

# Because of Love

## Part II

By Rano Gayley

Edited by Ann Conlon

An Avatar Meher Baba Trust eBook

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## Epilogue

**B**aba's relationship with his lovers now is an internal one. Even before he dropped his body, when letters were still coming asking his advice, he would have Eruch write back for him, "Baba says he will guide you inwardly."

People come now to ask us who live at Meherazad for advice, but who are we to know how to give advice? We can use our intelligence about how we would handle a situation, but the very kernel of the thing has to be Baba. Baba used to say, "You must do your utmost to the best of your ability and I will help you inwardly."

If one has that love for Baba, that feeling for Baba, then one can simply do his best in a difficult situation, knowing that Baba is there to help. One must realize that; otherwise, where is the faith, where is the love for Baba? He'll always be there when one needs him most.

Baba drew us externally and from this external meeting we felt him in our hearts. But the lovers who came after he dropped his body feel Baba and know Baba is with them without the external contact. To me, that is the most beautiful miracle.

The initial pencil sketch made to scale for the Ten Circles chart. Symbols in the right hand margin are Meher Baba's, and were later found to correspond with the placement he wanted for various figures surrounding the circles.



## SECTION II

### ART IS AN ACT OF LOVE: The Ten Circles Chart

**M**y painting efforts during the years with Meher Baba were sporadic - ranging from total concentration for a specific period to doing only one watercolor a year for Baba's birthday.

I had actually thought my painting days were over when I left New York for Nasik in December, 1936. After all, I thought, what did painting have to do with living a spiritual life? But because I'd been traveling, I had paints and brushes with me and a few days after my arrival in Nasik, Baba asked me to do a special painting under his direction. He wanted, he said, a huge chart of the 10 circles of 120 persons who surround the Avatar in each advent. Baba wanted the chart to measure 5 feet by 8 feet, to be done in oils, and he would outline to me exactly how he wished it to be done, a bit at a time.

I began by making a small pencil sketch of the 10 circles to scale. In the margin, Baba put a variety of symbols which at first made no sense to me but I later found that they corresponded to the locations he wanted for the various animals, birds, plants and modes of transport which were to surround the central focus of the 10 circles. When I made this connection, I realized that Baba was letting me know, in silence, that the chart was already totally planned by him, and he was now simply having me put it all on canvas.

The 10 circles themselves, comprised of 120 persons, were to have 12 men in the first circle (the appendage of two women to that circle would not be depicted); eight men and four women in the second circle; four men and eight women in the third; eight men and four women in the fourth; four men and eight women in the fifth; eight men and four women in the sixth; six men and six women in the seventh; eight men and four women in the eighth; eight men and four women in the ninth; ten men and two women in the 10th circle. Above the 10 circles was to be a figure of Baba seated on a platform.

At first Baba wanted me to do watercolors of everything before putting paint on canvas. But he never minded one making suggestions so I said watercolors couldn't be changed if he didn't happen to like them, but I could do pencil sketches and when he approved those, I could transfer them to the canvas. Then with oils, I could easily change colors or make other corrections. Baba agreed to that.

The second step in the scaled sketch, showing the placement Meher Baba chose for each figure.

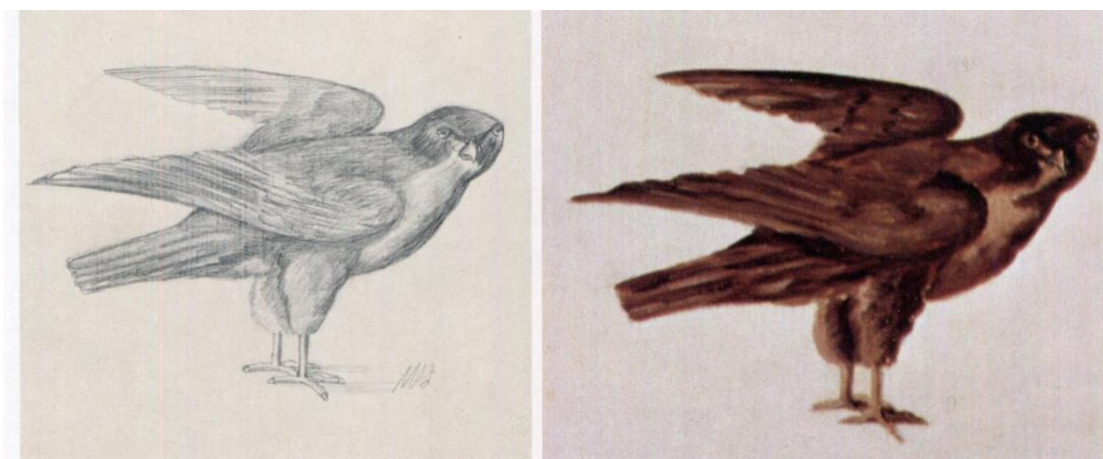
He gave me no detailed instructions for the 120 persons, so I simply made the distinction between men and women by giving the women hair in buns and making the men's hair loose, either short or long. I put all the figures in different colored robes, because I didn't know what nationality they were or what time period was indicated.

I remember one woman who thought the chart was very interesting but she couldn't understand why Baba hadn't put a black person in one of the circles. I thought about it afterwards and realized if Baba had done that, he might as well have put other ethnic groups in the circles. But then everyone would be speculating about who those people actually were and what spiritual plane they were on and there would be no end to it. So Baba just left it indefinite.

The background of the circles varies. Starting from the bottom, Baba wanted the first two to have sand; the next two, ocean; the next pair, desert with desert vegetation; the next two, forest and flaming sky; and the last two, only vegetation.

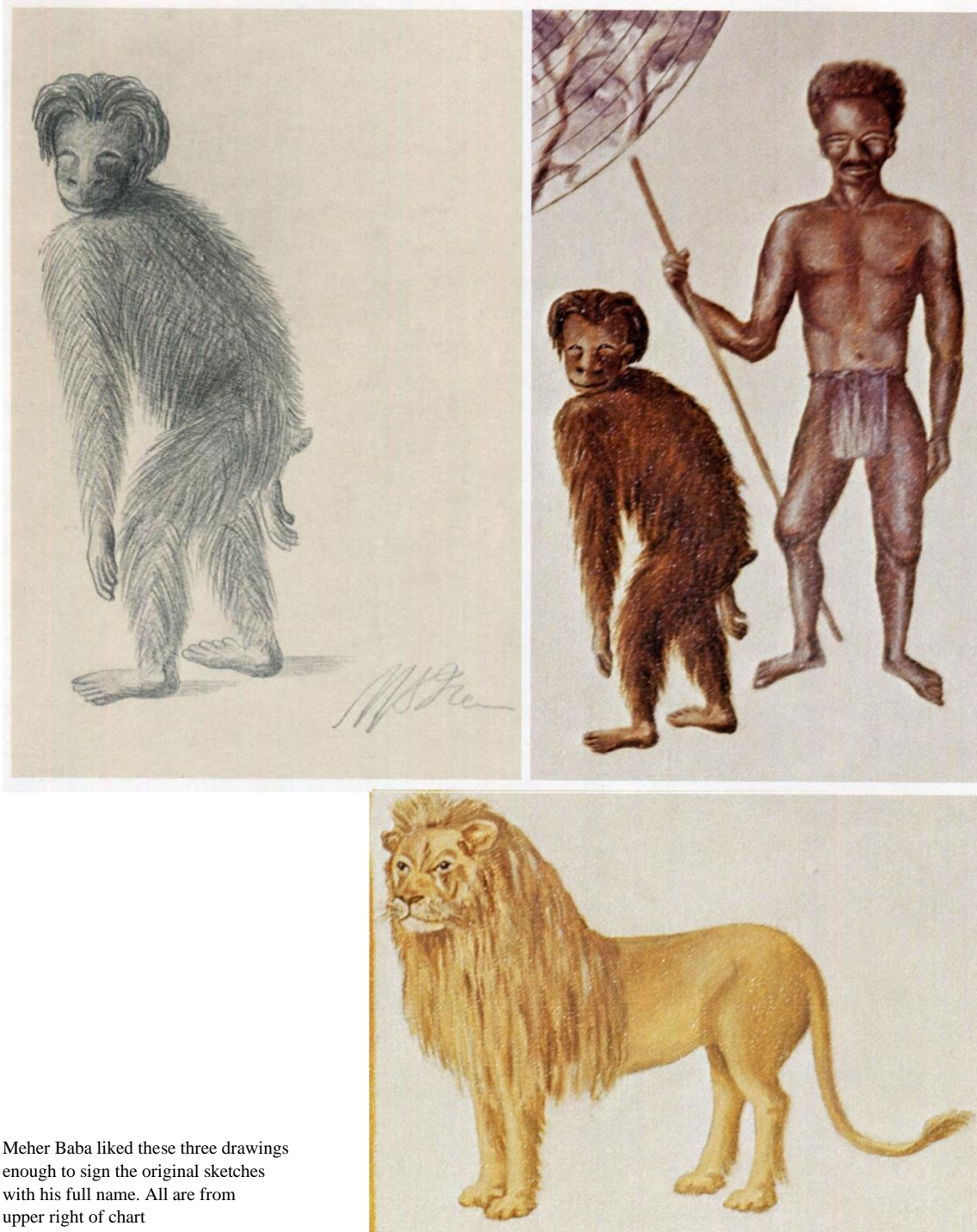
I began doing pencil sketches of the other figures and submitted them one by one to Baba for his approval. If he liked a sketch very much, he signed it with his full signature; others he signed with his initials; some he passed without signing and these have my check mark on them. Once he approved a sketch, I transferred it to its allotted space on the canvas. The figures are not in proportion to each other, as they had to be in proportion to the size of the space and the position Baba wanted them to occupy.

From beginning to end, the sole concept was Baba's, I just blindly followed whatever he wanted. Sometimes it was very difficult to find pictures of the various animals Baba wanted on the chart. But Nonny found a book of birds, animals and insects, and I just happened later to find a magazine with pictures of the bombers and warships Baba designated. Baba gave me photographs of three temples, small Hindu Mandirs built for him in different parts of India by some of his devotees, and I reduced or enlarged or changed the three shapes so all the temples on the chart look different.



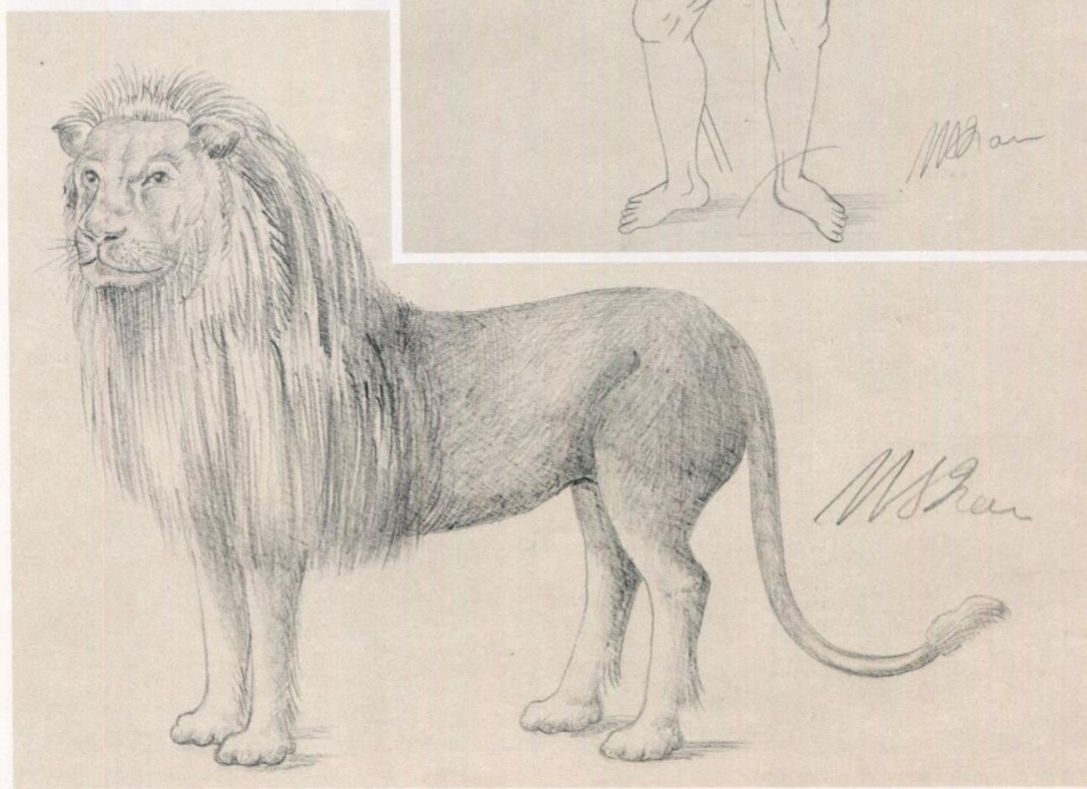
Preliminary pencil sketch carries Meher Baba's initials. If Baba liked a sketch very much, he signed it with his full name: M.S. Irani; others he signed with his initials, M. S. I.; and some he approved without signing. The reproductions here are mostly those signed by Meher Baba, and are accompanied by color reproductions of how they appeared on the final oil painting.



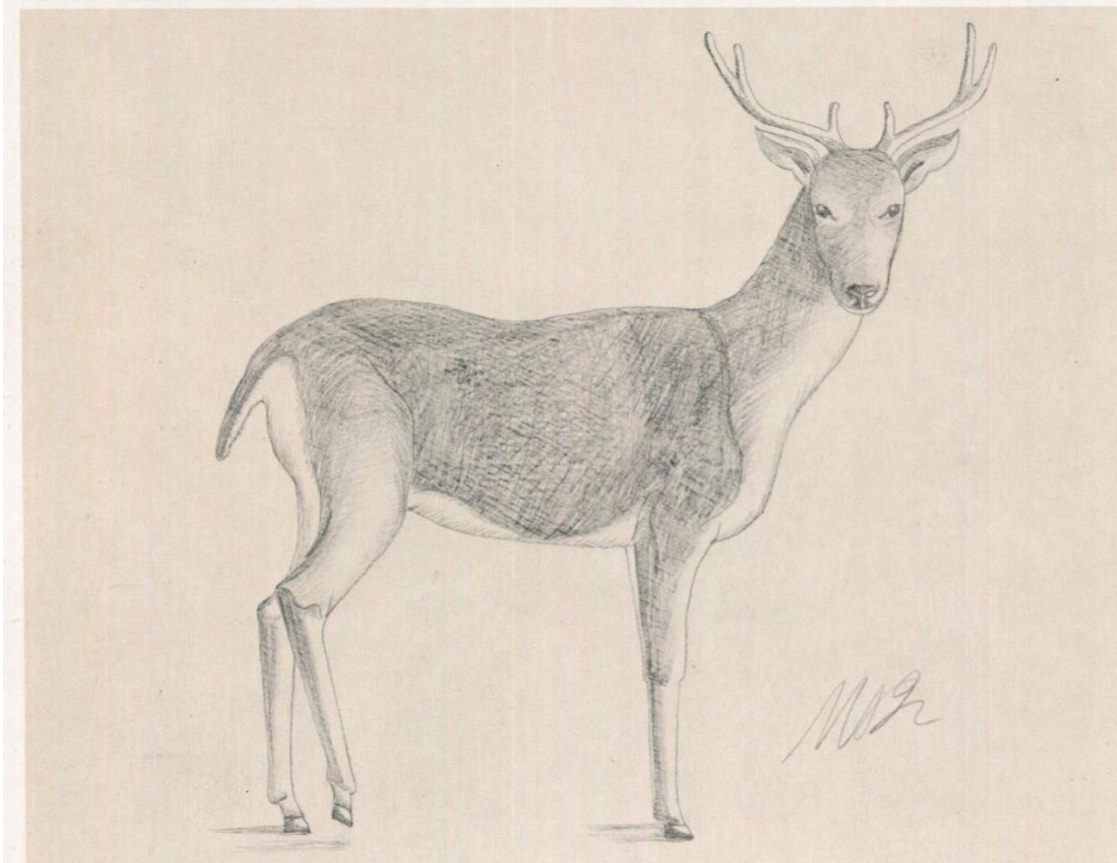
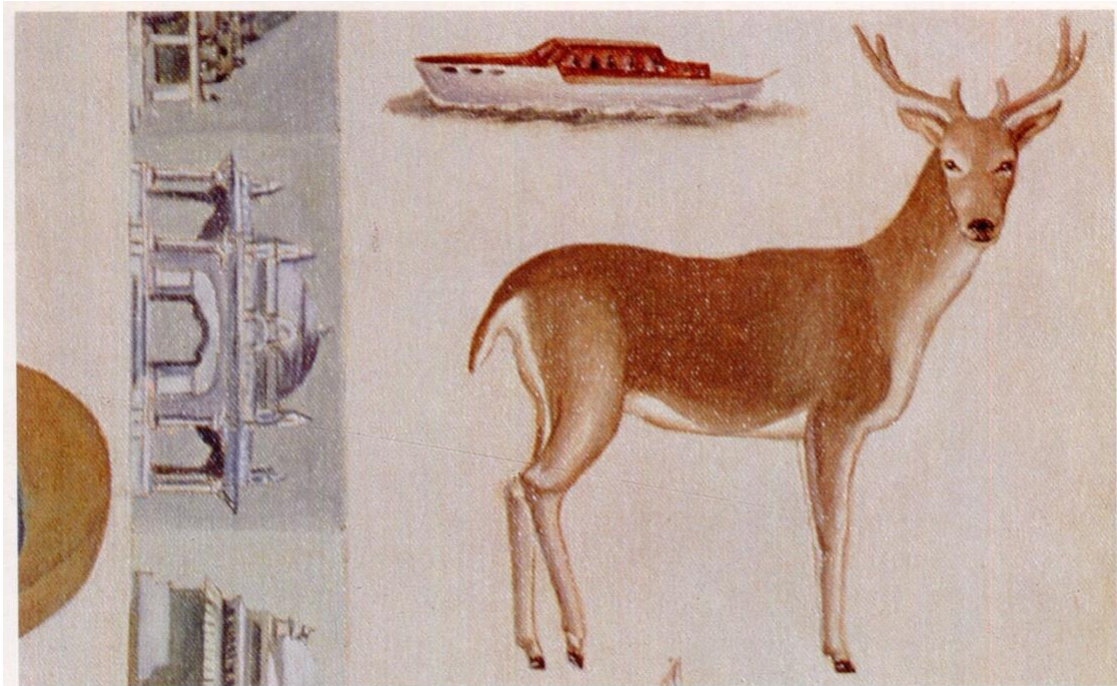


