

J: *Guided Meditation:*

Even when there's nothing going on, mind can make a story out of it. Allow your perception to fall, drop back. Imagine, instead of sitting in the front row of the movies where all you can see are the pictures in front of you, sit in the back row so that you can see that the movie is on a screen — the movie of you, your life, your memories, your stories. They're not yours anyway, but when you're up close and personal with the screen, they feel like they're yours. But they're not. They're just passing through a body-mind organism, and that's not you. It's as though your view is getting wider, but pull back more from that back row seat of the movies. Sink or dissolve further away from the package of stories that are you, the phenomenal you.

No need to reach out to these words, let them come to you. There is no need to grasp anything. It's about dissolving, melting, letting rest come, letting rest show itself. There is no agenda there. There is no part of life that needs your attention right now. So rather than placing attention on something, let attention be reabsorbed from wherever it seems to arise. Let it sink back down. Pay no attention to mind. Whatever it's doing doesn't matter. Let attention be at rest, reabsorbed into wherever it originated. This is the natural state — a sense of peace and rest. This is how the body interprets it. It's a sense of calm that all is well. Knowing that all is well, and that whatever mind engages in is just mind doing its thing, participating, putting labels and stories together. It really has nothing to do with you. It's just a mechanism for functioning in the world, and that's all. Let's see if attention can almost fully stay at home, but yet participation can happen. Just enough participation for engagement.

There is no need to go out into your stories and your life to what excites you or depresses you. Drop those stories. They're just stories. We drop the stories by managing our attention. Where is your attention? Let it rest wherever it rests naturally. Mind will do its best to lure you, to entice you, to reactivate your interest in the story of you, in what life has to supposedly offer to an imagined you. Mind is going to do that because that's its job. Just see through it. Some part of you must know that it's not worth full on engagement with life, because you wouldn't be here if life was doing it for you. You wouldn't be sitting here. Something knows it's not good enough. Even just for this morning really visit to see: Is my attention fully in the story of what's happening here, fully in today? Or is my attention resting at home and something else is taking care of this body-mind, something else is coming through it? Life is being lived through your form, but you're not controlling it. Can you see that you're not in the driver's seat at all? That's just an idea. When you're ready, when you open your eyes, see if attention stays inside or if stories crank up with that extra stimuli being invited with the rise of things in the external world. Can your attention stay inside while the eyes are taking in information?

It's useful if you can feel or resonate with the idea that it's natural. It's natural to have your attention inside. It's natural. It's almost like an energetic re-positioning, and from there you will be able to plan, and focus, and read, and participate. See if it feels natural. If it feels natural, somehow the nervous system will work with the movement to return to what's natural. The nervous system likes it. It likes it because it's not in fight or flight. It doesn't have anxiety. It's not under any pressure, and that's why it feels natural. It's a good benchmark to remember, "Okay, what feels natural? Where's that place inside, where's that feeling of something that's natural?" So it's a good term, "the natural state." The body can be in pain and the natural state

can be there. There can be all kinds of pressures going on and yet there can be some resting, abiding some place that's not in the story, and not identified.

Watch to see if mind now tries to identify with the natural state, "Wow, if I could live here, if I could operate from this place all the time." There's mind saying, "Ooh, we have something to gain here." There we go, ownership coming back in. It's sneaking in again. Don't let any of that story be of interest to you. No ownership, nothing to gain, nothing to lose. It's just a shift in your point of perception. And how we're doing it is playing with the positioning of attention. Where is your attention?

So when you're ready, open your eyes and see if there's any shift. Can there be seeing without going out to what is seen, without the labelling? Is just seeing happening, with no story, no new story? There will be a resting in that which is natural. Don't make a story out of it. There's no need for you, the phenomenal you, to go into the natural state, because that doesn't work. Then you've turned it into a state of mind or a trick or something to control life, and it's like, "Whoa, off we go again." It's not what we're at. It's at a distance from the one who wants to gain something, the greedy one. The I is always greedy. The I wants attention for itself. It wants lots of stories to be all about me. You know it's greedy. Nothing to gain here. See the greediness at play and say, "Okay gotcha," and drop it. It's seen and there's no further interest.

Anyway, let's see if there's an old story that wants to come up. After all that dropping of the story, so what can we do with it? We can only talk about the story, so here we go. It's a catch-22, isn't it? The thing is the stories are actually fine if your perception, your attention, has pulled back behind it, outside of it. If there is no investment, no ownership, then the stories are just stories.



Q: It was easy to close my eyes and be listening to you and go into that natural state, but sometimes, not all the time, but sometimes, I feel I have to do something to get there. It's like doing.

J: Is the doing just to get there, or does the doing continue once you're there?

Q: No, once I'm there it stops, but it's this doing. I don't know how to avoid the doing and have it not be instantaneous. Or if I find myself out there, to be instantaneously back in there once I realize what's happening.

J: So is there quite a process in this doing? Does it take you a while to get in? Do you have to work at it?

Q: Not too long, but yes it's just doing. It feels like doing. You know, it's probably not more than five seconds, but it is still doing.

J: It's a doing to get into the natural state if you've already done something to leave it.

Q: Yes.

J: So it's interesting that you notice the doing in the backpedalling, but you're not talking about the doing which is the part of you that has gone out in the first place.

Q: Yes.

J: Now if we could feel the disturbance of the doing going out and investing in your story, wouldn't that be an interesting doing to see?

Q: Yes, it would.

J: When you wake up in the morning, is the natural state there or is there story full on when you come to?

Q: Sometimes there's stories, because the alarm will go off. It's crickets, and you know it's soft and it's easy, so it's not disturbing or anything. I don't feel real disturbed. I suppose it's some of both, being quiet and then all of a sudden thinking about all I have to do.

J: Okay, you've got some habits there. Do you really have to do so much? You know, some people's lives are complicated and they have to do loads of things. But do you have to do so much?

Q: No, honestly no.

J: Okay there's something worth considering there. Why have we made life busy? Because it allows us to get juiced up about it, and we're automatically out and in there. It can be feeling important, or it's good to be busy, or the fear of being still and having nothing to do, so it can be a variety of options.

Q: In the ability to say no.

J: That would change things for you?

Q: Yes, probably it would. So in other words what you're saying is, by not doing so much the natural state would be more there.

J: There's two layers, and that's the first layer. Something is out of sync about the amount you're doing. So if you're caring for somebody, for example, it's full on busy and we've got to find a way to work around it. Okay, we'll find a way to work around it. It's kind of like getting your house in order, like organizing a lifestyle or a diet that supports you. In the same way, it's organizing a list of activities that are aligned with what works best for you. So that means learning how to say no just so that it works better for you to be less physically busy. It's like getting your house in order. That's the first point. The second one is your ideas around what you have to do. That can be a heavier thought than what you actually have to do. There are two layers here and they're quite separate. So thinking about your to-do list can create stress, overwhelm. That's only story. That's purely story just imagining all you have to do. There's nothing going on and you could probably be in the car imagining it or in the shower imagining what you have to do, or making breakfast and thinking about what you have to do, and that is pure story because you ain't doing it; you're just feeling the weight of it. Then you go into overwhelm and you get a bit of adrenaline. We get addicted to the adrenaline and off we go.

Q: Yes, I can relate to all of that.

J: Okay, so you have two layers of this. One is around saying no, literally curb back. Even if the whole world does not support it, you push through, because your mind isn't going to want you to have less to do. It's not going to want that because habits like this take years to build up. The unwinding from it is a careful, detailed extraction. It's like a little surgery to break the habit from mind.

Q: So it's not paying any attention to what the mind is saying by just pushing through?

J: With the overwhelming thought of the to-do list?

Q: Yes.

J: Yes, pushing through, does it feel like a pushing through?

Q: Sometimes, I could relate to what you said about feeling overwhelmed, and without even doing. But more and more, the natural state appears and there are occasions when I have to create it. I'm feeling like I have to create it. It's just another part of that to do list. I like it.

J: Yes, and the mind has even added that to the to-do list in order to keep the overwhelm, or whatever it triggers, alive. It's even hijacked that. So then it looks like the original question, "feeling like you have to do something," that's a pain because of the overwhelm. It's because of your relationship to the bundle of thoughts that have to do with your to-do list. Because it's like, "Oh I've got to pull back," and if that feels like something to do, then you're interpreting it in the same way as you interpret the rest of your to-do list, with the overwhelm and the heaviness of it, you see?

Q: I hear that, yes. So it's not pushing through to add to my to-do list, it's just moving.

