

**ANIL KUMAR'S SATSANG:  
BABA'S CONVERSATIONS WITH STUDENTS**

**"Sai Pearls of Wisdom"  
Part Twenty-Eight**

**March 17th, 2004**

**OM...OM...OM...**

**Sai Ram**

**With Pranams at the Lotus Feet of Bhagavan,**

**Dear Brothers and Sisters,**

This is about a program that took place on the 27<sup>th</sup> of February 2004. It was a very funny program. There was no dialogue or speaking; there were only gestures and postures. The students were acting. Only by watching their signs and gestures, we were able to make out the exact theme that they wanted to convey.

Perhaps this was the first time this type of program (known as 'pantomime') was taking place in Sai Kulwant Hall. Usually such things are done in a smaller gathering. But they did this program right in front of Swami and in front of so many people.

The students enacted it in front of Swami and then later, after the enactment, they asked the crowd, "Who will tell the message of this?" Then the other students would raise their hands and one of them would tell the message of the whole scene which had been silently enacted. It was quite interesting and Swami keenly watched every episode (skit.)

**THE HOLY WEDDING OF RAMA AND SITA**

In the first skit, a few boys were walking. One boy acted as if he garlanded another boy, who was quite short. Then the short boy was trying to garland the taller boy, but he could not do it because he was relatively shorter. In the meantime, a third boy came and fell at the feet of the tall fellow. The tall fellow bent over slightly to lift up the fellow

who had fallen at his feet. Watching this, the short boy immediately garlanded the tall boy.

Then the question was asked, “Who will tell the message of this?”

Naturally a few raised their hands and one boy was asked to give the answer. The boy said, “This is an episode from the *Ramayana* - the holy wedding of Rama and Sita. Rama, as we know, was quite tall, while Sita was relatively short. In weddings, the bridegroom garlands the bride, and the bride garlands the bridegroom. That is the custom.

“Rama, being quite tall, could easily garland Sita, who was short. But Sita could not garland Rama as He was very tall. And she could not tell Him, ‘Come on, bend down so I can garland You!’ Rama would not bend His head before anybody. So it was a very embarrassing situation.”

“Watching this, Lakshmana came from a distance and fell at the Feet of his brother, Rama, to take *padanamaskar*. Immediately Rama bent down, caught hold of Lakshmana’s shoulders in order to lift him. Sita grabbed the opportunity and immediately garlanded Rama while He was bent over, lifting his brother. Rama would not bend otherwise. Rama bent only to lift Lakshmana. So this was quite a convenient event! Therefore, this is an episode showing that Sita is very intelligent. This incident relates to the holy wedding of Rama and Sita.”

Everybody clapped and enjoyed that.

### THE KINDNESS OF GOD

In the second episode, one boy sat, acting as if he was doing some penance. A few boys (five of them) started walking close by. The boy who sat there immediately opened his eyes in a bit of anger. In the meantime, another boy came slowly and fell at the feet of all the five fellows. Then the boy who sat doing some penance, the one who had been angry, got up and he, too, did *padanamaskar* to all the five boys.

The question was asked, “Yes, who will tell the message of this?”

Some boys raised their hands. One boy was asked to give the answer.

The boy said, “This is a story from the *Mahabharata*. The *pancha* (five) Pandavas were in the forest trying to lift a fruit (this was the legendary *Amrutaphala* – the fruit of Immortality). There was a saint sitting there in deep penance. The name of the saint was Roma Rishi. ‘Roma’ means hair. His hair was so long that it spread a few kilometres, like a black carpet.”

“The five Pandavas did not notice the hair, but they saw the very big fruit, which they wanted to pick up and eat. The saint had been doing penance for that fruit because, whosoever ate that fruit would never feel thirsty or hungry. Therefore, that *rishi* saint

was doing penance for the procurement of this very fruit. The five Pandavas came there, trying easily to grab that fruit. The *rishi* became disturbed, opened his eyes and was very angry, ready to curse all the Pandavas.”

