

J: Okay. So welcome to this opportunity to go home, inside; just to go home.

Whatever the mind is presenting is just chitter-chatter anyway. Rather than resisting the mind or trying to change it, see if you can just *sink* to some deeper part inside yourself, and it might happen that the volume of your mind turns down. If it doesn't, don't worry about it. If you start fighting with your mind you will lose. It's about taking your attention away from it. Let your attention drop deep within.

Have no expectations. The mind is a story-making machine; that's its job. Everything it has to say is a story—everything. And most of the stories are insignificant. Very few are actually useful. In that place of rest, there's no story; there's no story. See if you can let almost all of your attention in that deeper, still place that's inside, and as though you can take 10 or 15 per cent of your attention and use that to hear what's being said. See if you can, like almost divide your bandwidth of attention so that more than three quarters of it is inside, but you've just enough, just enough connection to the outside world to be able to know what's going on—where there's some awareness that's outside of the stories, and only what is required for functioning. It's quite minimal actually, what's required for functioning.

There are a few different ways we can approach this work, and one of them is to see, “Where do you believe the stories? What is it in life that is a trigger for 100 per cent of your attention being in *the* story?” And the idea that there will be stillness behind or beneath all of that is just rubbish because this is what's happening, and it's really important, and I think, and I want, and... So when there is no access to that which is outside of story, this is worth checking out. That's one way to do non-duality, to do non-dual work. What is so potent? What's the drug that makes me completely believe my story—I'm lost in it because the story is real. What are those things, those triggers?

Another way is to look at perception, because you're looking at the world or viewing the world, perceiving the world, *from* what you really are. So if you can imagine whatever is behind your eyes, behind your ears, behind all the senses, behind your intellect, *that's what you are*. That's still and complete and not involved in the stories at all, but the perception gets altered and turns into a story about me. And pure perception is what arises. That's what outside of all of it does. That's the part of you that's behind, where the looking is coming from, that place, pure perception comes from. Seeing things as they are without it being referring to me, without it having an importance for me and my life. Pure perceiving happens naturally from what you really are, but our beliefs come in as lenses, like a lens. *Non-English speakers get the word lens? Okay.* So if you can imagine that pure perception comes from somewhere behind—let's say it's the back of your head, it actually is the back of your head—but anyway, okay, so it comes from the upper back part of your head, pure perception, and energetically lenses filter out the ability for pure perception to just see what's happening. It puts in an interpretation because it's about me, and it means this, and I'm limiting how I see this because it impacts on me or it impacts on a belief system of right and wrong. And these layers, these filters, are beliefs. This is where the conditioning, when we talk about dissolving the conditioning in this work, the conditioning operates like a filter distorting pure perception. So

you end up with an interpretation of what's happening very different to what's really happening, very different.

So that's another way to look at it. What is it that's distorting your view? Pure perception, everything that's happening is just what's happening. There's no story, unless pure perception engages the mind to participate, and drops the mind once participation is done. Pure perception will say, "Ah mind is needed to make this phone call or to perform at work." Working mind comes in, you do your gig, whatever your profession is, your professionalism, being a friend, being a family member, whatever role is required, mind will click in and do that without it being *my* mind, with *my* ideas with *my* filter. So perception can pick up the working mind, do the work, drop the working mind, end of story. No *thinking* mind, know *all-about-me* references need to run at all.

So what lenses do you have, what beliefs do you have, structures of right and wrong, how it should be, expectations, desires, ideals, ideas, values, distorting pure perception which is free-flowing and natural and organic, and okay with all of it, because well whatever is happening is what's happening—why would there be anything that rejects it? But the filter lens will, actually, actually it should be, and it shouldn't be, and all of this dialogue starts, huh.

[Person entering] Hello, welcome! [Person responds: Thank you.]

Let's see what happens, huh? Let's see if we can pull away some lenses, pull out some filtering of pure perception. Physiologically what happens when the truth is seen or self-realization happens or enlightenment happens—we've all these other words for awakening—is the self—and this is what scientists have come up with from FMRI scans from people who have seen the truth, and it's called the DMR—is it DMR—default mechanism? This is menopause brain now it's gone, but anyway, default mode. Okay there's a default mode part of the brain which connects information with a sense of self. So everything runs by 'me,' all the information runs by 'me' and how it impacts on 'me,' and ownership is the name of the game there; and what happens with awakening is it just gets turned off. Spiritual practice makes it turn off; this work makes it turn off. And when it's turned off, there is no personal 'I'—it's just like a gobbledygook idea, because the brain has shut down that way of interpreting, that filter of, "What's it got to do with me?" is gone. So it's a regular phenomenon, you know? It's just an ordinary phenomenon that happens in the brain. And for sure, in the future you'll be able to run yourself through a machine, of course. Of course you will, it's around the corner. Maybe they're doing it already, you know; I wouldn't be surprised at all. It's so well identified, you know, this strip in the brain, that you will be able to just turn it off, and there will be no sense of self. But that would present its own problems, because there's a lot of people awake who haven't done a lot of work to dissolve the ego; and it really stinks.

Energetically it's like a destructive force—do you know—because there's these other agendas going on that haven't been cleared out; they're not owned. So trying getting rid of something if you know it's not you. So why would you get rid of something if you know it's not you? What's the problem with it, you see? So the thing is—this is the 'jac' approach anyway. It's like clean

up, clean up things, clean things up, you know, while you can. The territory looks a little bit different post-enlightenment, and it's not as easy because you don't have all the beliefs around, "I need to be like this" or "It's better if there isn't as much suffering in the world." You don't have these ideas because it's all okay; it's all how it is. But phenomenally, phenomenally, the human experience is being lived, and phenomenally, it does make a difference. But you've just got this ultimate perspective because there is no personal 'I.' So the ultimate perspective is like, "It's just doing its thing, it will work out, everything works out." But there are particulars along the way that don't need to be so hurt or damaged, you see? This is why—hey you know, phenomenally, why not make the world a better place? Why not in some way clean up your own act? Because while you believe that—or you know, while consciousness is believing its own movie, there is pain, there is suffering. And of course, it *ultimately* doesn't matter, but when suffering is happening it's bloody awful! It's awful, you know?

So while the bigger picture says, "Well there's nothing to dissolve or heal, self development, personal development makes no difference." It's like ultimately it doesn't, but you've got to hold the micro and the macro together. That's how this works. If you just, you know (snapping fingers)—if it's all micro, 'me,' my personal 'I', and then the truth is seen, and then it's all macro, it's like that's just the same side of the coin. That's not a panoramic view of how it works, you know, of the detail and the expanse, the detail and the expanse. It's a much clearer seeing to be able to hold both in your view and know that you are *neither*. You see? So yes, it's not necessary to do healing work and story work, but for the sake of humanity, please. You know, it makes a difference in the world, for the world it does, phenomenally.



J: Yes?

Q: Can I ask you... You said ultimately it's neither, but surely it is. Ultimately you are *this*.

J: Outside?

Q: Yes.

J: Yes.

Q: But I thought I heard you say the micro and macro, but ultimately you are neither.

J: Yes, good point. Yes okay, there are... Okay, the Advaita, the non-duality that came from India, goes as far as being the 'I' without the 'I Am,' just the 'I,' the capital 'S' Self, the Absolute. Now, there are various strands of Buddhism, and of course, I don't know the proper titles. But prior to that, there are studies, there are—no—writings about prior to that. Indian non-duality stops at, "You are *that*, you are *that*," the big picture, the Absolute. And they don't seem to pay much attention to beyond it. I'm not sure why. My guess is that it serves to set up that as a goal and to work towards it; and it's kind of for the masses, I suppose, because it's about enlightenment,

and that's the name of the game. Now, Buddhism on the other hand goes like: well, is there something that is prior to that 'I,' and what if knowing that you are that 'I,' were stripped of the identification with that 'I,' all-of-it 'I,' stripped with the identification of the Absolute, what happens then? So then we're looking at pure spaciousness, like time-space, right? So space is more subtle, and prior to space we're looking at the diversity of being and not being both dissolve, is and is not, because the Absolute is, or the Absolute is not, but it's like, well you could say that, but actually no, it always is. So we're going prior to the possibility of "is and is not." So there are Tibetan scriptures which talk about prior to all of that.

It took this 'jac' character *ages* to actually join the dots, to say, "*Oh my God, that's what they were talking about!*" Because in my own case I used to talk about *prior* to non-duality. It's prior to dual and non-dual, it's prior. That's the territory I was in, but I didn't have the language that's in the Scriptures. I still like the prior to non-duality language actually.