J: Yes, it's seeing that something is responding that this is a heavy thing to do. It's like, "This is just a bundle of thoughts. I'm going to do whatever happens. So what's heavy about it? I'm going to be doing something all the time; and if I'm just sitting here doing nothing, my body is still doing a whole lot of stuff, and I'm not concerned about that." It would be like feeling overwhelmed because your liver has to do this, and your heart has to do this, and your pituitary has to do this. Yes, that's going to give you major overwhelm if you start thinking about what things are going on, but don't think about it. So have the same approach to your to-do list. They're just activities that are part of your day.

Q: Alright, so it's just looking at it and not reacting to it.

J: Not reacting, and saying, "Whoa, there's my mind again," and you'll find that your mind will go a gazillion times a day to the heavy response from thinking about your to-do list. That would be a really interesting one to blow up. That would be good actually; it would break a loop.

Q: So it's just not paying any attention to it.

J: Yes, it's like, "That's just a loop, so I'm not going to think about the to-do list. It's just going to happen. I have them all written down here, and they get done or they don't; but I'm not thinking about it." So just stop running that loop. Are you exhausted? Is there something tired?

Q: Yes.

J: Something really feels tired. Like you could just cry, you know from exhaustion. It feels heavy.

Q: Yes.

J: That layer has you worn down. It has you worn down but you can throw it off. It will just take a little bit of vigilance.

Q: By doing that then, by actually accomplishing that, the natural state will just automatically appear?

J: Yes, yes.

Q: That's worth the vigilance.

J: Isn't it just?



Q: I would like to talk about grief. I lost my son eight months ago.

J: Oh I'm so sorry!

Q: He took his own life while I was on vacation in Europe. Six days into my vacation, I got the phone call from my oldest son. When I flew home it felt like he was saying to me, "No more suffering, mom, I'm free, you're free." I really took that to heart, that I don't need to suffer around this. I'm not going to go into the story about "if only I had done that as a mother and..." Because he was trapped in drugs, even though he was a very professional man, his brain was just stuck in it. Because I've had depression myself, some part of me says, "Well maybe that's part of our lineage," or whatever. However, I've been very good about not going into suffering about it, but there's grief. Sometimes I wonder if I am being so good about not suffering that I don't allow the grief. So yesterday when I left here and last night, there was a lot of grieving. I think it's because I've been sitting in this loving environment and no one is saying, "You shouldn't be grieving."

J: Yes.

Q: Grief can be there in the stillness, right?

J: Yes, yes! It's totally natural and it generally comes in waves, and it's like huge waves and then it passes.

Q: I hadn't had a wave in a long time, and it happened last night. In the grief there is also beauty, and it's kind of a strange dichotomy. In the bottom of it when I surrender into it, there's a sweetness to it.

J: Yes there is. Yes, it is a beautiful human phenomenon. Really, it's beautiful.

Q: Yes, and I remember watching a program about killer whales and how they would feed themselves. One of the things they did was get up on shore and get the seal cubs. The mother of one of the seal cubs was just wailing and running back and forth on the beach. When I saw that, it triggered the wailing that went through me. But at the same time, I saw the beauty that they would just feel so much!

J: Yes, yes!

Q: So allow that, because I think I'm a little stoic at times and mustn't be, but it has to work, right?

J: It does. It has to work its way through. It's beautiful that the lid has come off to allow the waves to come as they will. And it's like they melt you. They turn you into a blob, and that's beautiful. Be a blob. Grief is an exquisite human expression.

Q: When I came home last night, there was a little knock on the door. My neighbors, who have two children... The mom and the children were there and had drawn me a picture. They just came with it. I felt such love. I don't want to make stories about him being on the other side because I don't go there, he's here. But somehow it was just a gesture of love coming through my neighbor's kids, you know? It was just so beautiful!

J: Yes, what a gift the grief is giving you, you know? It's making something soft and malleable and more human. I don't know how we become more human or less human, but you know what I'm trying to say. It's something that's able to allow all of it.

Q: Yes, there is a sweetness in it.

J: Yes, I'm delighted it's flowing. You do know the difference between the grief and the suffering? In suffering you have to have all kinds of cause and effect. You have to have story and cause and effect. It's dense story. Whereas this is just an emotional release, a meltdown, and let it soften every part of you. There will be a few years in it, and that's fine.



Q: I want to talk about discernment and choice. As you were talking with Barbara, you said something about do we notice when we have fallen out of the natural state. It's one thing when we're noticing that we are choosing and having our meditation time. We're aware. Our attention is falling into or falling back. And then there's another do. I think you said, "Do we notice when we are falling out?" I know you can't fall out of the natural state, but that you are coming forward with your stories. So I think my question is, for someone like yourself, if you're living totally in that awareness, that natural state at all times, then there's always this position of being "back" so to speak. So whatever life is presenting, whatever it is, you just flow with it. There's no should I or shouldn't I decisions. The discernment is natural. The wisdom is a natural flowing, and the loving is natural. And you don't have any questions about shall I or shall I not do however simple or complex it is.

J: It's not quite like that. In the natural state, there is no personal I. The I gets created when there is attention on the personal stories. It cranks up in order to give them a reality feel.

Q: So whatever is coming up has absolutely no story at all about it as a person; whether you're at a stoplight or wherever, it doesn't matter.

J: If thoughts come, it's more like they're just thoughts. Rather than the content of the story, they're just thoughts. They're just known to be thoughts.

Q: It seems like thoughts always have a context. I mean the thoughts that come up here are not the thoughts that come up there. The thoughts that come here to this body-mind are unique to this body-mind, and they're unique to every body-mind. It's not like they're thoughts that are random; they're particular.

J: Well, they kind of are random; we share thoughts. We pick up each others' thoughts. I don't think that's a unique package at all. We are not that special. We keep recycling the same stuff. Have you noticed that a lot of what people said probably resonates with you too? There's a lot of overlap. It's about the personal I. It's about ownership. It's about my story. Me minding my patch. You can go to the natural state and you can live there. But that's not what we're talking about. It's like returning your attention, and things get rearranged so that perception recognizes that this story of you requires a bit of an investment that's not running. So it's not really valid this story of you in the natural state, you see? While you might have to work at it, when the self-referencing mechanism breaks down... The term that they use is that there's an embodiment. From there it's as though there is a wider lens all the time. Your viewing point doesn't rest in the personal me and the world. It's back there to where it's all interconnected and it's all a dream. It's all interconnected but none of it is real. That becomes the baseline for where viewing happens. And seeing that you are part of your own movie is the key to that. What you're saying is fine, but there's another thing in there that's actually the crux of it, which is: We can practice all we want and leave the natural state, but when *I* am in the natural state, that's a state of mind. That's not the natural state. Does everything happen automatically? Sure, but it's not that huge wisdom and huge discernment comes. These are skills that the body-mind has to learn about balancing our life. The wisdom of course is in pure consciousness. It is all there, but are we lined up with it? Are we in sync with it or not? Is the body-mind able to read it or not?

Q: No, I don't know. I can hear you but I don't think I quite... I guess it's discernment. Like you just said, there are things that you have to learn in just managing this life. Not managing this, but you know discernment and wisdom et cetera, and that you're also saying that doing that from a personal 'you' story is not... I mean that's a big paradox there. I can't quite notice that.

J: Let's say you're a violinist in an orchestra, and if you don't tune your violin, there's the whole orchestral sound and then there's you because you won't connect with the one movement that's happening. Whereas, if you tune your violin, it blends in. Now it's a bit like that. We do whatever we have to do to the brain to shift perspective to dissolve stories, to resolve a loop that we keep going into. Some things we just have to heal because it's the fastest way to drop it. The fastest way to drop it is to heal it. It's drawing your attention for a reason if there is a repetitive story. So we change patterns, you know, we take time out which often gives you some wisdom because you see situations from a non-involved scenario. Wisdom comes like this. So all these things that we do are like tuning the violin so that it merges with the flow of pure consciousness. It merges un-manipulated. We don't manipulate the natural order, like the destiny of the body-mind, the natural order that's flowing from pure consciousness where there is pure wisdom, pure discernment, of course. So if we're not lined up, if we are not in tune, we twist it a little bit and we set it off in our own direction. We can do that much; we can tune ourselves well. We can do that much, and then we get out of the way. Once the violin is in

tune, that's it. You might have a break check that it's in tune again, but once it's in tune you can forget about tuning it. It's in tune now and you play it until your attention is brought to, "Oh it's out of tune again," and you tighten it up. It's a bit like that. So tuning the violin is like tuning the body-mind mechanism. Certain things need to be put in place.

