

J: Good morning everybody. Welcome to Day 2.

I just checked out something that I was trying to quote and couldn't remember. So the thing that gets turned off in your brain when awakening happens—the physiological correlating event—it's called a default mode network. DMN is what it's being called: the DMN, Default Mode Network. What it is, it runs right through the frontal cortex, right through; it's like a strip that runs right through the brain. Somehow I intuitively know this—this part I haven't seen it documented yet—but I know that it got developed when language developed. When language arrived and we evolved into naming things, subject-object got solid then. I know science will prove this, that the DMN developed when language developed. As we developed that capacity, what we were actually growing was the DMN. So the DMN is the default mode network, and what it is is the mechanism in your brain that makes self-referential possible. Self-referencing happens through this part of your brain.

So it's quite logical that, you can have plastic surgery to create something, why can't you just have your neurological pathways rewired? We're on the cusp of it. We are on the cusp of it, of where awakening doesn't happen through 30 years of spiritual practice, but it happens through a MRI scan and a little bit of laser treatment or something. I don't know. But we're almost there, we're really there, you know? It's quite possible that it's being tested on poor little rats or something, I don't know; but we're on the cusp of that, you know. So that brings about a whole debate, doesn't it, you know, a debate on what has been a spiritual tradition and what has been Grace for thousands of years is now possible through science. It's like, where does that put Grace? Where does that put God? Look where this is going, you know, interesting, huh?

They've also discovered, in isolating this DMN, they have discovered the tasks are operated from a different place, which is interesting. This is the theory about the working mind and the thinking mind, you know, that I stole from Ramesh Balsekar, or Nisargadatta—no, I think it was Ramesh Balsekar. I heard him say once about the thinking mind, “That's your thinking mind.” And “Uh huh ha ha, okay.” So the working mind, what I've been calling the working mind, comes from a different part. So science has come around to this, and it's like, “Ah look at this, that's what I've been calling the working mind.” But there is a task-oriented network which is a part of your brain that enables, that's the working mind that enables you to do tasks, to drive your car, and be professional, and remember to feed your kids, whatever you do. So that is completely independent to your self-referential. So now even scientifically they're saying, “Well, without my 'I,' I wouldn't be able to function.” And it's like you know what, absolutely null and void. Absolutely, there is no scientific basis for that, and the scientific basis is for the opposite. The opposite, that your tasks are absolutely operating from a different place to your sense of 'I.' And when the 'I' is switched off, life continues just the same, tickety-boo, just the same. Even better, as Jane said yesterday, when the 'I' is there her work is worse; but there was a time when she was

saying, like six months ago or a year ago, “I like work, you know, without the 'I' how could I do my work?” And now it is the flip side. The quality is better without the personal 'I.'

So the other bit of useless information that is coming to mind now—useful phenomenally, but really useless—is that a hundred years ago, just over a hundred years ago, we had scientific machinery or whatever you call it, instruments, that could measure how many thoughts we had in a day. And when we look at the scientific instruments today, they were actually accurate. It's not that ah they were just getting a part of the picture. That instrument actually, according to what we know now, was very accurate. So now we know it's sixty thousand thoughts a day, between fifty-five and sixty-five (thousand) is what the average person has. So sixty thousand thoughts a day. You can divide that down into seconds or minutes if you want to. I've never done it, but sixty thousand thoughts a day. Most of them are repetitive of course. That's the loop system. And then all the ones we don't even see, we don't need to see, but the self-referential ones we need to see until we can go to satsang and get a zap on your brain, and this personalized guide, you know. That's wild. Anyway, what a great time to be alive. So a hundred years ago, guess how many thoughts were going through a brain per day. Five (thousand) thoughts was the average; five thousand thoughts per day that were going through a regular human brain a hundred years ago. It's twelve times that now. That will tell you like... What is it? Okay the stimuli that we have, you know the speed that our lives are, the food, the environment, I don't know, genetics? I don't know, like, “What is it?” Maybe an accumulation of all of it, but that's wild. So what we're dealing with around these thoughts, and this thought keeps repeating, and the intensity of thought, it's a new phenomenon. Maybe the Buddha didn't have to deal with this much repeated thinking at all. But this, “My mind is going crazy,” that really could be a recent phenomenon, you know; so give yourselves a break. Do you know?



*Open dialogue with various participants:*

Q: You could assume that that the number of thoughts will increase with technology, with the speed.

J: For sure, we are heading towards escalation; that's for sure.

Q: The Buddha could have gotten off really lightly compared to us.

J: Yes, compared to what our grand-kids will be like, but the flip side comes in doesn't it? Something always come to address something else you know, so if the self-referencing mechanism can be stopped, you know. Then where is the spiritual path, where is the search for meaning, what will happen then, what will

be left then, where will it go, where will our evolution go, you know? Interesting, isn't it? Lot of change happening. So then the eco-way for enlightenment might be spiritual practice you know, [laughing] but the commercial way would be to have laser-something on your brain. I mean, the models are there, so that's probably where it's going to slot into.

Q: People can just use Botox, because they do that to freeze the muscles in the balls of your feet so you can wear shoes that, you know, so who knows?

J: I've had my brain Botox-ed. There is no personal 'I.' Go to satsang, "Awakening through Botox." I can see it now.

Q: I don't see it working out according to the height of my scientific knowledge, which is nil. It seems to me that whenever we go against the natural grain of things, it doesn't quite, you know...

J: Correct.

Q: When things are organic you know, as with crops and, you know, there is a natural rhythm to... I don't know if the brain can address these, but you know there's a psychological component to awakening; and I think the psychological and spiritual are on a continuum. So I don't see how that can be bypassed really.

J: Yes, but there is one other thing to throw into the pot. Every now and then through... Okay, where Darwin got it wrong, it wasn't a constant, gradual, graduated evolution. Every now and then there was a leap where mutation happened, a huge chunk; and we're at the cusp of a mutation.

Q: But maybe that will be on a human level...

J: Yes.

Q: ... And then if enough people awaken, then that affects the morphic field of resonance, and then you know, there's more likely to be other people awakening because of that resonance.

J: Yeah, it might be that, but my own opinion is that it's got something to do with the industrial age speeding up everything to a pace where we can't even digest the foods that... You know, a huge amount of illness comes because the foods are so processed. You know you can't buy food that doesn't have sugar in it in The States; you just can't. You just can't, you know, unless you cook it yourself, it's just everywhere. Everything is sugar, absolutely everything; it's ridiculous. So because of the industrial age, we took a leap; and we have to respond in some kind of a leap way. So I don't know if the leap will be that so many people will wake up or if the leap is that we will use technology to help us leap. I don't know.

Q: Which we're already doing anyway because that's how we find out about satsang teachers, and...

J: Indeed. And so why not get your brain fried? You see? It's very close, isn't it? Where is the line of where we're it screwing it up?

Q: Maybe (inaudible)...

J: Exactly, for sure. For sure it could easily be like where we screw it all up, and we have to go back to the organic natural way. I don't know, but I can kind of see where it's heading. I don't know what the quality will be or the side effects will be for sure. I can't say if it's... It's just kind of what's happening.

Q: What you're saying is very similar to what Sri Aurobindo and (inaudible) said when he talked about this (inaudible), you know, you get to a certain stage and then there's the leap, which is part of the evolutionary process.

J: Yes, it is part of the evolution.

Q: Yes, and Prigogine then came in with this chaos theory, and the whole idea is that you have to have... Every process gets to a precipice and then either falls off or takes a leap.

J: ... Or takes a leap. That's right.

Q: So maybe it is a natural process. It's part of evolution.

J: It is. But what part is the evolutionary part, and what part is going to be a screw up? I suppose that's what we are debating. Because if it's going to be that awakening en masse happens organically because of the availability of this information or whether awakening happens organically because of the intervention of science and where we've brought science—which is the leap? You see, there's two strands, and one of them is the organic leap. I don't know which. Yeah, but you're dead right. Thank you for that point. Yes, the organic leap is part of natural evolution.

Q: I wasn't here for the beginning of the discussion so I'm not sure whether I'm saying something that's already been said. But Gregg Braden says that we keep on producing the technology that is actually the way it is, so that we start to believe it. Do you see what I mean? Like the Internet shows us that we are all connected.