So, sure, going the non-dual route and being *that* is like being the screen on which everything appears. It's that analogy, and that's the Indian Advaita Vedanta. Okay, that you're the screen and all the stories happen on top of it, but the screen isn't affected. What you are isn't affected. That's the Absolute, but there is a prior to that. There's a prior to that. It's not everybody's cup of tea, but some of us get dragged there. Yeah. So it would be a shame—you know it would be dishonest of me to say that's the end of the game. It is not the end of the game, you know? There is an actual prior to consciousness, prior to consciousness itself. And then nothing can be said about that. Nothing at all can be said about prior to consciousness because... Scientists have said to me, "It can't be; how can you even talk about prior to consciousness?" It's like, I know, I know it's nutty to talk about prior to consciousness. But I also know that it's absolutely, absolutely possible—back there, prior to consciousness itself. And then we don't have language. You know, because we have to use consciousness to interpret it, and we've left it then, you see? Yeah, yeah.

Q: When I'm out front there somewhere actually, but...

J: It's all a game.

Q: I sort of understand what you are pointing to.

J: Great, that's all that's needed.

Q: Okay.

J: It's just some space for it someplace in your head just so that the mind knows, like the back-stepping that is available.

J: If somebody would like to get into something, talk about something specific the chair is open. Or else, as it's the opening session, we can just chat, I don't mind.

Q: So Jac, the mind can't go beyond or can't go back to behind consciousness?

J: Correct.

Q: And... Then, if that's the case, can there still be... What am I trying to say? Can there still be movement?

J: How far back are you? How far back? Prior to...

Q: Prior to consciousness.

J: No, there is no movement there. Nothing at all that's remotely connected to phenomena.

Q: So, how can... Yeah.

J: How can yeah?

Q: Yeah, how can—I'm trying to say something, but I don't know what I'm trying to say.

J: That's perfect.

Q: So, there can still be... Don't know. There isn't a thought... There isn't a word.

J: Yes. Hm. Okay.



Q: You're describing, if I can, moving backwards and the journey through very deep experiences. What do you use—what's your—when you first started doing it, how do you check inside? How do you sort of validate your experience for yourself to know that, “Yes, that really was true,” as opposed to that was something else other than the truth. How do you validate within yourself and *know* what you've—“I really did experience that”?

J: But you see, you kind of wouldn't know. You wouldn't know. It dawns on you sometime later. Because for the—to really know what the experience is, then the 'I' must be there auditing it, checking it out, having the experience, because it's like the 'I' is gone. So it could be that there was a gap and I definitely wasn't there. There was nothing there. It was just a gap. It's more like that. There is no sense of an 'I' at all, so you only *know* it when the 'I' comes back again. So most people get glimpses, and they find a technique to help you to go back outside of all of it. And with practice, it's absolutely seriously natural, you see. So something wants to be a...

Q: To take you there.

J: Yeah, to take you there, yeah. We can call it grace or, I don't know really, you know; but there is a movement of outside of all of it, towards outside of all of it. And then when the ultimate shift happens, for many, you don't know it unless people say, "You always talk about that non-dual stuff. Can you have a normal conversation?" You actually can't. I'd be with my family and I was like, "Talk about what? Talk about what?" You know? And working out with a friend, like before I'd phone my family if I was in India or something, "Give me things to talk about" because there would be no... "What does one say? What do you do in a phone call again?" Not being able to find an 'I' who can pull off an authentic conversation, chit chat. So it rights itself again. That's the phase in between, you see, of getting glimpses of like, "I don't know what happened there but I definitely wasn't there, definitely wasn't." And it could be as simple as, "I drove the car, and I wasn't stressed out, I wasn't preoccupied, but I'm now 20 miles later and there is nothing that registered in that car trip." You know some kinds of meditative things or running or sports, and it's just like, "Whoa! I know I wasn't daydreaming, I wasn't cruising around thoughts." There was just a gap. So it can happen like that just as well as on your yoga mat or meditating, or... you know? Or this work, you know, just phew, just disappearing. It can take on any shape, but you only know it when the 'I' comes back. You see?

Q: It makes sense.

J: So the more you do it, the better. It's like your...

Q: The more you can recognize it.

J: Well the more you can disappear. [laughing] You see? And then there won't be any *you* eventually to recognize it. That's when it takes other people to recognize it, because you don't know, "I don't know if the truth has been seen or not." I've heard that from so many people. And when it's like, "Okay, when was there a last time a sense of you?" You know, it's like, "Oh my God, ages ago, and it was just a passing idea." You know there's this *character* here but it's not me. "Okay, when was the character *you*?" "Oof, I can't remember." It's like, all right, okay now were getting closer to it. You see? It goes like this. No-person "I." The self reference goes, then how would you know? How would you know? And then it's like, oh that's such a letdown there's just no personal "I." Is that enlightenment? It's like, "Yep, sorry, but yes," you see? Because the mind wants—has an expectation that everything will be fine, but it's like things are as they are, you know? But mind can only have a fantasy about enlightenment, because that's what it'll do. It creates what it thinks bliss is. And bliss happens, sure, but it's a phase. It gets passed by also. And the thing is, okay there is no suffering. Of course, there's no suffering, but there's *no body* there to say, "Well I don't suffer anymore." It's not *you* in a pain free life. There is *no you*. So it's like death when the body is alive, you see? But what to do, it sucks you in. And things become clear, and *life* is easy, but *phenomenal* life is still the same pain in the ass at times, of course. You still have to, you know, do whatever you have to do. You know, physical pain happens and things happen, you know. You have to make money, and all these old things in the world, you get a toothache, well you know, normal things. But they kind of

pass through. They kind of pass through because they don't *stick* to an 'I'—*me* and *my* flu, and *me* and *my* aches and pains, or whatever it is, you know. It's like, hmm, it doesn't quite go like that. It's just a bit softer, but there isn't a 'me' who says, "Oh it's much easier since... " because you kind of forgot how it was, kind of forgot, you know?

One example. The way I'm wired, I pick up different energies a lot, you know. So it's always like kind of clearing my energy field, because I can pick up what people are thinking about or what they had for breakfast, if I'm not watching it, if I'm not just keeping myself clear, you know? I was like, "Okay, what will happen if I eat something peculiar?" So I played with this a few months ago, and I was in the States, and there was alligator. So I said, "Okay, I'm going to eat a piece of alligator and see what it's like," you know, "Let's see if something happens." And it's fine; why not, you know? And having been a vegetarian for a very long time it's kind of strange thing to do, but you know, whatever, we did it. And I ate a piece of alligator. Okay, and I ate about a half of this like, a gator bite it's called. You know it's like, I don't know, the size of a little mini burger thing or something, and I ate half, and I said, "No, something is saying no." About an hour later, it was like the sky became really close. It was like this *density* came over. And I was with my husband and I said, "Oh my God, is this what it feels like?" And it's the first memory I had, and I'm so grateful for it, to be able to remember what it was like because I couldn't remember it, only that the experience came again. And it lasted about two hours. And he said, "What if that's it? What if that density of what it was like to be a personal 'I', what if that stays?" And I said, "Sure, what if it's stays, so what, I mean, so what?" And he says, "No, no, that's like the Jac I know talking, you know, what if it *really* stays?" And I said, "Well if it really stays, I've just got a shit load of work to do again!" I mean, like what else? I'm going to try and get rid of this, because it's shitty, you know. I'm going to try and get rid of it again. That would be what I would try to do with this. So if that's the path, that's the path. It'll be the end of satsang, and I'll get a job at the local shop or something. I don't care. So it was like, okay if this stays, it stays, and since that, I can...

Okay, another little story, but I want to join them all together. *Years ago, years ago*, 15 years ago, or maybe 20 years ago, and we were walking on the beach in Wicklow with my first husband. And just walking on the beach, and he was chatting about work. And I remember feeling that the sky opened and that everything *opened, opened, opened, opened, opened*, to infinity. It was just like ohhh, I could breathe. I felt like for the first time I could breathe, and then it closed again. But it was maybe five seconds of that absolute expanse feeling, and it closed again. I said, "I totally missed what you said. I have to tell you this." And you know, I said, "What the heck is that?" And he said, "I don't know, but if it happened once, it can happen again." I said, "Okay, I'm going to hold onto that thought."

And that's what it was like, and all I can do now is link that to the alligator thing a couple of months ago. It's like there's a memory now of like, that's what it was like, that feeling, because when the alligator thing, it's like, "Oh my God, it's like the sky is down." And my husband said, "Okay, give me words, give me descriptive adjectives, what does it feel like?" "Helpless, hopeless, dark, stuck, thick, pointless, load of effort and little payoff can happen." And he went, "Yeah, that is what it's like being human." And I'm like, "You're kidding! You're kidding! You're

kidding! That's what it's like? That is what the ego is like?" And he goes, "Yes, that's how it is, that's how it is." I had completely forgotten, completely forgotten. So it's funny, I had the contrast when the ego was fully alive on the beach of like being without it, and then I had a couple of hours after eating an alligator, do you know—an alligator, like a sinew of an alligator, probably—of the density of what it's like of the ego. That's a very long-winded answer to what you probably didn't even ask. But...