Meher Baba liked these three drawings enough to sign the original sketches with his full name. All are from upper right of chart

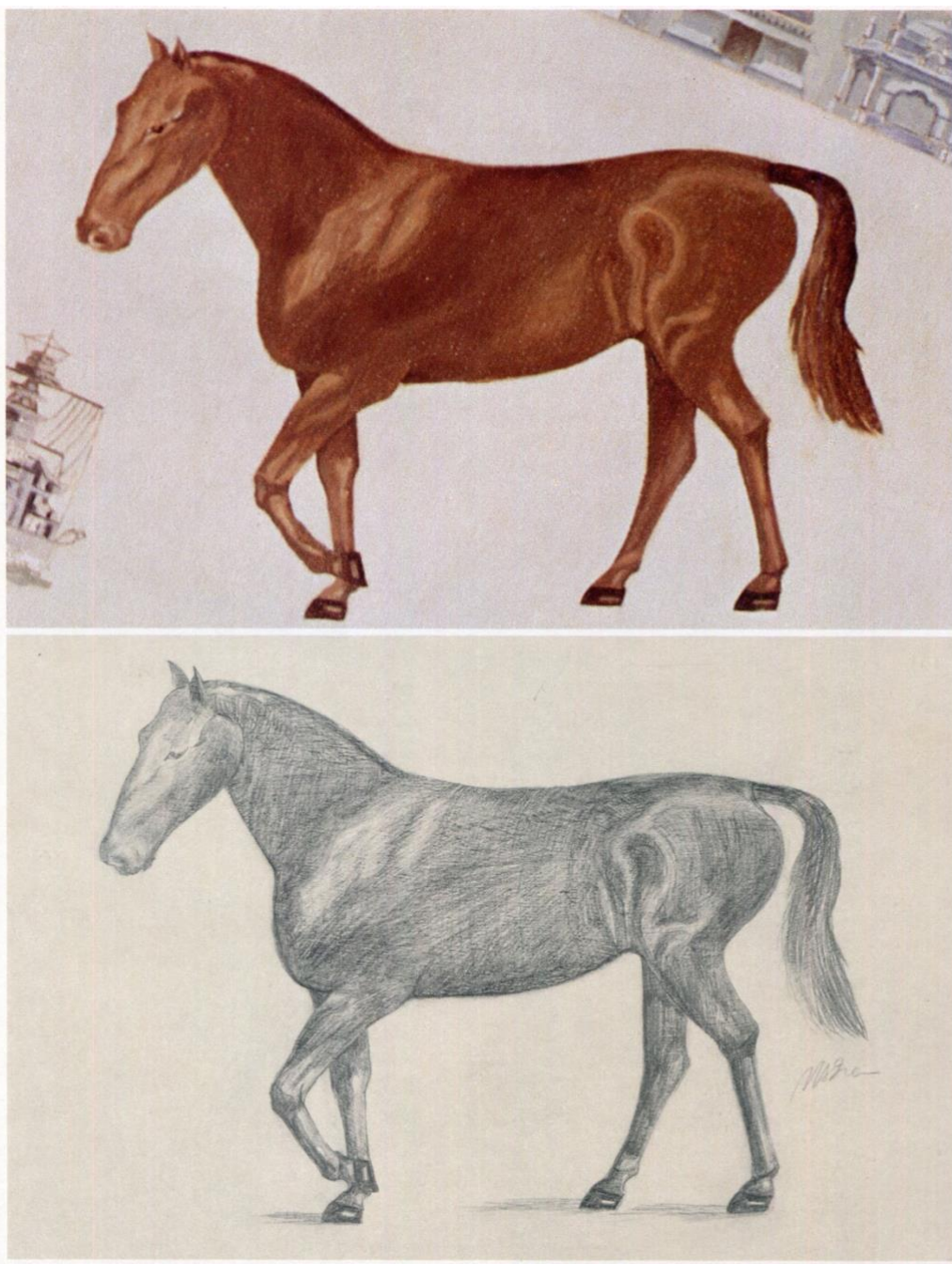
Sketch of African native finally approved  
by Baba replaced an earlier effort.





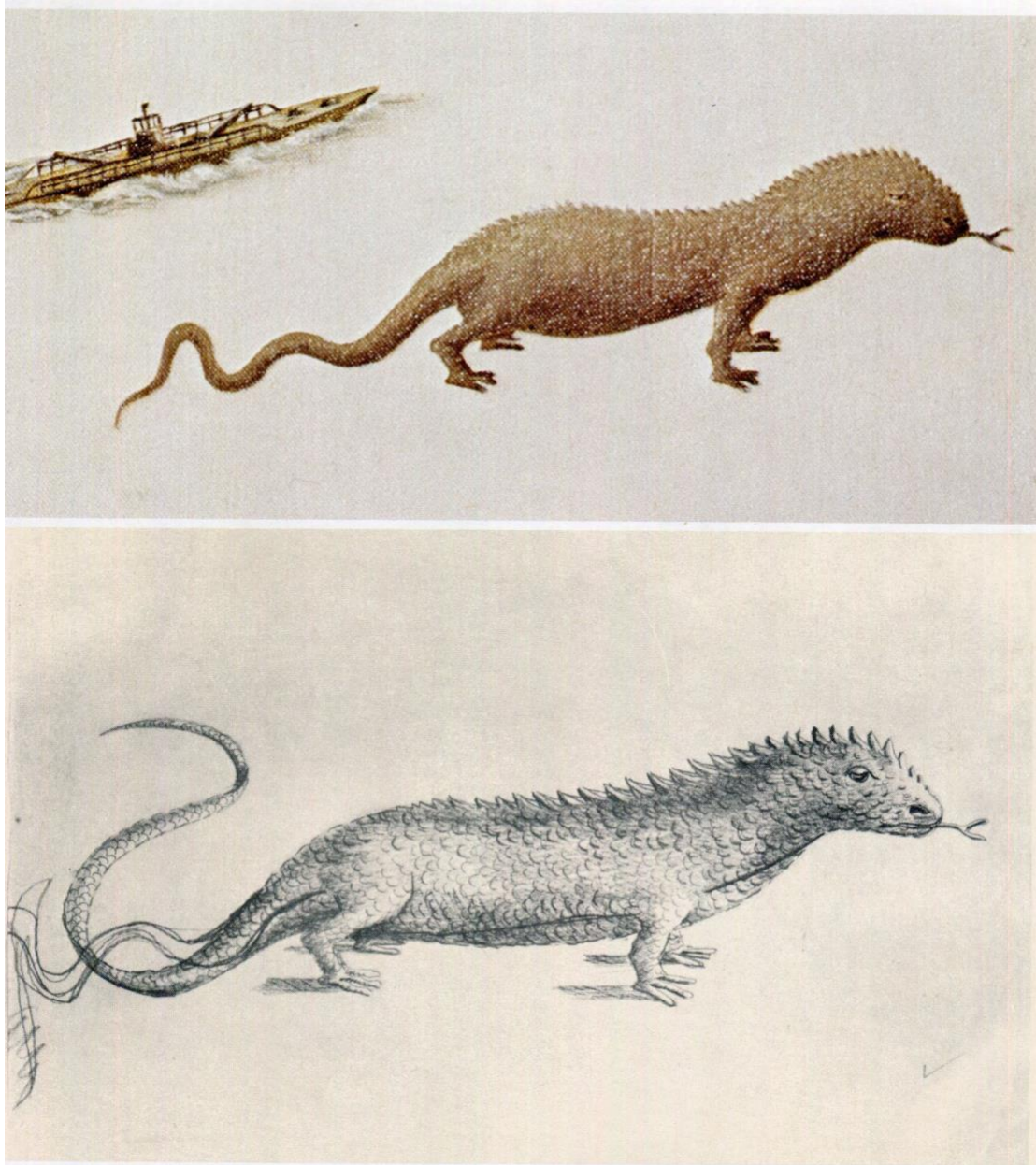


Deer is from lower right of full chart



Horse is from middle right of full chart



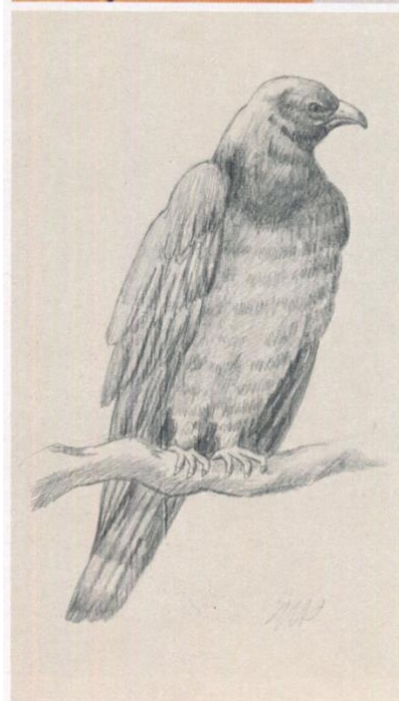


Final oil of a lizard incorporates the change made by Meher Baba in the line of the tail and the thickness of the body on the original sketch

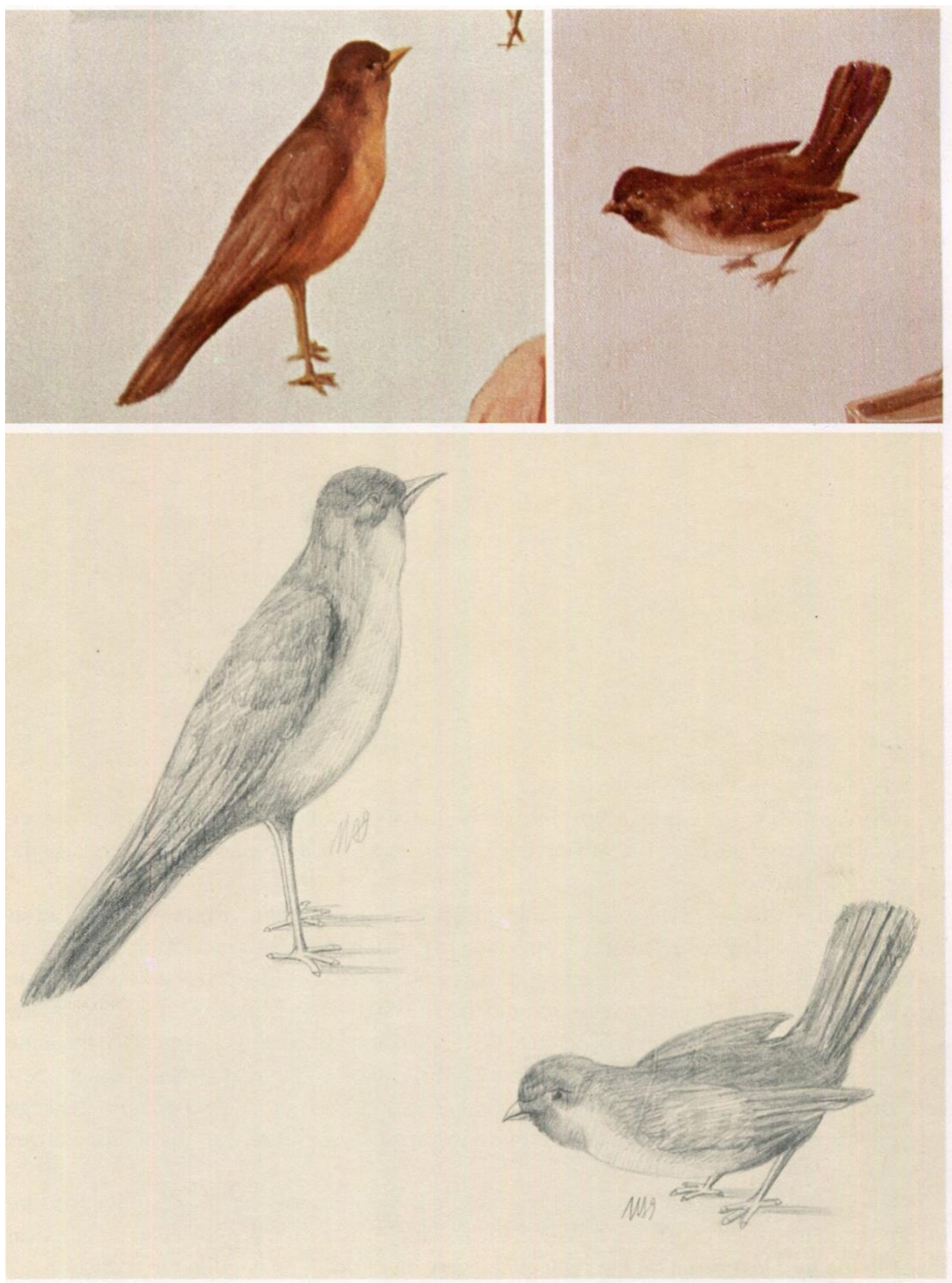


Grasshopper and bird from middle right of chart

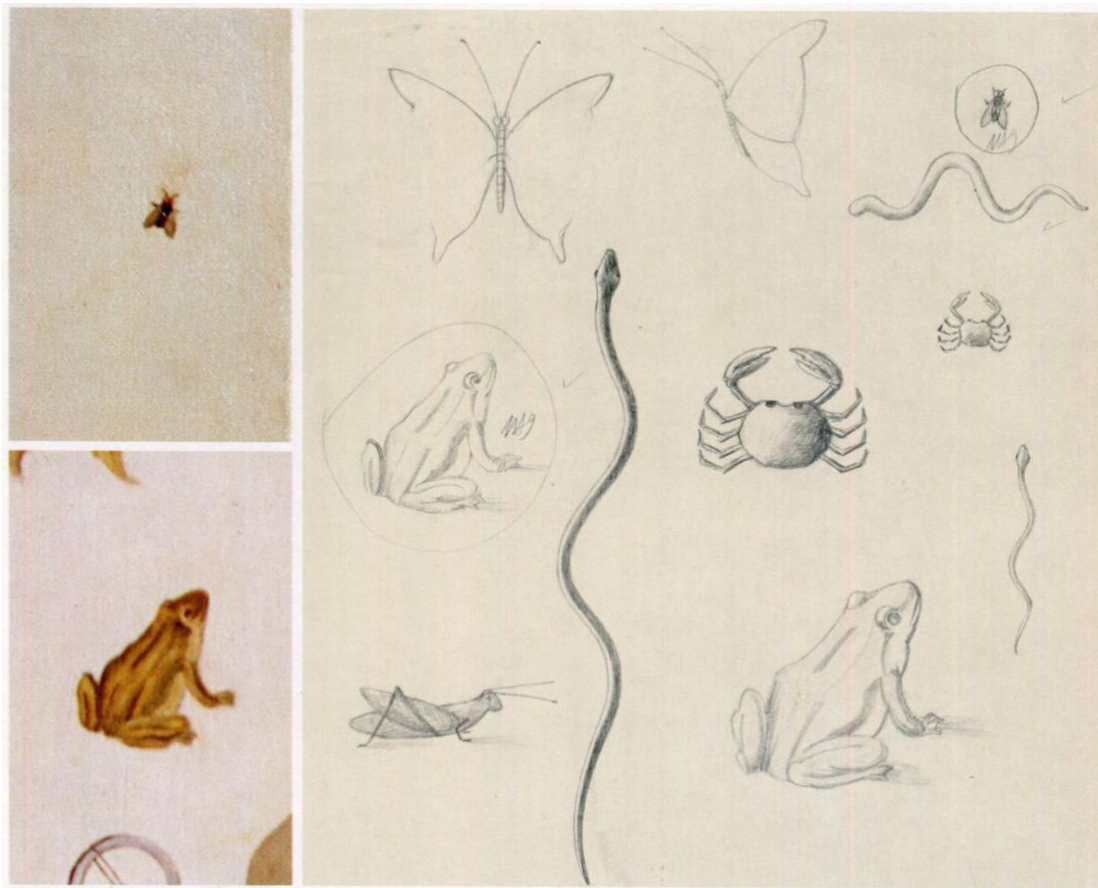




Note symbol in upper right hand corner of sketch of dog which Meher Baba used to denote placement on oil painting  
Facing page: Robin and Sparrow