J: Yes.

Q: So the reality is we are all connected, but we can't seem to take that information in until we experience it. So he says the technology will keep going until we get it.

J: Yes, yes... Yes. But it's there everywhere. It's there in nature, our cells, our atoms, we have these unifying things at every layer, do you know? Even the camera, you know, it took still frames. What's film? It's a sequence of still frames. How does our perception work? A sequence of still frames. The first person I said that to about ten years ago said, "You are off your head." And he was a scientist, and he said there's no way. And now science... I heard them at a conference last year, "Our perception is in still frames." And I was like, "Duh, hello!"

Q: That's the point I'm making.

J: Yes. So that's it, isn't it? It's like it's there and we still don't see it. The unifying thing, it's there everywhere. Yeah. I'm just agreeing with you, you know. Yeah. Yeah. I don't know if technology will ever stop really. It's our means of mutation for sure. The industrial age leading to technology, that's our means of mutation. But what will be a screw up and what will actually be the thing that pushes us through, we might never know, because our species will look quite different in five hundred years. We will behave quite differently. We will see the world quite differently. Yeah.

Q: But we're not really connected through technology.

J: It's like it's a model, it's a model to show the connectedness. Is that the point of Gregg Braden?

Q: Yes, it helps our mind get round the blocks to that idea when it's made more visible to us.

Q: Right. It just feels like her more separate than ever.

J: Socially, yes.

Q: Socially, because we're all in our little bubbles doing our whatever and whatever level of technology we involve ourselves in. But I also think there's a movement back, you know, to the natural and to small farming and permaculture and different ways that are, you know... They're happening quietly.

J: Yes. To redress it in another way, just to keep it grounded, you know, keep it grounded. The pull back to nature is very strong.

Q: There's all these huge companies you know, like the seed company, Monsanto. But there is a swing back as well, I think, with people wanting to learn how to grow, allotments, and forests being created.

J: Yes, and it's like connecting it back in again, isn't it, so we don't lose our roots in some way.

Q: Exactly, back to first principles.

J: Yeah, to ground it, and it helps to ground the advancement, because the speed of the advancement, it helps to ground it and root it, and bring the earth with us, you know?

Q: We need the earth.

J: We need the earth; we need air. There are certain fundamentals that are like constants, you know, clean water. It's like, "Hold on, hold on," there are certain things we do need. They are too basic to our species.

Q: And we need the animals and the plants.

J: Yeah. Yeah. Interesting, isn't it?

Q: Isn't a lot of this though in the phenomenal?

J: It's all phenomenon, of course. Everything we talk about is phenomenal.

Q: Oh, everything.

J: *Everything*. Tell me something that's not phenomenal.

Q: I'm sure I can't. If all these changes are in the phenomenal, if there are other aspects to our existence, are these things affecting that non-phenomenal aspect of anything?

J: What do you think? What's the non-phenomenal aspect of what you are?

Q: Well I've fallen right into some tricky trap here.

J: Not at all. See what you can figure out.

Q: That will put me all in my mind, and I was going to get out of my mind today.

J: Were you? That plan didn't work, did it? [laughing] That was a great plan. There is no 'I' outside of your mind, you know. "I was going to get out of my mind today." I'm kind of playing with words here but not really. There is no 'I' outside of your mind.

Q: Well, yeah, okay. I sometimes throw words around and they don't really... I mean, I'd be more in my feelings and more in my body. Well that's sort of phenomenal, isn't it?

J: *Correct*. Okay, let's find something that's not phenomenal.

Q: The sense of beauty? Does that have a non-phenomenal aspect to it?

J: Well.. That's a good question. If you can name it, it's *here*. That makes it phenomenal; then it's a *thing*. It's like it's a frequency. We were kind of recognizing there's a frequency, like an aroma, like a thread of energy. So I mean that makes it here, doesn't it?

Q: Hmm... Yeah, you've addled me there. Now I can't... I mean, well...

Q: The gap, the gap, between each frame, this is non-phenomenal.

J: But is it here? Is it here? Is it? What do you think?

Q: That's a question.

J: So the gap between two frames, between two thoughts, between two pieces of any kind of inputs...

Q: I'm not convinced about that.

J: That there's a gap between two inputs? Is there a bit of space between two thoughts? Put your attention at the source of the next thought. What's the next thought going to be?

Q: There's just too many going past now. I'm just flooded with little bits of strands going all over the place now, can't sort one out from another, in terms of sequence. I just know there's a lot going on there. It sort of triggered, you know...

J: So if you put your attention where they're arising out of, where are they coming out of?

Q: I don't know where they're coming from. [pause] Um... Don't know. I can watch them. It's like a conveyor belt, so in that sense I can watch them coming past, but I don't know where they're coming...

J: So it feels like they go from left to right? Your hand gesture is suggesting this.

Q: Yeah. Not necessarily that.

J: But if you put your attention at the source—like aim it towards where they're coming from—if they're coming from the left, it's almost like there's a physical position that... So put your attention at the furthest point there, to that left side; and see does something change. [pause] It's good for everybody to do this, huh; put your attention where the next thought is going to come out of.

Q: I never tried to do that before; it's never occurred to me for some reason.

J: That's all right; it's just a little trick.

Q: I mean, once you get into this mode, it's like so many bits of my mind going off, so I'm sort of trying to calm it down. But there's a sense of almost being able to slow it down or... I was even having a thought, "Oh, I've managed to pause it." So that might be just another thought.

J: Well, of course, that's another thought. But it does something if you place your attention at the source of the next thought or if you place your attention, as Jean-Manuel said, in the gap between two thoughts or two frames—the gap.

Q: Yes, yes. It felt like what I am used to doing is putting my attention sort of away from my thoughts or separating from them. I'm used to that idea. And then like if I meditate and I can get into a calmer space, it feels like the thoughts will slow down or might drop away considerably. I've never tried...

J: It's just another trick. Good. It's a nice one, isn't it?

Q: Yes. I'm not sure I'm able to do it right now.

J: That's all right, do it anyway. See how far you get, you know, why not?

Q: Yeah. I'm trying to. I'm not really; I'm talking and doing all sorts of things.

J: It's all right. It's all right.

Q: I'm fully in my head now.

J: It's all right. There's nothing wrong with that, it happens. What can you do about it, do you know? It's all right. Whichever way it plays is fine. Let it all be fine.

There is no right or wrong in it. There isn't. It's just a game, the whole thing. Have fun with it, you know. Yeah.

I'm going to get back to that, but I'd love if you [*referring to Jean-Manuel*] could come up with the answer. The gap between the frames—is it here or not?

I'm going to mosey around and come back to you, okay?

Q: It can be the other side, just the other side, so it can be phenomenal as well.

J: It can be...?

Q: Phenomenal, it can be part of the phenomenal world.

J: Of the phenomenal world.

Q: It can be. Yeah, it's like a black hole, you know... Why not? So there is what's going on in between the gap and the frame. Maybe it is something else.

J: Yes... Yes... Aha. Very good, keep going.

Q: Where?

J: "Where" would give it a phenomenal place, wouldn't it? The question, "Where?" gives it a phenomenal place.

Q: Well, it gives the notion of space.

J: It does.

Q: If there is space, there is another place. There is a non-spatial area.

J: There is a non-spatial, yes.

Q: There is a spatial area and there is a non-spatial area; so again, there's something... I would not say "something." I'd rather say a process with both of them.

J: Spatial and non-spatial.

Q: Yes, but like everything yes and no and black and white, you know, contrary.

J: But do you see that there is a sequence?

Q: I'm not sure, because if there is a sequence... Well, it doesn't exclude a sequence. It's not in, it's not out; it's just part of the whole.

J: Okay, but for mind there is a sequence until mind can't go any further; then the sequence breaks.

Q: As the body.

J: As the body? How do you mean "as the body?"

Q: The body has limits, so mind is something coming from the body.

J: Okay, yes. Yes and no.



Q: Why not?

J: Why not what?

Q: You say, "Yes and no."

J: Because the mind isn't just inside the body.

Q: Yeah, archetypes are still reach that gap, do they? Archetypes.