Q: I think that's about what I was trying to ask.

J: Okay all right, thank you for being nice.

Q: That's very helpful. You painted a very complete...

J: Okay good.

Q: ... picture for me of (inaudible) experiences, which is—which I find is really helpful. Thanks

J: But it's taken me years now. It's been like, I don't know, I'm doing satsang for five or six years maybe, so maybe eight years or something since that cloud lifted, and it's only the 'I' that remembers the other cloud, you know? But it came together eating the alligator; you know, just the vibration of it came back, the vibration came back, the senses came back, you know? Thank you to the alligator that had that frequency obviously, to bring in the density, you know? So it feels—yeah, I guess that's what it is, it feels open and clear, non-oppressive.

Q: I thought my motive of asking the question is because, in my own little way I've gone here and there and had certainly lots of interesting experiences, but it's always then, "How do I gauge those, how do I..." There's something in me that wants to like know, "Was that true, did that really happen, what was that, was that just me dreaming, was that me just falling off asleep, or what was going on there?"

J: Yes, yes.

Q: Did I travel backwards a bit or not? Or am I deluding myself in some grand way?

J: Yes ... Yes.

Q: So trying to make... I'm the only person who can assess that. Well, I mean I'm in the best position to assess myself, I suppose, so I have to assess that personal experience.

J: Why do you need to know that you're making progress?

Q: I'm just curious, you know. If I have an experience, I want to know, "What was that?"

J: Okay.

Q: So curiosity comes up... “Oh, that was interesting.”

J: Okay ... Okay.

Q: “What happened there?”

J: Okay yeah. We can go through some of them if you want.

Q: You mean ones that have happened in the past?

J: Yeah. Do you want to come up here?

Q: Gooosh. Because of my menopausal mind I'm having trouble remembering them.

[laughing]

A participant: Why do you think it's called *men-opausal* mind?

[laughing]

Q: I'll come up, I can't—haven't actually got one in my mind. I'm not convinced I'm going to remember one now.

J: That's all right if it comes it comes.

Q: I'll come anyway.

J: Yes, great.

Q: Actually one that does come up was that I came on the weekend workshop with you on the park, and I was waffling on, and you... Everybody was going, “it's getting very mind-y in here,” and everybody was falling asleep, and then I was asking you a question, and then we did an exercise where we sort of like connected. So that was a moment where I felt I'd gone, you know, I'd gone to a different place, not—somewhere I've been before.

J: Yes.

Q: But just through the connection with the eyes... And then when we talked and that brought me forwards again.

J: Yeah... Yes.

Q: And then at that moment, I felt like everybody else in the room hadn't—the only person who had experienced that was *me*, and my fancy was that you'd notice something happening.

J: Yes.

Q: And I thought, “Well that probably wasn’t visible to anybody in the room, what happened there.”

J: Yes, yes.

Q: But that doesn't matter.

J: Correct. Good.

Q: But that was really—it was a really powerful little exercise. So that's the first thing that pops into my mind.

J: Yes.

Q: And I found that connection through the eyes—because it seems interesting because we’re not going to be looking into each other's eyes. I found that the connection to the eyes can be really powerful.

J: Yes.

Q: I don't really look into people's eyes straight on very much, like really intensely.

J: Yes.

Q: I don't know whether I'm avoiding something there, but in various situations, various workshops, connected to the eyes, I've had some really...

J: Can you do it with anybody's eyes? Does it send you back there if it's with anybody?

Q: Ah. I probably could do, but a lot of stories come up depending on who it is, I suppose. That's one thing I've noticed. I'll just take my glasses off you see, because that is a lens you see, so I have removed one lens already. Well, I can't see you. [laughing] Your eyes have disappeared. I can't do that. So I'm sort of splurging out all sorts of things now, it feels like to me.

J: Fine.

Q: It feels like complete, you know—it's like spaghetti coming up now.

J: Yes that's fine. Yes, you can puke the spaghetti because then...

Q: So, that's intrigued me, you know, that connection with three people's eyes.

J: Yes.

Q: I have done it as an exercise with people in the room.

J: You have?

Q: Yes, and so, "What happened there?" you know.

J: Yes.

Q: And I noticed how in my life normally I do, I look, I look at people sort of like—but I don't really look right into people's eyes.

J: Yes, why not?

Q: I don't know. Well yes...

J: Is it too potent for you? Or...?

Q: I don't know. I started asking myself that question, "Why don't I do that?"

J: And?

Q: I've got sort of various tentative theories. One is it says, "Oooh gosh no, that might be too powerful."

J: For you or for them?

Q: For me. I don't know what it's like for them really. Well, I've had feedback, but...

J: And how can something be too powerful?

Q: Yes, I don't know. See I'm talking nonsense now.

J: No, maybe you're talking honestly.

Q: That's true. That is true; that is true.

J: Tell me about power.

Q: Oh gosh. What comes up is just, the more centred I can be, or the more in my—
what's the word, there is a word there—more in my integrity, or something like that, or the
integrity of who I am, that feels like the position of power, and...

J: And does power have a positive or a negative connotation for you then, in that context?

Q: I have versions with stories and ones without stories. So it could have all of those different scenarios, depending on where I am, I suppose.

J: Is power generally seen as a positive or a negative?

Q: The first phases in my life I would say I saw it as negative. So people I've projected power onto, that would be something to, I would be—in the main would be fear, I suppose, or intimidation. Yeah. I would say that's changed, *changing*. I could still go back into that space easily enough.

J: Sure. And what about you feeling powerful, does that ever happen?

Q: Yes, yes.

J: And is that embraced, is that okay?

Q: Yes.

J: Okay.

Q: I feel like I'm being... I don't know...

J: You probably are.

Q: ...contradictory, and...

J: It is alright. No, no, not at all, you're fine, you're fine. Okay. So some part of you says, "Yes, it's okay for me to feel powerful, of course, it's integrated, it's fine," but yet it's too powerful to do eye-to-eye contact. Why is that *too* powerful?

Q: Yes, it feels like there's a really strong energy, eye-to-eye contact for me.

J: Yes.

Q: And when I first discovered it, probably in the last five or six years even, it's like, "Ooh, what's that?" But then why did I not do it before that? Maybe I knew something prior to that that made me avoid doing it, I don't know. But since discovering it, it's like, "Ooh, I better not go around doing that one, no."

J: Why not? Tell me about what's the hesitancy about this, huh?

Q: Yeah, I'm doing it now. It just feels like I'm doing it now because, it feels like I really want to try doing it.

J: Yes, yes.

Q: What's your question? "What's the hesitancy?"

J: Yes.

Q: I'm struggling to find even waffly answers for some reason.

J: But yet there is a response like, "Ooooh."

Q: Yeah. That's what I can say. So I don't know how I can—it's very unexplored, isn't it, this for me?

J: Yes, yes, it's great.

Q: Why I'm doing it, I don't know.

J: Yes, you're attracted to it. It's very effective. It brings about some kind of change, but yet you're cautious.

Q: Yes, yes, yes, that's the situation. And I don't really know why. I haven't really explored that in any detail. I might've just done it and put it down, and go, "Ooh."

J: Yes, that needs exploring. Yeah. Yeah.

Q: Yes. But *not* this week, there's going to be no eye contact, so...

J: But you can figure it out in your head; it's about your own relationship with power. It's for you to contemplate.

Q: Yeah. I can work on it.

J: Yeah! Yeah, that's your homework. Yeah, let's resolve it tomorrow.

Q: I was going to say, you're probably going to pick me up on that some later day.

J: You bet I'm going to ask about it!

Q: And now you're meaning tomorrow already.

J: Of course I'm going to ask you tomorrow, yes. We're here to do some shifting of stuff.

Q: Yeah, that sounds really good actually.

J: Yeah! So you can...

Q: I'd love to know more about that, what is going on?

J: Yeah, what is going on?

Q: Yes.

J: Yeah, what is that?

Q: Great... Thanks.

J: Yeah. Take it for a walk or for a sleep or do something with it over the next 12 hours. See how you get on. What's at the bottom of that? What's that relationship about, you know? Why isn't it like, "Wow great this brings change! Wow I'm going to look at my *own* eyes in the mirror and see what happens and penetrate in there. Does that help? And I'll ask a friend and I'll come up with..."

Q: Well, I did try that.

J: Okay. And?

Q: That did have some of the same power as looking into somebody else's eyes.