“In the meantime, Krishna came to the rescue of the five Pandavas. He came to the sage and spoke a few words, a few courtesies and kind enquiries. Then Krishna fell at the feet of all the five Pandavas. Then the *rishi* thought that the five Pandavas must be very great people. So he, too, fell at their feet. Thus his anger was pacified. This is an episode which shows that the kindness of God towards His devotees is such that He would not even mind falling at the feet of the devotees.”

Everybody clapped; this was the end of the second episode.

### **WHERE ARE THE FIVE PANDAVAS?**

In the third episode, a boy sat on a wooden plank and acted like he was a sage doing some penance. There was another boy watching him mischievously from a distance. In the meantime, a few fellows came and they asked the sage for some information. The sage was very angry.

“Who will tell the message of this enactment?”

One boy started narrating: “The Pandavas were in great difficulty at one time. Krishna wanted to save them. He approached the sage, Durvasa, who was known for his anger and fury.”

“Krishna told Durvasa, ‘Oh sage, protect these five fellows today. I want you to help them.’ “

“Durvasa said, ‘Krishna, I will protect them, but on one condition: I will not utter a lie. I will speak only the truth. On that condition, I will give them protection.’ “

“Krishna said, ‘It’s alright. I never want you to speak lies. Give protection to these five boys.’ “

“So, the sage dug a big pit, telling the five fellows, the Pandavas, to sit in the pit to hide themselves. Then he put a wooden plank over the pit and sat there on the plank doing his penance.”

“In the meantime, the Kauravas, the enemies, were in search of the five Pandavas. They passed by this place and asked the sage, ‘Oh Sage Durvasa, where are the five Pandavas?’ “

“Durvasa was very angry. ‘They are here!’ he shouted. ‘They are here!’ Then the Kauravas, who were very much afraid of the saint, thinking, ‘Oh, he will curse us!’ ran away from there.”

“Durvasa did not utter a lie. The Pandavas *were* there; but because Durvasa changed his tone of voice, the Kauravas thought he was going to curse them and so they ran away. Therefore, without having to tell a lie, Durvasa was able to tactfully save the lives of five Pandavas.”

That was the third episode that was enacted by the students that evening.

### **LAKSHMANA'S EXEMPLARY CHARACTER**

In the next episode, a few boys walked in first; then a few more boys walked over to them. In this second group, one fellow brought a bundle wrapped up with a cloth and opened it. One boy in the first group took the bundle from him and handed it over to yet another boy. This boy saw all the things in the bundle and started pretending to speak to the boy who had handed it to him. (*This was all with gestures and actions only.*)

Question: “What is this all about?”

One boy said, “I will give you the answer. This is an episode from the *Ramayana*. After Sita was abducted, Rama and Lakshmana were in search of her. At that moment, one fellow, Sugriva, came to Rama with a bundle of jewels and asked, ‘Do they belong to your wife, Sita?’”

“Rama never knew the jewels of Sita unlike the modern man, who knows about his wife’s property. This is one of Swami’s jokes! Unlike the modern fellow, He was not bothered about his wife’s property! So Rama gave the bundle of ornaments to his brother Lakshmana saying, ‘Brother, you find out whether they belong to Sita.’ “

“Lakshmana said, ‘Brother, I do not know the earrings of Sita because I never looked at them. I do not know the chain of Sita, as I never looked at it. I do not know the gold waistband of Sita because I never looked at it. But I know the anklets of Sita. Why? It is because every morning, I took her *padanamaskar*. So I can identify the anklets. Therefore, these ornaments must belong to Sita.’ “

This was the episode enacted. This episode speaks of the character of Lakshmana. Though he lived in the company of Sita for a long time, taking care of his brother Rama and his sister-in-law Sita, he never cared to know about her jewels and all that. He faithfully served them. It speaks of his excellence and of his exemplary character.

This was the episode enacted. Everyone clapped on hearing this, including Swami!

### **FOLLOW YOUR CONSCIENCE**

This is another episode. One boy came to the front and started gesturing in different ways with his fingers, acting like a monkey. “What does it mean?”