J: Yes, there's lots of things that are not in the body that we can pick up all the time. Yeah, so then there's frequencies like the archetypal pattern of frequencies, like pure beauty is a frequency. Existential fear is a frequency, you know? Our frequency can hit off those frequencies, and then that's presenting as real. That's manifesting through your form then because you're wired into that. You know?

Q: I was reading your book last night when I couldn't sleep, and you were talking about the observer and being the observer in the mind. And then you were saying, "What's observing the observer?" That feels like what you're talking a bit about, you know, in terms of going back to the source maybe, whatever the source is. But it's kind of... it's not beyond the mind but... I mean something is watching the observer observing.

J: Actively watching it? Or is it being seen?

Q: I think it's being seen. It feels more like that. There's no form or shape or particular spatial entities.

J: Yes... Okay yes, those things are wearing out, yeah.

Q: Beyond.

Q: Timeless.

J: Yes.

Q: Aren't you going prior to that though?

J: I'm going prior to that. I'm going prior to that.

Q: Now isn't anything after that here that's phenomenon, as if we can know?

J: Yes, anything that we can know must be phenomenon. Anything we can name, anything we can identify must be phenomenon.

Q: Even spaciousness and that thing... So we can't—in a sense, this is facetious really—we can't know.

J: Phenomenally you can't know.

Q: I don't think I've gotten there, you know what I mean, but that's where I keep pushing and going...

J: But somehow there is a capacity. Somehow there is a capacity.

Q: So everything is an experience but something is a process, so if we just left the experience and we keep... I mean if we pay attention, the attention is the process. Well, this is my...

J: Yes, sure.

Q: Whatever the experience is, is just to reveal the attention.

J: Yes.

Q: So in a way, it's not so much for cursing on the experiences; it's just being in this process, etc., and then there is this a... Then *here* is this here and now, coming on with the process, being aware of the process; it's just here and now all the time.

J: Yes. Yes.

Q: This is a spaceless, timeless...

J: Yes. Now prior to that.

Q: Yeah, right.

J: Prior to that. So to link the threads back, between the frame and the gap, it's like you can split a second. It's like you can cut.. There's a trapdoor somehow; there's a gap. And so mind can recognize a gap and it stops; and somehow there is a capacity phenomenally to hear the echo of what's outside. And it resonates. It resonates as a knowing, but that's the only thing you can pick up phenomenally. But there is a *knowing* that that's what you are—that *that's* all that's real.

Q: You said, "*Outside the gap?*"

J: Go through the gap. Yes, go through it, and there's no space no time, because they've gotten very thin anyway as we're getting closer to that.



Q: I feel like my brain has been fried.

J: Great, great!

Q: Okay, so. Aaah! There's a sense that, you know, you're up in space and you're sent out to fix a gas leak, and you've got an umbilical cord. That's where I am. On Sunday when you said...

J: You're an astronaut, up in space?

Q: Yeah. When you said on Sunday, "Beyond, beyond, beyond, beyond," it was like *ooowhit!* So that's where I am.

J: Okay. Is there a feeling of a vacuum or is it just a place of outside, beyond space?

Q: It's like I'm in bits. Do you know what I mean? Like there's part of me everywhere. Do you know what I mean? I can't put words on it.

J: It's all right, keep going because you're painting a picture, so that's great; keep going.

Q: I'm trying to understand what's being said, and I'm not getting it. I'm really trying hard to understand. It's like another language is going on, and I'm not getting it. Until you said there about prior, prior, prior, and it's... There's part of me that gets it; it's like, "Aahh, yeah!" And then there's other parts it's like, "What?" It's kind of all over the place, you know? But I'm not getting what's going on. I don't get it.

J: It's all right.

Q: You know what I mean though?

J: Yes, so the phenomenal Nicola, the Nicola character, doesn't get it.

Q: Yes.

J: But there's something else you're telling me.

Q: Yes, phenomenally I get it. I'm all over the place.

J: That's all right.

Q: Yeah. I don't know if it's intellectually I'm getting it or...

J: If it was intellectually you were getting it, you would have words. You would be able to explain it, and you'd be able to say, "I know it in theory, I know it in theory."

Q: Well maybe I'm trying to put words on it. Maybe that's it; maybe that's what's confusing. I'm trying to bring it back in to put meaning on it.

J: Okay. That's worth a try.

Q: Like physically, phenomenally, it feels like there's a big gaping hole.

J: Aha. Which leads to?

Q: Nothing. Like there's nothing there, and try as I might to fill it with something, anything, it's not...

J: Is it empty?

Q: Yeah!

J: So there's something missing and you're trying to fill it?

Q: No, but... Yeah. I can't, I don't know.

J: I don't know is fine too.

Q: Yeah. My brain, my head feels a bit, strange.

J: Keep going prior though. Sure mind tries to make sense of it because something is known. Then mind says, "But sure, of course I have to be able to articulate what's going on," but it actually can't go all the way, you see. So it's going to try, so it's an interesting thing to see how far it can go.

Q: And prior and prior, there's just nothing.

J: Okay, but is there something missing?

Q: No.

J: Yeah.

Q: But phenomenally I'm trying to understand it, but I can't.

J: You can get a handle on it, but not by mind going there to get a handle on it. It's almost like an aroma from it informs the mind. An understanding comes from something in that direction towards the mind. Mind can't *go* there. The direction is arseways, the other way around.

Q: Okay.

J: So then what we do then is we go prior and hang prior, and keep going prior to that, prior to that, and whatever comes up, prior to that, and see what happens. It's only by doing that that mind will just give up trying to stretch itself out there. And it does, and it just can't go there so it settles back into the place where it's supposed to be, dealing with the phenomenal world, in the forward direction not the back direction.

Q: Okay, so it is prior.

J: Yeah. It's behind.

Q: Yeah. Okay. Thanks, Jac.

J: Yeah, sure. Let's see how it cooks.

*A participant:* Just a quick question on that. I like your analogy and I use the trapdoor bit. Okay, so it's like, "Don't settle here, no." Do you know what I mean? So just go as far as it can go and that's the practice.

J: Yes, that's it, and... Yeah, exactly. The mind can recognize a trapdoor, see it open and there's a movement; and then it can't go any further. And somehow the mind is kind of happy enough to stay at the trapdoor. Somehow that image seems to work. Yeah. Yeah. And the beyond is there.



Q: I wanted to ask you about kundalini and the dark night of the soul. I'm in a place where I feel like I'm banging my head against the wall. I have been for quite a

while. I just feel like I can't go any further, and it's like that there's nothing left for me. And I feel like I'm suffering a lot with my thoughts. I think I've always, looking back, I can see I've always had a tendency towards obsessive-compulsive thoughts. And it's just become more and more obvious that that is the case. I've done loads of shadow work. I'm a psychotherapist, and I'm quite well-versed in all that kind of stuff. I just feel like there's nothing left for me in that route. It's done. I just don't feel like I can go any further in any way, except to pray for some sort of grace. I don't know if it's connected to the kundalini thing, which looking back, I think it's probably been there slowly over many, many years, since I had my first opening in my 20s; I'm in my 40s now. In the last couple of years, it's suddenly opened up and sort of went... I felt it sort of going into my brain, not through the crown, but it's sort of in the brain and it's there pretty constantly. I mean, it recedes and it comes into full flow. But what I feel it sort of started with a sort of something awakening in my shoulder, almost like a pulling back...

J: Right.

Q: ... And I was like, "What's that?" I think what really surprised me is that, you know, you read about it coming... But I recognized that there were things slowly over the years that have happened inwards, but it was sort of out here in the outside; and I was like, "What's this presence here?" In a way I'm glad that I hadn't read anything about it happening that way. And I've pieced it all together through the internet since then, which has been useful, but I'm glad it didn't happen beforehand so it wasn't imposed. Anyway then, it sort of started out here and then it kind of like dived into my head. Well, no, at first it kind of went around my head, and then it kind of like dived in, and then it went like fireworks...

J: Like fireworks, yes.

Q: ... And then it kinda like come down, and now and then it kind of... It's like an extension of... I'm sure you know all this I'm just describing.

J: Tell me your experience. It's important.