J: All right.

Q: That was my sense of it. *That* sort of surprised me. I thought, "Ooh, strange."

J: So, so... Was it safer to look at your own eyes, and not to look into somebody else's? Do we have two different things going on?

Q: I only did it once. I didn't sort of like, you know—I just did it out of curiosity, and I don't remember ever doing it again, so. Is it safer? I think it was. Yes it was safer. It was safer. That may be the—then my interest fell. Why did my interest fall away at that point? I just did it once and like, "Oh, that was an interesting experiment."

J: Yes, yeah. It's worth exploring a bit huh?

Q: Yes.

J: It is, yeah.

Q: Yes.

J: It's more about power than actually looking at the eyes, you know? It's more about your relationship with power, or change, or diving in deep, you know?

Q: Yeah, um... But aren't the eyes special as well?

J: Pff. Sure. But it's really about like courage and things like this, huh? Go more that direction.

Q: Yeah right, yeah. You've given me some clues now.

J: Yes.

Q: Good, all right thanks.

J: Okay, you've enough to go on?

Q: Yes.

J: Yeah good, all right.

Q: Yeah... Thank you.

J: Sure.

Q: Thanks very much.

J: The chair is open, let's see if somebody's body will walk up.

☞

J: Hi, sweetie.

Q: I've got a worldly, a worldly not here...

J: Okay. [laughing]

Q: ... about my sister, and my mother, and my me. So I'd like your help with it...

J: Yes, sure.

Q: ... because I feel like I've loosened up a lot of stuff around my kids, and this feels like, you know, my next thing. I just feel like my mother favours my sister, and I've said to her, "Just admit it." And she said, "If you accuse me once more, I'm cutting you out of the will." So like, okay, and I just feel like...

J: Is she denying it?

Q: Yeah.

J: Okay.

Q: And there is just this financial insecurity, or this, you know, "It's not fair" little tantrum. You know? And it's like probably in the end it will be fair, and it's just going to take me a while to get the money. But it's just sort of, its just sort of aggravating, and it's just tantrum, and just righteousness, and... You know? So that's what's like most irritating to me.

J: Do you prefer to hang out with one of your kids more than the other?

Q: Yeah.

J: So, of your three kids, would you actually have a one, two, three?

Q: Yeah sure, yeah, I have favourites.

J: Okay, so if the...

Q: So, she favours my sister. Yeah, that did occur to me, you know, like...

J: So if the number three on your own list said, "Mom, I'm the least favourite of your kids," what would you do?

Q: Yeah, I would deny it.

J: Of course, you would.

Q: Yeah, because I'd be afraid that it would be more hurtful to admit it.

J: Of course you would. Yeah.

Q: Yeah, so that did occur to me. So that did occur to me and help it be more all right.

J: Yes.

Q: It's more like it's just a human thing.

J: It's a human thing. You might like cheddar cheese more than blue cheese, it's the same thing.

Q: I guess, even though you favour a child, you're still supposed to financially be fair. You know what I mean?

J: Okay.

Q: Does that make sense?

J: Would you buy slightly more expensive gifts for the daughter that you prefer the best?

Q: Right, right. Yeah, it's hard to... Yes, I do. Yeah, right.

J: Nature, it's human nature. It's not a rejection of *you*; it's just their personalities are attracted to each other, you know? It's characters liking characters, being more harmonious with one character and not with another character. It's just because we're all a little bit different character-wise, thankfully. You know? So there can be a great gift in the fact that your mother's character is more attracted to your sister's character than to your character.

Q: Really, a gift? [laughing]

J: Yes, yes, yes, yes. Because you can *allow* them to have that relationship. Give them permission and *bless* them. Good for them, because you know it with the daughter that you would choose to spend most time with. You know what it is.

Q: And the money thing, like I have enough money, you know, but it's still this jealousy or, you know—my sister has more money because she has a husband and two incomes and I have one income, so there's comparing and just...

J: Yes, sibling rivalry, huh?

Q: Yeah.

J: That's a bad habit.

Q: Yeah, like she doesn't need—I need it more, and it's like... I have enough. I have enough.

J: Yeah, yeah enough. Yes. Mind will always want more, more of anything. That's the way it's wired, you know, to want, to want, to want, to want. So it could be just more money or...

Q: So how do I deal with that, you know?

J: When it comes up, what do you do with it? Do you harbour it and chew on it and go into it? Or have you a way of seeing, "Whoa! that is that one again about 'I want, I want' when actually I don't need, actually I have enough." You see, you can look to somebody who has more than you or you can look to somebody who has less than you. Now...

Q: Yeah right. No, in the scheme, I'm really wealthy in the scheme of life. But I mean—I'm really lucky.

J: Yeah. But yet you're going to look to see somebody who has more money?

Q: Yeah.

J: Okay, but you *could* be looking to other people who earn, whatever it is, have less.

Q: Right, just really be grateful.

J: Yeah, you could. Or you could balance yourself in the middle and not be bothered with either. And say like, "This is me and the universe, and the universe has given me what I need to live—end of story." But as long as you're looking to see who has got more or who's got less, the comparative thing is going to keep you stuck in separation. You see, the hooks now are very sticky, they're sticky-like; and when they come up there going to be like, the thought is going to keep repeating, keep repeating, and it's like breaking a bad habit, it's breaking. It's like, "No, I'm not feeding that."

Q: ... (inaudible) know I have enough?

J: Pardon?

Q: So just reminding myself that I have plenty and I'm grateful.

J: Yes, it might be good to swing it from—it would be good to swing it from like, "I have a load more than most."

Q: Most? Most.

J: Yeah, I have a load more than most.

Q: I'm so lucky.

J: Yeah, I have a load more than most. Okay. So just spend a second saying, "Okay, I can name 10 people that I know, and I can buy and sell them 20 times over, okay, alright." So that's there, and acknowledge it and *feel* it. Feel it, let yourself *feel* that you have enough. From there you can swing into the middle, "Thank you universe, I've got all I need; all my needs are covered." It won't work to go from the sibling rivalry of, "Your sister is wealthier" to like, "No, the universe gives me enough." It actually won't work. Your system needs to feel a bit rich. It just needs to feel the abundance that's there, and let yourself feel that so that then you can settle in your abundance, you know, and it's fine. You'll have to swing it the opposite way, because it's like...

Q: I get it.

J: Yeah, yeah-yeah.

Q: I'm very kinesthetic, so like feeling that would be helpful.

J: Yeah, you've got to feel it. Feel wealthy, feel wealthy, you know? Yeah, get used to that feeling.

Q: Yeah... Wonderful.

J: Yeah, you know even around the house here you know, say, "You know what, I'm really wealthy, I'm really rich." You know, and just pull it into your system. You know, you really have to drop the whole identification with 'have and have not enough.'

Q: I just want to tell everyone I'm leaving Thursday afternoon, 3:15, I'm getting my cab. Just so people know. Not that's it's all about me, but...

J: Just so you know. Yes, "Where's that woman gone?"

Q: My daughter is coming to go on vacation with me, because it's a US holiday next week on Monday, so that's why I have to leave early to meet her in Hawaii, and go on vacation.

J: Yes. [laughing] You're not bringing your mother?

[laughing]

Q: No, she's coming later, in February. [laughing]



Q: Can I just come up for a minute or two?

J: You can just come up.

Q: Or have I've waited long enough?

J: Are your clothes hanging off you or is it... Blanket lady.

Q: Just in relation to that, because I don't know where this idea comes from that, you know, parents have to leave their children money, you know? Because I often think, "Oh God, you know I better make a will," you know, and then I'm afraid to make a will in case I die, so if I don't make it... [laughing]

J: You might live longer if you don't make a will. That makes loads of sense.

Q: I know. So then I was thinking—I was talking to Laura about it, and she said, "Well what's the point in making a will, because are you going to die..."

J: Laura's the daughter, just for...

Q: Yeah. ... "Are you going to die like next week? It won't be any good to me now so what are you telling me this for?" So I said, "No, no, I mean I think I will one of these days." And I decided that I would like to give Laura and Carl my money.

J: Okay.

Q: Right? And one of my friends said, "You can't do that." She said, "You have to give equal amounts to everybody." And I said, "No, because it would be destructive to give it to Nikki." You know, that's what I feel, and Owen will be well looked after. And I thought, "No, that's like—these are the people who need it." So this big dilemma now, and I got the forms to do it myself rather than go through the thing. And I thought, "Oh, I don't know what to do now." I don't want to be a big meanie, but at the same time... Anyway, by the time it happens, shit there probably won't be any money, so it would be irrelevant.

[laughing]

J: Yeah, but it's an interesting exercise.