Q: And we kind of know that we are out of tune just like we do in our bodies, like "Whoops! I ate too much of that," so therefore my stomach is heavy.

J: That's right.

Q: And so as we're moving through and we have a clash or conflict or upset or whatever, that's not just the natural flow, it's like...

J: If you take it personally. If it's, "I've done this, I don't want this."

Q: Or even noticing, yes.

J: What you're noticing, what's drawing your attention is the personal. It's me and my story, and that's what will tell you that one violin is screaming, and you notice that there is a difference. So it's that your attention is brought to the one violin, otherwise you wouldn't know which violin you're listening to. It's just a cacophony of sound. So something brings your attention to the particular, to the idea of you and your life and this disturbance. Or there's, "My story is active." As if the violin's story is active when it's out of tune. That's the story of the violin when it's out of tune. When it's merged, you can't find one particular violin.

Q: So you need to know that your violin is out of tune.

J: Suffering.

Q: Right, but that's also the personal; that's the story, that's me.

J: Yes, it's me owning the story. It's my story, it's ownership. That's the difference.

Q: Otherwise it could be there is this out of tune sound and, "It's not mine but I'm going to do something about it." I'm missing something.

J: Yes.

Q: How would one know that it's out of tune unless it were mine to know?

J: Okay, good point. So if it wasn't yours to know, there's a pull, an organic pull towards harmony. There's just an organic pull, and not because it's me, my issue, I have to deal with that. That template goes, but there is a movement towards harmony. So it kind of rights itself. There is a knowing that it rights itself. The same thing might be happening, but it won't happen through a big long story, through a big deep story. It's like it's *poof* and it kind of moves through, but it's not through ownership and my story. It resolves in a much more economical way.

Q: Organic way.

J: Exactly, because of an innate movement towards harmony.

Q: So let me just take the example of coming here. Rather than this big story I need you to come in order to do... And get clear about... It's just that there was a pull for this to happen, and here I am and we're talking and it just is. It's a movement.

J: Yes, it's a movement.

Q: And you and everyone here had as much to do with that movement, if you want to say that, as I did.

J: You could say that.

Q: Because it's all one undulating together.

J: Yes, and then if we bring in separation, the personal, we have like 30 different ideas of what should happen here, and what I got out of it, and what I didn't get out of it, and what I expected. And all that can be there, but it requires the personal. It requires a perspective sliding in which is like, "I'm an individual, and I want, and I don't want, and it should be," and off we go. Then that changes the whole interpretation of what we are doing here. The totality is not interested in the diversity of the personal thoughts in it. It's included within it, but really it's just another color because it can do it. Do you see?

Q: Yes.

J: Great!

A participant: I'd like to share something. I'm reading this really great book, and in Chapter 3, the author writes, in any moment that you are not content this leads to full certainty that you know that your mind has created this situation.

J: Yes, there we go, yes.



Q: I would like to continue the conversation from yesterday about subject-object. I heard you say that you can experience yourself as subject-object; you can put on that lens and you can experience yourself as all subject. Also then you can experience yourself as no subject. In other words seeing and no see-er you can say only object.

J: Yes, it goes from subject and then even the subject drops.

Q: Or you can have no experience, no subject, no object, no seeing, nothing.

J: Yes.

Q: So the issue is that usually we're stuck in the lens of subject-object, and the flexibility is not there, right?

J: Correct.

Q: Because otherwise each moment will bring in whatever is caught.

J: Yes.

Q: And then in the morning when we wake up we go through these phases.

J: What phases?

Q: For example there is the phase of no perception like in deep sleep, and the phase of perhaps there's perception, perhaps there isn't, so it's not clear, and the phase of... I guess it would be all subjective, I'm not sure, and then moving into...

J: And then stories crank up.

Q: Right, subject-object. We can sense that actually when waking up. Would you say that's true too?

J: Sure, that's how it rolls for most. Not for everybody but for most.

Q: Okay, so I just wanted to confirm my understanding on that. For right now as I sit with you, there's somebody exploring my own experience with you. There's some sense of self and other that I'm aware of, and I'm trying to sense into it. So there's a local feeling of self, which is a very light sensation. There is a sensation, and part of what creates that separation in the mind is the sense of feeling of you over there, and the feeling of you over there is that there's some distance or space.

J: Yes.

Q: What would you say about that? Do you experience space?

J: There is the capacity to experience space, but the perception of space comes in because a lens comes in which enables the perception of anything because it's known that there is no division. So these tools, these mechanisms, slide in from the side. That's the image I have. They kind of slide in to enable something to be perceived.

Q: Right, so now bringing it to my growing edge here. If you look, what would you point to? What is being held on here that keeps that lens in place?

J: That's for you to discover. What do you think?

Q: I guess it's an attachment to contrast.

J: Yes.

Q: Well I'm just exploring it further with you. So my first response in the moment would be, I don't know. So I'll sit with that. Maybe there's some attachment to a sense of self. It's not clear really, but that's the starting point for me to say something about it. When I said that, I felt my body more. When I questioned that, there was a clearer body sensation, like more true space. So that could be a clue.

J: Yes, contrast, you know, we kind of pull back to recognize what it is about experience that we love. Okay, the contrast has you. So if you can just pull back to the next layer. It's that the lens that pops in is the diversity-making machine. So if you can see that it is a diversity-making machine, then you've spotted that it's not real. Right now your into the story of what it makes. If you can see how it's formulated, it's like seeing who Santa Claus really is. It exposes the thing that you fell for if you can find that diversity-making machine.

Q: Right, so let me find my way into what you're saying. You're saying that there's a way that I'm invested in the reality of that separation.

J: Yes.

Q: That's the story of you over there and I'm over here.

J: Yes.

Q: That's the content of it.

J: Yes.

Q: There's an investment in that being real. So that's real, that contrast.

J: Yes, and then it's enjoyed because you're fully in there experiencing it. That's how it works.

Q: Right, so for me to be even clearer about the enjoyment of that enchantment would be helpful. Oh yes, that's what I want to enjoy, and then if I could let go of needing to enjoy for a while, then it's deeper, some sort of emptiness, letting go.

J: Yes, but if it's a denial of the enjoyment, it won't work, because there would be a suppression of something.

Q: Right, is that your sense of what I was saying?

J: Yes, that there might be something in there that's kind of going to switch off the contrast.

Q: Okay I see, not quite that.

J: It's not quite that. It's about seeing through it. It's about seeing that none of this is real. We can deal with the little things, but if we line it all up to actually seeing the truth to see that it's not the truth. It's not the truth because there is a diversity-making machine that has you fooled.

Q: Right, it's not that it's about letting go of enjoyment in that sense. It's of course about seeing that it's actually not as real an enjoyment as it appears to be in the first place.

J: Correct, it's not real it's just a set up. You're dreaming.

Q: It's another layer of the dreaming.

J: Yes, it's a deep layer of the dreaming exactly. That's what we are doing really is pulling back from the dream. We are pulling out of the dream.

Q: So what I have done in the past, which hasn't been all that effective but still useful, is to look at the level of awareness. So there's this sense of me and you and then there's the awareness of it. Just like we do when you look at the awareness of that phenomenal experience and the awareness is empty.

J: Yes.

Q: Now when I do that, there is a sense of dissolution that appears.

J: For you?

Q: Yes it seems that way, and right now it is as if it happened.

J: Okay, is that an emotional dissolution? Is it like an emotional disappointment? What shape does that dissolution take?

Q: No, no, no, I mean dissolving.

J: Is there any emotional response to that dissolving at all?

Q: Not in that moment. But what you point to is also true because I did touch that when I was doing this inquiry. Sitting there for a few minutes, at the level of attachment experienced, there is a sadness that has to be felt through in letting go. I didn't have that right now when I did it, but I know that's there.

J: So when that sadness of letting go happens, is there a popping back into the content in order to have that story? Where does that story appear?

Q: So it's looking at how the movement comes back, right?

J: Yes.

Q: I haven't really looked at that.

J: Because you'll come back into it again then. The content is running then. The sadness of letting something go or losing something is not empty awareness. True awareness doesn't know anything about that.

Q: Yes, well the sadness appears. So I'm not clear. The question is, when the sadness appears then there is a jumping back into...

J: Yes, because it's a sadness that's directly linked to cause and effect — me, I'm losing something. So we've got subject-object. We've got a whole event here of me losing something. The three things are in place, and that's deep into the diversity story.