Q: It's like your body is extended, and now and then I feel it sort of scooting down like tch-tch-tch-tch-tch, doing something here, like scooting about. It's quite sweet almost. Occasionally it does things like I'll have a bit of instability, you know. And I've had migraines, like *bad*, very bad migraines for the last seven years. I wouldn't be able to work if I wasn't on medication. And I think that is probably related, because I could feel like an opening afterwards, like almost... So when this finally sort of opened up was after I went to an Adyashanti retreat, and I remember walking into the meditation hall and almost like clutching my head, because I could feel like, "Oh my God, this is too intense." And then soon after that, this is when the awakening thing happened or whatever you call it, not "the" awakening, but an awakening of sorts. Yeah. What's my point?

So gradually I've sort of felt it coming down my body, and now how it feels is sometimes it is very strong; this presence is very strong. And it feels like a cocoon

of light is being built around my body. That's what it feels like ch-ch-ch-ch and it's very pleasing; even from the inside out, it's very pleasing. I suppose almost like when in the fullness of love, but it's not love. It's not bliss in that way. I wouldn't call it that, but there is a fullness and a fulfillment definitely. But with this, in its wake, there's been an intensification of my compulsions, the compulsive side, the madness. And that kind of comes and goes. But right now it's very present, as soon as I came here really, like phobic thoughts, compulsive thoughts; and there's nowhere to go with it.

I raised it with Adya, some of the thoughts, and he said neither, you know, that this habit of looking away has been there for a long time in me, and to neither accept nor reject. To be like, you know, like the Buddha under the bodhi tree and just let it come. Now, I tried to do that, sometimes successfully, because now I have more of a pulling back ability, and I can be with the spaciousness much more since the thing opened up. And often I can just be and receive. Right now I'm just like *in*. The compulsive thoughts are just like...

J: Hammering at you.

Q: ... hammering at me. Meditation is hard and I can't really... Yeah, I'm just hammered by it at the moment, and when I'm in that place I just feel like I don't want to lead the rest of my life like this. If this is how it's going to be, I don't want it. Not that I don't want *that*, because that's the only thing I want now, the only thing. Anytime I try wanting anything else... I mean I've been single for the last seven years, you know, that's been okay; that something I had to pull away from, but anytime... Even though I'm actually ironically more part of life than I ever was when I was younger, more sane than I ever was when I was younger, and yet there's no... Forget grasping, that can't even happen, or there is no... Even the openness, does something come to me, because it's like nothing comes. Not that I even want. There's a receptivity, but there's nothing. There's nothing. That's why I say this... I just feel like there's nowhere to go. I'm like there's nowhere to go. All I can hope is like grace, for something to fall away. And I don't want to be self-indulgent. I don't want to be self-indulgent with... And I think I am sometimes with the suffering of the... I can also pull away, I can engage with other people and I want to. My heart is longing to connect and to be of service. But when I'm on my own, this is still here, these compulsive thoughts are still... That capacity, that turning away, is still there. That peace isn't there, you know. I can have the spaciousness; I can be in the space. I can be *that* but it's still there; the mind is still there.

J: So the turning away happens... the turning away, do you mean like a rejection of the thoughts? Is it an active turning away? What is the turning away that you are referring to?

Q: It's the thing of neither reject nor accept. Sometimes rejection is just like a *no*, and then there's the closing down. I think you were talking about it yesterday or the

day before, about how love and fear... And fear is an absence of love, and when I'm in the fear, it is just like a complete shutdown.

J: What brings you into fear? Is it when the compulsive thoughts get really strong?

Q: Yeah. There's a sense of that's always been there, and as I'm getting older, it's getting harder to manage a sense of self-revulsion and self-rejection. It feels like an ancient prior past life story. I have images of myself on the street, as like a kind of freak and everyone jeering at me. I mean, that may be a metaphor that my mind has come up with to explain this thing; but I can see that it's been there throughout my life, as much as I don't want that to be the case. I don't think there are any psychological solutions as such. It's just still there; this grip it's still there, you know. These obsessive thoughts of... It's rejection of my humanity.

J: Mm-hmm.

Q: And it just seems to have been amplified.

J: It's trying to get your attention.

Q: Well, it's completely got my attention. But I don't feel like there's anything I can do about it or with it or...

J: Have you done much bodywork?

Q: Being with the feeling, you mean?

J: No. Your cells are holding stuff that you've intellectually processed.

Q: Yeah. It's still in my cells, isn't it?

J: Yes. Yes.

Q: Well, I would say my spiritual path has been about transmuting; but that doesn't mean it's not still there, because clearly it is still there. The memory, that loop is very strong; it's very compelling.

J: Yes. Your body is holding all of the stories that you've actually processed. I can see that you've done an awful lot of work, but you've done it on the intellectual and it hasn't dropped in. It hasn't gone through all the layers that we have being human. Even the migraine is a symptom of the same thing. It's like you've done all the work from your neck up, and the migraine is like holding. It's like a trap door that's holding it all here, because down here is where you've stored, in your torso is where you've stored the remnants, the memory, an energetic component, a cellular, a dense component of your story. It's like the stuff in your body that you've work through; but it's in your body, and migraine closes off that, you know? I'm sure you've come across the spiritual reasons for migraines; it's a spiritual opening that we're just not accepting. Your crown chakra is closed and the medication is doing that; but you can get around that.

Q: Right. Okay. I've been wondering about medication. The problem is I can't work if I'm not on medication. I can't. It's taken over my life, these migraines, you know.

J: But you see it's wrapped up in... The migraine is there as a shut off, because it's like you had to intellectually process everything. And it's done, it's done. But it's in your body, and the migraine is causing a divide between your head and your body so that you had the space to intellectually do all you needed to do, and use the body really as a dumping ground for the physical, densest part of the story. It's just in your cells; it's in your body. Bodywork is going to really help you, but you have to find somebody who's really hot. Actually I prefer a process for you that would allow you to steer it a bit yourself. You know, Holotropic Breathwork is something. You're doing it yourself. Somebody's holding the space, but you're going there. It would be really good to get some stuff out of your body. It would be really good because the looped thinking is using your body as the reservoir for that frequency that you're running as thoughts. The material is coming from somewhere, and it's actually in your body. It's in your body; it's in your cells. If you started by coming off the medication it wouldn't help. It's about getting it out of your body so that the migraines don't need to be there. So that totally coming into your body, completely and totally embracing being human, and totally, totally in the form, in the body—if that were there, the migraines wouldn't have any function. But only then would I suggest hey what about looking at another way of managing migraines if they're still there. And they might not be there so much. They would have changed because they're actually serving you. You look like you are in a haze.

Q: I'm trying to understand what you're saying. I'm trying to get a feel for it, you know.

J: Yeah. There's memory in your body.

Q: Yeah, I know, I understand that; that's for sure. I sometimes feel it when I'm with my clients. There is something about the lungs and the heart. When I'm anxious, I start heh-heh-heh-heh, and I can feel myself like wh-wh-wh, you know, my breath goes. That's kind of my weak area, I think. I'm not able to hold breath. I'm not able to [inhaling-exhaling softly]. It all kind of goes whonk. [pause] Um, do you think when the feelings arise and the thoughts arise, I don't know, I was going to say to trace them back in the body?

J: Yes, this would help.

Q: The compulsive thoughts are so magnetic that it's really hard. [pause] Can you say more?

J: If you could find... It would be a good exercise to try to find, when there is a particular thought doing a loop, find where in your body... It might sound ridiculous; it's like that is half-way down my spine or that's under my rib someplace on the left-hand side. It might be as vague as that, but if you can find a connection, because your mind is using your body to store programming. That's its reservoir. If you can start tracing the line down to where it is, a recognition of the body as one unit can start coming into your view, so that you could see where



okay that part of it... I want you to connect your brain and your body and the thoughts and your body. We have to get this out of your body; it's all in your body. That's where the reservoir of it is. Of course, you can't intellectually process anymore; you've dried it out, you have it squeezed. But you've got to come into your body. And you know that, okay if there is anxiety, your chest contracts. Yeah, but it's like you don't even know what's underneath that; you haven't gone down there in terms of a spiritual thing. I'm not talking about sexually or any other regular phenomenon way that we connect with the body. But spiritually, even when you spoke about the kundalini coming up, it was like the body expanded; but when it was going down, you spoke about it outside your body. It's like the inside isn't of the same frequency *yet* because it's holding all this stuff. So the kundalini actually couldn't go down inside on a cellular level. It has to expand something and go down through your field on the outside. You see? Because your body from your shoulders down is storing all of the old, old, old, ancient stories; and your mind is recycling that and recycling that—look what's here, look what's here, look what's there—and it's doing it with such force, of course, it has you. But all it's doing is showing you that there's a reservoir down here of this stuff remaining. It just needs *out*. It needs out. It's about reclaiming the body, to bring the body up to the vibrational speed as the rest of you. You're not going to get there just cerebrally; your body needs to come with you.