Q: Yeah, it's like, "Okay, well I'll give her a gift or something." But I don't know. It kind of amuses me when adults do this, you know, they say that they feel they should get money or something.

J: Okay, so let's say Carl your son blows it, and just says, "I'm just going to have a great party and get all my friends really drunk and really stoned, and we're going to stay in an expensive hotel for a weekend, and I'm just going to remember mam that way." Would that be okay?

Q: Yeah.

J: So, if Nikki then, your daughter that you are not so fond of giving anything to...

Q: Well no, I'd give her something but not the same as—you know, it would all be in relation to...

J: Okay, but she might not have anything to show for it either. She might give it to a beggar on the street who would shoot it up their arm or she might give it to the Red Cross or Concern or...

Q: All of the above.

J: All of the above. And what would be wrong with that? Rather than giving it to Guinness and Heineken.

Q: I don't know. It's a bit of a dilemma. I... yeah.

J: Come on, go into it. Come on.

Q: I just feel they deserve it, you know, that they need it or something more, you know, that it might actually be *useful* in their lives.

J: But they might blow it too.

Q: They might.

J: Your son easily could blow it.

Q: Nah, he's got very mature.

J: Okay.

Q: I'm putting that on record! I don't know, yeah, it's kind of stymied me now.

J: Why not let her blow it—Nikki?

Q: Actually I don't want any of them to blow it! I worked far too fucking hard for it! I'd give to somebody who deserves it. [laughing]

J: Now, now, now we're closer to it, okay.

Q: Maybe I'll just fecking spend it on me-self.

[laughing]

J: Yes. As long as you know you're doing it a few days before you die. That's this tricky thing.

Q: Yeah, because there wouldn't be anything, and I'd be out on the street.

J: Correct.

Q: With me ukulele. [laughing]

J: The thing to go for would be to be able to give it away unconditionally.

Q: Yeah, it would, wouldn't it?

J: And right now there are conditions on it.

Q: Oh yeah, you'd think I had a fortune. It's a joke like.

J: But it's all relative, you know? It's all relative it's still something you worked hard for.

Q: It's just—I know from experience when my mother died there was no will and my father automatically got everything, and then when he died there was no will and there was this big mess, and created all sorts of... So I just didn't want that to happen. You know?

J: Yes.

Q: I think I'll fucking spend it, as I go.

J: Okay, but either way, this is a great exercise, because you have a condition around something after the grave.

Q: I do yeah.

J: *After the grave* you're going to put a condition on material things.

Q: I'll do it before.

J: Yes, but you're imagining that you know—you're investing in something, on how they do what *after you're dead*. Do you know?

Q: Yeah... Yeah.

J: Could you give it away unconditionally?

Q: To a beggar in the street?

J: To the three.

Q: But then I have to give it to the fourth, you see.

J: Would you?

Q: Yeah.

J: Then give it to the four. What would it take for you to make a jump with that? I don't know how we're going to—what the end product is, right. But at the minute, what we've got to go through is the conditions that you have on this, because it is like your own relationship with money, your relationship with your kids, and the way you want to *control* after your death. That's what we're looking at.

Q: Yeah, I didn't think of it like that at all.

J: Sure.

Q: Yeah. I just want to give it where it would be the most use, I think, that somebody would benefit.

J: But it's always used. Unless someone puts it down the toilet, it's used somewhere. [laughing]

Q: But then it could be used if they were stuck for...

J: Somewhere, you know money just keeps circulating, but it's according to what we think is the right best use for it, and you know, and it's like, "really?" It's just an energy.

Q: I think when somebody said to me, "No you have to do it equally," and I didn't feel that I had to do it that.

J: You can do what you want, of course, because it's your money. You can do anything, but it's worth looking at what's going on for you around this, and to why there would be a condition at all. And what is it around, you know, those issues.

Q: Yeah. Um. Well I've seen what happens.

J: Yes, but that might make sense in Nikki's mind, not in your mind, around what she does with money, you know? That makes perfect sense to her. It must, or she wouldn't have done those things otherwise. They make sense to her. So in her view, in her perspective, this is the right thing to do with her money. So if you could allow for that...

Q: [whispering] No, I'm going to spend it. I'm going to have fun.

J: [laughing] And do the work in between, huh?

Q: Ah yeah. I'm going back to bed now. Good night. Thank you.

J: You're welcome, you're welcome. Money is a funny thing, huh? A potent energy.



Q: Body's walked here.

J: Yes.

Q: Very silly. Another potent energy—feelings.

J: Yes.

Q: I've been fixated on somebody for months. You know that.

J: Yes. Yes.

Q: And they're not available.

J: Yes.

Q: Not available—and I still keep trying to convince myself that they are. And I look for every tiny, tiny little thing, the tiniest little thing that says they are. And it's painful, incredibly painful. It really is, it's just—it's hell because it's... You know, we talked about this sort of, "What's at the centre?" You know, and the centre is sort of this quiet place. It's not. It's not. What's at the centre there, is this person. It's just there, you know. They're, they're the centre, they're what's round the edge. Around the periphery is spirituality, healing; all this stuff is round the edge. And I know that the healing that I'm doing... I mean we talked about this last year, about choosing between healing and awakening. And I sort of see the benefit in healing, and I'm doing a lot of work around my healing at the moment, and that's very helpful and very consistent with what we're doing, what I've been doing with you. But you know, I thought I got over I thought I had reached the point—I had a break, so there's been like this break of several weeks with no contact.

J: Okay.

Q: So okay, that's all right, I'm not going to contact her. They're not contacting me, I don't need to contact them. That's absolutely fine. Yeah, and all the while I've sort of—anybody else comes anywhere near, I'm like, "I can't see you." "I can't see you." "Yeah, I can't see you." And I suppose I've let somebody in a little bit.

J: Okay.

Q: Yeah, I've sort of had a bite to eat with them and chatting with them, and found this feeling, and then felt this disloyalty.

J: Ah!

Q: ... this disloyalty to this other person, "How can I possibly be—how can I be attracted to somebody else? I've got—what am I doing?"

J: Yes.

Q: "This doesn't feel right." And only this week, I thought, "I ought to at least wish this other person a happy new year."

J: The one in the centre or the one who is moving in?

Q: The one in the centre.

J: The one in the centre?

Q: Yeah, the old fixation.

J: Sure.

Q: So I just... And I didn't get anything back further, but then I did. And of course, it was a nice response. And then I responded, but it was also, "I'm a sucker for this." So it was also a distressed response. Sort of almost like, "I need help" response, because I'm thinking, "Oh maybe it has something to do with the fact that I haven't been in touch." So I send this quite supportive message back and didn't hear anything for... I used to get responses very quick, and I got a response back and it said, "I think that's the most loving e-mail you have ever sent me." And I was thinking—I looked at it again and very nice...

J: She said that?

Q: Yeah, I looked at it again and I thought, "But it isn't, it isn't the most loving e-mail I've ever sent." It's a very nice e-mail, it's a very pleasant e-mail, it's a very caring e-mail. It's a very caring e-mail, but maybe that's the thing. But it actually sort of opened up a little bit. It actually just slightly opened up. And then I responded saying, "Well maybe it's—I can't comment from how you see things because..." I sort of said in a very polite way, "Maybe you're seeing things differently, because I didn't see that it was that different." But... And some sort of hook back in again. And then just before I came on this workshop, the other person popped up just for a couple of minutes, that's all, and it was the only time I got to actually say hello. And I said, "Well it's nice to see you too." "It's really nice to see you as well." And she may not be available. I don't know...

J: Yes.

Q: ... but could be available. So it's that—phew, the history is, I go for people that are not available.

J: Aha!

Q: For one reason or another they're not available—because it's safer. So I don't have to really get intimate.

J: Yes... And you probably know how to deal with rejection or it's familiar.

Q: It's familiar... I don't... Yeah.

J: Yeah! ... Yeah.

Q: I mean even this is an attempt to—because one of the reasons I was told she didn't want a relationship with me, but wanted to be a friend, was that she didn't fancy me.

J: Yes.

Q: Well, I'll look a bit different then.

J: Okay, yes.

Q: So I tried it, and looked a bit different, but that didn't really do the trick either. So I tried again and I said, "Okay, let's look you in the eye and say, do you want a relationship?" I got myself all sorted out to do that, and it was still "No." But yet I pretended that was okay. Ah, I didn't even pretend it was okay. I allowed it to be okay instead of going, "Oh f-off then!" You know just really sort of say, "Just go away then, or I don't want to be this sort of, victim."

J: Yes.

Q: And yet I still think she's amazing. I think she's a wonderful woman. I think she's great. But the truth is she doesn't... Even though I've tried to convince myself—and this latest thing will be another reason for me to convince myself. And I'll be left sort of just dangling just a little bit, because she likes me. She likes me a lot.