Q: Oh good, I was getting caught there.

J: If you've got three things in a story that's as diverse as it's going to be — me, you and experience. Sneaky, isn't it?

Q: Always.

J: Yes it's fun. Good, there's another layer.



Q: I wanted to continue on the theme of what we do to fall out of the natural state, and what we do to go back in. I related to what all the people said, but I have a problem with meditation. I don't meditate very well, and so I don't find it easy to do whatever it is most people do to fall back into the natural state. It seems like I'm doing too much, trying too much. I was thinking about that while I was listening to you and realizing that there are certain things, activities that I do in life and I seem to fall into the natural state spontaneously. One of them is singing. But not always if I'm learning a new song. But when I know something really well, very often at first it's not there, but when I really let go, I just get out of the way. I'm not singing anymore but this flood, and I realize afterwards, "Who sang that? It wasn't me."

J: There was no ownership running.

Q: I just felt like what happened there was somebody... Every detail, the phrasing and everything was just done. Also with reading charts, sometimes I do astrology. If I have to do a reading for somebody, I get very nervous. Oh my God, I'm looking at all these wiggly, strange Chinese symbols and I have no idea what all this means. Then when I sit down and start talking, talking just happens. So where does that come from? I can talk for two hours about it. So I'm wondering, that comes so spontaneously, and apparently I'm doing. I mean I'm doing the thing, but I'm not doing... Falling back into the natural state... So I guess my question is, how do I fall into the natural state naturally when I'm not singing and when I'm not doing a chart? Just when I'm doing my life, and I get little things that can trigger me.

J: But when there's nothing triggering, is the natural state there?

Q: I don't think so, but I do feel kind of happy.

J: Is there a sense of an I there?

Q: Yes I think so. I don't have a very busy life. I mean I have things to do, but I'm just at home. You were saying to someone about the to-do list. I have a little tiny one, so really I should be in the natural state all day long.

J: There are no shoulds. Don't worry, there are no shoulds, so you can drop that one.

Q: I am pretty happy most of the time just looking out at the trees, playing with my animals and seeing how amazing they are, but it feels like there's a me, especially when I'm talking to somebody.

J: Is there a 'you' now? Is this the separate Morgana talking to Jac?

Q: I don't know. I'm feeling more and more that I don't know.

J: I don't know is great. Are you okay with, "I don't know"?

Q: Yes.

J: Yes!

Q: Well, it seems kind of strange to not know if there's a me.

J: No, it's fine. It's very legitimate; it's great.

Q: So if I don't know whether there is a me or not, then there's not even a question.

J: Yes.

Q: Because the question was, how do I fall back out of the me into the everything, and I'm not even sure that I have fallen into the me.

J: Yes.

Q: Sometimes I really know that I have.

J: That was my next question. Are there some times when it's like, "No, I'm here for that"? There's me fighting for something and I want it to be that.

Q: Oh yes.

- J: Okay, and it will usually be around “I want.” It’s usually around a desire. You want things to be this way or not the way they are, or whatever.
- Q: Absolutely, I really know when that’s running, but the rest of the time, I’m not sure.
- J: Yes, then let “I don’t know” be your benchmark.
- Q: Okay, that feels really good.
- J: The more we can expand the “I don’t know” time, legitimately “I don’t know,” the better.
- Q: Ah! I was making a thing about “I don’t know.” I’m assuming there is a me here but I’m not totally sure. Then all of a sudden there is a me, and then I’m not sure. So expand that.
- J: Yes. You’re doing fine. It just seems important to tell you that you’re doing fine.
- Q: Thank you, that feels even more strange, that I’m doing fine. I just realized that there is this thing running underneath it saying, “You’re not doing what you’re supposed to be doing; you’re really off the rail somehow.” And I don’t mean off the rails in the right way, I mean off the rails. Even trying to get off the rails. That’s some crazy story underneath the conscious story.
- J: Yes. You’re fine.



- Q: In listening to some of the things that have been said, one of the things that stuck with me was perspective, you know, how you were saying that it's a subtle shift in perspective. That's what I see a lot. When I feel as though there is a me and there's some drive, and then there's this almost imperceptible shift and it just drops out. There is clarity in the seeing of that and that it's not me. There's a real strong identification there, but then there's this shift and it's gone.
- J: Is that shift in perspective automatic? Does it come on its own?
- Q: Yes, completely. There's nothing doing. Then it's just very open.
- J: Yes, so we started the story from when there is a sense of the personal shift in perspective and then there's clarity. Can we go back to before? What happens to create that sense of personal? What ignites that contraction, that perspective of me and my world?
- Q: A lot of it now is centered around an interest and a desire for wanting to know who I am. A drive for the truth and an earnestness for the truth. That's what it is and it's completely absurd. That's what I see that drops out.
- J: So the search for truth is keeping the I alive.
- Q: Yes.
- J: There's nothing to find. They're really, really is nothing to find.
- Q: That's what so nutty about when it drops out. It's just absurd. I don't know what else to say about it. You know that dynamic is really nutty.

- J: Yes, so the content of the personal I story is searching for truth. So you're telling me that when there is a falling through, a dropping out, it's known that there's nothing to find. But is that piece of information in the content zone? That's a piece of content for the guy who is looking for the truth.
- Q: Yes, you're asking is the Mark that I'm not, using that piece of information?
- J: Yes, does the Mark that you are not know that, know that there's nothing to find, really know it?
- Q: There's this tension and there's physical sensations that I have that are centered around concepts of, "You need to figure it out; it's hard, you need to do it better." That's sort of the formulation of Mark, and that's what when seen there's nothing that sees it.
- J: So there's something in that story that's still being believed; otherwise it wouldn't ignite the Mark. Let's go into that content and unravel it and demystify it for the Mark character. He could "try harder" or "do it better".
- Q: Yes, there's all those, "It's not good enough, you're not going to get there, you need to do it better, this isn't quite right," all of those little judgments.
- J: So what would it look like if he did it right, if he figured it out, if he did it better, if he made the grade? What would it look like?
- Q: It would look like what it looks like when it drops out.
- J: But phenomenally the Mark character doesn't get that because he needs it to drop out in order to get the information. We have to put the information into the content zone, the content of that story. That story must be met with story for it to drop. You can only drop the story. For a full awakening, the story has to be dropped with story. When something like this is persistent there's still a bit of grit in there. So this needs another bit of story for it to drop.
- Q: Like a thorn to remove the thorn?
- J: Yes. Talk to me about that guy, the Mark character. What would it look like and when would he accept, "You know what, it was good enough. You know what, maybe it is figured out." What would it look like? Or is it that would be arrogance? What is it, "It could never happen to me"? What beliefs does this Mark character have about the truth? What value does he have on the truth? What would awakening look like? What benchmark has he set up for himself?
- Q: I don't know what it is now. That's a hard one. It used to be years of sitting Zen. It was going to be something dynamic. Something earth shattering, really big.
- J: Is that gone or is that still there?
- Q: No, it's gone. I have a hard time trying to put words into how the Mark character looks at it. I think it's partly because of the dynamic of having to drop out in it and seeing that.
- J: How clever! How clever that the mind has set up something where the resolution is when it's not. It's put its resolution in a zone where it can't go so then it can perpetuate the story, because its resolution is safely in the other place. It's as though the mind believes that the

resolution of the story can't be within story. Well that will keep story alive. Clever, huh? Always entertaining this mind business! It's amazing it's just a fantastic machine!

Q: Well what's going on now, you know, in the thought land, is that you say you need a thorn to remove a thorn, you need the thought to remove the thought, and I need to be in the phenomenological world to figure that out and be satisfied with it. I'm going, "Okay I like the idea, but I don't believe it."

J: So what doesn't believe it, the Mark character?

Q: Yes.

J: Ah ha! Okay, why is he saying, "Back off, Jac?"

Q: It feels like fear. It's just sensations that I would label as fear.

J: Yes, yes. How are you around the story that the years of sitting Zen were actually for nothing?

Q: You know, I've had that come up. From a thought perspective, it pisses me off. But from a truth perspective, I see that everything happens the way it happens and that was part of everything that brought me to where I am.

J: Okay, that's a spiritual concept for the Mark character. But that doesn't wash in the phenomenal world of Mark. It's like spiritual bypassing in the reverse. You know things when you drop out, it's known, it's understood. But they're not just concepts. They're concepts from the Mark character. And it's known, so it's not readily identifiable as spiritual bypassing because it is known; so therefore it's not spiritual bypassing, but it is spiritual bypassing. Do you see?