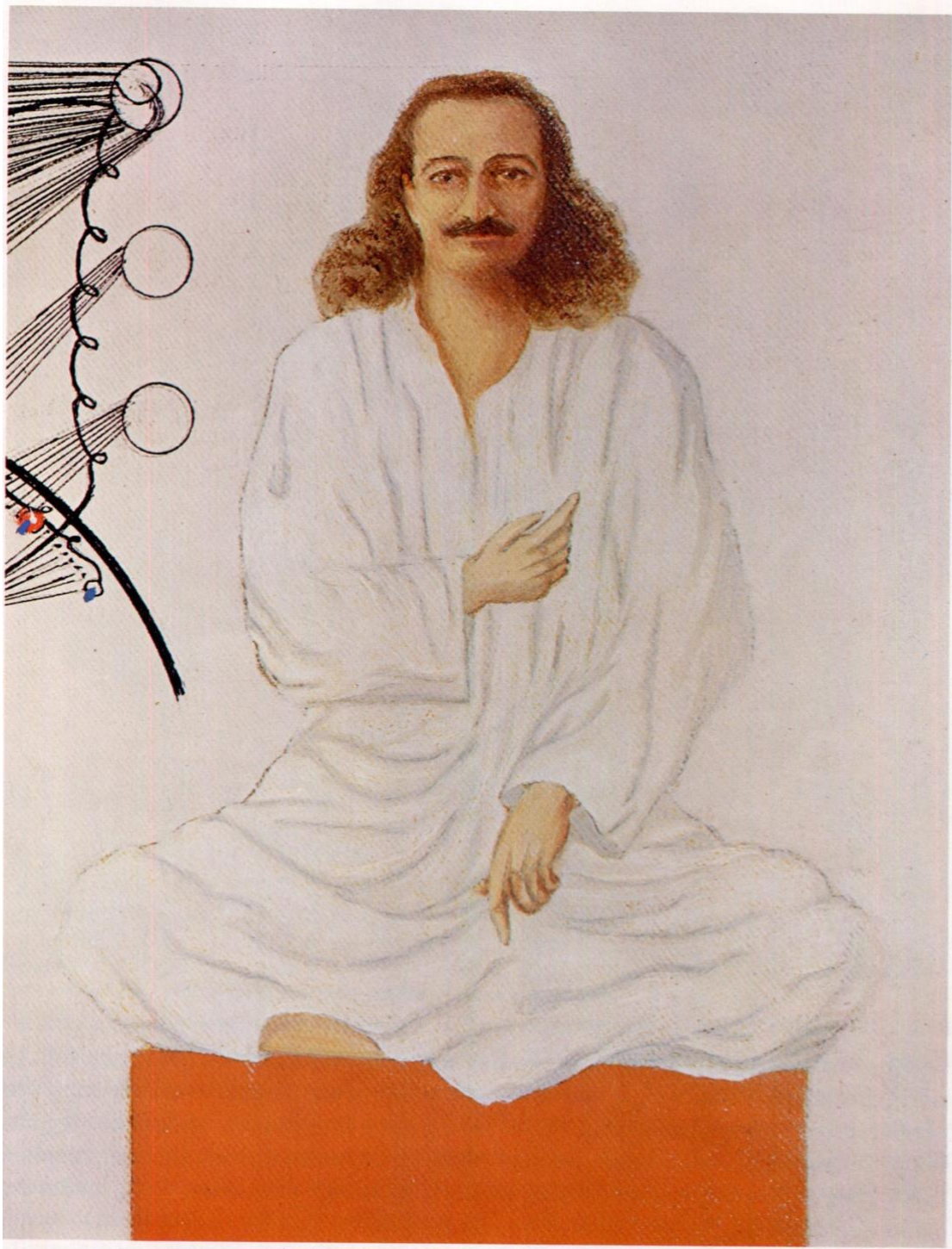


Meher Baba's approval of sketches is denoted by his initials on frog and fly

The coloring was left primarily to me, although Baba did give me the colors for the seven roses, and he mixed the paint himself for the platform on which he is seated, as he didn't like the shade I had selected.

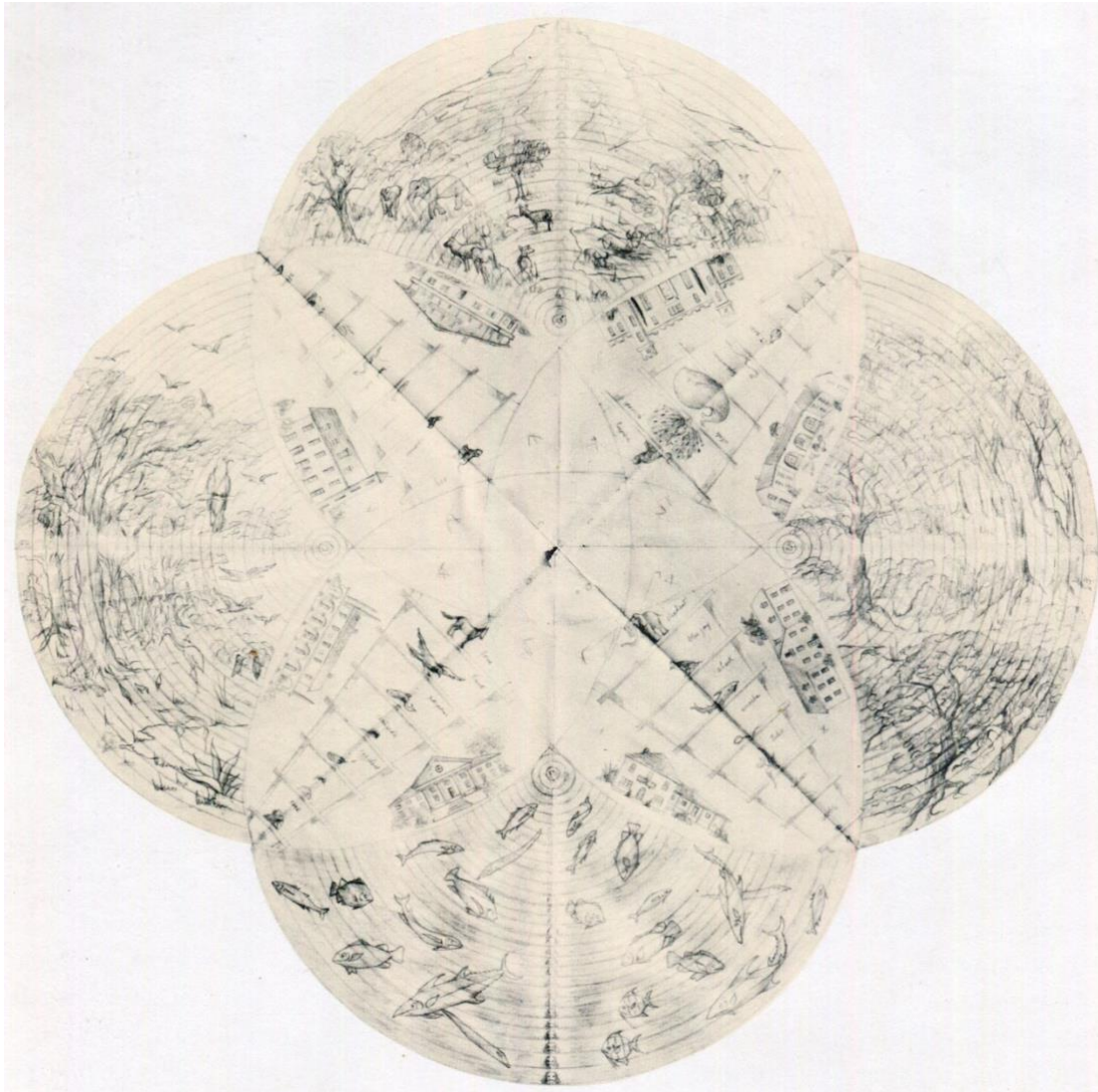
I carried on this part of the work without question, as it was a matter of putting on the canvas each thing as given by Baba. But the imaginative fantasies in the upper part of the canvas were another matter. I asked Baba to give me an explanation so that I could perhaps do a better job in carrying out his wishes. Baba looked at me and then dictated on the alphabet board, "Do as I say and don't ask questions." Twice more at intervals I asked for explanations and received the same reply. So I assumed that was the way he wanted it and I asked no more questions. I did my best and Baba's pleased smile, especially when he saw how I carried out his directions for the large rectangular panel, was reward enough for me. It made me realize that I had managed to convey what Baba wished.

These various panels at the top, done in gray and white tones at Baba's direction, are incorporated into each other. For instance, the rectangle on the left is reduced to an elliptical shape in the four-leaf panel on the right, with every bit of detail retained in the reduction.



Color for the photo was mixed by Meher Baba himself, as he did not care for the shade of orange chosen by Miss Gayley. The only other color decisions he made were for the red, yellow, pink and white roses on the left side of the chart.



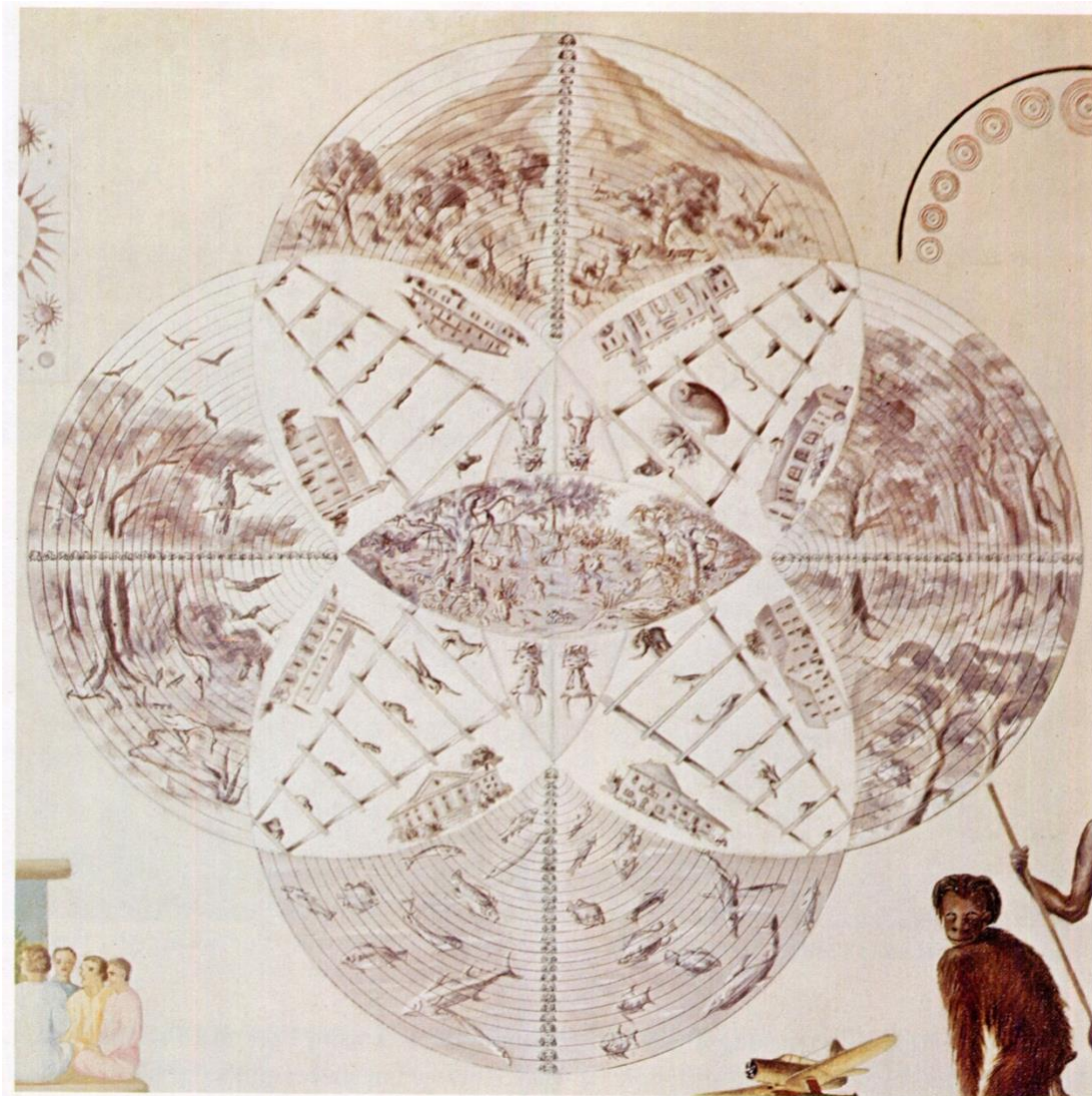


Original drawing of four leaf panel

The four-leaf panel has four scenes: vegetation and forest; animals; birds; and fish. The panels contain many fine circular lines and in the center of each space is Baba's face. Between the four circular panels are four ladders showing steps in evolution: rock, gold, eggplant, centipede, porpoise, hawk, horse; pebble, silver, tulip, amoeba, shark, blue jay, elephant; crystal, copper, pear, tape-worm, whale, peacock, monkey; stone, iron, grass, mud-worm, minnow, sparrow, dog.

In the upper left hand corner of the chart is an oval with a running motif: a cow's head with a tiger's head coming from the cow's mouth and a mouse coming from the tiger's mouth. At



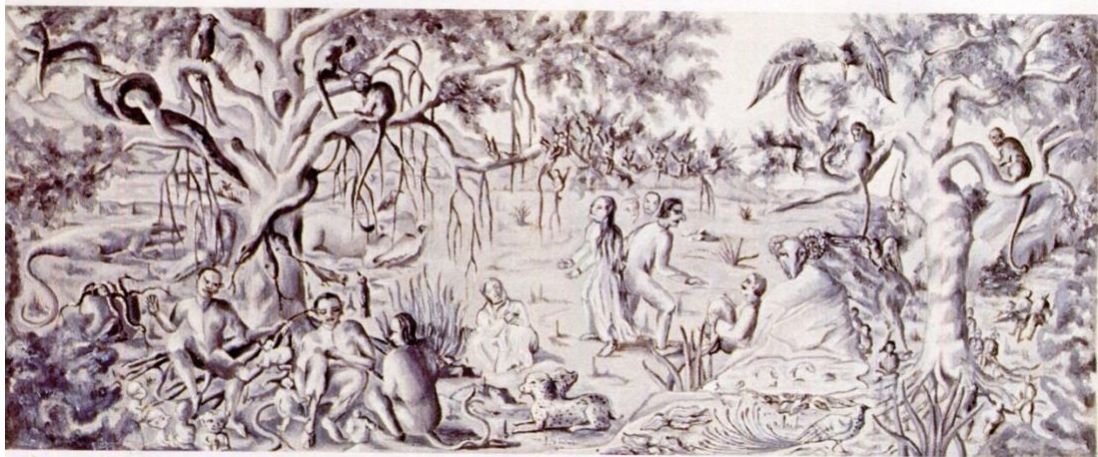


Final version of four leaf panel appears at top right of chart

intervals are miniatures of all the birds, animals and other figures taken from either side of the 10 circles. In the center panel is a gradual emergence of Baba from head, to head and shoulders, to full figure, surrounded by the reduced four-leaf panels.