Then came the answer: “The small movements with the little fingers means that the body is like a water bubble. Then, while pointing the finger to the head and acting like a monkey, he was showing that the mind is a mad monkey. And directing the body ‘no’

means, 'don't follow the body.' Pointing towards the head saying 'no' means, 'don't follow the mind.' Pointing to himself means, 'follow the conscience.' So, the body is a water bubble; don't follow the body. The mind is a mad monkey; don't follow the mind. Follow the conscience."

That message was conveyed by the gestures of the body. Everybody liked it.

### **ALL FOUR CASTES ARE EQUAL**

In the next episode, one boy stood there and circled his index finger around his head. And then he pointed to his hands/shoulders. He also pointed to his stomach and to his feet. Once again, he pointed to his head, shoulders, stomach and feet.

"What is all this about?"

One boy got up and said, "This is a message of *Vedamantra*. There are four castes of Hindus: *Brahmin*, *Kshatriya*, *Vaishya* and *Sudra*. The *Brahmin* represents the head. The *Kshatriya* represents the shoulders. The *Vaishya* represents the stomach. The *Sudra* represents the feet."

"So, this is the cosmic personality of God, in which all four castes are equal. No one is superior to anybody. So the *Brahmin*, representing the head, has the task of disseminating knowledge. The *Kshatriya*, representing the shoulders, provides the protection force and army. The *Vaishya*, representing the stomach, deals with business and commerce. The *Sudra*, representing the feet, engages in agriculture."

"So, there is a classification based on the vocation, profession, temperament, and attitude – they were not to be divided under rule. But unfortunately the classification system took a political turn, and thus the society was divided into castes that have been fighting with each other. But originally, the Vedas said this is purely attitude, profession, and temperament-oriented, and has nothing to do with birth. This is what the *Bhagavad Gita* has said."

This is what was said by one of the boys and his answer was liked very much.

### **TURN TO GOD**

In the next episode, a boy came and joined his thumb and forefinger to make a circle. With another hand, he acted as if he was opening and turning the key like that. That was the action. What is the significance?

One student got up and said, "This finger and thumb in a circle is nothing but a lock. The other hand with which he was 'opening the lock' is the key. So the lock is the body and the key is the mind. If you turn it (the key) to one side, the world-side, it is locked in bondage. If you turn it to the other side, the God-side, it is liberated. Same lock, same key. There is a difference only in the turning: if you turn to the world-side, you get bondage; if you turn to the God-side, you get liberation!"

## **THE BODY IS TEMPORARY**

In the next episode, a boy, who was looking like a saint, was walking in the front. There was another boy, very lean, shivering, and very weak, who happened to touch the saint. This man (the saint) was very angry and said, "Get out of here!" The boy, who was shivering, immediately pointed to the body and the chest repeatedly. Immediately, the saint fell at the feet of the shivering fellow.

"What is the message of this?"

One student raised his hand and started giving the answer: "It is an episode from the life of Shankaracharya. Shankaracharya had a bath in the morning and he was proceeding on his way. One untouchable, a man of a lower caste, touched Shankaracharya, who then became very angry. 'I had a bath and now you have touched me! You are untouchable! Why did you touch me?' "

"The untouchable started to speak, 'Oh sage, whom have I touched? Why are you angry with me? I have touched only your body, after all. And you are not the body. Your body and my body are very much the same. That body and this body are temporary. They are soon to perish. They are soon to vanish one day. Why do you bother about this body? Have I touched your Self? If I touched your Self, the real Self in you, it is the same as the Self in me. So, what is the mistake?'"

"Then Shankaracharya knew that Yamadharma Raja, the God of death, came to teach him a lesson in the form of an untouchable. Therefore, he fell at his feet."

## **FOLLOW THE MASTER, FACE THE DEVIL, FIGHT TILL THE END, FINISH THE GAME**

The final episode enacted was this: One boy was walking in front and another boy was following him. A third boy started acting as if he was fighting a demon. Another boy started acting like he was playing. Finally, the last boy sat relaxed and was laughing.