Q: I don't want to get there just cerebrally.

J: Yeah. Of course.

Q: My training wasn't just cerebral. And that's not what interests me, but... Yeah, there's no "but."

J: It's not resonating what I'm saying, is it?

Q: No, I just need time for it to permeate. It pisses me off that my medication is cutting me.

J: Yes. It's closing your crown chakra; but it's all right, it's all right. There's a sequence to all these things. It's not your time to start dabbling with medicine at all. It's not your time; it's just a piece of information you need to know. Your crown chakra is a bit glued over because of the meds. That's fine. There's ways around this. You have other work to do first or the migraines will keep on going. It won't do anything to start looking at alternative ways of treatment. They won't work. Nothing else is going to work right now. The migraines need to be there until your body is totally, totally a unit and of the same frequency and not harbouring these memories, not harbouring the pain. Some residue of memory is still clinging on.

Q: Yeah. Yeah. Can I ask you where you see it clinging on? I mean, here and here in the solar plexus?

J: It's on a cellular level. You have it dissipated pretty much all over. But you'll find it through unwinding, through Holotropic breath work, where the whole body is

engaged in something. The body needs to come into one unit and operate at one frequency. And it's just not there and the migraine is protecting you to split both, to split the part of you that is very clear and that's well down the spiritual track, and the part of you that's just not yet caught up, that's harbouring and holding on. It's just at a cellular level so I wouldn't go after one part of the body. It's about the body being a unit. That's the whole thing, and as soon as you think like, "I have to take this out of my heart," then you're missing it. The body is a unit.

Q: I understand. I understand. So you would recommend the Holotropic?

J: I think so. Something that engages all of the body and where you have a fair bit of control over the driving seat. And there are not a lot of processes that allow you to be in the driving seat, you know, so that *you* can decide, "Okay, I'm going to surrender this." So that it is...

Q: So you're saying it's kind of like trauma.

J: Yeah.

Q: Yeah, actually I was thinking yesterday that this is like trauma, this is trauma, which is why it's so hard to look at it because it re-traumatizes me. I feel like I'm damned if I do and I'm damned if I don't. Yeah.

J: But if you've got somebody holding the space, you can do this. That's all you need is somebody holding the space.

Q: Yeah... Yeah. I definitely feel like I need some sort of... something to fuel it like bellows. I know that the breath work, to do the breath work... I'm sure I'll find somewhere in London.

J: You will. Yeah, you will.

Q: Because a friend of mine does Peter Levine's trauma work, but I'm not sure that's going to work for me in the same way, because that's more... I'm not aware on a conscious level of like holding blocks, like desensitized limbs, or any thing. I am not aware of that. It's kind of like deep inside.

J: It's *deep*.

Q: It's deep inside.

J: Yes. Yes.

Q: Yeah. I'm just so over this you know.

J: But what an exciting phase. You know, we're at the door of the densest place, the densest place. It's like, "Yes, let's just get it shovelled out!" You know?

Q: Shovel out the shit.

J: Yes.

Q: [sobbing] I chose the wrong day to wear mascara, didn't I?

J: [laughing] Let it all hang out; it's totally cool.

Q: It would be so good to be free, you know, to be free of this.

J: Yeah. Yeah.

Q: Thank you, Jac.

J: You're doing fine, you know? You're doing fine; it's just this other field in your farm. It's just this other field that you haven't seen 'til now, you know.

Q: I know it, I feel it, but I don't know what the fuck to do about it, you know. It's like nothing can reach it; and even when I started my training, I knew psychotherapy couldn't touch it. I mean, even though I still believe in the work I do with clients, I mean everyone has different needs at different levels, but I knew that talking couldn't touch it. My training itself was very healing because I had a voice and I could be seen and it was finally okay to have a voice and be seen. But this deep level that can't be touched that can't...

J: It's great. It's great. There's a way out.



Q: I'm not so clear what I want to ask, but something about, a lot of different bits and pieces, but something about like, be official or making a statement or say clearly "Who am I?" in the human level. That's an area, I'm not so... a bit hesitant of, you know... For example, if I start business, I need to say, "I'm doing this business," but otherwise people don't know what I'm doing.

J: Yes. Aha. The skills of managing the world.

Q: Yes, not so hesitant and it feels like identity as well. You know identity, like... In managing in this world, I need to have this identity, to say this is my identity. So it's like totally opposite exercise in a way.

J: Yes, but it's perfect because you know it's just a tool for managing in the world. You know it's needed for business, you know it's needed for professionalism; that's how the world works. We're in trouble if you're going to completely believe that that's you, but you've too much work done, so you're not going to believe it's you, you know. You can pretend for a while and have fun, but you know it's just for the world; otherwise you would be saying it in a different way.

Q: So it feels like a role-playing game or something like that, just saying, I don't know, "I'm a massage therapist" or... Yeah.

J: Yes. What does it feel like when you say that?

Q: It feels a little bit limited in a way. It feels like (inaudible).

J: Yes. Huh.

Q: That's another thing that maybe the problem, you know, like started writing down what I can do and it feels like it is difficult to make it concrete. It feels like always in a process; of course, it's always in a process, but it feels like... Yeah, that I found difficult, to pin down, you know, my identity and show to the world.

J: Yes. Yeah. You see if it's just a game, then why would you feel contracted?

Q: Yeah, I know it's just a game and I thought I can play the game and I can just enjoy the game, I can be different characters you know, co-editor, a cleaner, collator, massage therapist, translator, and you know.

J: Yes. Okay, so there's different markets, and you have to present yourself differently to different markets; that's just marketing. Okay. But why is it limiting; or is there a problem about breaking it up into the cleaner, the massage therapist, the translator, is there a problem in breaking up, having these different personas?

Q: Yes, maybe about self-image, maybe self image. You know, what's the problem?

J: Yes, what's the problem?

Q: Yeah, what's the problem? [laughing] Yeah, what's the problem. I think it's a bit of self-image is there. Yeah.

J: Yes, is it something like that as a child or at another stage of your life you wanted more, like in your 40's you should have more, is it something like this?

Q: Yes, maybe I'm nearly 50, and it feels like I'm just starting the life again, like a baby. So it's a big problem, you know.

J: It doesn't have to be a problem. You just did things...

Q: I feel like suddenly I don't know.

J: That you don't know how to manage in the world. Yeah. That's okay.

Q: That's okay.

J: Yeah. It's good that you know that you don't know, because if you pretended to know, we would have arrogance to deal with. When you know you don't know, it's like, "I don't know how to manage in the world or how to market myself or how to label myself or how to present myself." Great! You know you don't know. Here you will learn, you know? In this position you can learn.

Q: Yeah, that's true.

J: Otherwise you wouldn't be open for learning, and what a wonderful thing. It's like, "Wow, a whole new life." You just did the spiritual thing first, and now being in the world is happening here. But it's like that for many, you know? I know there's a lot of Indian teachers who would just make you go out in the world. I have met a lot of people who are like this, "I'm in my 40's, I'm in my 60's and like *now* my guru has thrown me out of the ashram after I gave him or her 30 years of service; now I'm being thrown out." You know, it's like, "Yes, so? So what?" So just pick it up and start. Okay, you're not 23 and just out of college, but so what?

So what, you know? There are things to learn and, yeah, you'll make mistakes, and that's how we learn, but it's just a game. It's just a game. That's what you know now, but if you were 23, you wouldn't know. You wouldn't know that it's a game then. It would be like, "Oh, this is how we do it, this is my measure of success, and this is what's going to make me happy." None of those crazy ideas are running.

Q: Yeah.