J: Yeah.

Q: And, but no more than that. So...

J: Do you think she's going to change her mind?

Q: Of course, I do.

J: Maybe she won't.

Q: Yeah, to be fair that is the place that I've started to come to, and of course somebody else starts to appear.

J: Of course.

Q: Because I'm going, "Well actually no, this isn't..." I'm actually beginning to believe—because I've criticized her about leaking, about sort of boundaries, it's not okay.

J: Good for you.

Q: Because I've done a lot of work recently and it's not okay to put these little things at the end of the mail, because that makes me think there's more to it than that. So they've stopped. Well I

didn't think it was good at the time, but yeah, because I like the little things at the end, but they've stopped. So that's clear. So it is clear.

J: Yes.

Q: It is clear actually. No, it isn't going to change.

J: No, I don't think so.

Q: And even if it did, it probably wouldn't work anyway.

J: There's more to be learned if it didn't work then if it did. So knowing life, the way it kind of works out, it probably won't work.

Q: No. And I've been encouraged—I won't look at you in particular—I've been encouraged to stay in this from the point of view of my own healing, in the early days, when I perhaps, because it has brought so much potential for healing for me. It really has had me look at so much stuff for myself, and which I needed to look at.

J: Yes, exactly.

Q: But now perhaps the time is right to look at the next level, which is to look at a relationship with somebody that actually wants to be in a relationship rather than somebody who doesn't want to be in a relationship with me. But that's a big filter. So when you were talking earlier, I saw this as this big filter that's been affecting everything. And I'm getting to a place of really—I was getting to a place, sometimes getting to a place, where that which doesn't change has become more solid and more known, and sort of seeing that the ego to the side, and all those sort of things. But they get swamped by this! Absolutely! I think I've described it as like the sea comes in and swoosh and then you can't... It's like what you were saying when you were talking earlier—that's why I suppose I was prompted to come up—you lose... There's nothing else. There is only then this obsession. That's all there is.

J: Yes.

Q: There is nothing else, there is no chance of getting that...

J: Yes, it's all-consuming.

Q: Yes. No absolutely not.

J: Yes.

Q: So, yeah, but it has been a gift. A real gift.

J: Yes...Yes.

Q: I'm very grateful, very grateful, and you know, I still care about her a lot and admire her, but recognize that... God this is down here, isn't it? [being recorded] I can't go back on this.

J: It doesn't matter.

Q: No, it doesn't feel that it's for me.

J: Well done. Well I'm glad that's on record. I would be like, "Rodney, you said this wasn't for you. What are you doing running around with this one again?"

Q: "But she's changed her mind! She's changed her mind!" Yeah, because it became a dream—an idolized dream. You know, this perfect, perfect... I remember you saying last year, "If you feel a pull, if you feel a pull, follow that pull," and I felt a pull.

J: Yes...Yes.

Q: But you did say it wouldn't necessarily work out well. The pull could take you places that you don't want to go.

J: Yes... You don't want to go.

Q: And that's what's happened. The pull has taken me places that I don't want to go, I didn't want to go.

J: Yes.

Q: But they're still valuable places.

J: Oh, hugely valuable!

Q: Yeah, absolutely. So... Yeah.

J: Yes... We're approaching the phase of letting her go then, huh?

Q: We seem to be, don't we? Yeah, we'll see, won't we?

J: It's fantastic.

Q: Yeah, Grace has heard what you said, yeah.

J: And the power of the mind for creating a whole relationship in fantasy world, one that could never be here you know, but like phew—what it can create, huh?

Q: Well, it certainly felt very, very tangible, very real, and to be honest there had been reality within it. It's not like we haven't done stuff together. We have done stuff together. But, yeah.

J: Yes, sure.

Q: But I have been a victim.

J: Yes.

Q: And I'm still a victim, actually.

J: Until you let her go.

Q: Yes, absolutely.

J: Yeah, until you see the game for what it was, you know, the universe saying, "Hey Rodney, we're just going to, you know, play a little trick on you here so that you see all these layers, you know, which obscure the natural flow."

Q: Yes, yes. And it is interesting because I was at three weeks, four weeks, whenever it was, and other people started to notice that Rodney was coming back. I had more energy to do things or involved with things, more energy, everything. So it's interesting how it contracted me. The whole thing contracted me down.

J: Yes.

Q: So there's some deserving in there, isn't there? There's the "do I deserve?"—that whole lot of stuff. There still a whole lot of stuff to be explored around it.

J: Yes. But the big turning point is seeing that it was a learning curve.

Q: Yeah. I don't regret it.

J: Yes.

Q: I don't regret it. In regard to—I don't regret the pain. I don't regret the joy of it, and the longing, oh the longing.

J: Yes... Yeah, yeah.

Q: All of it's been valuable, and I'm sure there's still some residue left that won't be easy to get myself to a place where there's no... I shouldn't predict that.

J: You see, if you see that it was just a learning curve, and that it was never meant to be a relationship, then you'll go through the remaining lessons very quickly. If you have one per cent of you saying, "But maybe, but maybe there will be some sort of a relationship in the future," then you're going to stretch out this, and there will be a lot of suffering in it. The turning point is seeing that this is totally about me shifting patterns.

Q: Yeah, well I'm sitting here, aren't I?

J: Yeah.

Q: Saying this ... Exposing myself, about this.

J: Yeah ... Yeah.

Q: And you're still waiting for me to say, "I don't think there's any chance whatsoever."

J: Correct.

Q: "... nil chance of having a relationship with this person."

J: Correct.

Q: I couldn't have said that a month ago. Can I say it now? My history says there is no chance. I mean every—this is not a five-minute thing. This is several months. Well, it's a year, almost.

J: It's a year, pretty much.

Q: So, history says, it hasn't changed in a year. There have been false dawns, and this is another one. This is another false dawn. So, history says it won't change again. I'll put her down. I'll put her down. It doesn't mean I won't talk to her or anything else like that.

J: Oh yeah, for sure.

Q: But I'll put down—I close the book on the idea of me having a relationship, a full relationship, with her.

J: *Yes!* You have more to gain.

Q: Yeah. I have more to gain.

J: Yes.

Q: I have... That's—it's had its run. I've extracted *kkrrrrk* just about everything I can extract out of that.

J: Yes. And now the learning is in letting it go.

Q: Yeah and blessing her too.

J: Yeah, of course.

Q: Yes, for what she's given me.

J: Yeah, she was a great teacher, pointer.

Q: And me too for her. Yeah, I won't forget that as well. There's two ways.

J: Sure. Sure.

Q: I better go sit down then, I think.

J: Great!

Q: Thank you Jac.

J: Great. Sure. Well done. Great.



J: People are looking a little bit tired. In fact, eyes are closing in front of me.

Q: Can I come up?

J: Of course. Hi.

Q: Hi. I just want to ask you a little bit about what you were saying about the self and enlightenment. So, is there a stage when the ego dies, when you let go of—dis-identify from the ego, and then that kind of collapses the self altogether?

J: Okay, so the self, you're talking about the little self, like the sense of me?

Q: Well the sense of me I think I'm—well, I guess I'm asking you to differentiate. I suppose what I'm a little bit concerned about is when you're talking about it in quite a mechanistic way. Almost like—and I understand that sort of, that the rhetoric of there is no one there to enjoy it, but I imagine there is still happiness in that, enjoyment in that. I don't know. That's what I'm wanting to hear from you. You were talking about the blanking in and blanking out, it almost makes it—it almost sounds like something that, so what.

J: Yes. Okay you asked a load of different things there.

Q: Yes sorry, I'm just...

J: No. you're fine.

Q: I'm feeling my way into what I'm really asking.

J: Yes, that's it exactly, exactly.

Q: Um. I suppose intellectually I can relate to the falling away of the sense of when your boundaries become so—I'm not going to be able to describe that—but when it falls away to the extent that it becomes more—there is less and less... I'm sorry, being with you is making my brain go to mush. I can identify with the sense of self in a sense becoming more and more global. I can understand it intellectually. I can identify with that. But even from a global sort of standpoint, I'm asking from the little self, "What's in it for me?" [laughing]

J: "What's in it for me?" [laughing]

Q: I want to know that there's joy in that, that there's peace in that, that there's beauty in that. That's what I'm asking you.

J: In the seeing of what you *really are*?

Q: Whether or not it's the little self or the—you know, I identify with the world, and the birds, and the 'not me.' Well yeah, *in that*.

J: It's not the same type of joy that the *me* experiences. In the knowing that *you're all of it*, there is a seeing that there's beauty, there's just beauty. Even in the crappy stuff, there is beauty in it; and your perception sees the beauty before the crap, because everything is actually beautiful.