"What is the message?"

All raised their hands, but one boy was asked to give the answer. "One boy walking in front of another boy, following him faithfully, shows Bhagavan's message: 'Follow the Master.' "

"The second, the boy acting like he was fighting a demon, conveys the second message: 'Face the devil.' "

"The third, the boy playing like that, means: 'Fight 'till the end.' "

"Finally, the boy sitting relaxed means: 'Finish the game.' So, follow the master, face the devil, fight 'till the end, and finish the game. These four messages of Baba have been depicted by this enactment."

This is the first time something like that has taken place and we were extremely happy to watch this. It is what we call dumb charades. Here they remain dumb, speechless. Only gestures and postures by which the audience should be able to make out the episode enacted. Everybody enjoyed including Bhagavan Sri Sathya Sai Baba.

### **LORD SHIVA IS MISSING**

This next program took place on the 1<sup>st</sup> of March 2004. It was more or less a literary program, full of songs and poems composed by Bhagavan. You should have seen how Swami was watching the student actors. Even God has got His own emotions and feelings! When the boys repeated all the poems He had composed fifty years ago in front of Him, naturally He is happy. God in human form must be happy! That day He was feeling happy, watching and listening to every word they were saying.

In the skit, the opening scene seemed to depict an open court. The students were without makeup and were wearing only white shirts and white pants. One boy sat on a chair. We understood that he was Indra, head of the gods. Another boy came up, who we understood to be Narada. He came to Indra and said, "Oh Lord, the whole heaven is panicking now, under confusion."

Indra asked Narada, "What's wrong?"

"Swami, what should I tell you? Number one, all of Brahma's lotus flowers have vanished. So Brahma is roaming about on the streets. He is very worried. And out of five elements, two elements are missing. There is no fire. There are no clouds. The rain God is missing and the fire God is missing. Everything seems to be in a state of panic. Oh Indra, what more can I tell you? Lord Shiva disappeared! What is to be done? Everything is in a state of confusion. Mount Meru, the mountain of gold and wealth, also disappeared, Swami! We are all confused. We don't know what to do!"

Then Indra thought that he too might vanish someday. When Brahma had lost his lotus flowers, when the clouds were gone, when Shiva had disappeared, when the fire God was missing, when Meru Mountain was gone, then Indra may also go someday. What to do?

Then Narada said, "Oh Indra, don't worry. Let us both go to Sri Mahavishnu and pray to Him to give us some solutions, the addresses of the people who are missing, and the lost and found articles."

So both of them went to Vishnu and prayed to Him. "Oh Lord, this is what has happened. Please tell us what to do."

"Look here, you said Shiva is missing. No, no. He has taken the form of Bhagavan Sri Sathya Sai Baba on Earth, in Puttaparthi. He changed His address, that's all. He is there in Puttaparthi, so don't worry. You said that Brahma lost His lotus flowers. Tell that fellow not to worry because the lotus flowers chose to be the eyes of Bhagavan Sri Sathya Sai Baba. You say that Meru Mountain is missing. Don't worry, Meru Mountain

chose to be very small in size and preferred to be a mole on the cheek of Sathya Sai Baba. Let him not worry. You say that the fire is missing. Don't worry. The fire lost all its burning capacity and preferred to be the red robe of Bhagavan. The fire is red in colour. The red robe of Bhagavan is the fire god; let him not worry about it. You are very worried about the missing clouds. Don't worry. The clouds represent the halo of hair on His head. Therefore, Lord Shiva is Bhagavan Sri Sathya Sai Baba. Lotus flowers are His eyes. Clouds are His hair. Fire is the dress that He puts on. Don't worry. No one is missing. Everyone moved to the planet earth there in Puttaparthi."

Everybody liked it very much.