J: You see? So this is the wisdom that your spiritual path has given you. You know.? So you've nothing to lose, nothing to lose. You get something wrong, you get it right. Hey, if you get it right, you can expand on this; and if this is wrong, you can say, "Okay, what did the public not like there? What didn't work?" Then you can change it, but you know it's not you. You know it's just the language of the commercial world.

Q: That's true. Yeah, I see. I feel like... I got the image of... you know, I like sort of the.... In Japan, it's cartoon days, the girl who always sort of transforms anything like nurse, or you know, like super... She's a superwoman, but a nurse—I can't remember—or secretary, or... You know? It feels like I can be anything.

J: Yes, you can be anything.

Q: Anything, yeah, yeah. That's good. And another thing has happened recently. I moved to the new house and that's a really nice house, you know, with the big kitchen and living room. So I wanted to invite people, and said oh I will invite you; but I find it really difficult to invite people, and be a party... I think something about celebration maybe, because I've never really celebrated my birthday. And part of me... I don't like it. I don't like particularly celebrating my birthday. Also, I don't know why it's so difficult to just invite people and have dinner.

J: Would you feel that you have to be responsible for them having a good time?

Q: Ah yes. Ah yes. [laughing] Yes, I feel that, but often when I'm invited, I don't do anything. I don't really even bring a nice joke, but people just enjoy each other.

J: They're responsible for if they want to enjoy it or not. All you can do is create the space, you know, a nice atmosphere and food; and then it happens or doesn't. Sometimes it will work beautifully and sometimes, you know, it doesn't feel so good, and so what?

Q: Yes, so what. So I often feel stressed, "Okay, what should I cook or this is very, very expensive." I think too much.

J: Yes, you're thinking too much. Don't take it seriously, being out in the world. Don't take it seriously. You know, you don't have to get it right.

Q: But yes, a part of me I really enjoy, feels like, it kind of flows. I feel that flow of life, and I feel that your life is helping me and giving me what I need you know. Often

the mind says I want more, but I know it's coming, something, yeah, very naturally.

J: Very naturally, it does.

Q: That's good. Thank you.



Q: Yesterday, particularly yesterday, I had this feeling of being emasculated. This is something that I recognized happened to me when I was little, both from my mom and also from my dad. So that sort of owning my masculine side is really quite difficult, not really known; so my way of displaying that is probably aggressive.

J: Oh! I'm so glad to hear you say this! Oh, you wouldn't believe it!

[laughing]

J: Okay, sorry for that little outburst there.

Q: While you're doing the fist pump then, I'm very clear about what I talked about on Sunday, that I'm not going to pursue that any further. That doesn't feel right for me. So that feels very clear now.

J: *Yes!*

Q: So... I've forgotten where I got to. So... It's how to be a man?

J: Yes, and not use the aggression.

Q: How to be a man living in a place like Findhorn, which is female-dominated.

J: Absolutely. There's a feminine energy here.

Q: Yeah, and of course, I fit very nicely in with the nice Rodney. The nice Rodney fits in very, very well; and he is well-accepted and liked and appreciated.

J: Yes, an emotional man would be ideal; it's almost a woman.

[laughing]

Q: I could slip in nicely, and women are happy to have me as their friend. So it's just ideal. Then I have the issues with sexual hangups of various types—physical, emotional, god-knows what else—which again sort of plays into this lack of manhood. Not feeling like a man. Not knowing what that should be like, struggling, but wanting to sort of bring that in. So I sort of got these two halves in me that compete. There's this sort of really nice Rodney, very, very nice and everything, and then this other side which is a bit shitty really—a bit not very nice actually, very judgmental, a bit of a shit, can think horrible things about people. People are either really nice over this side, or they're not nice. And people

sort of go from, “*Whoa* they're fantastic, love everything about them,” to, “Oh what an absolute pain they are! Why did I ever even entertain...” And the same with me. I'm either over here or over there, and there's no middle ground. There is no middle ground at all.

J: So you're seeing others as you see yourself.

Q: Yes, oh I'm my harshest critic. I'm really, really critical. So part of what I've been doing with the healing work, because I do recognize that it all gets in the way of the spiritual side. I don't even know what spiritual side means anyway, but this whole thing about awakening doesn't feel very appealing at the moment. You know I look at people that potentially are sort of on that path; and I think, “Oh my God, do I really want to be like that?”

[laughing]

Present company excepted, of course.

J: I don't care either way. [laughing]

Q: But this idea that it was going to be this nirvana, of course, is trash.

J: Yes, that's bullshit.

Q: So but what is a bit worrying, and you pointed this out to me last year, all these hangups that I had and I still have.. If I was to focus in on the... and something was to happen, this natural state, yeah, I'd still be emasculated. And I don't want to be emasculated.

J: Very glad to hear it.

Q: I want to be the man and own that part of me and be true to myself. I don't know completely what that is, but at least try out that part of me. Try out being more honest about how I feel, about what I want. That's another one, about what I want, saying what I want, not, “Oh yeah, I'll do that. Yeah, yeah, I can be that; I can get into that shape.” Actually the word that comes to mind is, “I prostitute myself.” It's a very loaded word and one that's relevant to me. And you know I do it to myself. I sell myself short and yes, it's a big thing. I don't know what the answer is to it, to any of this, but it's something I want to explore and bring every part of me to myself. I recognize there is somebody at the moment who is showing interest in me. I got home on Sunday evening and there was a card, which I thought, “Well do I look at this card? Can I look at this card? Is it okay to look at this, we're not looking at outside stuff?” I thought I can't just leave this card, it so intriguing. It's got “Rodney” written on it. I've got to open it up and...

J: It would play on you too much if you didn't look at it anyways, so yeah.

Q: I've got to look at this card and surely Jac would understand that.

[laughing]

J: You don't need my permission.

Q: So I looked at this card and it was a very lovely card; and it was from this person who I just started to get to know a little bit. And it was very warm, very warm, and lots of making sure I've got all the contact details.

[laughing]

J: Great! You got her number.

Q: So I thought that was very encouraging, all these contact details. "Have a great time on the, well, joyful time on the retreat." That was very hopeful. And then, "Warmest love"—and I felt *wow*, that feels lovely—with lots of kisses.

[laughing]

Q: And I think this sounds quite encouraging, actually. And then of course I get into this, you know, particularly yesterday I got into this aagh-ewuhh, this ewuhh feeling—completely no balls, completely emasculated, completely shrinking and feeling very not like a man, and recognizing as well my compunction, my sort of this thing I do which is before anybody even gets to know me, I have to tell them all the horrible things about me. I have to lay it all out. I have to make it as difficult as possible to actually continue to like me or even love me. And it's this, this sort of... It's bizarre really but I do that. And I'm not going to do that. I'm not going to do that. I'm not going to be dishonest; but I'm not going to just go, "I know you just met me, but here you go. Now what do you think?"

J: Here's the edited dark side.

Q: Humh?

J: Here's the edited shadow side, because it is still edited, you know?

Q: Yeah. Yeah, all the sort of sensational stuff. All the stuff that you don't need to know yet.

J: Yeah. Yeah. Not at all, might never need to know. It's history. I mean do you want to drag it with you forever?

Q: I do, because I've got to pay for it. I've got to pay for it. I've got to actually, you know, I can't really... I mean it's interesting, I used to talk and I looked for it today actually, I used to talk about this indelible mark I used to have, because it's not there anymore. Where's it gone? You know when you make a pen mark, it sort of goes through and gets you under the skin and it sort of just stays there and it never ever goes. And it's not there anymore, which is really interesting, because I used to talk about this indelible mark. You know, I can't get rid of it. It's like this thing that will never go. But it's gone.

J: But it's gone.

Q: Isn't it interesting?

J: Do you think it's symbolic?



Q: I do now, yes. Now you're mentioning, now I'm thinking about it's interesting that it is gone. So maybe things don't have to last forever.

J: They don't. They have to change, that's the one thing about the world, it's always... Everything in the world is subject to change all the time. It has to change it has to move on. It can do it when you die or after you die or now, today; it's up to you. You're the only one dragging it.

Q: So I can let myself off. I can...

J: It's *done* with you; you're not done with it, but it's done with you. I can guarantee you that. That story is so sick of being dragged around. Energetically, it is so done with you.