I worked on the chart off and on from 1937 to 1943 at Nasik, Cannes and Meherabad, at Baba's order taking the canvas with me wherever we went. While at Nasik, Baba gave me certain hours every day to work. No one was allowed to see what I was doing, and I curtained off a corner of the verandah when I was working and covered the canvas at night.

Then for a while, it seemed Baba had forgotten about the chart as he gave me no more work to do on it during the one period we spent in Bangalore. But when we returned to Meherabad in



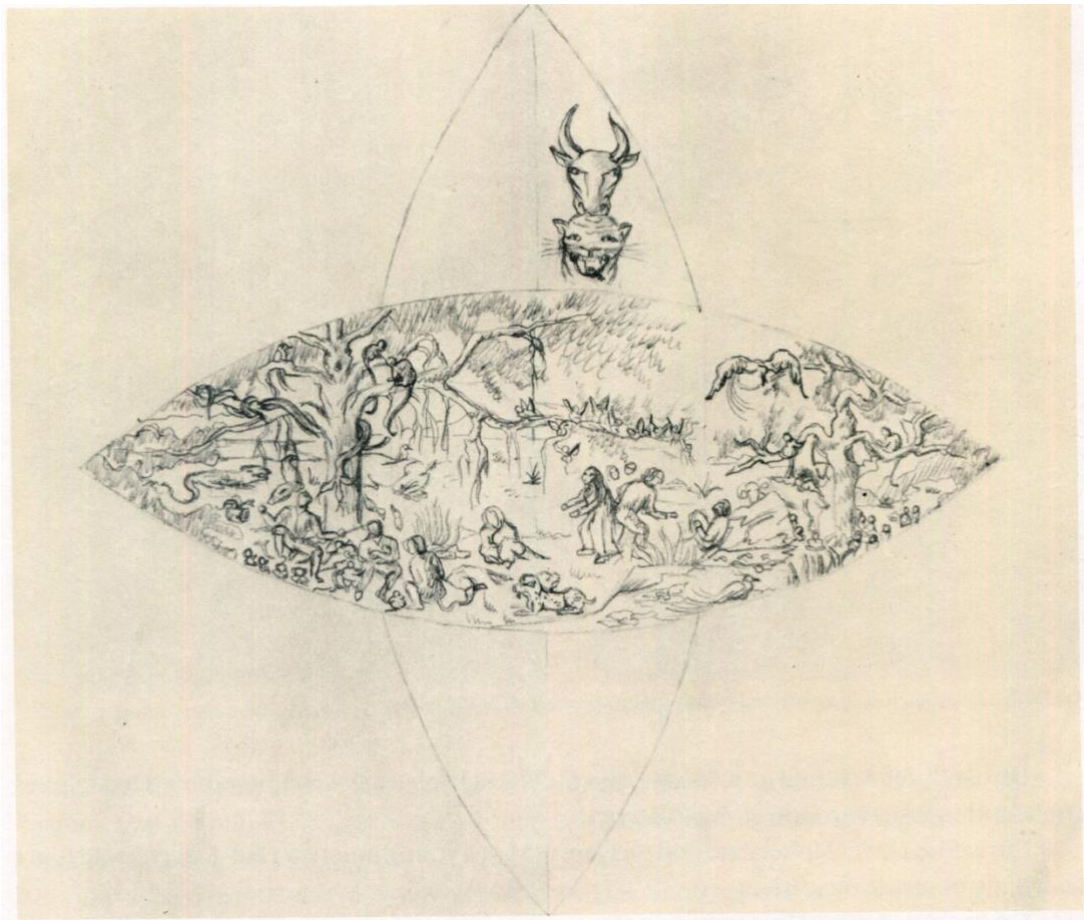
Large gray and white panel is from top left of chart

1943, I sent Baba a note asking if I should continue. He sent word back that I should make a rough draft of the whole thing and indicate where there were spaces still to be filled. Dr. Nilu wrote in all the detail under Baba's direction, and I was able to finish during the time Baba was coming up the Hill in those days to see Mehera and Mani. At that time, none of the rest of us were allowed to see Baba.

I lived downstairs in the converted water tank at Meherabad, in the far left-hand corner of the west room. The only light was from the door and the ventilators, and I still had to keep a sheet around my bed so anyone coming in would not see what I was doing.

One member of the ashram had a five-year-old boy and the curtain made him very curious, but he knew he wasn't supposed to see behind it. One day while I was working on the chart, I had the feeling that someone was there. I found the boy peeping out from under the bed, fully confident that he was invisible.



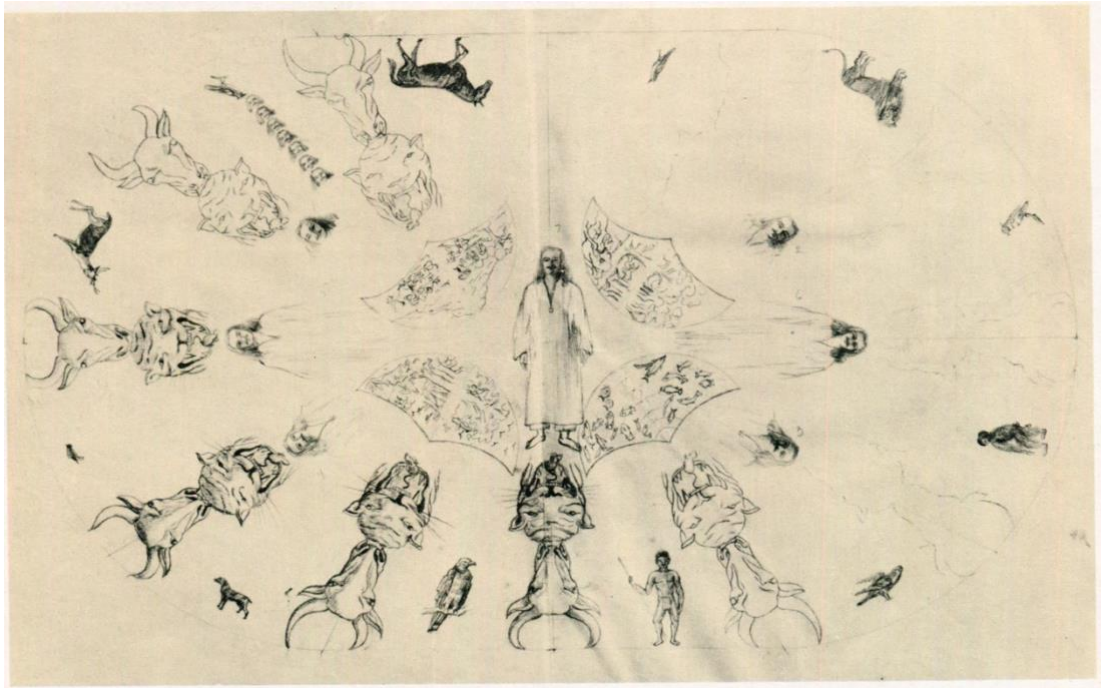


Rectangular panel (*facing page*) is reduced to this elliptical shape in the center of the four leaf panel at upper right of full color chart.

The first person to see the completed chart was Mehera, in 1945. It wasn't shown again until 1954, when Baba invited some of his men followers from around the world to gather at Meherabad. Baba said to me, "You go to Meherabad and take out the chart and show it to them." The first photos of the chart were taken then, but fortunately no one asked for an explanation, because I had no explanation to give them. Perhaps Baba felt we were not ready to understand the chart, as he did say it was for posterity. In the meantime, pleasure may be derived from looking at it simply because it is totally Meher Baba's.

After 1954, the chart was hung in the museum on Meherabad Hill, where it is available for all visitors to see.

One day in the summer of 1972, Padri<sup>8</sup> came to the Trust Office in Ahmednagar and, in the course of conversation, said to me, "By the way, that 10 circles canvas of yours has had a slight accident."



Oval with running motif of cow, tiger and mouse is from upper left of full color chart

I instantly felt I should go and have a look, although I thought it might be only a scratch and confidently took some tape along to repair it.

I arrived at Lower Meherabad and met James May, a young American Baba lover. I told him I had come to repair the canvas.

Jim looked at me. "Have you seen it?"

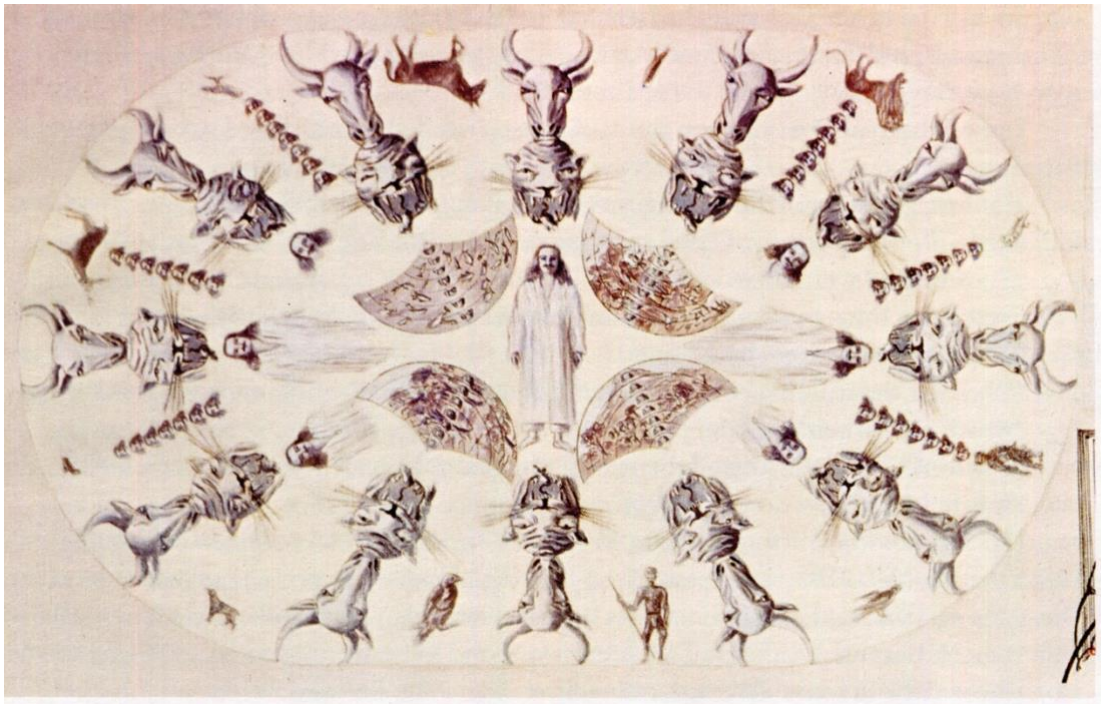
"No."

He took me by the hand and said, "Come up the Hill and see."

I was shocked when I saw it. This was no minor scratch. There was a clean, nine-inch-long gash running from a point just to the left of Baba seated on the platform, down and into the first circle. But the worst was a shredded gash in the middle of the canvas which ran for 18 inches from the bottom.

The damage had been done when a workman on a rickety ladder being held by two others removed the wires from the hooks on the back of the chart. He told the other two to let go of the ladder and to grasp the chart to let it down to the floor. He could have done it himself as the chart was unframed and very light. As the men let go of the ladder, it slipped sideways, hit the canvas and made the small gash at the top. The workman jumped off the ladder, which continued to fall and then hit the canvas again, starting the shredded gash which widened to a foot near the bottom of the canvas.

If the painting had been mine, I would have been upset, and then would have thought,



At intervals in the oval are miniatures of all the birds, animals and other figures from both sides of the 10 circles.

"Oh, well, it's just my bad luck. I've done something for Baba and it hasn't worked out." But this painting wasn't mine; it was all Baba's from beginning to end, and something had to be done about the damage.

Jim volunteered to take the canvas back to the U.S., find a restorer and somehow get it done. I wrote to Elizabeth Patterson telling her what had happened and that I didn't know how a restoration could be funded. Almost by return mail, she asked that Jim get in touch with her on his arrival and told me not to worry, it would be all right.

Jim went to Elizabeth and she took him to see the same restorer who had worked on the 1930's portrait of Baba now hanging in Baba's house at the Meher Spiritual Center in Myrtle Beach, South Carolina. But the man said the chart was too large for him to handle and he referred Jim to other reputable restorers in New York.

One man agreed to put a triple backing on the canvas. A friend of his, who had done work for some large New York galleries, was to handle the finishing touches, including repainting the damaged area.

But when Jim went to check on the work, he found the repair job consisted of lumps of sizing. I suggested Jim return to the first man who had done the triple backing. The man agreed to take on the job and he did such perfect work that unless you knew there had been an accident, you couldn't find the two gashes.

I thought about possible reasons for the whole incident and felt that Baba probably wanted

the canvas to be in America, as he had wanted it to be in Europe when he had me carry it around on our travels, and that the accident was the excuse for getting it there. Otherwise, there would have been no reason to send it to the United States.

During the years I worked on the 10 Circles chart, I also completed two oil paintings of Baba.

The first, painted in 1939 during our stay in Bangalore, is entitled "The Beloved". It is a full-length, life-size portrait of Baba standing on the north side of Meherabad Hill, where he sometimes walked with the women.

On the day I was putting the finishing touches on "The Beloved," Baba came by. "What are you doing?" he gestured.

"Oh, Baba, the painting is finished, but I can't seem to get the right expression in the eyes." "Which eye? Where are your paints?"

Baba took my palette, mixed the paints, touched the brush to the painting's left eye, and said, "It is finished. Now don't touch it." And of course it was perfect.

The second oil, which much later I entitled "The Avatar," was done at Baba's request at Meherabad in 1940. Baba said he wanted a painting of himself seated and dressed in a sadhra. The painting, Baba said, was intended for a special festival in north India. His request gave me quite a shock, because I hadn't studied life drawing and for some reason a seated figure seemed much more difficult to me than a standing figure like "The Beloved."

Baba insisted that the painting be done on a piece of plywood on which there was already another painting which he didn't like. I begged to be allowed to get a fresh canvas, but Baba was adamant. The finished portrait pleased Baba and he had it framed. When I saw it again after many years, it looked to me like an early primitive.

The value of the painting to me is in the use to which Baba put it. He had it brought several times to Mandali Hall at Lower Meherabad. On one occasion before the New Life, he had the men mandali say prayers of different religions before it, and Baba bowed before it, in effect bowing down to himself.

From 1943 to 1962, I completed a few charts, drawings and paintings, including a watercolor work, "Baba Holds The Key to The Heart" in 1945, and the *God Speaks* chart in 1956. My painting and drawing had a definite pattern to them: when Baba asked for a particular work, he always gave me ample time to do it; but if I tried to do something on my own, I was constantly interrupted and could never finish.

So in 1956, when Baba went to the U.S. and left me and the other women in Satara, I seized the opportunity to develop sketches for the chart to be used in a new edition of Baba's book, *God Speaks*.

The idea was suggested by Ivy Duce, whose group published the book. Baba gave his permission and I began to form ideas and make preliminary sketches.