Q: And that's all I need to know in a way.

J: Okay.

Q: That's what I'm after.

J: It's like the true seeing. Creation is absolutely exquisite. Even suffering is exquisite.

Q: Even with this no-self?

J: Yeah. The seeing of suffering, it is beautiful, but it's not like, "Oh! I'm seeing that everything is beautiful!" My view has changed that everything is beautiful. It's like the layer that saw it as, "I like, I don't like" or, "It's crappy" or—that layer dies, and the pure seeing only sees *itself*. It just sees itself manifesting as this and that.

Q: Yeah, yeah. Okay. Even though I'm not, that's not where I am, I understand that.

J: Great.

Q: I feel that, and I mean I—even though, you know, I think we all have glimpses of that, and certainly in nature, just the feeling of the, just the “isness of this,” I call it.

J: Yes.

Q: So I guess I want to know that it's not, you know, even though I've heard that before, I want to hear it from you, it's not just the empty box, you know? It doesn't have to have that little 'me' in it, it's just...

J: Yes, there's no absence. There is no sense of something being absent. That's absolutely consistent. There's never something missing. Phenomenally there's something missing, phenomenally, in the story, but the inner feeling is not lacking in anything, and even the idea that there could be something absent there, or that you missed out, or that there's no 'I' there to experience, it's like, “But none of that is real, that's just a thought.” That's totally *not* of interest, because it's garbage, it's just fantasy land. So there is a totality and a completeness, because you are all of it, in the knowing of that you are all of it.

Q: Because there is no little 'I' here, little 'I' there, it's just like that's phew. It's the...

J: Yes, yes, so it's not that there's a sense of totality because something is seen or because something is experienced. That's how the 'I' does it. All its feelings are dependent on the world. This is completely independent to how the world moves.

Q: Yeah, because it is the underlying, substrate of it.

J: Yes, yes.

Q: I did have an opening in my 20's when I did see it, all the underlying substrate of everything, but I've heard that it's prior—I saw it as love in everything.

J: Did you? Yes, yes.

Q: But isn't it prior to that too?

J: Yes, that's prior to that too.

Q: Because it sounded like you were talking about it as some sort of void level earlier.

J: Well love is something phenomenal also, and the void isn't an absence of something. Do you see?

Q: Not really, but...

J: Yeah. That's the thing, because we can only—with our minds and with language, we can only put phenomenal attributes, but none of them are appropriate. So even love, it kind of phenomenally flows out at the very early stages, but it's moving towards the phenomenal, love is. Do you know?

Q: Yeah.

J: And even prior to love is not an absence of love. It's not an absence of love. There is no sense of something, of an attribute, or the absence of an attribute; but there is a totality about it and a completeness about it, not because it's full of something, just complete itself.

Q: Which is satisfying.

J: It's neither satisfying or unsatisfying, you see? Because those dualistic qualities don't apply. Is it worth it? Yes.

Q: Yeah, that's the thing, "Is it worth it?"

J: Yes.

Q: But does that mean that that's where you rest all the time or you come in and out of all the...

J: It's always playing, always playing. It's always... Most of my attention is there all the time. All of my attention *never* leaves it. I said that incorrectly. There is never a time when all of my attention is out of it. It's like a little bit of attention kind of gets into the world just for functioning, but I'm always like in the background in what I really am.

Q: It's so interesting because your social persona is very animated.

J: Yeah.

Q: And how that can still be completely operational in a very embodied, kind of in the world way.

J: Yes!

Q: And yet there's also this.

J: To my own surprise, yeah! Because for years I thought, "Oh my God! If it's ever going to happen, I'm going to be like a friggin' nun," you know? I'm going to be like, "Oh my God," you know? But there was that phase, but it disappeared. And the 'jac' character just reappeared again, functioning on her own. It's like the universe, life, makes her function, but I'm not her. I ain't her.

Q: But the 'jac' character who makes friends, and gets married and... Does she—is the friendship made from her, from the character?

J: Yes, that's the phenomenal woman operating. Yeah.

Q: And in your alone time, are you—do you rest in... Is this where your attention is?

J: Yes, it's kind of there all the time even when this dynamic persona is hopping about the place. It's minimal really, the energy that the 'jac' character takes is minimal compared to what I am, to where my energy really is. Do you know?

Q: Yeah.

J: And when I'm alone, yeah, the 'jac' character is alone but I'm still behind her, you know? That doesn't change. And then samadhi states happen when the functioning of the 'jac' character—it's like the little bit of attention it takes to make her function, sometimes that disappears, and then I'm in samadhi. I mean like the body is there, but there is no connection at all to the body. It's like it's gone, I'm just phew, completely gone, you know? That happens a bit. Not very often but it happens, I know.

Q: I can feel your energy very intensely. [pause] I feel like I should go.

J: That's the mind. That's the mind.

Q: I don't want to. I don't want to.

J: Then stay there for another minute.

[pause]

Q: Is the intensity the same from over there as it is for one receiving?

J: No, I don't feel it at all.

Q: And yet it must be part of the pull that is, you said, that's pulling you back here.

J: Say that another way.

Q: You said that, you know that part of you is always connected to that void or...

J: Yes it's like that's where I really am.

Q: Yeah.

J: I am the void.

Q: So that's your experience maybe, but that's part of the—presumably the field and the intensity is part of that?

J: I think so. I think so. I think because the self-referencing mechanism isn't there, there isn't something to dilute, to dilute the Absolute, you know? The Absolute is everything, but it tends to be distorted by all these filters and layers and beliefs and desires, and all that busyness tends to dissipate it or dilute it or distract it or something. That's the only explanation I have right now. It's just not so filtered, you know.

Q: Yeah, yeah. I read your story of when your filters disappeared. That sounded pretty intense.

J: Mm-hmm. And it doesn't have to be intense, but [whispering] I'm kind of intense you know? [laughing]

Q: Thank you.

J: Sure.



Q: So I just noticed sitting there, I've had a bit of a headache, which I get occasionally. I put it down to doing too much on the computer and, you know. But I just noticed then I was completely into the story—Wendy was there—and then it was, “Oh no, pull back.” And then I just noticed that it completely changed the sensation in my head. I mean it's still...

J: *Huh.* ... How did it change?

Q: It's still there it lessened, but the area of pain shifted to a more kind of watery feeling.

J: *Hunh.* When you brought your attention inward, you pulled back.

Q: When I brought my attention back. Yeah. I just want to ask you about that.

J: Well now, isn't that headache a good teacher? *Huh.* That's a good signal for you, *hunh?*

Q: So that's good, I only get it about once every six weeks. All the rest of the time, I don't know.

J: So wouldn't it be interesting when you're working on the computer, and if there is an awareness of the headache, it's like, “Okay, let's pull my attention back and see if functioning can still happen and see if I can still do this work.” Do you know? And to play with that, and you'll find, of course, you'll be able to do it.

Q: Yeah, yeah, yeah. So is it about posture? Is it about... Because it is like every four or six weeks, every now and again. Do you know? It always seems to start from tension here. Is this a physiological thing or is it...

J: There's probably layers to it because—and it's the chicken and an egg, you know. But if it's showing you that when you pull your attention inwards, for sure we're more relaxed. You know, you can be up to high doh on the outside and really relaxed on the inside. You can really. You know it's like if you're giving out to the kids and it's like you're really taking it so seriously, but actually you're giggling away at the back. You know that kind of thing? Okay? So we can play at being really engaged with life, but actually you're really pulling back at the back, behind, okay? So when... Where's my train of thought? Hold on it's coming, it's coming. Yeah.

So it's more natural to be resting in the Absolute. So there would be less physiological tension when you're in the Absolute. Do you know? Because it's just the natural state. So the body will just whoa come down a bit, unless it's kind of got a habit of being tense, you know and associates it with posture or something. That's another layer. But generally, your body is going to relax the more that your perspective pulls back. So the shoulders will relax then; the neck will relax then. It would be good to start with that, and then you discover there is still pain someplace; like okay, now it might be physiological. But hey, it will be a great reminder to like "Phew, I can definitely lessen the pain by shifting my energy back. I'm too invested here. Pull back, pull back, stay inside."

Q: And of course, as soon as I start trying to see if it is there or not, it's like it comes back.

J: It comes back.

Q: It's like that's going out.

J: That's right.

Q: I should like investigate it from that place too.

J: That's right, that's right. And when we pull back there's less labelling, "I have a headache. It feels like this." The labelling is actually less because we're more inside. The outside world isn't quite so vibrant, you know it just mutes a little bit. You know?

Q: Yeah, yeah, yeah. I do.

J: Yeah, so the actual physiological headache will mute a little bit simply because your labelling mechanism is less.