Q: I'm not sure I do.

J: Okay, so the perspective when the Mark character is running has his story. The perspective of when he drops out is that things are known. Mind brings what is known and tries to translate it into the personal, but it doesn't fit. It is known by some part of you that you know from the years of spiritual practice. Because the unraveling was believed to be needed at the time but actually it had nothing to do with anything, of course. This is known but it's not known by the Mark character. Do you see? So it's like your perspective is going to the other zone where things are known, so Mark is kind of safe. Whereas, I'd love to see Mark really pissed off, you know all the effort that went into that. "I just believed there would be a crock of gold. I really believed that there would be a crock of gold." I'd love to see him being fully with the story of the seeker. To see the story of the seeker fully, embrace it fully and get emotional. Whatever it stirs up emotionally, let it come.

Q: I know that there's something held in because I have a tremendous amount of physical tension. Even now I can feel my stomach muscles and everything is sort of going like this. It's there a lot.

J: Yes, the body has held it.

Q: Yes, and I release it in other ways like by doing athletics.

J: That won't really release it. It will diffuse it but it won't release it. There is a piece of work to do there.

Q: So you're saying that you have a sense that within me what's being bottled up and held down is a sense of rage. A rage at not having it work the way it was supposed to work.

J: Yes, all that story, disappointment, expectations, futility, wasted effort, believing and falling for and trusting a story that was BS. There ain't no Holy Grail.

Q: When I reverse spiritual bypass is when I have the dropout and that is it and it's fine.

J: It's legitimately fine, of course.

Q: Because it's all there is, fine.

J: Yes, yes.

Q: But the Mark character wants the dynamic?

J: Yes, the Mark character needs to close his story. He's packed it into the body because it's the only place he gets space for his story to be.

Q: Because the body is the one... The sensations themselves, it created the body.

J: We store emotion in it. Yes, the body will just soak up anything. It's an exquisite thing but it's...

Q: It's the only thing left to bottle it up in.

J: Yes.

Q: Because the whole other thing is dropping out.

J: Yes.

Q: It's dropping out now, huh?

J: Yes, care for the Mark character needs to come in. Care for the body so that it too can be free. Then what we spiritually call embodiment can happen. Right now there's other things taking up that space, and it needs to be expressed. It needs to unravel itself.

Q: It makes sense but it doesn't.

J: Yes, it's going to seem paradoxical but that's just the nature of it. Something is trying to happen phenomenally and it needs the cooperation of the body-mind for that manifestation to happen.

Q: Can you say something about how to go there? I mean, I feel like I was going there. There is a going there now, but I understand when you say what the Mark character needs. That hasn't been there. It's been more like well that's just, you know, there's sensations, there's things there, and if I look very closely in self-inquiry that's all it is, is those things.

J: Yes.

Q: And it's just attention going from one to the other in a field of a lot of, not a lot, but...

J: And could that be spiritual bypassing?

Q: Do you mean as an explanation? Is that what you mean?

J: Yes, it's like you have a perspective which is validating that it's fine, and actually this needs to unravel. This is trying to unravel but the perspective is saying, "But it's fine, it's fine". And it's like, no, manifestation needs to have this experience. It's trying to do this, because the only thing that's stopping it is the perspective. So we've got this paradox, and mind is using the perspective to bypass.

Q: There's another layer of understanding behind it.

J: Yes, there's another layer of understanding. There's something else going on that will come through this unraveling. A wisdom will come.

Q: Just allow.

J: Yes, it's allowing, but I would get some help with it too. On a completely practical level, something like going for a hike on your own might be good, because if you sit with it you're going to drop out. So you need to be physically moving but not moving enough to diffuse it. Because your system diffuses it, if you're really pumping. You have to find something in between.

Q: Yes, something other than the real physical exertion.

J: That's right, but yet it can't be a sitting because dropping out happens so easily for you. So for you to stay with it and really honor it, go for a walk in the woods. Invite the Mark character to be walking in the woods. So it's like you as consciousness inviting the Mark character to show himself, and to hold him while he resolves his story around this. Give him full space, hold him. In the unraveling of that you'll figure out something, but it's quite likely that you'll need some support to get it out of the body.

Q: Support in the form of...

J: What's coming to mind is that there is a Rolwing school here. If you can find a good rolfer is the question. Rolwing is structural integration, so what it is, is figuring out the optimal way that works for your body to be in perfect alignment with itself. What happens is that every old habit, every place we've stored stuff, gets touched into. It's a fantastic way for the body to release stuff. And change happens phenomenally because you break the old patterns. There's a series of ten which is recommended. Some people do the ten-series and some people don't, but the ten-series would be fantastic because it would go through the whole lot of the body and release everything that's ready around the story. You needn't tell them at all but you'll know what's happening. You'll know what they're tapping into. It's a great way to have somebody else release the contractions. It's like they're talking to the muscles and rearranging the fascia to let it open. It just opens everything for you. The thing is there's a school around here whereby you can go really cheaply as a guinea pig where you're completely supervised. Or for slightly more, you can go as the model for the teaching instructions, and the instructors are really great! They're training the professionals. So you can go as a model to be there with the teacher, and the teacher is charging very little, which would cost around \$300 a session otherwise. So there are ways around this that are in your neighborhood. I'm sure there are other ways around it but that one feels particularly appropriate for you, because it will address the whole body. You need the whole package to unwind the body.

Q: My whole life I've done a lot of things in very, very high level competitive level sports. So the whole physical thing is very close.

J: Yes, it makes perfect sense. Do a ten-series with the instructor if you're up for it. I would go with the instructor. If you have all of that history in your body, it's perfect because it's full of pockets to store this old stuff.

Q: Yes, it's like very, very high level competitive swimming from when I was a little kid all the way through scholarship to college.

J: Sure, all that push is in your system, the history of that.

Q: Yes there is.

J: That juice! So it's got to be opened and released. You'll be able to see it and feel it. You'll know what's going on because you've done enough work to know what's coming up and what it shows itself, and it can just move on.

Q: Before the dropouts there were very physical things, energetic chills, things just blasting through which I was kind of attached to, to some degree. Then I just saw, but that brings in more of the physical thing, you know that I wanted to... So that just adds to the whole thing.

J: Yes, it absolutely kind of endorses the rightness of it.

J: Yes.



Q: There are some uncomfortable sensations, some feelings, some thoughts that this personality would prefer not to be with.

J: Like things that the personality doesn't like about the personality?

Q: Yes, or that are uncomfortable to be with. Over the last couple of months there's been a game change with that. Where it's been about not relieving or wanting those things to go but holding the space and letting them be here.

J: Like tolerated or welcomed?

Q: The intention is to welcome.

J: And what's really happening?

Q: I can say that there's no trying to make them go away. But I think it's more tolerate versus welcome.

J: I think so, that's the energy.

Q: Because the body and the personality don't like this, "Oh shit, this doesn't feel good. I don't like being in this." All that comes up instead of welcoming, "Oh, this is something that hasn't been seen yet. Oh wow, interesting! Let's see what that sensation is," and spending an hour with it. Maybe there's not the seeing the value of that yet. It's such a different paradigm than wanting it

to go, to be interested in the new sensations. “Wow, how interesting,” I can't say that. That isn't happening.

J: So if there is judgment it is going to be, “Ugh that again,” but if there's no judgment about it, it's fun, it's light.

Q: That's interesting, what about the uncomfortable? You're right, they're just sensations in the body, and you're saying without the body there's nothing wrong with this. It's just what it is.

J: If there is a sensation, there's no harm in, “Okay, I'm going to move it on.” You breathe into it or you chant or you... There's no harm in doing that. It's like brushing your teeth, you know?

Q: But those are really tricky. Because they're abiding in kind of a space, whatever space this one can stay in. It happens that there's a little movement that happens in order to do that, and it leaves the space. The difference between the letting it be here and doing just a little move, all I've got to do is do a Ramana, you know, if there's a problem and it's gone. But that's like the personality playing in that.

J: Okay, so it's more loaded than just tidying up something?

Q: Yes, there is a doingness that has some...

J: Has some juice or some desire.

Q: Yes, it's to fulfill a desire. It's not just like you said, “Sweeping the floor.” There is a desire that's being fulfilled and relief.

J: There's the difference. All of that stems from your judgment of those aspects of personality, huh?