### **KOMPA KAMPA GAMPA DUMPA**

This is about a program that took place on February 27<sup>th</sup>, 2004. In a court of *pundits*, there is a special activity in which they mention a few random words and the scholars try to make a poem out of the words. It is a literary gimmick. It speaks of the literary excellence of the scholars practicing in India today. So one scholar said, "Today is the assembly of great scholars. I give you these words. Anyone of you can compose a poem."

"Sir, tell us those words."

"The first word is *kompa*, which means 'residence'. The second word, *kampa*, means 'thorny bushes'. The third word, *gampa*, means a 'basket'. And the fourth word, *dumpa*, means a 'potato'. Can anyone make a poem out of these four words?"

One scholar got up and said, "Yes, I can make a poem out of these four words."

"Yes, what is it?"

"This body, which is full of dust and ailments, is *kompa*, residence. Housing what? It houses ailments and all sorts of complaints and dirtiness. Secondly, this body is *kampa*, full of thorny bushes that cannot cross the ocean of life. And this body is a *dumpa*. You know, if you cut a piece of an underground tuber and plant it again, it can grow. Similarly, the cycle of birth and death is repeated. Therefore, it is *dumpa*."

This poem was composed by Bhagavan fifty years ago. This boy said it and Swami clapped.

### **THE FEET OF GOD**

Then another scholar said, quoting a poem from the *Bhagavatha*, "Oh pundit, you say that God is everywhere." This is a very famous poem, known to all Telugu-speaking people. "Oh scholar, you say that God is everywhere. Father, you are also rendering and quoting poems from the *Bhagavatha*, telling us that God is in the water, in the sky, and in the earth; that He is present in all elements and that He is present in the fathomless depths of the ocean. Why have you come here? When God is everywhere, why have you come here?"

Then the scholar answered, "I have come here to worship God in human form. I have come here to touch the Feet of God in human form. Why? It is because the Feet of God bring us awareness. The Feet of God will help us cross this ocean of life. The Feet of God are the Divinity, which operates within me. The Feet of God are the only refuge for the entire humanity. The Feet of God dispel the darkness of night. The Feet of God grant me wisdom. Therefore, I have come here." This was the answer given by the scholar. All this was rendered in poetic form.

### **SWAMI IS THE VERY PERSONIFICATION OF TRUTH**

Then another man praised Baba: "Swami is the very personification of Truth. Swami is the very personification of the Divine melody, and the communicator of the Divine teachings to humanity. Bhagavan Baba's Feet are to be worshipped by the entire humanity if humanity wants to be safe and secure." That is the meaning of the poem composed by one of the boys.

Another boy, playing the role of the scholar said, "Ah, what a poem it is!" This was also composed by Him.

### **PRAISE GOD**

And then another boy quoted another poem, composed by Swami in praise of Himself.

"I praise that God, I adore that God, I worship that God, who is wearing ochre robes; who is compassionate and is the very manifestation of beauty; whose Feet are like lotus flowers; who showers the rain of *vibuthi*; who occupies the entire universe; whose hair is intertwined, whose hair is curly; who is totally detached; whose heart is full of kindness; who is the Divine sculptor, and who is the one of charity. I adore Thee, my Lord."

That is the poem composed by Swami that was repeated by one of the boys. The poem received thunderous applause from the audience that day.

### **THERE ARE NO LIMITS TO SWAMI'S LOVE**

Another boy, in the role of another *pundit*, said, "Yes, yes. There are no limits to Swami's Love. Swami is present everywhere. Would anyone tell us a poem indicating this?"

With great ardour, one boy got up and said, "You may be in the forest, you may be in the sky, you may be in a city, you may be in a village, you may be on the mountaintop or you may be in the deep sea, but Sai will never forget you." That is the assurance that Swami has given.

### **IN PRAISE OF BHARAT**

Then another boy asked, "Does anyone here remember a poem written by Baba in praise of Bharat, India?"