Q: Interesting. I mean I've had, you know—it comes every now and again, so I can play with it.

J: Yeah. Yeah. Yes.

Q: Do you know? And I've disappeared it on a couple of times, well, yeah, a couple of times through the questioning of, "Who has the headache?" And then of course, like succeeding with that—that's the voice that comes in, "*I got rid of it.*" And then as soon as that's there, it's like, "Forget it."

J: Okay. It's there again. It comes up again.

Q: I can do it again, like from that place.

J: Fantastic, fantastic. The *ownership*.

Q: Yeah, and it feels like that from so many, you know, *whatevers* that appear, and then the 'I' comes in and it just feels like it's a—it feels like it makes it like I can never go back there again, because it's just so right, "Okay yeah, I saw this," and then it's like ahhh, resolved.

J: Yes, that's right. It's like, "I see you again trying to own something." Just pull back again.

Q: Yeah, yeah. It's almost like... Well that's just the 'I' isn't it, feeling, "No, no, you've got to find a different path. You've got to find a different route into it or a different route will appear." And then the 'I' comes in, and of course it's the 'I' that wants to get back there, doesn't it?

J: It does, it does.

Q: It can't. So...

J: No, it's playing full on. Then it's got a desire, you know? So it's like, "Okay drop the desire, drop the desire." And the 'I' doesn't have much to say if it doesn't have a desire running, you know? So it is easier sometimes to drop the desire and the 'I' falls with it. Whereas, if you try and drop the 'I,' the 'I' is dropping the 'I' because there is a desire running. You see?

Q: Yeah.

J: That will make it stronger, and you'll just be in a fight with yourself. You know? So if you go after the *desire*, okay, it's very effective. So the 'I' will want the headache to go. The 'I' will want to control or something, so it's like, "Huh, drop the desire. It is how it is. Drop the desire." And the 'I' fades, literally, just whit-oo, deflated.

[pause]

Q: I always feel like I need glasses when I look at you. I don't know what happens, but—do you know—everything just goes out of focus, and over here. It's weird.

J: Okay, we're going to bed then after this, okay?

Q: I'm just interested in this pulling back. Is that what you would call the "natural state," or what is the pulling back about?

J: Techniques that are about the end game, like self-inquiry. They feel physiologically like there is a movement up and back inside your head. And there is. There is actually something going on physiologically inside, and it's a neurological rewiring. So I'm drawing people's attention to it, because it's a good way to know when you are withdrawing from the world. You can feel it in your head. The natural state is that state of stillness that operates in the world when identification isn't running—that there is kind of a still, a calm, a peace, an unchanging stillness inside. That's the natural state. That's what's natural; the rest of it is drama that we have made up.

Q: So when we're not in drama, we might be in the natural state?

J: Yes, yes. Check to see if there's just that still okay-ness inside.

Q: Can that be joyful as well?

J: Yes, it's like joy rises from it, but there is something that—it's always there actually. It's always there, and it's not dependent on anything. It's just that our attention goes into the drama. If we're completely identified with it, you can't pick it up, but it's there all the time. You know, Ramana Maharshi used to say, "Just rest in the natural state, be in the natural state." That is what he used to point to quite often, just be there, you know. Pull it back, pull in, and it feels like it's in your belly or something, the natural state, you know. But physiologically, when we withdraw our attention from the drama, it feels like you're going up and back in your head. And if you don't have that feeling in your head, don't worry about it, don't worry about it. But some people do. The natural state is more a gut thing.

Q: God?

J: Gut, g-u-t, inner gut, inner belly kind of state. It's a state of mind, you know. I suppose it is... That's a bit dangerous now. No, it is a state of mind, but it doesn't come and go like the other states of mind. It's the substratum state of mind, you know. It's down there.

Q: It's there, what's always there, and then the filters come and go, so it's like the backdrop of everything.

J: Yes, the backdrop, exactly.

Q: So when we're saying, "I'm not in the body but..." How do we say this? Yeah, "The backdrop of everything and everything else happens in it."

J: Yes, yes.

Q: So that awareness, that the body, that all things happen in it.

J: Yes, you can say this. You can say this.

Q: Because, when you were starting to talk, you were talking about dropping home or going inside, is that the same thing?

J: That's the natural state.

Q: Because, like just with your words, somehow I just got this lovely, ahhh, home, you know? As if everything was dropping away that feels like she has to be something, you know, this character has to be this-that-and-the-other.

J: Yes, sure she doesn't at all.

Q: It's just lovely.

J: Yeah. It's there all the time you know.

Q: Yeah. But from where I am now, I feel like some things might be more helpful pointers to actually remind myself, "Well go home" or you know, because that state of Barbara inside, it can change, you know, depending on what lens I use or what thoughts I use—because I'm not really sure who the character is or who Barbara is or whatever. So, I guess... But that home thing about not having to be anything to anybody, that was just very nice.

J: Yes, and you don't have to be, the rest is just a...

Q: That's part of the lens, the conditioning.

J: Yes, it is, and it doesn't take as much attention as you think it does. It doesn't require the amount of attention that you think it does.

Q: So it's actually the undoing of...

J: Yes, it's the undoing. It's a great undoing.

Q: Yeah, because I was trying to find a platform also for me to rest in here, when the mind gets restless and says, "Oh this is boring," or "Oh my God, how much more?"—kind of to find a place of, where can I rest safely, you know, kind of that ahhh.

J: Yes it's like, "Oh, go home again, go home again, come down, rest." And the body will rest. You can see, your shoulders are dropping. You know, it's like ahhh. And even if you have to use the

body, "Okay, I'll find it, I'll just relax the body first and see if everything will settle." And sure, of course, it does. It's the most natural thing in the world.

Q: Because the way my system is wired—I think sometimes it's more highly wired than others. For instance, I was watching a movie the other day, and each time the villain comes up or the music comes, my body goes in contraction. And I could tell myself, "Well okay, just feel the body, it's just a movie, you're not in danger." It was hard. I couldn't actually separate myself from this contraction. It was just—the body was just...

J: Gosh. Yeah. Yeah.

Q: So I have enough awareness to know, okay just feel the body, feel the chair, see the television, but I still couldn't disengage.

J: Then it would be good to go into another room and unwind yourself. Just disconnect from it, just disconnect, and see if you can be objective about the TV. And if you can't, go out again.

Q: Yeah, even now I feel like I'm shaking a little bit, because I'm visible and... I don't know.

J: Yes, so can you find that home behind it, beneath it, and let the shaking happen on the surface, you know? Like 10 per cent of your attention could be on the performance, you know, and the 90 per cent can be at home.

Q: Yes. Yes... But the body is still...

J: That's okay. Give it less attention. It's like it's acknowledged, it's jittery; it's nervous. It's fine, that's the body, but actually I'm hanging out down here. And the habit will be to ahh-ah-ahh to go into the body and to actually build on that tension, but actually you have an option.

Q: Because if I give myself permission just to be home, I don't have to be made up, I don't have to be beautiful or intelligent or anything.

J: Yes, or anything. Yes, these are just ideas of what we think it takes to be accepted, and it's like garbage. It's garbage, it's garbage.

Q: Like when you said to Rodney, you know, that the macro and the micro were neither, it's like there was this sense of, "Oh God, yes." None of it, let's be none of it.

J: None of it yes. Yes. You are none of it.

Q: Yeah, that's a relief.

J: Yeah, and something in your system knows it, otherwise it would contract with it, you know. But it's actually relief to be without any phenomenal identity.

Q: Yes. It is—it's so tiring.

J: Yeah completely! You're inside out you know, pretending to be what you're not. My God it's a tough game, that! No more than 10 per cent to go into the phenomenal Barbara right, no more, no more.

Q: Okay. Okay. So just loads of permission.

J: Yeah, just like, "No, I'm going home, I'm going home." Yeah. Just settle in there, and practice having a tiny little bit driving home this evening. I don't know if you're staying or not, but like just a tiny little bit to move from this chair to that chair. A tiny little bit, just what's needed, but keep your attention inside. And, you know, before long it's just like, "Oh my God, this is so natural. It's just so natural to like let the outside world manage itself. My system knows what to do, so I don't care, I'm kind of at home behind all of it." You know?

Q: So everything actually knows what to do. Everyone, no?

J: Yes, but you see the mind comes in and imagines that it's making it all happen. It's baloney, it's rubbish.

Q: I'm still shaking.

J: Yes.

Q: But maybe that's a release?

J: It's fine. It doesn't matter what it is. The more you go into it, the more attention it's going to get, you see? So it will come out that way then. Your attention will be back out in it then, you see? Ninety per cent inside. Yeah.

Q: Okay. Okay.



J: Okay folks, let's call it a night. Thank you for hanging out.