Q: And I'm so sick of all this stuff, but I keep picking it up.

J: You've got a habit, yeah.

Q: I pick it up. And of course the thought comes to mind, "Who would I be without it?" Because I'm so used to it; it's like something I put on.

J: Yes. So what identity would you present to a potential lover if you're not going to play the old card?

Q: Pouff! That was a big sentence. Phooff! There's a lot of stuff in that one. Crikey. Yeah, I don't know; I really don't know.

J: You could just play it by ear and respond in the moment.

Q: Yeah... That sounds like about all I can do, because, yeah, the other is just so laden. It's just so... I don't know what the words are. It's just difficult...

J: I'll give you a word: contrived.

Q: Contrived.

J: It comes with an agenda.

Q: Yes, it's not authentic, is it?

J: Not authentic; it's an agenda.

Q: If I'm going to be authentic, which is what I want to be, then as you say it's just responding to what's in the moment.

J: Correct. It's that clean.

Q: And seeing how that is.

J: Yes. The next moment will tell you how that is, and then the next moment and the next, and that's how it works; it's clean and simple. No agenda.

Q: Of course, it sounds too easy for the ego.

J: Life is easy actually, but the ego wants to... Yeah, of course, drama-making machine, isn't it?

Q: Well certainly, I am a drama-making machine. I accept that. I don't have to be, do I?

J: No. No.

Q: I could stop that now.

J: Uh-huh.

[pause]

Q: Something is hitting home, isn't it? Yeah. It's that feeling of loss.

J: Pardon?

Q: It's a feeling of loss.

J: For an old smelly coat?

Q: Yeah. It's more lost time, really, lost... I can't do anything about that, can I?

J: It was working for you. It was working for you then, you know, in some sort of a way.

Q: Yeah. It's not now.

J: No. It just stopped working.

Q: *Oorah!*

J: Happy days!

Q: Yeah. So that might do it.

J: Yes. Good.

Q: I will let that fucking well *go!* Sorry about that. No, no, I'm not sorry about that. I'll own it. I'll let that go. I'll let that go. I'll let that bloody well go. It's time that fucking well went.

J: Yes, it is.

Q: Kick the fucking thing out.

J: Correct. Good.

[laughing]

Q: It works. It's helpful. It's helpful.

J: Of course, it does. It's the natural flow of life.

[laughing]

J: It's the natural flow. Life is light; it's light.

Q: It's just respond in the moment.

J: Yes.

Q: Yeah. It's about your self-esteem, isn't it, about being lovable and capable.

J: Correct.

Q: Capable—just the ability to respond in the moment. Yeah.

J: Bingo... It's that simple.

Q: That's the one I just need to keep remembering; I'm lovable and I'm capable.

J: Yes. It's lovely to hear you say that.

Q: ... Exactly, exactly as I am. Thank you, Jac.

J: You're very welcome.

Q: I'm going to be very naughty and give you a hug.

[laughing]



Q: I feel I'm in a similar vein.

J: Okay.

Q: Last night, I went for a walk and actually on that walk everything was clear; everything was fine, walking, no problem. And during the meditation, there was a sense of... Because before my mind started looking, "Okay self-love, how do I love myself?" And I went through all sorts of possibilities, you know, compassion, acceptance and all that; but that's the mind. In the meditation there was a sense of actually feeling my heart and feeling a sense of love; and the phrase came to mind, "There is a balm, there's a balm in G----." You know, it felt like a balm on my heart; so that felt lovely.

At home I was reading your book, and I came across that section about, "All we need to know is that we are lovable and we're capable." I do feel that; I do feel capable and lovable. Well there was a great liberation in that sense of... You know, you say we are not our experiences, and I had that sense of, "My God, that's not who I am!" Great, wonderful, liberation! But yet sitting here this morning and actually looking at myself in the mirror, it's like I see this woman and I think she's okay, she's fine, but I don't have that feeling. Like there's something that goes on all the time like in the setting, it's a bit like school. You've got to prove you're okay, you've got to prove your successful, you've got to prove this, that and the other; and that's so tiring. So I don't know how... Do I need to work on this? So there's like two different extremes. My mind knows, or intellectually I know, I'm not that; yet it's still a program that's running. So it's like a pretense that says I have to be perfect, I have to be whatever. And it just makes it so hard. It makes life hard, so I want to kick that too.

J: Yes.

Q: So I just wonder why don't I know from within who I am. Why can't I just access that sense of love when I want to? 'Cause it's there for others; I have plenty of compassion and whatever, but... I guess it's like the mind wanting to protect me, saying, "You've got to be like this; you've got to be like that," because otherwise, I don't know, you'll be sorry or you'll get punished or something.

J: Some threat.

Q: Some threat. [deep breathing]

J: So you can place your attention on love, or you can place your attention on that program.

Q: But when I felt the love yesterday, it was not like... I couldn't make it happen; it just happened. So what do I have?

J: What do you mean, "What do you have?"

Q: I can't control it; it just happened.

J: It's there organically if you stop negating it. Self-love is natural; it's completely natural.

Q: Well, when I started to play the harmonium and we were singing this chant you know, "Ramana, We Adore You," so I could feel there was this complete acceptance of who I am, you know, warts and all, you know, from that Ramana chant. So I guess something opened up because it didn't matter if I played well or not. It just wouldn't matter. So how can I stop the stranglehold of that program?

J: Well, like any thought, when you recognize that it's running, break it. It's like, "Ah, there it goes again; I gotcha, I gotcha." And run something that's positive, you know, because it's very difficult to just go into stillness from seeing something that's been habitually negative and so obsessive, you know. So to go on to something that's positive, either a feeling, your breath, a mantra, an affirmation. Choose something, one thing, as your anchor so that mind can chew on something that's positive. The point being to stop running the negative one; if you stop running the negative one, what's natural will arise.

Q: Breath is neutral; it's not like it's positive or something. It's just a different focus.

J: Yes, it's a different focus. Yeah. And you might do with a neutral one, or you might need a positive one. The neutral one would be great. That would be the higher jump, the neutral one, so you wouldn't be playing any game with it at all. You wouldn't be balancing it out at all, just not playing that game. It's rubbish, I'm done with it.

Q: Yes, just reading it, we don't have to be defined by our past or anything, my god, you know.

J: No. There isn't even a past, you know? Do you know that there are cultures that have no word for history? Do you know that when there is no word for the past or history, it doesn't exist?

Q: I know in Hawaii they have no word for evil or bad or sinful. It's just not the right place, not the right time.

J: Yes, so those concepts don't exist then—evil, bad, sinful. They don't exist. So there are cultures where the past doesn't exist either. And where is it then? It's just an idea. And if you keep reinforcing the idea, of course, it's now in the present; but it's nothing. It's just a thought.

Q: Like the program is saying that I have to make an effort to make everybody happy or whatever, you know, in my workshops; and that's just impossible.

J: But sure, their happiness is none of your business. You're there to do your job. And if they like it they like it, and if they don't they don't.

Q: But I don't like to live with the consequences because it goes in. You know, if somebody just looks at me like sternly, you know, I just crumble.

J: Yeah, that's because it reinforces your self-criticism, and it's like, "Oh there we are, there's the proof that I'm not lovable," and you're on that story again. You're going to start somewhere with this.

Q: So just notice it and put the focus on something else?

J: Drop it. Absolutely, put your attention on something else. Yeah, 'cause if you've no space for it and if somebody gives out to you, it's like, "That's about you."

Q: I've been in those spaces and it's wonderful. And it's lasted for however long it lasted, but I don't know how I get there consciously.

J: You have to stop reinforcing the negative, because that's the program that's building up your reservoir to make you still believe that you've got to get it right or there's something really wrong, you know. You've got to be very vigilant. It will bring out every bit of discipline that you have, you know; really apply discipline to this. And whenever that story is running, it's like, "*No*, no more." Go on to something neutral, because you are creating your own reality by this thought. You are creating the drama of it.

Q: Right, because it's a pathway that's well-worn and it's easy to go in there?

J: Yeah, and you're familiar and you cruise along there. It's just what you do, because you haven't really managed that part of your thinking process. You can do it. You just have to have a bit of will here, determination and discipline.