Another boy said, "Yes, yes. This poem is still ringing in my ears. 'This is a land that is reputed in all the continents of the world. This is a land that has freedom, having driven out the foreigners and foreign rule. This is a land of fine arts and literature. This is a land of science, music, and technology. Having being born in this land, it is the duty of the boys to uphold the pristine glory and prestige of the country.' "

### **RAMA AND KRISHNA**

Another boy said, "We hear that Swami may have taken the same oath, the same pledge, that Rama and Krishna did. Does anybody remember the poem Swami said with reference to Rama and Krishna?"

One boy said, "Yes. The same Krishna, the manifestation of bliss, is here in our midst to recognise His friends. The cowherd boys with whom He played as Krishna are born again, and they have been in His midst and recognised as His classmates. The same Sri Rama of that Age is here to find His subjects and associates today, His monkeys. Where are they? We are all the monkeys (*Laughter*). And the same goes for Vishnu. Has He come down here to pick up all of His weapons? What are His weapons or insignia? What are the signs and marks of Vishnu?"

"Vishnu blows a conch. The conch is nothing but sound. Vishnu has a wheel, the wheel of time. Vishnu has a mace, which represents power. Vishnu has a flower, which represents the human heart. So, He has come to pick up these things."

"Who is the perfect player? He stands in the midst of all the living beings. Enjoying the Divine play, we the scholars, let us be participants in the Divine play. Describe and extol and delight within ourselves, watching the Divine Cosmic play." That is what he said.

### **DEVOTION, FLUTE, AND LOVE**

And then another boy said, "There is some relation between devotion and the flute (the *murali*) and Love. There is some relationship between Love, devotion and the flute. Would anybody like to comment on this?"

One student got up and said, "Yes. The *murali* (flute) is hollow. The flute has nine holes. When the flute is empty, the flute adorns the lips of the Lord. Every human being must be so hollow, without any pride or ego, so that he may become a flute on the lips of God, into which He will blow His breath, so that everybody can hear the Divine melody."

"And lastly, Love is an expression of devotion. Love for God is devotion. This has got nothing to do with education, scholarship, position, or status. In the time of Krishna Avatar, they (*gopis* and *gopalas*, Krishna's cowherd friends) were all illiterate, but they had intense Love for God."

### **EDUCATION IS AN OBSTACLE TO REALISATION**

Then immediately another boy got up, "Yes, yes. How true that is! Education is an obstacle to realisation. Educated people fight among themselves. Educated people argue among themselves. Educated people want to know God through their intellect

and logic. Intellect and logic will never help you to know God. Arguments will land you nowhere. An educated man knows everything except his own Self. An educated man is not able to give up his 'me'-ness. He has no total knowledge or awareness. Therefore, education has nothing to do with devotion and awareness."

Then another boy said, "So what shall we do now?"

*(This was an enactment by the boys, in which everyone played the role of a scholar, quoting from Swami's literature.)*

Another boy said, "We don't need to do anything now. We only need to do one thing."  
*(This was also said in the form of poem composed by Baba.)*

"What is it?"

"Oh God, that heart which You have gifted me, I shall surrender to You. I shall offer it back to You. This heart is not my property. The Love in my heart is not my property. It is You who has gifted it to me. So I offer it to You once again. What else do I have in this world worthy enough to offer to You?"

With that, the program ended. All the scholars clapped for the wonderful offering that one has to make to God. The best offering is one's own human heart, filled with pure Love. That was the conclusion that day.

### **IT IS A GOD-GIVEN OPPORTUNITY**

This is about a program that took place on the 6<sup>th</sup> of March 2004. I had just started writing articles for *Sanathana Sarathi*. This is all recorded in black and white. It is not my imagination or concoction. I take notes there, and then write the article. So this group (*who is hearing this talk*) is really fortunate, for they can know what is happening before the publication of these articles.

Let me tell you, we are really fortunate in the sense that we have all this information beforehand. The Telugu readers and others may get this information over the next four to six months, because *Sanathana Sarathi* will not print more than three pages at a time.

Those who are not here, or those who speak languages other than Telugu, will not know about this at all, because who will do this for them? I write in Telugu, as you know. So this group is really fortunate that they know what is happening beforehand. It is like a preview of films shown to the journalists ahead of time so that they can make their comments! So you are all the 'journalists' with whom these things are shared. It is my pleasure after all. It is a God-given opportunity, though nothing personal here.