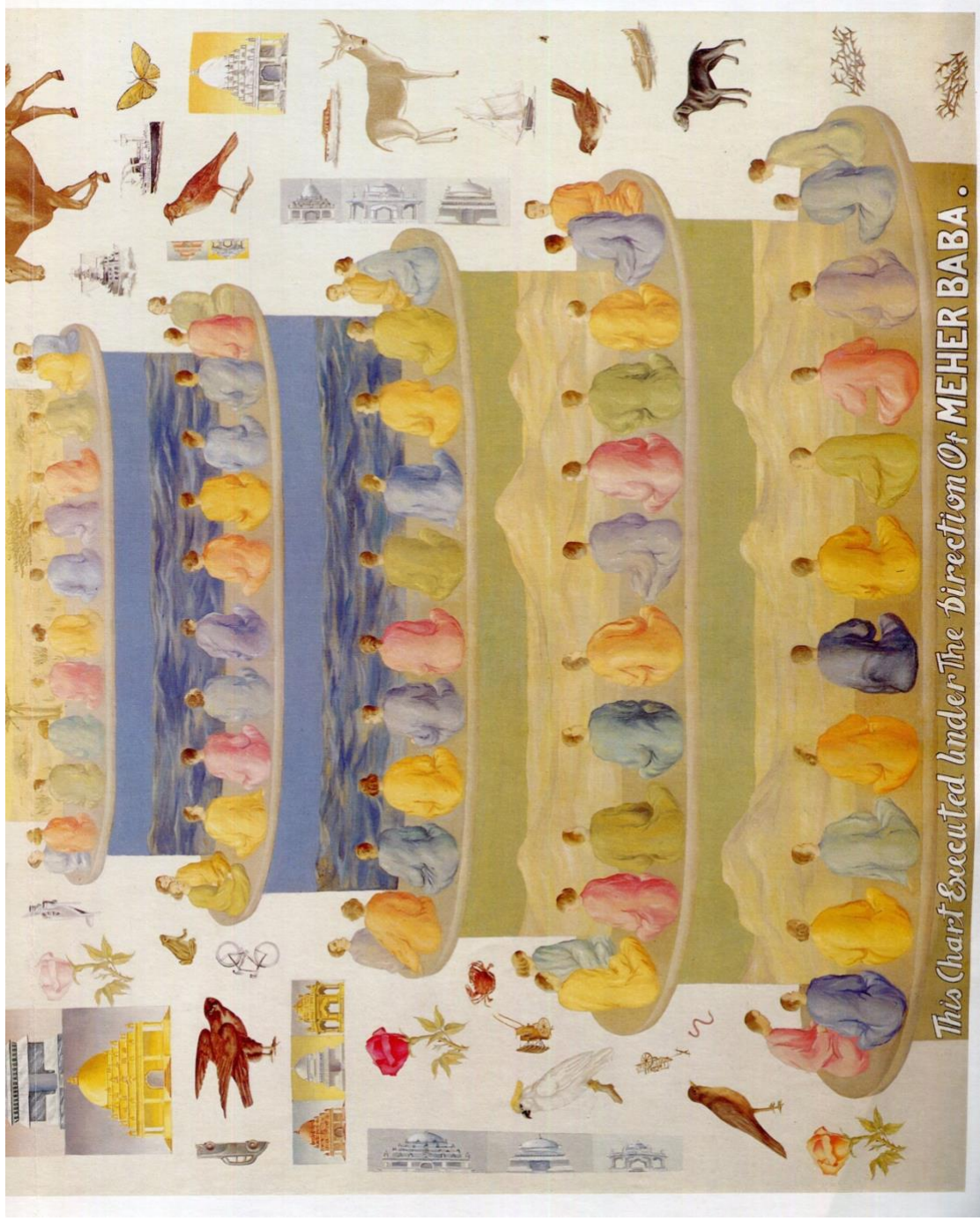
I worked through all the forms of evolution, and for reincarnation I tried to show how one person goes through many births until he arrives at the point where he turns his face toward involution. Of course I had no idea what happens on the planes, and when I asked Baba, he just





(Facing pages: 83-84 )  
 The Ten Circles Chart,  
 executed under the  
 direction of Meher Baba.





told me to try my best. Again no explanation.

At first, I had only one person on each plane, but when I showed the draft to Baba and the mandali, Eruch Jessawala suggested that I put more figures on each plane. Otherwise people might get the impression that only one person at a time comes onto the planes.

I did this, but only for the first four planes. On the fifth and sixth planes, I placed one person in order to add force and emphasis. I chose the arrangement in order to indicate the different experiences on each plane: on the first plane, roses to indicate sweet scents; on the second, bars of music for sweet sounds; on the third, scents, sounds and colors; on the fourth plane, "the threshold," I used rays from a man's hand to indicate the temptation to use his powers; on the fifth plane, the aspirant feels God, which I indicated by surrounding him with light; on the sixth plane, he sees God, indicated by the eye. Finally there is the abyss which must be crossed before he merges into the seventh plane, and which requires the touch of the Perfect Master.

Baba gave me his approval by giving me all the wording for the chart. He also chose the colors for the clothes worn by the young aspirant who has turned toward the planes.

In 1962, I became a once-a-year artist. Each February for Baba's birthday at Meherazad, I painted in watercolor crayon an interpretive scene of some aspect of his divinity. He was very pleased with each painting and my ample reward was the opportunity to kiss his cheek

Each time, when the party was over and Baba had gone to the mandali's side of the compound, I would reclaim the painting from the pile of gifts because I knew that otherwise it would be put aside somewhere and be forgotten.

The first charcoal I ever did of Baba - in 1937 - was a head study entitled, "The God-Man." I took time out from the 10 Circles chart to do it one time when Baba was away on a trip. I look at it now and it still has that feeling of how Baba was in those early days.

The large number of pencil head studies of Baba in this volume were done primarily between 1971 and the present, with 20 of them done in 1972 alone. I have given most of them away to Baba lovers around the world.



SECTION III

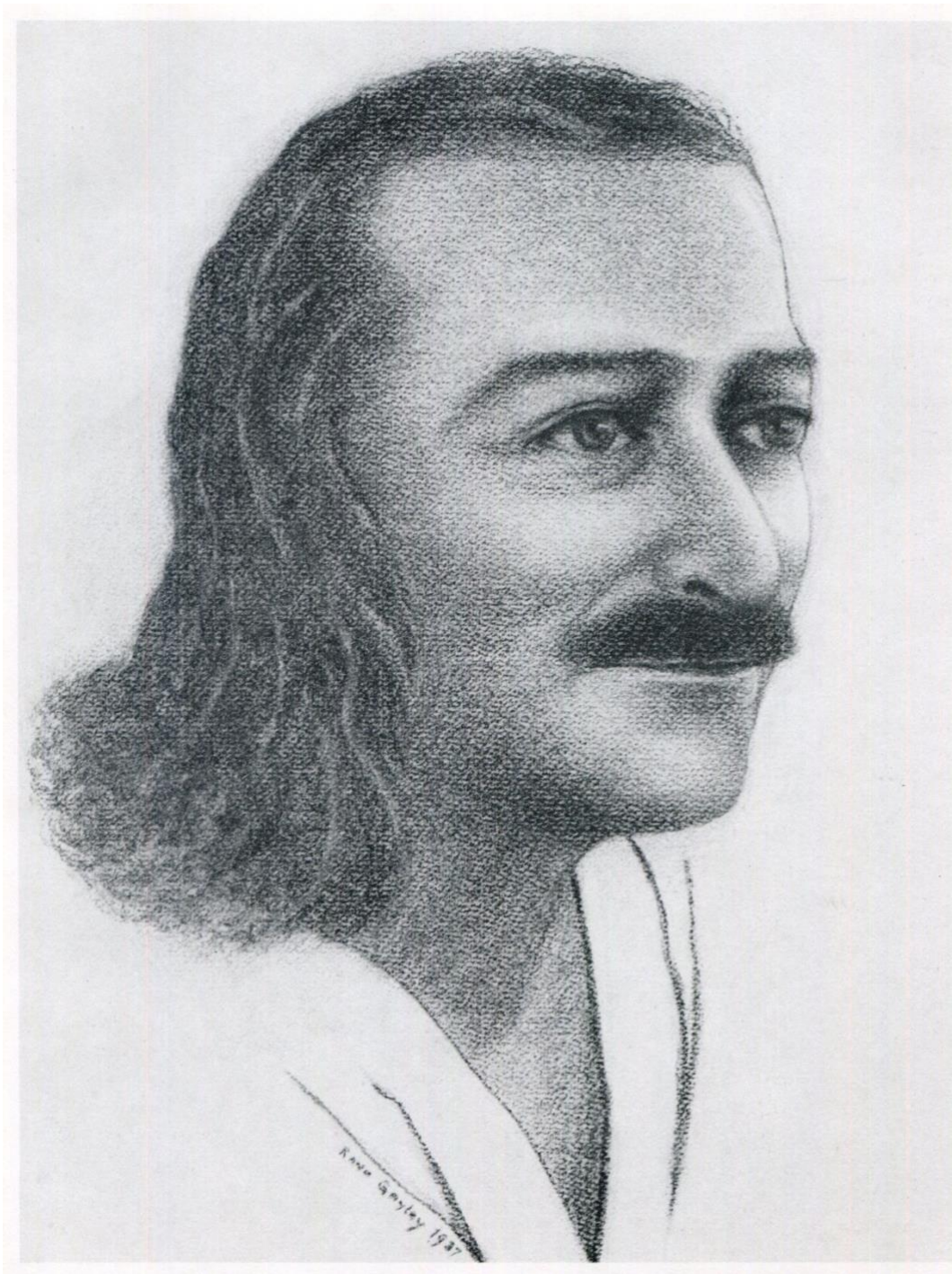
*Head Studies*

## **LIST OF PLATES**

*Most of the drawings in this section are based on photographs of Meher Baba taken throughout his lifetime. Following are the dates and places where they were taken.*

- |   |                                     |
|---|-------------------------------------|
| <i>Plate 1</i> Charcoal done in 1937. Miss Gayley says of it, "This is the way he looked when I first met him." | <i>Plate 14</i> Bombay, 1957        |
| <i>Plate 2</i> Charcoal, done in 1937.  | <i>Plate 15</i> Meherazad, 1962     |
| <i>Plate 3</i> Unknown  | <i>Plate 16</i> Bangalore, 1939     |
| <i>Plate 4</i> Guruprasad, Poona, 1962  | <i>Plate 17</i> Bangalore, 1939     |
| <i>Plate 5</i> Ahmednagar, 1954 sahavas   | <i>Plate 18</i> Nasik, 1936         |
| <i>Plate 6</i> Rahuri, 1937   | <i>Plate 19</i> Mahabaleshwar, 1950 |
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|   | <i>Plate 27</i> Ahmednagar, 1954    |