Q: The sensations themselves... Let's say, today at one point there was a sense of overwhelm happening in the body. It was uncomfortable, but I can't say there was a judgment about it other than, “Wow this is uncomfortable.” You know I wanted to kind of move to the back of the room when that was going on. You know, that there was that in the body, so I can find some fear about welcoming so much more of that. But again, I'm not at the point where it's interesting, where I'm hearing friends get; and that's a real turning point of not then having that desire to have it go away.

J: Okay, and is there a checking out to see what gave rise to the overwhelm, to understand the thought that triggers it?

Q: There can be. I did the work of Byron Katie for so many years that I can track most of this to a thought, but there's even been an intention not to go there and part of the welcoming of the sensation.

J: Yes, to let it be as it is. You're more playing with let it be.

Q: Exactly, let it be.

J: I think I'm missing something, so sorry that I keep going over it, but... So the overwhelm comes, and it's like you prefer to sit at the back and you want it to go or whatever, but still you're with it. So your question is about the loop to where you can say, “Oh there's overwhelm, let's see what we can do with this.”

- Q: Not even seeing what we can do with it, its just more if you are truly going to welcome it, then there has to be an appreciation of it, or something like that.
- J: Yes, it splits into two options. One thing is like sweeping the floor, so it's like, "What's that feeling about?" and it's gone. And sometimes it's like completely and totally, "Yes, it's here."
- Q: I can't sweep the floor yet. I have a history of sweeping the floor, and I think that's what's gotten in the way.
- J: Yes, yes, yes. You've got to leave it and come back to it and it's cleaner.
- Q: So I don't know where to go with this. I mean maybe it's just being in the tension between the desire to make it go away and the clarity of wanting to welcome it, and being caught in the middle of those two things.
- J: I'm wondering if what's holding it up is, is there some standard that you're holding around where you expect yourself to be spiritually?
- Q: Well, there is an idea of, "What's next?" And there is this idea of, "Okay enough, let's just do this." I don't want to be sitting with you here five years from now, you know? That's exactly where I am.
- J: Can you stop the quality controller, the one that has a progressive spiritual path and that has demarcation?
- Q: I can see that. I can trace it back and see that it's a thought. I can do that.
- J: With the belief in and on the progressive path, there are certain places where you know you've gotten a lot of work done. Then straight after that you're going to be dealing with something really stupid like, "I don't like the way my partner makes the bed." And that's the cosmic joke. So you know, you're right back there. I'd like to see the abolishment of any sense of hierarchy. Because sometimes there's a progression and sometimes there's not. And sometimes you've got folks who can go way, way out, and it's like, "Listen actually you know, come back and go to therapy, that's really where it's at." So just to get rid of that hierarchy might loosen all of this.
- Q: Maybe I got it; we'll see if I got it. What you're saying is that there's perhaps a shadow, that there's something that's anchoring this back. It seems to be about the welcoming and letting it be here. I know the fear that still comes up around things that haven't been welcomed, fully welcomed. So I can feel that edge and I can feel how there is a pulling back from that.
- J: So do you have a little package of stuff that can't be welcomed?
- Q: Yes, I think there's a package of stuff that maybe I'm not ready to welcome. That's where it gets tricky because there are thoughts about doing something for it. There are thoughts about, "Okay, you've just got to go and be alone in this, and just let it all come up."
- J: Yes, why not? It's the Princess and the Pea, you know? If there is one pea under the tenth mattress, you won't get away with it.
- Q: I'm not sure that I understand spiritual bypass, but I can sense that maybe that is going on a little bit with this, and that's what keeps pulling the personality back.

J: Only slightly. The finer the shift in perception the more rarefied we go into pure consciousness. It is rarefied space, no? And the other one is just dense and full of objects and diversity. As we pull back, whatever remains that was appropriately distracting while we were in the world has space to show itself. So it's very natural. It's very natural that, "Whoa, I haven't even thought about that for 20 years; I haven't even thought about it."

Q: And ouch!

J: Yes, and ouch and it's like, "What can I do with this now?" Open it up, of course. Sometimes just the opening of it is fine, and sometimes you've got to go into it because it's giving rise to beliefs that are influencing and making it sticky. It's influencing the character or the character is buying it. You've got to see what's in there. It might be nothing and then it might be a gem.

Q: Let's say it's a belief like, I've gained 20 pounds in the last six months. So there's this belief, "Oh my God, you're overweight." Even if it's neutral, you're overweight. There's a letting it come up and be, and noticing the discomfort of the body with it. Would you go beyond that?

J: Well, I would drop the judgment. Where something is seen, let there not be a judgment. Is there a movement here to let the body be healthier? Drop the judgment.

Q: But the thought comes. You look in the mirror and the thought comes "overweight." It's the judgment that creates the uncomfortable sensations about it, because it's just a thought — hey it's a new day, hey you're overweight — and it just keeps on coming.

J: Correct, all thoughts are benign. They're all the same. They lose their potency. They're just thoughts. You're looking at the content of the thought. I like someone and I don't like others. They're all the same. They're just thoughts, but there is an attraction and a repulsion for certain thoughts. That's really what we're talking about. Do you see?

Q: Okay, so it's more. So it can be going back to the kind of neutrality or equanimity right here, and watching the mind going forward and grabbing onto a thought.

J: Yes.

Q: And then creating the whole thing.

J: Yes, but you'll have to be in there for you to judge it. For the judgment to happen, you've got to be grabbing it.

Q: So that's another interesting thing, to watch when the judgment comes.

J: Yes, the self critic. Feel where the movement to support the body comes from. Is it a counterbalance to the judgment or is it from a place of love?

Q: Is it natural or a reaction to the thought?

J: It will naturally come off if the place is love.

Q: If it's a reaction of thought, just to see through.

J: Yes, whatever is hiding go after it like an adventure.

Q: Whatever is hiding go after it like an adventure. For it to be hiding, it's really just where this mind, this personality, attaches to a thought, and that's what's hiding? The pattern, these judgments that are here, that's what's hiding?

J: Yes, it's like the engine room. You haven't seen into the engine room of where and how these thoughts are validating themselves. They're validated somewhere, and you're not seeing why they've been validated or how.

Q: You're not seeing the judgments that have been accepted, is that what you're saying?

J: Yes, because they were hard earned. The judgments that we have, the views about life that are solid, that are running and we don't see, they're hard earned through experience. So mind will see it as a dishonoring of the experience, because mind wants to hang on, "Hey, I know the world isn't safe because this, and this, and this has happened to me to prove it." Mind will interpret that in some way there's a demeaning of deep experiences.

Q: Of the ego's experiences.

J: Yes, that in some way it's negated in order to dissolve the belief beneath, but not at all, it's just a resolution. It's just a resolution actually to see that they were the ingredients to give these beliefs about the world, but they still happened and something lived through it. If they didn't give an indelible mark, my mind is leaving an indelible mark, you see? But these experiences actually... And you pull them apart and discover, "Gosh they're okay, yes my mind is done with experiences." It's just what the mind has done with them, you know? That loosens the whole thing, and we get great wisdom from working like that. Certain things we have to go into, and certain things we don't. We get wiser as we go along discovering what we need to go into and what we need to not. But if you don't want to go into a story, that's the very time you should. That's the very one to go after, but if it's like, "I've been in this story 1000 times," you'll know it's not about unpacking then. There's no juice there. It's garbage. It's lost its potency because there's no charge there. Excellent, fine, let it lie. We don't have to go there.

It might seem like it's kind of tricky territory. But really what we're talking about is discernment. It's just discerning when you have to unpack and when it's just a sensation that's not potent. It's not that everything must be unpacked or everything must be seen to be what it is, empty. It's a mixture, and you have to be kind of cute to know yourself, to figure out, "When am I avoiding something, and what's going on here, which is it? Must I unpack this for resolution, or is it just nothing, bad habit?" It's wise to develop discernment through that methodology, because the discernment is really useful.



Q: I would like to just share some things that have been going on. On Friday night you were talking about the character. You used an image where there was a very, very strong resonating here with that image, and it stayed with me ever since. The image was, "The character is like a sideshow." That really worked. Then I noticed that the more there's a going back, going back, and going back, the sideshow somehow diminishes or becomes less significant.

J: Yes, it goes from color to black and white.

Q: Yes, then there is an awareness about that in the character, there being a lot of memories. Then I said, "The story is that when the body ages more and more, memories of past lives will keep coming up." Then there was a recognition, "Yes, but these memories don't have any emotional charge anymore." So it doesn't really matter how many come up. If there is no emotional charge anymore, they seem to be dealt with.

