bound.

laph$aa (Indic language colloquialism): a bothersome situation, a hassle; a hubbub.
**Glossary**

*manzil* (Arabic, Persian, and Urdu): a place for alighting; an inn, lodging, or floor of a house; a stage in traveling or in the divine life; a goal, boundary, end, destination. In Meher Baba’s usage, a station or plane on the spiritual path.

*Maya* (Sanskrit and modern Indic languages): illusion, the principle of ignorance; in Vedanta, that by virtue of which one sees the illusory creation as really existent and distinct from Brahman or the Supreme Reality.

*nazar* (Arabic, Persian, Urdu, and Indic languages): sight, view, glance, regard, gaze. In Sufi parlance, when a spiritual Master bestows His *nazar*, He is imparting His grace; and when He has His *nazar* on someone, He is “keeping an eye on” that person and thus holding him under His spiritual protection.

*Nirvikalpa Samadhi* (Sanskrit and modern Indic languages): that absorption or state of union (*samadhi*) in which, all distinction between the knower, known, and act of knowing having been annihilated, one experiences the “I am God” state. A Vedantic expression corresponding to the Islamic and Sufi phrase *Fana-Fillah*. See Meher Baba’s discourse on “Nirvikalp Samadhi” in His *Discourses*.

*Prakaash* (Sanskrit and modern Indic languages): light, luster, splendor, brightness; Divine Effulgence.

*sakal* (Sanskrit and modern Indic languages): whole, entire, all, complete, together with its parts. On p. 10 in context, *sakal* carries the connotation of “all-pervading.”

*Sadguru* (Sanskrit and modern Indic languages): a Perfect Master or God-Realized individual who is conscious of both God and creation and who performs spiritual duty within the world. *Sat* means “Truth” or “Existence,” and *guru* means father or ancestor, venerable person, teacher, or Spiritual Master.

*salik* (Arabic, Persian, and Urdu): a traveler; a derivative form, *suluk*, carries the further connotations of “civility” and “good behavior.” In Sufi spiritual parlance, *salik* is one who travels the spiritual path in a state of sobriety and conscious awareness of his spiritual environment. In this respect *salik* contrasts with a *majzoob*, who is drawn and impelled by God and thus does not operate under his own power. In keeping with Islamic tradition, Meher Baba used the words *salik*, *majzoob*, and *mast* to refer to types of wayfarers on the spiritual path. When referring to God-Realized persons, however, He used the term *Salik* to designate one who is infinitely conscious of both God and creation, whereas a God-Realized *Majzoob* is conscious of God alone.

*sanskara* (Sanskrit and modern Indic languages): an impression; a trace or imprint of former experience left as a residue on consciousness that determines one’s desires and actions. Originating in Vedantic and Buddhist philosophy.

*Satpurush* (Sanskrit and modern Indic languages): a God-Realized being. *Sat* means Truth or Existence, and *purush* means person, man.

*tribhuvan say nyaaraa* (Sanskrit and Hindi): “aloof from the three worlds.” In Hindu thought the three worlds are sometimes characterized as the earth, atmosphere, and heaven. In Meher Baba’s usage, the term refers to the gross, subtle, and mental spheres or levels of consciousness.

*Turiyaa Avasthaa* (Sanskrit and modern Indic languages): literally the “fourth state.” In Vedanta, this phrase refers to that “fourth state” in which the soul unites with the Oversoul. In Baba’s usage in this text, however, this “fourth state” is the “Divine Dream,” encompassing the seven planes of consciousness, between the ordinary sound sleep unconscious state and the Divine-Sound-Sleep-in-Awake State. Pilgrims on the spiritual path experience this “Divine Dream”; and God-Realized persons “remembering” and thus returning to the finite universe pass through the *Turiyaa* state. (Later, in *God Speaks*, Baba used *Turiyaa Avasthaa* to refer to the Divine Junction where the God-Realized soul sometimes experiences the “I am God” state and sometimes the “I am human” state.)
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