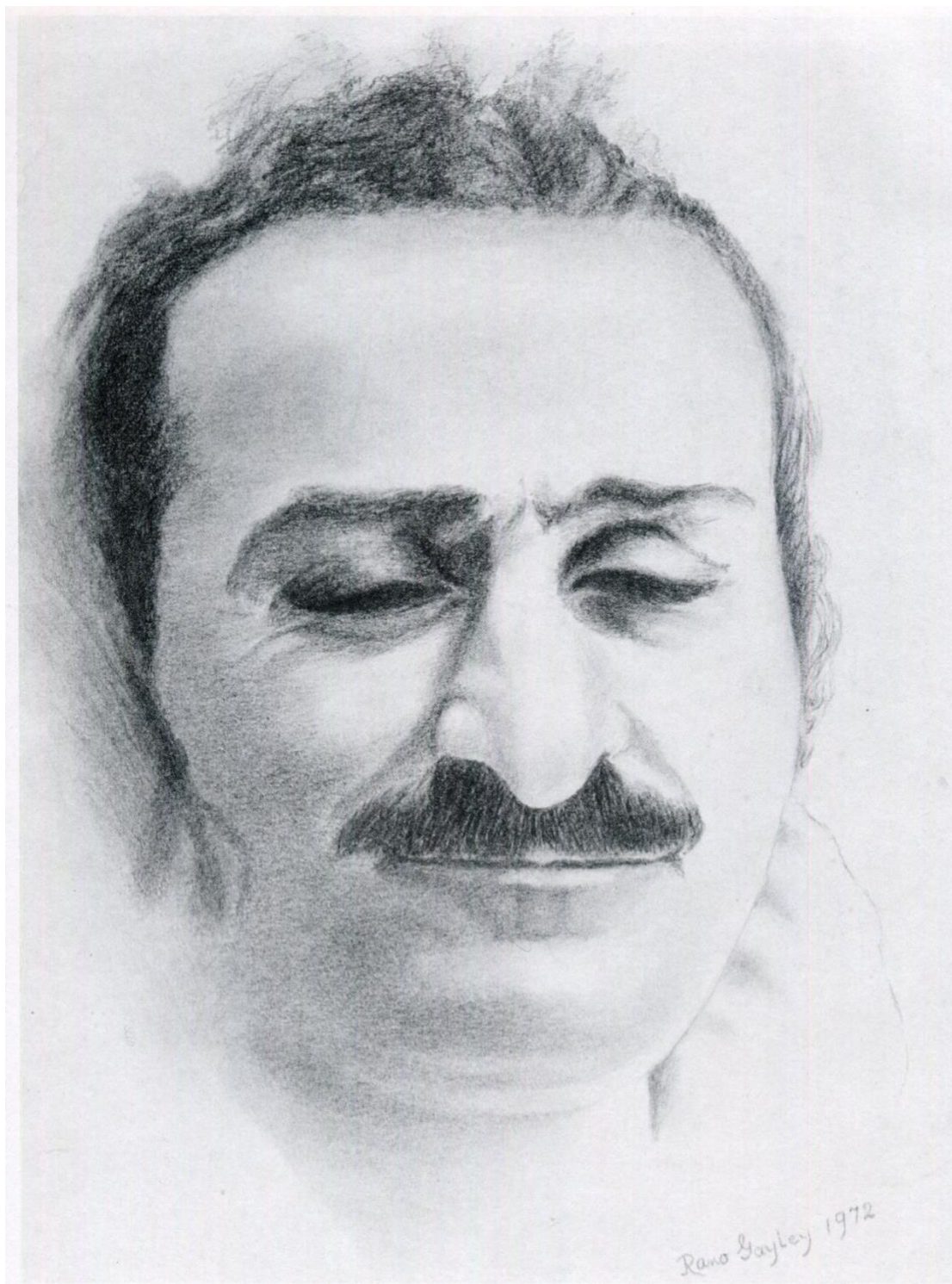






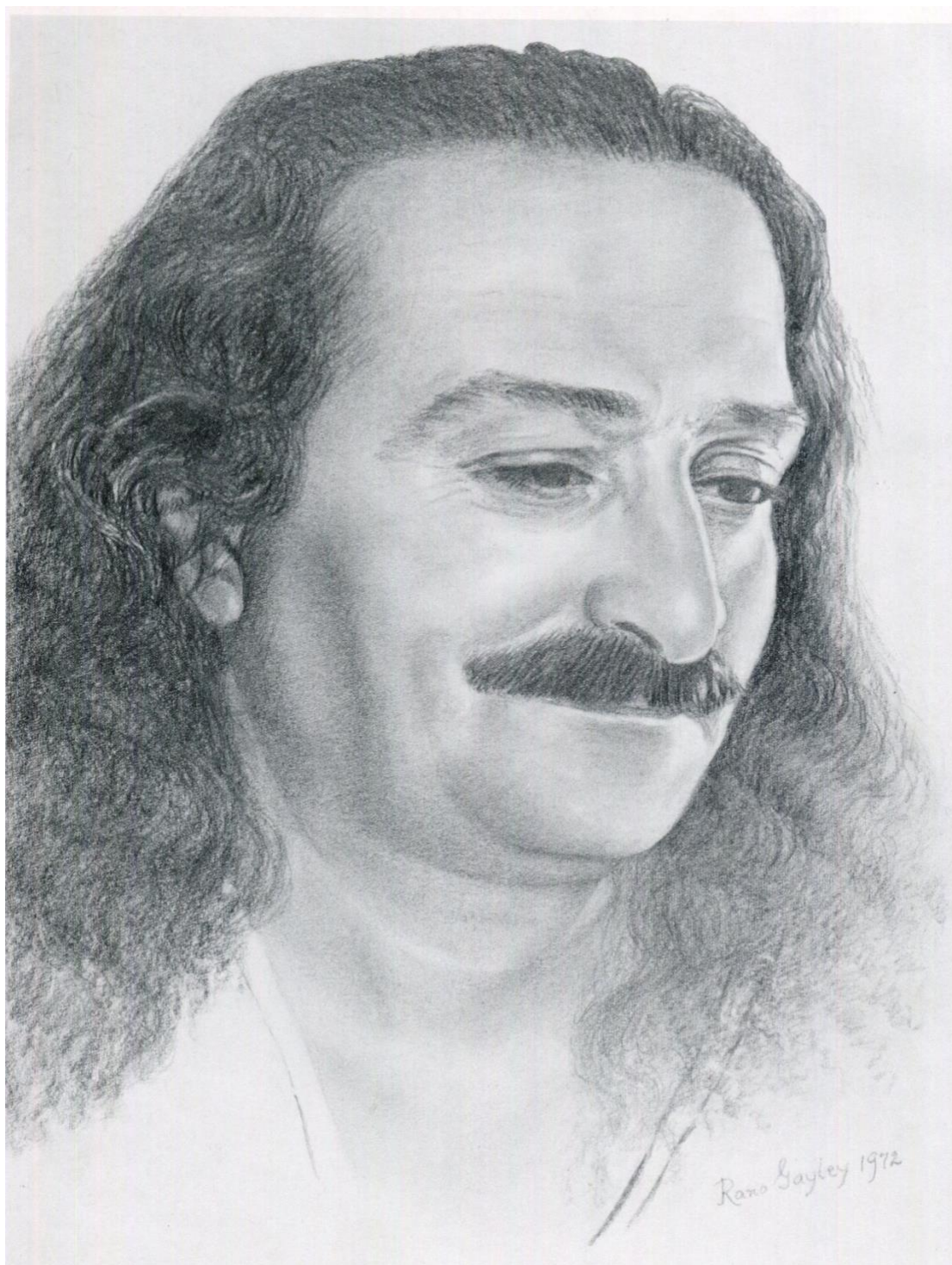




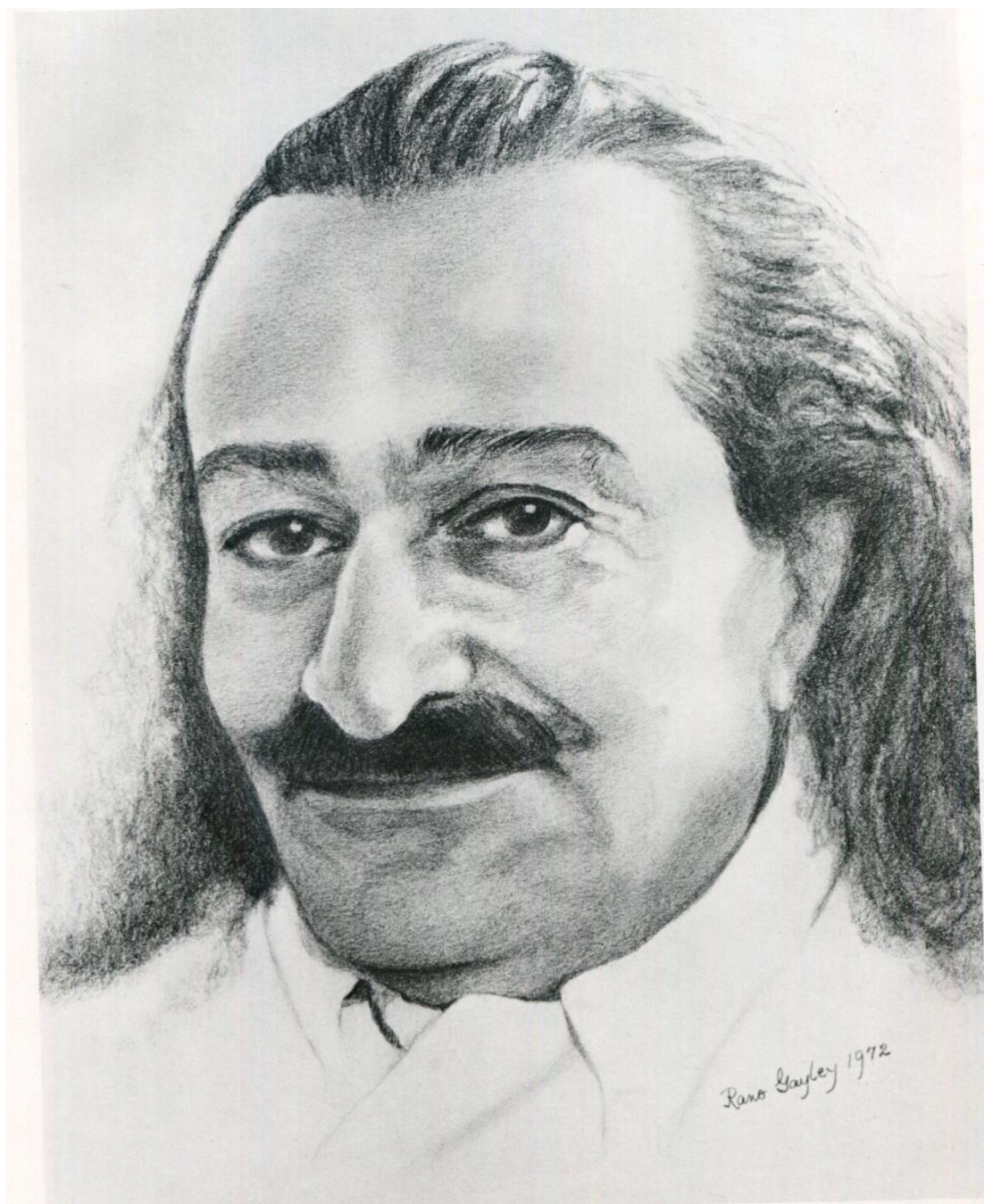


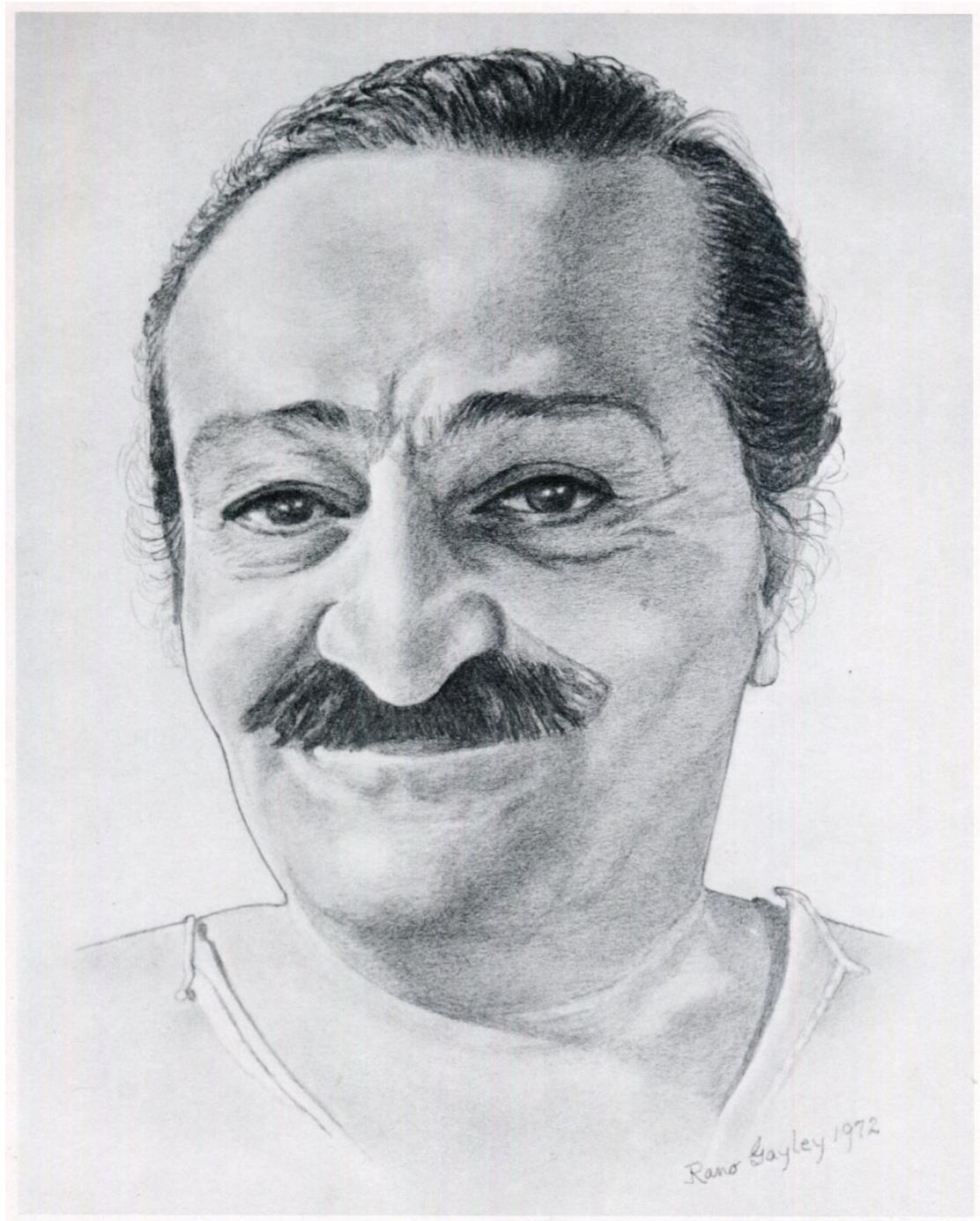




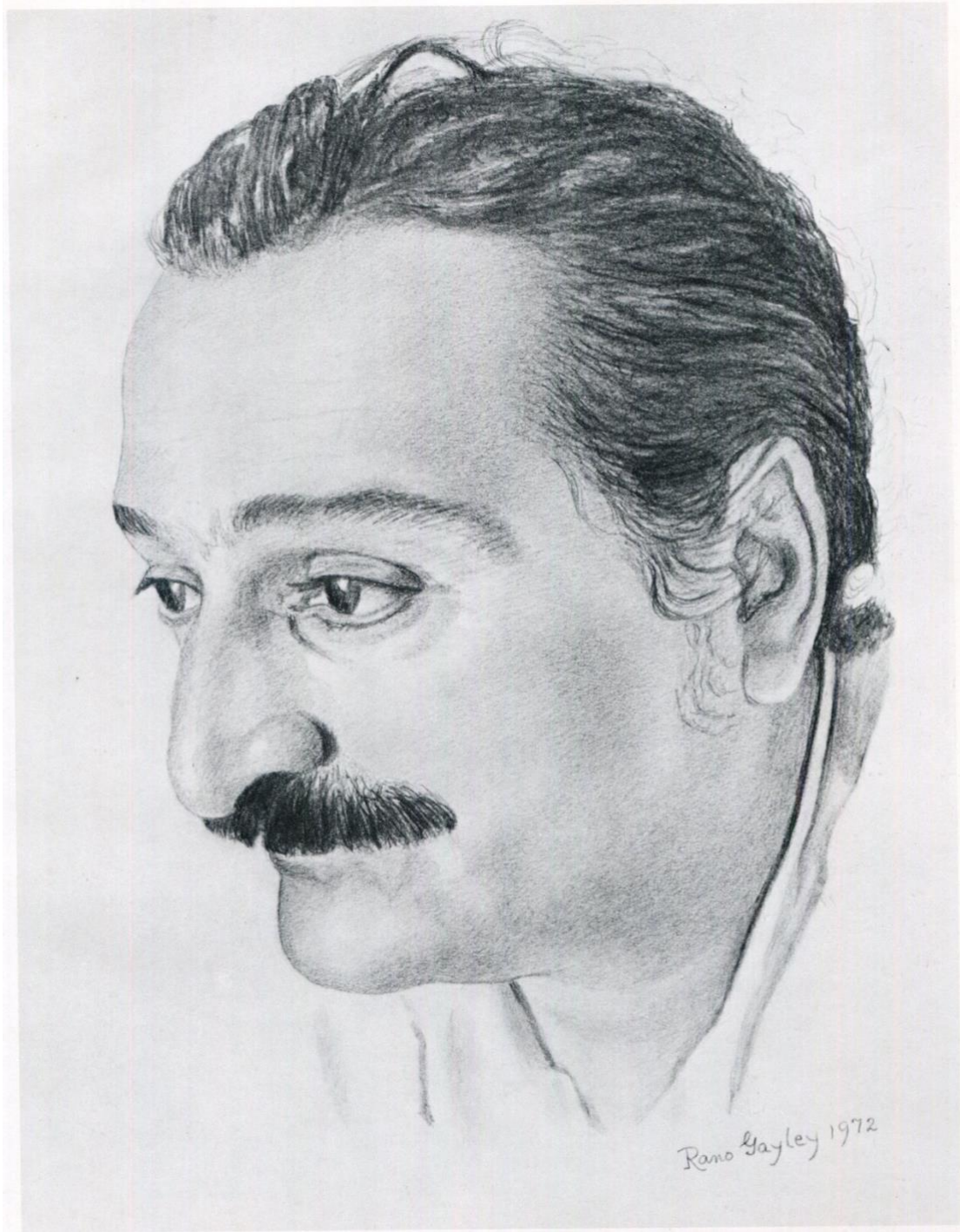










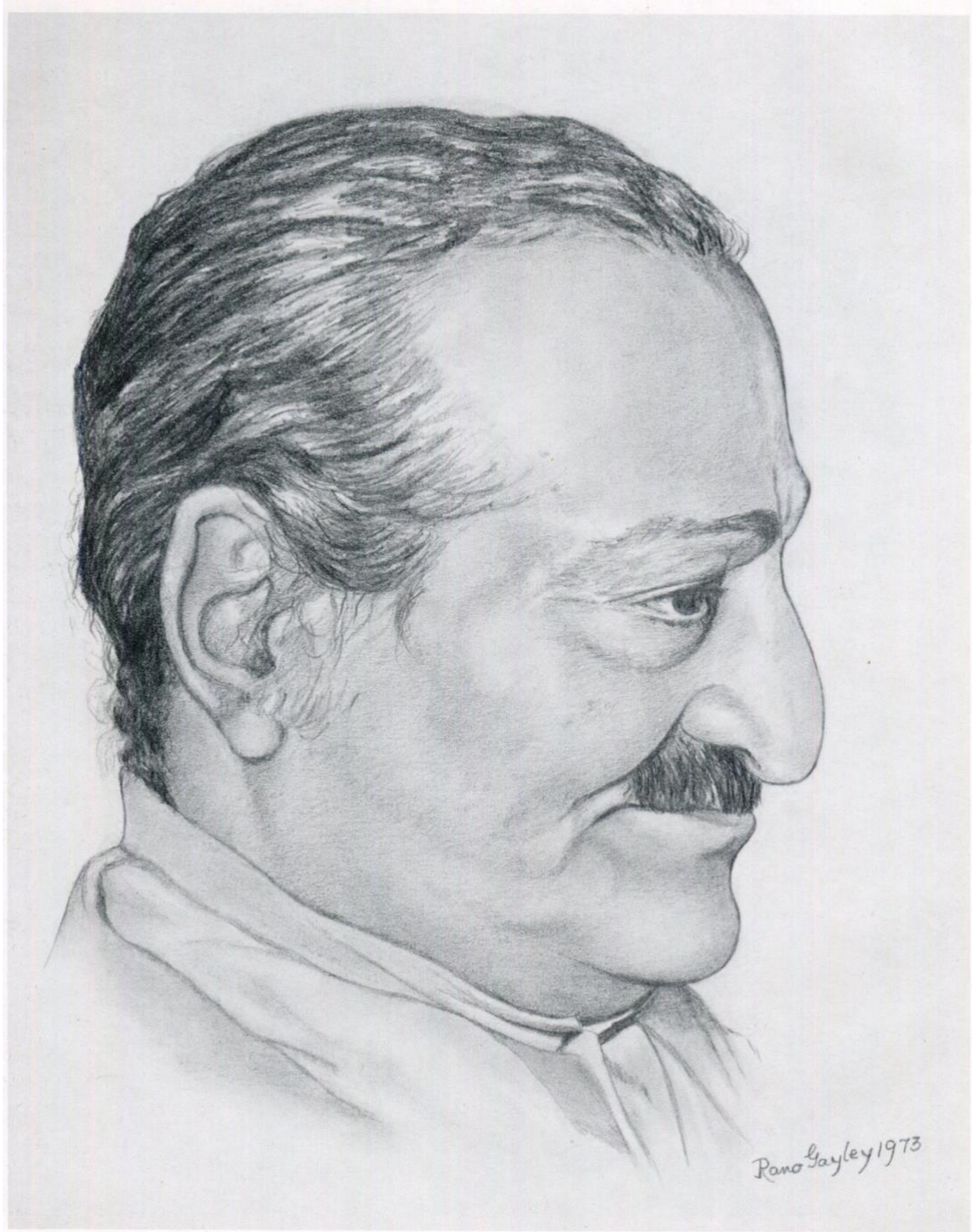




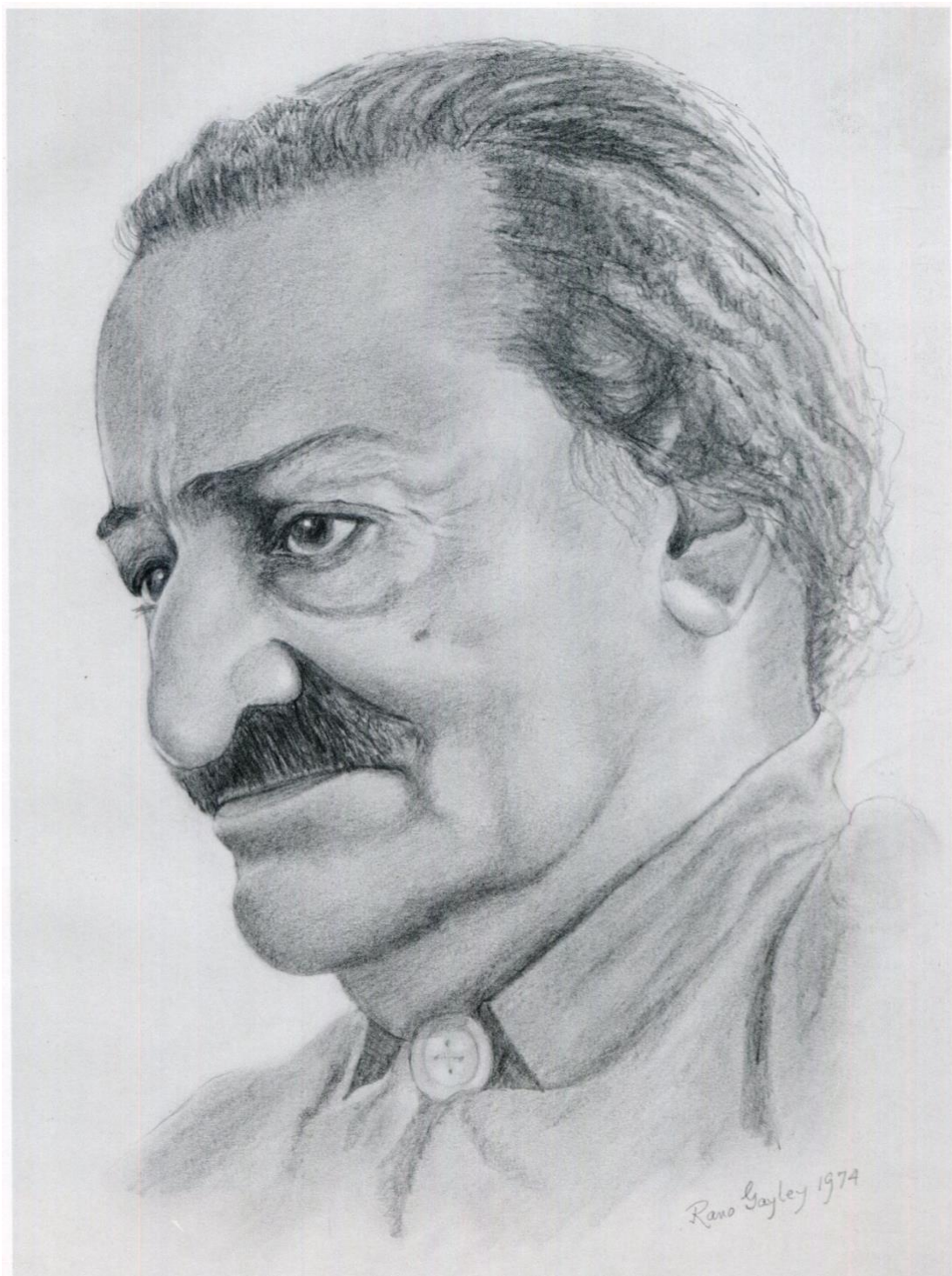


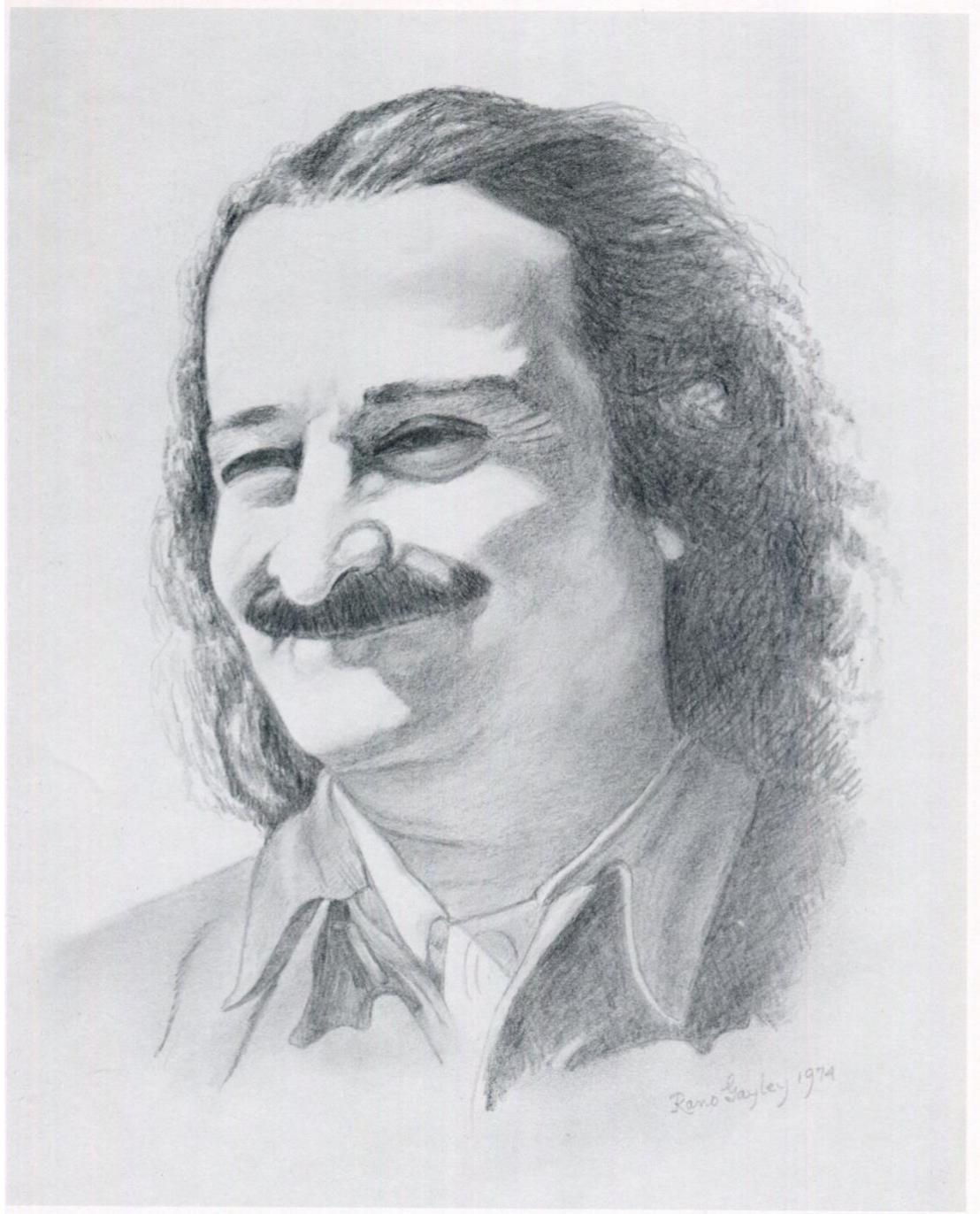




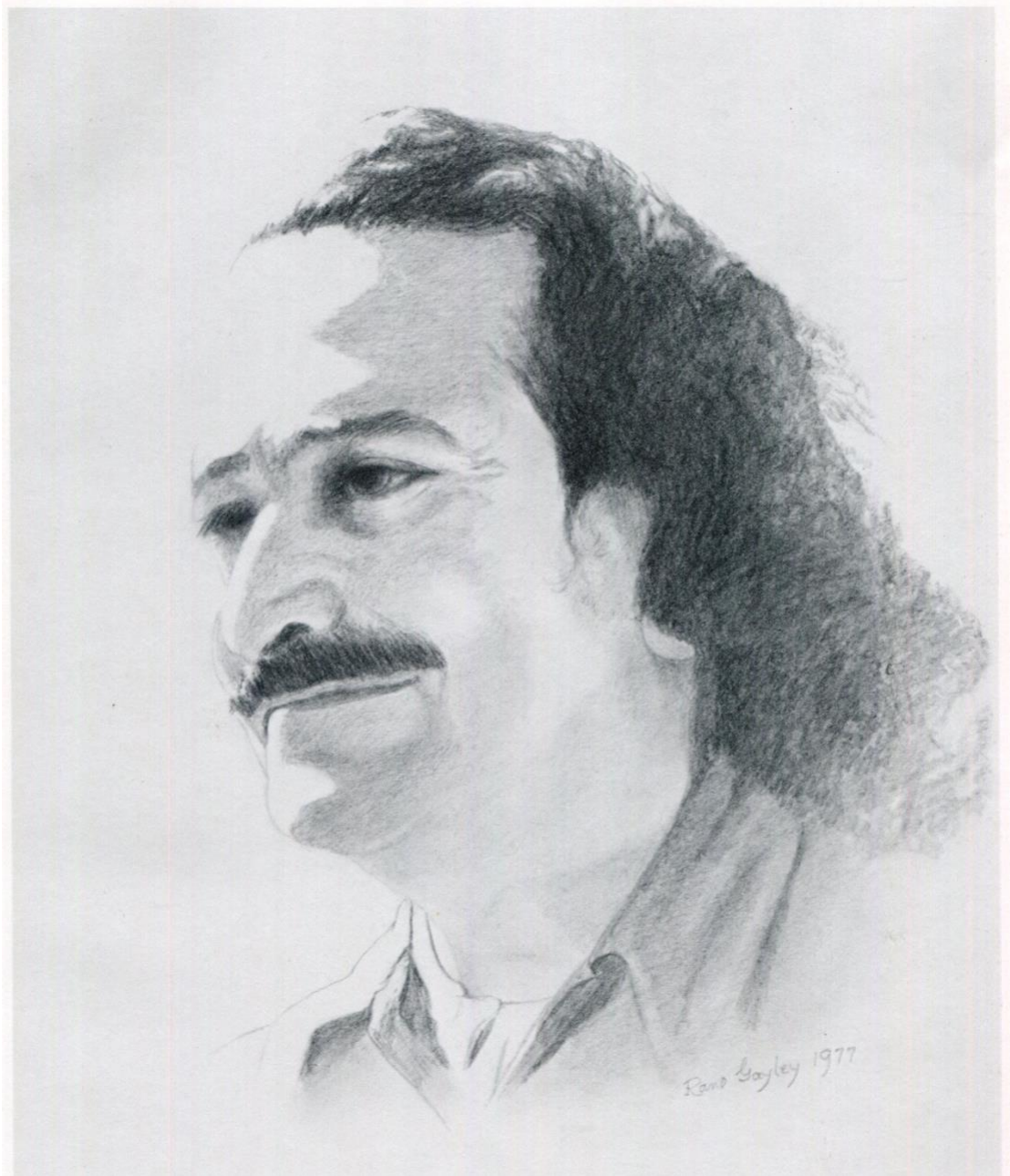






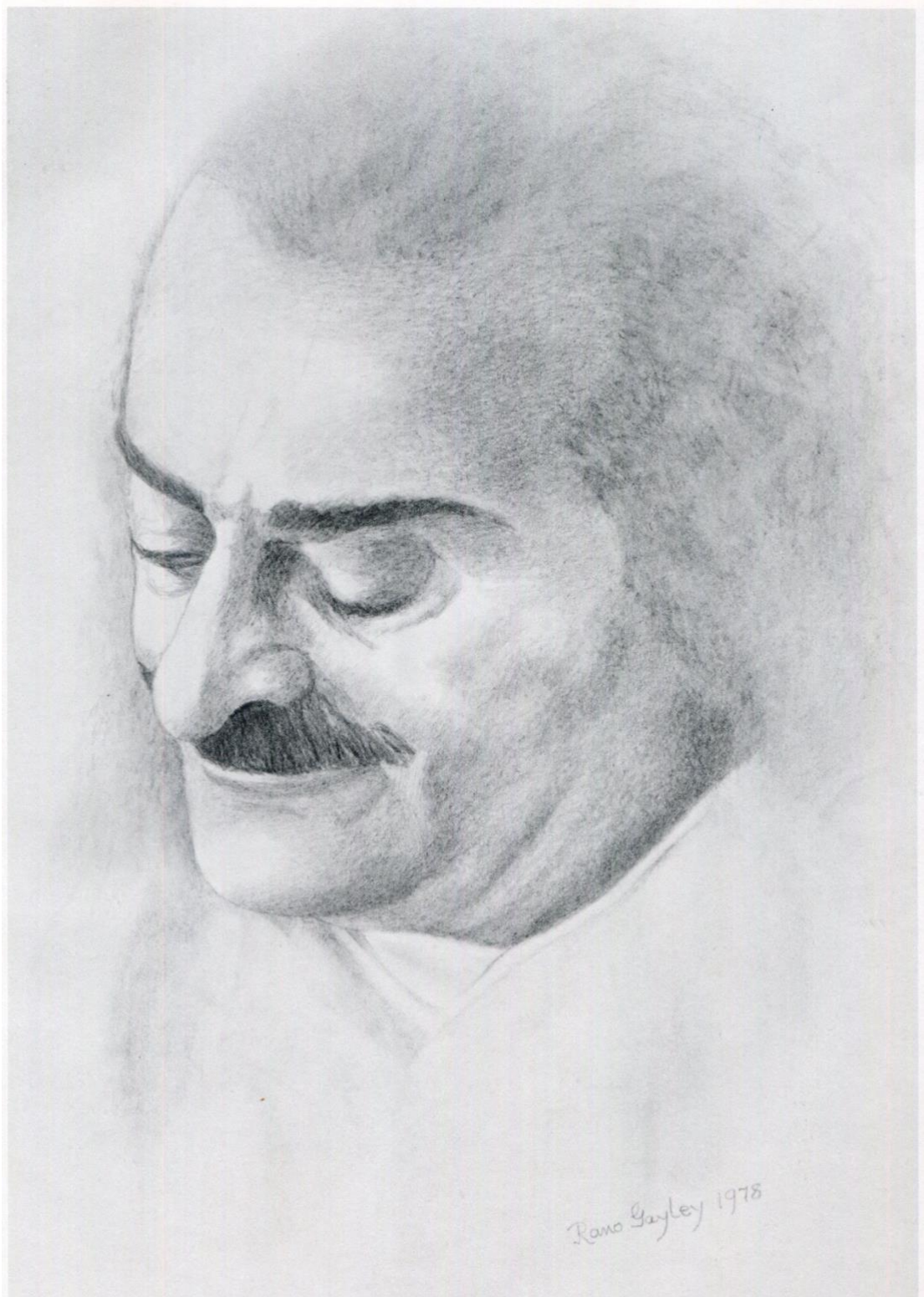




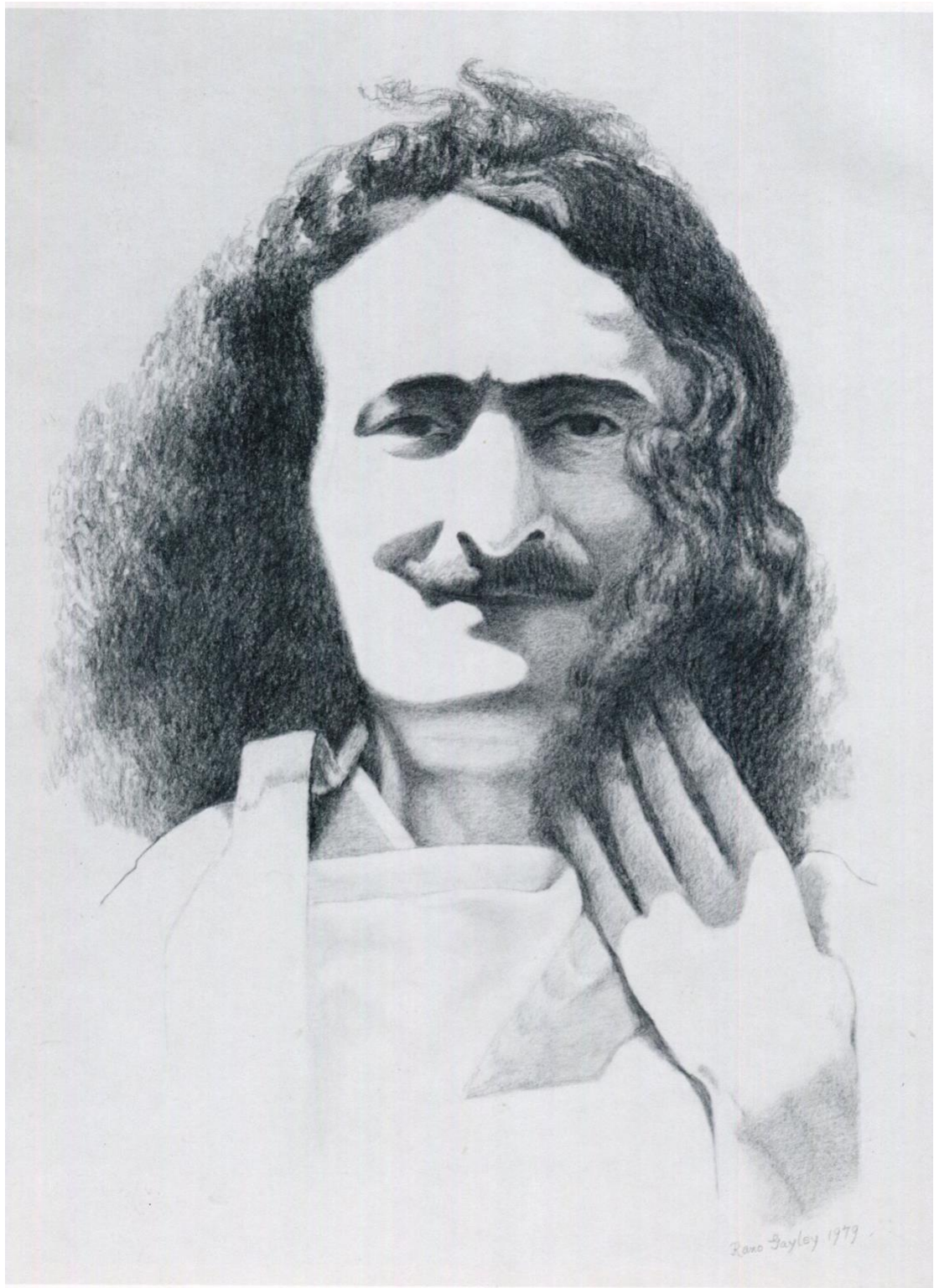






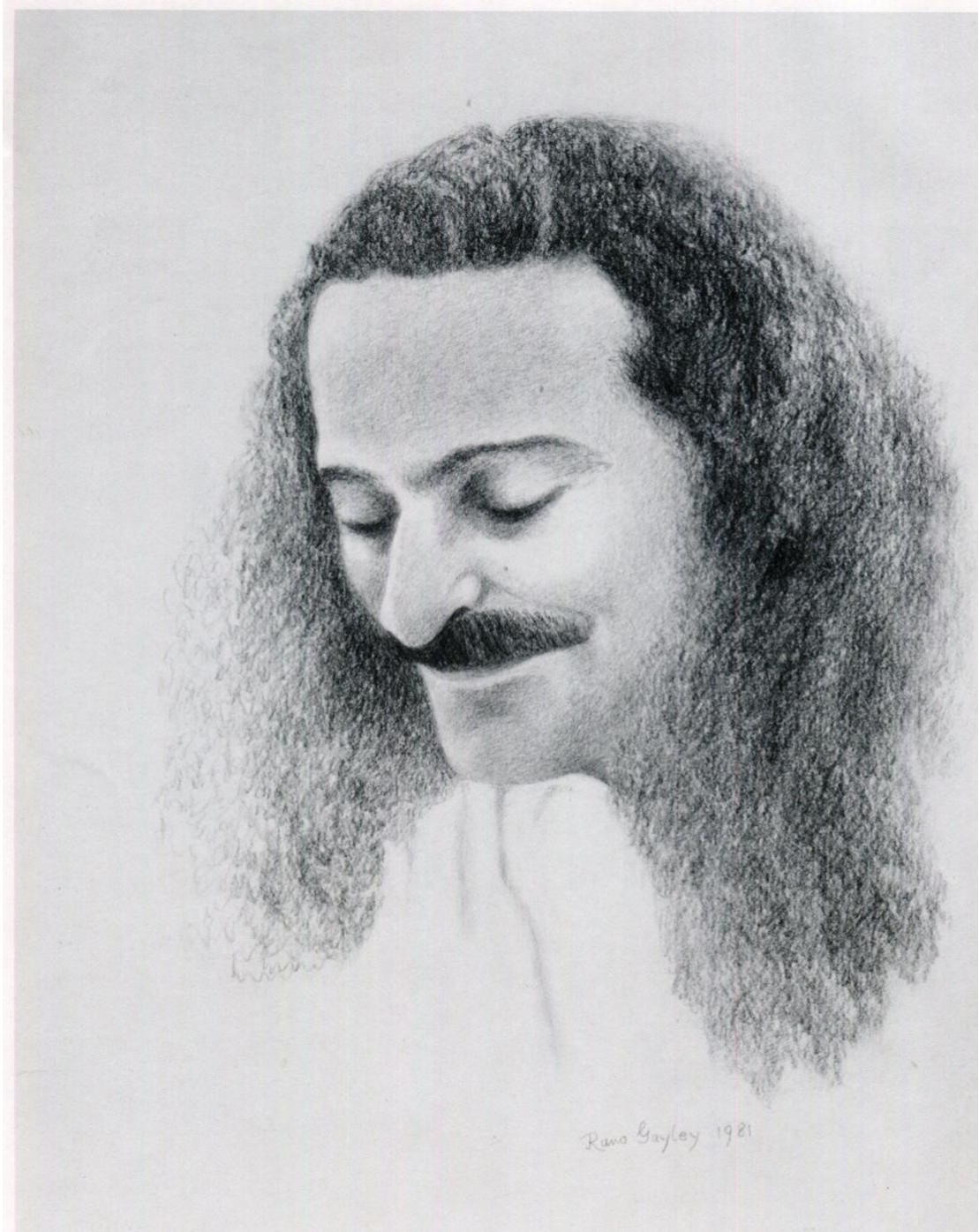










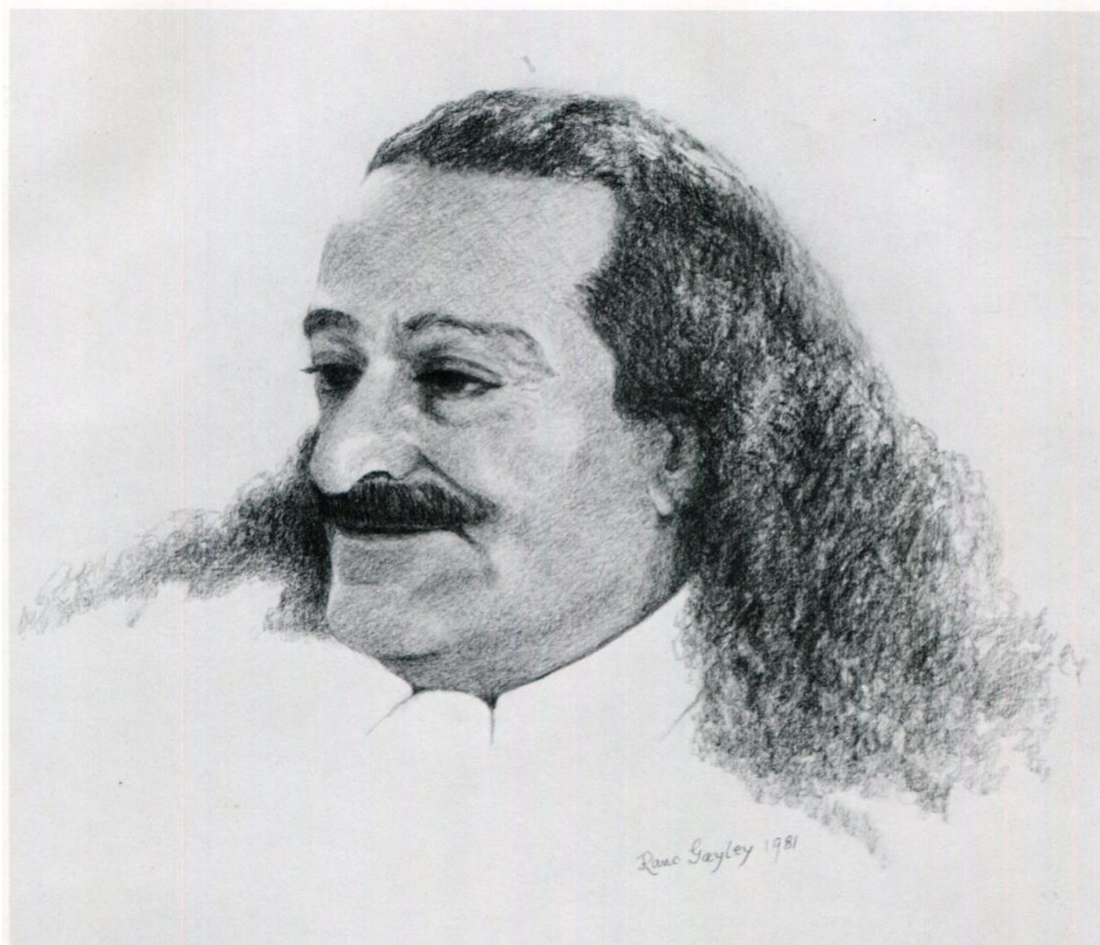




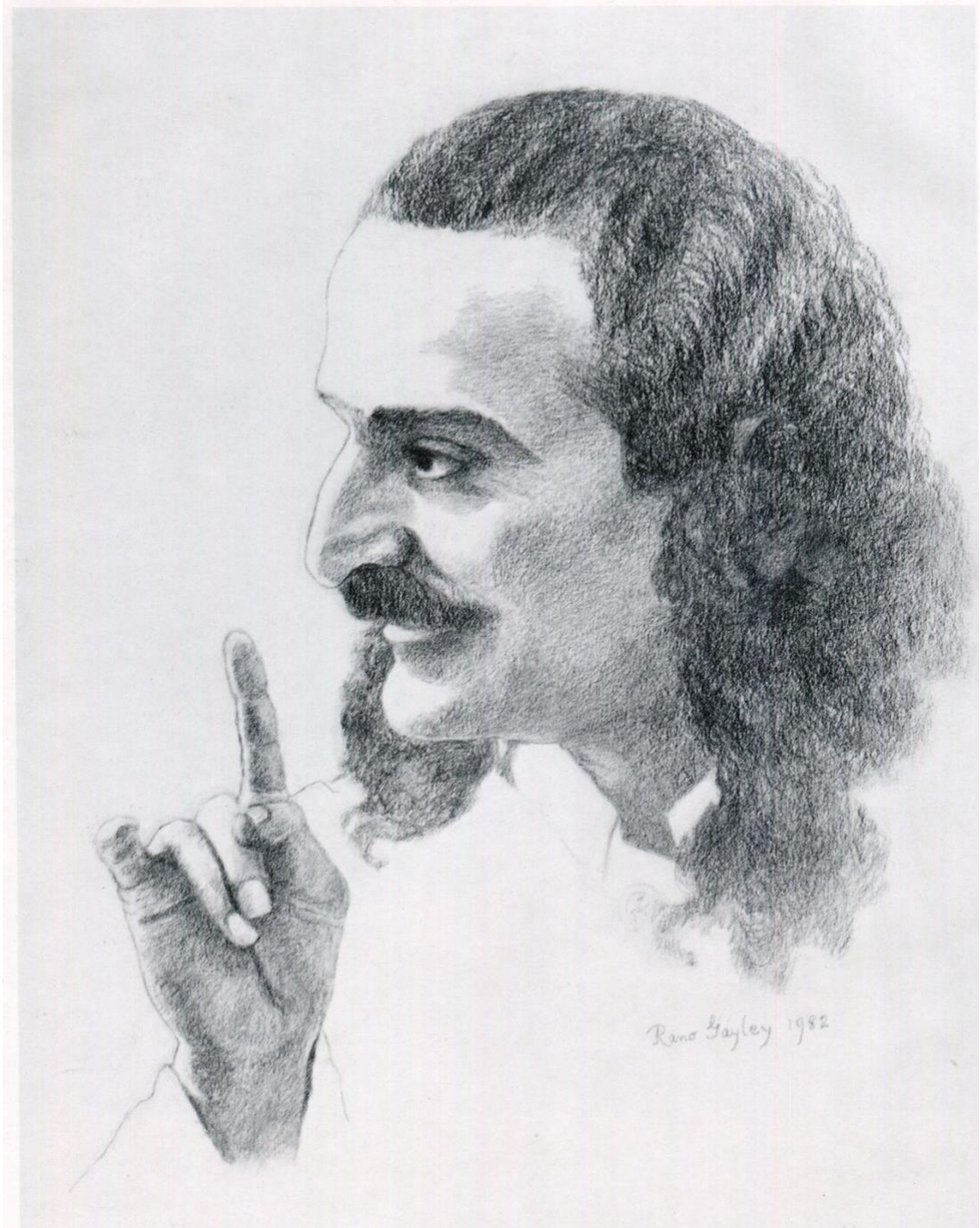
















### **FOOTNOTES**

1. Meher Baba started his silence in 1925 and maintained it until he dropped his body in 1969. He communicated at first with an alphabet board and later with an eloquent system of hand gestures.
2. The Spirit Dance refers to a play or movie that was being planned, and I painted an ethereal scene with dancers floating up through space.
3. The Realization Scene was similar to the Ten Circles Chart (see Section II) but on a smaller scale.
4. Gopies - the name given to the young women followers of Krishna; women mandali.
5. A full and superbly written account of Meher Baba's unique work with the God-intoxicated is given in *The Wayfarers* by Dr. William Donkin.
6. *The Wayfarers*, pages 118-119, Dr. William Donkin, published 1948
7. Guruprasad - The former summer home of the Maharanee of Baroda, who frequently loaned it to Meher Baba. A memorial to Meher Baba was erected on the site in 1974.
8. Padri - Feredoon Driver, one of Meher Baba's earliest disciples. He died at Meherabad in March 1982.

## **BIBLIOGRAPHY**

Readers who wish to know more about Meher Baba are referred to the following:

**God Speaks** by Meher Baba. The Theme of Creation and Its Purpose. First published in 1955. Dodd, Mead & Co., New York. 1973 Cloth.

**Discourses** by Meher Baba, edited by Ivy O. Duce and Don E. Stevens. These Discourses first appeared in the Meher Baba Journals, 1938-1942, and were later printed in India in a five-volume edition. A three-volume paperback edition was published in 1967 by Sufism Reoriented, Inc., San Francisco.

**God To Man and Man to God**, a one-volume edition of Meher Baba's Discourses, edited and condensed by C.B. Purdom. First published in England in 1955 by Victor Gollancz; reissued in 1975 by Sheriar Press. Paperback and cloth.

**The Everything and the Nothing** by Meher Baba. Discourses given in the late 1950s and early 1960s, compiled by Francis Brabazon. Available from Sheriar Press. Paperback and cloth.

**82 Family Letters to the Western Family of Lovers and Followers of Meher Baba** by Mani (Manija Sheriar Irani). An intimate picture through Mani's letters of Meher Baba's activities from 1956 to 1969. Published in 1976 by Sheriar Press. Paperback.

**The God-Man** by C.B. Purdom. A full and rich biography of Meher Baba up to 1962. Published in England in 1964 and reprinted in 1971 by Sheriar Press. Cloth.

**The Beloved: The Life and Work of Meher Baba** by Naosherwan Anzar. A pictorial biography interweaving 165 photographs with a colorful text. Published in 1974 by Sheriar Press. Cloth and paperback.

**Treasures from the Meher Baba Journals**, compiled and edited by Jane Barry Haynes. An excellent selection from the 1938-1942 Journals including beautiful photographs of the life with Meher Baba during that period. Published in 1980 by Sheriar Press. Paperback.

**The Dance of Love: My Life with Meher Baba** by Margaret Craske. One hundred eighty pages of Margaret Craske's firsthand stories from her fifty years with Meher Baba, told with wit, warmth and love. Published in 1980 by Sheriar Press. Paperback.