J: Yes.

Q: Before I came here there was a lot going on about the subject of devotion. Then yesterday you said, "First of all there was dual devotion, then there was no devotion, and then there's non-dual devotion."

J: Yes.

Q: It's just like, first there are mountains, and then there are no mountains, and then there's mountains — very Zen like.

J: Yes.

Q: What did you say then? It was something like, "It's just that I am relating to what I am." It was something like that. It's like it's circular.

J: Yes, it's circular.

Q: And then you were talking about going back, going back, going back, and I need clarification here. You were saying, "Going back, going back, going back, and then there's that which doesn't unfold." Something like that. Then the word that came up for me was "wow." So that's linked up with the circle.

J: How is that linked up with the circle? Is the "wow" coming from the sideshow?

Q: No, but what keeps coming up is a dualistic thing from the Bhagavad-Gita, but so what if it's dualistic? Krishna says, "I permeate and sustain the entire universe with a tiny fraction of my divine energy."

J: Yes.

Q: It's this kind of thing that's going on.

J: Yes, along those lines, phenomenal love is a teaspoon of the love that shows itself to you. When it's touched from the other side of love, love itself is seen to be what it is. Then it's a frigging ocean, and the human experience is just a teaspoon of the ocean.

Q: Yes, so it's not just the character that is the teaspoon, it's all a teaspoon.

J: Yes, it's so tiny. Yes, it's all a teaspoon.

Q: I have no more problems with devotion.

J: Did I miss something?

Q: No, I just wanted to share. Sort of a confirmation. That's interesting, why did I come up here in the first place? I wondered about that because the last time I was up here, about a year ago,

you said, "What would it be like if I had an urgent question in satsang and didn't ask it?" That was like a time bomb. I told you about that. It's a koan or something. I don't know but it was wonderful. There was discernment, and I think I can honestly say that it didn't really matter whether I came up or not.

J: Ah ha, alright.

Q: I think that's true.

J: You think it's true.

Q: I knew you were going to get it. It seems to be true honestly that it didn't matter. On the other hand I came up. I didn't have to come up.

J: Beautiful, now I'll let you go.



Q: When you were working with Mark about the journey, what keeps coming up here is, "I should be done with this by now." I started at three and now I'm 62, and that's enough. I should be done. Yes, I really should be done.

J: I see.

Q: So I'm really mad that I'm not done. I've had all these great experiences and all this seeing and knowing and resting, and then something gets pulled out. I'm a Jungian analyst with 15 years of Jungian analysis, so I know the personality way better than I really want to. It seems like I'm tired of her and I want her to go away.

J: Who wants her to go away?

Q: That's it! The mind wants the mind to go away. I see that. That's what started coming up, and then all this rage pouring out, like an archetypal rage not personal rage.

J: The mind will keep producing things, you know?

Q: Yes, I noticed it.

J: It's just going to keep the show going.

Q: So when you were talking about the trunk, I thought, "Well, can I just leave this one?" But there's so much movement in the body for the last couple of days, like a kundalini, a lot of really strong, hot, energy. So I'm constantly sitting like this, like winding and unwinding. There's that experience in the body. There are times of feeling like I'm done and then... I do take other peoples energy because I'm a psychologist. I do work with a lot of different energies, and I notice trying not to identify with the Velcro, when they kind of stick.

J: So how would you know if it was done?

Q: Well, I get that feeling, and then the mind doesn't trust it. I haven't done enough, I should be more, I should have done more, I should be more.

J: Well, that will keep you doing and being.

Q: Forever.

J: Forever, yes. But yet something is tired of it.

Q: Yes, worn out.

J: Yet you're sustaining it.

Q: It's very busy. Those thoughts are firing, but they're not complete thoughts. I work sometimes with children who have ADHD. I explain to them how the axons are firing and the synopsis. I was doing this the other day and I thought, "Oh look at that, there they go."

J: Yes, and are thoughts believed?

Q: Sometimes.

J: What kind of thoughts are believed?

Q: That I should do more. I'm not enough.

J: Okay, and what would it look like if you were enough or you've done enough? How would you know?

Q: How would I know? A feeling of being complete?

J: Is that a phenomenal completeness? It's the Susan character feeling complete.

Q: Yes.

J: Do you think that has to be there? Is that a trick of mind?

Q: It might be the analyst I worked with, because she used to ask every time, "Do you feel completed?" and I would say, "No." And then I learned to say, "Yes," because that was the right answer, but I never quite got that. So there's still this looking for completion.

J: Did she say that at the end of the session?

Q: Yes

J: Okay, that's her own stuff. That's herself wondering, "Is it safe?"

Q: Can I let you go and you won't kill yourself?

J: Exactly. Okay you can drop that. That was about her. So this sense of completion, wouldn't it be very clever if mind had said, "Ahh, that will keep the show going"? There cannot be a sense of completion because infinity is built into that. Infinity is built into the finite, and that's the magnificent thing. The finite story of the Susan character has infinity within it. That's where infinity is. It's only always contained within the finite. It's dualistic. So how can the sense of closure or completeness actually show itself then? If you're wired to the finite, fine. But if you're wired to the infinite, which seems to be what your mind has done, it's tuned into the infinite frequency so that the incompleteness is spinning.

Q: Spinning all the time.

J: You're spinning. It's clever.

Q: Yes, because I've given everything away, lost everything, gave everything away, and nothing. "Okay, what do I have to do now? What do you want from me? I've given you everything, what do you want?" But that's really the mind.

J: That's the mind, yes. So what if, "Susan, there will never be a sense of closure or completeness for the Susan character"?

Q: Okay, I give up. I'd like to give up, but then I feel like I shouldn't do that.

J: What's saying that you shouldn't do that?

Q: The little Baptist girl who will burn in hell if she's not good.

J: Hell, take me, I'm all yours! If that's the destiny of this body-mind, may I burn forever.

Q: Okay, I can take it.

J: What can take it?

Q: Yes.

J: So what is it about the burning in hell? Because that's an unusual response, "I can take it."

Q: Oh, someone said that to me. A teacher said that to me, "Oh go ahead, go for it. You can take it."

J: All right.

Q: But it's also the child. The first sentence was, "I'll do it myself!"

J: Okay, and what if it was all easier than what you thought it was? What if the search is the thing that moves you out of what you are? What if the doing is moving you out of what you are?

Q: I've heard you say that to other people. Yes, that is what's doing it. Then fear comes up that I might not, it might not be okay.

J: For?

Q: For that child, for that little girl.

J: And then again it might. You can go healing stuff forever; there's always material for it. It doesn't feel alive, you know?

Q: It doesn't. Yes, it's like I've been done a long time but haven't acknowledged it.

J: You just kept chewing on something that's already digested, you know?

Q: Yes, 40 years chewing on it.

J: Maybe so. Why not? That happens too.

Q: I just thought of a dream image of my dog with his bone. He kept digging and trying to get it back and life was saying, "No, it's okay you can leave it." It's like that. It's okay to leave it.

J: Yes, so if the Susan character were to leave things undone, unresolved, not closed, sloppy, unfinished, could the Susan character be okay with all that — consequences, who cares?

Q: I think there's still that worrying about what other people would think.

- J: Okay. They think what they want to think. Who are we to manipulate what they think? Give them permission to think what they want to think. Totally accept the feeling of being undone, that it's not complete. Make friends with it. That sense that it's not complete, if that's completely accepted, then it can't motivate you to keep chewing this stuff.
- Q: So make it okay to be totally and absolutely incomplete.
- J: Incomplete, totally and completely unresolved. Totally unresolved!
- Q: Okay, and I don't know.
- J: Oh yes, I don't know will absolutely start kicking in, which is great.
- Q: And then even that having to know, having to know everything, and study everything, and read everything, know everything, can stop that too?
- J: Oh, absolutely. Unresolved, unfinished, books bought never read, half books read, they can sit there undone, unresolved, open ended, welcome it. Be okay with it and get used to it. Don't let it motivate an action, because what happens is the sense of incomplete comes in; undone, not enough comes in, and then action happens and off we go again. The treadmill is cranked up. I would love to see that sense of incomplete not connected to a doing.
- Q: So doing things to complete something.
- J: Break the connection.
- Q: That was the tie from the other day when I talked to you — getting things done, being perfect, addiction to perfection.
- J: Yes, according to your own standard of course.
- Q: Yes.
- J: But you seem to be completely upping it as you go along. There's always more because of the incomplete story, and off you go.
- Q: I must be like Kwan Yin or Christ or...
- J: Yes, I mean if the two of them were achieved, I'd love to be the Buddha and prayers to be going there, God herself. A piece of cake, you know?
- Q: No wonder I'm tired.
- J: Yes. Incomplete.
- Q: I am beautifully incomplete.
- J: *Yes!* Even if it would be unusual for you to not wash the dishes for two days. Then don't wash the dishes for two days. Wherever you see incompleteness and that idea is motivating you into action, don't do it. Practically you'll have to wash the dishes because you won't have enough clean ones.
- Q: That one I can do, yes.
- J: Okay, wherever you feel that incompleteness motivates an action, identify that and any time incompleteness is felt undone, incomplete.