## THE COLOUR OF LOVE

Now the program on that day was a competition among the colours, each colour saying, "I am superior to any other colour." Four boys representing different colours started arguing among themselves. Swami laughed and laughed!

The first fellow, representing the blue colour, said, "I am the blue colour. You fellows know that blue is the best colour."

All the others shouted, "Why!?"

"Krishna is blue colour. Ramachandra has a blue complexion. The sky is blue. The sea is blue. Therefore, blue is the best!"

And then another boy, representing the colour red, said, "Stop! Nonsense! Blue colour? No! Red is the best of all."

The other boys asked, "Why?"

"Rama may be blue in complexion. Krishna may be blue in complexion. But the robe that Baba wears is red in colour, so therefore I am best. Not only that, fire is red in colour. A rose is red in colour. So red is topmost. Without red, there cannot be any creation at all. Understand? I am topmost!"

The third fellow said, "I am the colour black. I command all of you to shut your mouth! (*Laughter*) You are all speaking nonsense. One of you says that Rama and Krishna are blue and that the sky is blue. And the next one says that the robe of Baba is red in colour and that fire is red. Stop this! Black is topmost. Black is the best. Do you know why? The hair of Baba is black in colour. The mole on his cheek is black in colour. Don't you fellows have any common sense? The teacher who teaches you in the classroom writes on a blackboard. Without the blackboard, what is it you learn? The hair of Baba is black. So what more do you want? Therefore, black is the topmost!"

And then another boy said, "I'm just beginning to understand how foolish you are! How ignorant you are! But there must be some limit to your talking. Please stop it! I am the colour white. I am topmost. White is always bright. White stands for purity. That's why Swami insisted that everyone should wear white clothes. Don't you know that? Jasmine flowers are white. The sun is white. Sunlight is white. Moonlight is bright and white. White is the best colour, you understand?"

And then all the four fellows came – blue, red, black and white -- the four representatives. One said, "All right, there is no use fighting among ourselves. Oh boys who are in front of us, one of you get up and give your judgement. We'll follow your verdict because you're neutral. We have identified ourselves with each of the colours. Since you are detached, you can give your verdict."

One boy got up slowly and he started speaking like this: "Swami may be wearing a red

robe. He may be blue in complexion. He may have black hair and a black mole. He may even ask us to wear white clothes. But all the colours are the same to Him. Because there is black on the top, blue on the skin, black on the cheek, and there is a red robe, all colours are in Him. He is in all the colours. There is nothing like one colour being superior to another colour. There is only one colour that Baba stands for. What is that colour? The colour of Love! Love is the colour that is topmost and superior. There is no other colour higher than that!"

### **SWAMI'S CHILDHOOD DAYS**

The students of the Higher Secondary School presented a program on the 5<sup>th</sup> of March 2004. This was really a novel idea, and all of us like novel ideas -- most of all, Bhagavan! We could tell from His keenness and how He was watching. When you do any program, please keep Swami in mind. If He smiles, go ahead. If He is serious, be serious in your acting. Understand if you have not been able to make it impressive. You should watch Him constantly.

So this is a particular performance that Swami liked very much. Why? The concept itself is great. This is an episode relating to Swami's childhood days. Bhagavan had a few teachers. Swami studied in three places for your information: Uravakonda, Kamalapuram and Bukkapatnam. The names of a few of His teachers are very well remembered and Swami repeatedly refers to them – Mehboob Khan, Kondappa, Subbannachari, Thammiraju, and Manchiraju. These are the teachers about whom Swami always speaks very highly.

The boys conceived this idea. In the play, all these teachers who are in heaven now came down to earth in order to search for Sathya Sai Baba. They had lived here about seventy years ago, when Swami was five or six years old. That Puttaparthi was quite different from the Puttaparthi of today. So all the four teachers descend from heaven but have lost their way. They don't know where to go.