**Love Alone Prevails: A Story of Life with Meher Baba** by Kitty Davy. An extraordinary, detailed 700-page account of Miss Davy's 50 years with Meher Baba. Published in 1981 by Sheriar Press. Cloth.

**Letters from the Mandali of Avatar Meher Baba, Volume I**, edited by Jim Mistry. A collection of letters from seven of the mandali and containing varying degrees of Meher Baba's participation. A number of the letters show how Meher Baba maintained outer communication with his lovers while nurturing them to depend upon that which lies within. Others address a wide variety of spiritual issues.

**Glimpses of the God-Man, Volume III** by Bal Natu. Detailed account of Meher Baba's activities from February-1952 to February 1953. Published by Sheriar Press in 1982. Paperback.

There are many books by and about Meher Baba. For a free booklist or further information contact: Sheriar Press, 801 13th Avenue South, North Myrtle Beach, SC 29582.





*Rano Gayley with Kanute at Meher Baba's Nasik Ashram, February 1937.*

Rano Gayley first met Meher Baba in London in 1933 when she was 31 years old, an independent spirit and a committed traveler. But within a few years of that meeting, Meher Baba's love drew her to India and to new commitments - a life spent in his company and a talent for art dedicated totally to him. Now in her 81st year, Rano Gayley is the only one of Meher Baba's early western disciples still living at his home in India, where she continues to serve as his "artist-in-residence," and a trustee of the Avatar Meher Baba Perpetual Public Charitable Trust.

## Register of Editorial Alterations

Page 38, para 10, line 2, assoicated changed to associated

Page 42, para 3, line 4, philospher's changed to philosopher's