Q: It seems to be more in the spiritual realm.

J: It does, yes. So like tomorrow morning, "I really should." And it's like, "Okay why? What's the motivation coming from? I'd enjoy it." Okay perfect, fine do it. Is it coming from I should or I ought to? Then don't do it and see what happens. Just do the opposite and see what arises. See what's hiding behind the doing.

Q: So I can skip a retreat once in a while.

J: You could stop going altogether.

Q: Yes, that's what I was feeling.

J: Break all your rules. See if anything shows itself or is it just that loop? There might be something underneath it. It really could be just a loop fed by the belief that there's incompleteness, not enough, there's more. There is never enough for mind. It's going to continue on because that's what it does.

Q: Mother Teresa wouldn't be enough.

J: Yes, yes, well, she was a piece of cake too.

Q: As soon as I have permission not to know and not to go, it's the going. I get so tired of going.

J: Yes, so make a list so that you really, really do identify because this could be very tricky. It might be clear now but it might be very tricky tomorrow.

Q: Yes the peace falling out, you mentioned that.

J: Yes, make a list of when that sense of incompleteness is running. You know what action would normally follow on from that motivation. Just see, "Is that why I went to that retreat? Is that why I go there? Is that why I do the work I do? Where is this bleeding in to in my life?" It would be really good to do an audit, really good.

Q: Yes, because I can see it's in the work I do, having that Christian ethic of God first, others second, and yourself last.

J: Whoa!

Q: That's really in there still.

J: Yes, do a good mind map, an audit. Write it down so that you can see it everywhere, you know, stick it on the fridge. Then you can absolutely see, "Yes this is the map." It's infiltrating in so many aspects of your life.

Q: I've done this before but I've done it with little beliefs. It needs to go to the core stuff.

J: Yes, it's the incompleteness. What does it motivate me to do? Then look at the things we do in life and which one of these can be done in a different way or what can be dropped?

Q: I had a lot of anger towards her for a long time.

J: Who?

Q: This person that I saw for many years. She was a Zen teacher and Jungian analyst. I had this incredible rage like she ruined my life, and it was that statement.

J: Well, we do the dance that we do until we stop.

Q: Yes, plus I was a dancer so that's really...

J: Make friends with incomplete.

Q: And imperfection.

J: And imperfection, of course it's beautiful! Absolutely it's beautiful! It's beautiful and you're missing it.

Q: Thank You

J: Sure, it's a big one.



Q: I've been contemplating my talk with you on Friday night. I had a dream, not really a dream, I woke up at the end of it, but I had this sense that I saw people all night long. And it's almost like the question getting answered, which is that I get really enchanted with people. I contemplated that a little bit, and I think organically I came into this body an empath, and I really didn't know because if that's how you are, then you think everybody is an empath.

J: Indeed.

Q: When someone said that to me some years ago, I really drew back. It was a good pointer and I drew back from that, but it's still running in some ways. I work in a psychiatric hospital, and there are many horrendous stories there. And sometimes someone will be telling me their story and my eyes will just be tearing. I'll be seeing that they're not their story but still the tears are there. I can't even imagine how I could draw back more because I already feel that I'm pretty impersonal.

J: Yes.

Q: I feel that it's pretty healthy at the moment. You know, like I don't want information unless I need to know, like I can be really helpful and then I certainly don't give information unless someone asks me.

J: Yes.

Q: So do you have anything to add?

J: Is the empathetic pattern creating something?

Q: No, I think that I sort of know people. I'm interested in helping people. Which came first, I don't know. I love my job. Even though my job is difficult, I love it and I love the patients. My goal is to help them with their suffering.

J: If you weren't to have a goal. If work was just something that happened and there was no goal or consequences, no noticing of any shift in them or...

Q: I do practice letting go because sometimes I'm not a match for them, so it's not going to go... I mean, it's a hospital with a lot of people, a lot of circumstances, and I'm not always going to be successful at supporting someone. I do my best. If you asked me what's more important, letting go and becoming is more important.

J: Okay, so is there a bit of an agenda about alleviating suffering in the world?

Q: Maybe there is. But I want to do my best. I want to meet them. I want to have compassion for them. And if it works, it works. And if it doesn't, it doesn't.

J: Where does that value system come from?

Q: Probably my mother.

J: Can you drop it?

Q: Maybe. I don't know. It seems pretty basic.

J: Does it?

Q: It does, primary or something. I don't know.

J: Okay, the work would continue but the agenda could be dropped.

Q: Oh okay, yes. No, it's more a way of being than an agenda. At the hospital it's a little bit like a desire. Like a desire to be present and to be ready.

J: Yes, that's what I'm after.

Q: So what would I do?

J: Yes, what would you do without desire? What would happen?

Q: I don't even know if I'd even get there on time.

J: Exactly, let's find out. Let's find out! What would life look like without desire? Because the desire can only be there with the personal I; it can only be there with identification with the one who wants things to be a certain way, who believes the world can be improved upon, who is making a difference, any of those things. Those kind of things are in there somewhere you know. That's the story of desire. The story of desire knows how to improve the world a bit.

Q: You make a very good point.

J: I'm flying in the face of all Christian values and turning them upside down, but yes it's a good point.

Q: It is, okay.

J: Yes, what would it be like to not have any motivation stemming from desire?

Q: Well, I would be very free.

J: Yes! That which would be flowing through would be living the life, without the superimposition of something that's trying to direct it in a direction because it believes it can improve upon pure awareness.

Q: I know that it can't.

J: Yes, you know that it can't but still you're doing it, huh?

Q: Sometimes yes, and I think it is more like a motivating force, now that you've pointed it out to me.

J: Yes, and mind will justify anything. You know it will justify desire because you would stay in bed all day if you don't have the desire to get up. It's going to throw out every kind of a reason because it believes that without it being there the whole thing will fall apart. Let's see, call its bluff. See if the body will get up when the alarm goes off, you know? See what happens. See how do you approach someone without the desire to alleviate their suffering. See what is present for them, and then you'll see who is present to whom.

Q: Well, I'm remembering, after I told you I had an awakening experience, I'm remembering that something else entirely was operating.

J: Yes.

Q: You know, that there was freedom and ease. Some things got done and some things didn't get done, and I didn't care which.

J: Yes, yes.

Q: So I know it works fine.

J: It works fine. So can you return to that?

Q: Yes I'd love to!

J: Yes, give yourself permission to do so. So it's great that you've had a phase of no personal I. That which was moving through the form was moving through the form, so then there is no fear of it. Because people are usually fearful. I wouldn't do anything all day just what mind would conjure up, because it has to justify its own existence, its own seeming existence. So the fear is gone because you've had the experience before. Let's see how the personality, the body-mind, operates without any motivation to do the right thing, the good thing, the thing that comes easily to you, without any motivating factor, which is what we're calling desire. Let's see how it would happen in the workplace, because there is a contract at work. We're expected to do something for money, you know, there's a deal. So some things get done and there are some things that don't. It's great when it happens on a Saturday, "Wow, there is no personal I there." But life has to be lived. We live in the West. We still have to pay the mortgage. We've still got to do these things. So okay, let's see if awakening can happen. If the awakened state is given space to show itself, what does the day look like? If you're 10 minutes late one day, okay what would need to kick in if it's not a desire? What is it? So get to know that territory. Is there something in here that takes care, that just honors the pattern of being punctual that is not desire driven? Find out what is the natural movement from a good habit, and what has been bought by desire.

Q: You know just off the top of my head, desire is overlaid by the natural intelligence.

J: Yes.

Q: And I don't know why it would even have to be overlaid. Yes I don't know why, it seems strange.

J: Yes, doesn't it?

Q: It probably was my mother in that way, the conditioning.

J: Sure.

Q: I mean, in a good way she was that also but in another way.

J: Let's see what happens. It's beautiful.