The first teacher to come was Mehboob Khan. Mehboob Khan had a very close, intimate relationship with Swami and used to call Him aside and give Him some *pakor*s, a south Indian dish. "Come on, eat it. It is specially prepared for you."

And Swami said, "Please don't serve me like that. There are other classmates also. They will feel badly if I eat like this. Sir, don't do that."

It seems one teacher asked Baba to stand up on a bench (for punishment.) "Get up! Stand up on the bench!" Swami was standing on the bench as per the command of the teacher. And when the teacher finished teaching and was about to get up, he could not get up because he got fixed to the chair.

And then Mehboob Khan came there and said, "Oh sir, I know your problem. You ask Sathya to sit down first and then you will be released from the chair." So this is an episode connected with the teacher Mehboob Khan, who loved Baba and knew of His Divinity from the beginning.

So Mehboob Khan came down from heaven and shouted, "Sathya, Sathya! Where are You? Somebody said that You are here in this place." And then he started asking the boys, "Oh little boys, have you seen Sathya here? Oh colleague Kondappa, you are also here! Very good! I find you searching for someone."

Kondappa, the other teacher of Sai Baba said, "Oh Mehboob, you are here. Good! I also came here searching for Sathya."

"Oh, both of us are from heaven. Very good. Where is Sathya?"

Kondappa, the other teacher, said, "Mehboob Khan, do you know why I left heaven? It is boring, (*Laughter*) tiresome, disgusting. I'm not interested any longer. Therefore, I chose to come down here in search of Sathya. Let us both search for Him."

And then at that moment, another teacher, Manchiraju, said, "What wonderful days we had in those times with Sathya! So I have excused myself and have taken permission from Indra to come back to earth to spend some time with Sathya. Where is He?"

Then Kondappa said, "Look here, Manchiraju. Look here, Mehboob Khan. Don't you remember in those days how Sathya used to do prayer every day in our school? He used to sing that song. Don't you remember how nicely He used to do it? I recall those days. They were really great. Let us spend some time with Sathya. Where is He?"

Now the boys started singing *Aharathvapajripa* - a song written by Baba, which He sang every day as part of the school prayers. Everybody joined in singing that song. Swami was literally touched. I saw His eyes get wet because He had gone back seventy years. And to hear the song He had composed being sung by the boys -- you can imagine how nice and sweet it must have been!

And then, Subbannachari, another teacher came and said, "Oh Manchiraju, Kondappa, Mehboob Khan, I find all of you here. What are you doing here, my boys?"

And then all the three replied, "We are searching for Sathya. We want to meet Him again, so we left heaven and are finding out where He is."

"Oh, I see. Yes. Did I not tell you? Did I not tell you long back that Sathya is not an ordinary boy? That He is a Divine child? That He will be known as God on earth some day? Did I not tell you? You did not believe me. Today you are missing Him so you have come back. All right, it doesn't matter -- better late than never. Let us be in search of Him. Let us find Him."

And then Thammiraju also happened to be there. "Alright, when all the fellows are here, why don't I come down too? Therefore I, too, chose to come here. Let us all search for Sathya together."

Thammiraju started recollecting his good old days. “How Sathya influenced our lives! Do you remember, my friends? I tell you, I had an eye problem and Baba, as a child, cured it because I could not afford an operation in those days. He saved my sight. And not only that, He helped my watchman and my maidservant also with money. How helpful Sathya was! We remember those days.”

And then all of them started singing the song, *Kaparu Sai Deva*. ‘*Kaparu*’ means ‘protect.’ “Oh Sai, protect all of us!” Swami was very, very, very, very happy.

And then in the next scene: “*Assalaam Alaikum*.” ‘*Assalaam Alaikum*’, is a greeting of the Muslims. “Salutations to all! Could you find where Sathya is?” Mehboob Khan started looking at the boys seated there. “Where is Sathya among you? Is there Sathya among you, because you all seem to be quite young.” And then Mehboob Khan said, “Yes, we will tell you where Sathya is.”

I tell you next time.