Q: Well if I know what I'm going for, I know I have the will; but I guess it hasn't been so clear how I am reproducing it the whole time.

J: Okay. Okay.

Q: Because those moments of where everything is just fine, clear and there's—like Anne spoke about it—like clarity, everything is just what it is, what it is, what it is. So they just happen. I don't know. I couldn't make that happen, or I didn't know how to arrive there.

J: Okay. But if our mind is really busy with all kinds of gobbledygook thoughts, there is no space for things to show themselves. You know? When our attention isn't focused on this phenomenal drama that we create, “Oh my God,” things show themselves and they're seen, and love arises, and things just arise, you know. It's just clear; it's organic. It's like in that flow, you know, of things just moving. But if you're more interested in creating the loop of drama, well that's going to be where you hang out. You can do it, you know. Do you believe you can do it?

Q: Yeah I can.

J: Yeah, yeah. Great.

Q: Yeah, because I'm tired of it.

J: Yeah, man, bet you are.

Q: Yeah.



Q: I don't want to come up, but just the words of a song: “You've got to accentuate the positive, eliminate the negative, and don't mess with Mister In-Between.” Is that it?

J: I don't know that song at all.

[cross-talking]

Q: ... from the Jungle Book.

J: Oh, the Jungle Book. There's a bit of wisdom. Ha, very nice.



Q: I actually just want to share something really lovely that I just enjoyed this morning and saw at tea break; and it just seems really... Yeah, it connects into the last two people. So what I saw this morning when I went for a walk around the grounds, first of all I heard quite a lot of noise up a tree, and when I looked up there were two red squirrels, having what seemed to be a whale of a time. Sort of on opposite sides of the trunk, one above the other, and spiraling, going up and up and then one would turn and go down and the other one would still be going up, and they seemed to be playing hide and seek. They were completely oblivious to

me, and I laughed out loud; I broke my silence. And they stopped for a moment and looked at me, and then went back and just carried on. And they were still at it when I had to come here.

Just at tea break, I was a bit late coming back because I was just watching the bird table out there. Not coming actually to the bird table, there were two blue tits in the bush just behind, a shrub. And they were hopping around sort of one following the other; so they seemed to be doing the same sort of thing. And I noticed they would go so quickly and the other one has just landed, and I'm guessing it had to focus on landing on the twig, and then, "Oh where has the other one gone?" And it looks around for it and it goes, "Ah," and off they go. So there's this little pause, and then they go and follow each other around. And I thought it was the same thing as the squirrels. But then I suddenly thought, "Or is this mating, and is this a ritual, and is it fun or is like ducks, where you know it seems like the drakes sometimes almost drown the females, almost raping them?" Actually I have no idea, you know, I have my... I sort of enjoyed it and I saw what's happening. And I have no idea with the squirrels really either.

J: Yes.

Q: And that brought me to, in fact, my rules, which we talked about, where I can be very relaxed about, you know, my performance or whatever because it's about intention. So I know what my intention is; and then if I mess up, I mess up, and I can be relaxed about it if I'm comfortable with my intention. And that all feels fine, but I just wonder how it plays in, because when you were talking with Rodney and things, you talked about what might be a gambit with a potential lover. And I recognize the power in just being in the moment. And I think, in those situations, what I found useful is to not actually have an intention. But sometimes there is an agenda in my work or whatever, there is an intention and it gives a direction to it. So I'm just really asking about, "Where does intention fit?" It opened up this thing of going with the moment. You know, how small a moment do we chop it up into; or do I think about well when am I going to stop the sentence and let you have a word, you know?

J: There's a flow in the moment that takes care of itself. And our best position is to trust it, because something is always happening and the mind doesn't have to second-guess that or redefine its position in the next moment. All it has to do is kick back, and be there for us to pick it up and use it if it's needed. But life itself will show you when to pick up the mind and use it. You don't have to decide that. Do you see?

Q: I think I'm not quite... I suspect we're not quite connecting, because I've gone over a lot of things. I think for me, partly I just wanted to share. It was just this knowing that I have no perception of the intention of someone else, but I do have a perception of my own intentions.

J: I get you all right, I'm just going around the bush. Yeah.

Q: I'll try and follow.

J: There are times when intention is useful, and there are times when the intention is being used by the ego to continue suffering. What you're describing is that you're beginning to see that intention mightn't be that useful at all.

Q: I'm just questioning it... I haven't got a clue.

J: Yeah, keep questioning it. Keep questioning intention, because in the scenario that you described, intention is keeping those prison bars around you because it is giving you permission to behave in a certain way. And the natural state knows how to do it. Life knows how to do it. But the mind comes in and interprets and puts meaning on something. The squirrels are playing hide and seek; sure, it doesn't matter if the squirrels are playing hide and seek or not, but we automatically put meaning on things. And this isn't very useful. *Right now* this isn't very useful. So your intention is kind of a meaningless way, when intention... Do you see?

Q: Yeah, well, I think I got a bit lost when you mentioned the squirrels, because if we're talking about me and my intention then I understand, but...

J: You worked it out with the squirrels, that we don't know what they're doing.

Q: For me, I laugh, it's funny. But if I see something where... There have been times where, you know, I have witnessed violence and walked away on one occasion for completely crap reasons; and there have been other occasions where I have intervened. So in the case of the squirrels, the truth is I don't know. Do I really know just what's happening in those other cases? No, I don't. But it's like this natural thing; I know how to act.

J: Yes, you'll move or you won't. And both has to be okay because all you can do is honor the impetus to move or to walk; and it's about trusting that, that there is a wisdom underneath the mind's interpretation. There's a wisdom that can be trusted. So the job for the mind to do is to begin to trust that wisdom, rather than playing the active role. It's like it's a little bit too active. It's too much in there managing things for you.

Q: Except for when I look back, you know, to me it's useful, for instance to spot that I didn't act on one occasion for crap reasons, and you know, although I don't actually know exactly what was going on, that helps me in the future.

J: It does.

Q: In terms of the squirrels, I laugh, you know. If they're actually trying to murder each other, I don't know. It just feels odd, but I have to acknowledge that I might be laughing at something or smiling at something...

J: Yes. And you'll either be given the insight into what was really going on down the line; and then you can learn from that or you won't, and it's okay. That's to be



trusted too. Sometimes we get some wisdom by hindsight and sometimes we don't.

Q: So that bit I feel comfortable with, and then you were talking about the bars. And this is sort of quite interesting for me, because they are a strong part of those rules, the bars, this thing around intention. It's one of the few things that I can be sure of that will sort of get me to an explosive state of anger, well particularly if I'm accused of having an opposite intention to the one that I had. And I also find it, you know, I get pretty upset and strident about it if I feel that's happening for someone else. So in some ways I can see that that's not a nice state to be in; so I can see that the intention may be doesn't necessarily serve me, which I think is what you were saying around that. Is that right?

J: Mm-hmm.

Q: Could you just repeat again and say a bit more around that so I get it in?

J: Sure. There's sometimes when intention is very useful, but in this example of what we're talking about and how you use intention, it's not helping you. Okay? So intention is almost like, no, it *is* the mind coming in with a controlling, motivated by control, to be able to control and determine an outcome or mode of behavior. Okay? What's not happening... Okay, the mind is doing this because it's compensating for what's not happening organically. So I'm encouraging you to reignite the organic movement so that the mind doesn't need to be tied into this intention and control. So the organic state is that life is constantly moving and changing; and it's more organic for us to kind of sit back and just watch it and learn as we go, rather than be locked into a specific intention, which is based on ideas, based on interpretation of something though we probably didn't know what was happening anyway, but we made the best of it and we took meaning from that. This doesn't help you, because you're missing the ongoing learning of being just in the moment and seeing what's unfolding next and organically allowing life to move you in whatever way it does. That's what I would encourage for you, is to trust that whatever is moving through you might change its mind and do exactly the opposite an hour later from what it's doing now. And even if that's what manifests, be okay with that. Be fluid so that life itself can move your form, and then it's like you step out of the way. The mind steps out of the way. Is that clear?

Q: It just needs time to sink in. I feel I'm quite a slow person.

J: That's fine. Yeah, I'm zippy, so you got to pull me back. It's fine.

Q: I feel at times I'm quite... You know there are certain areas I'm kind of, yeah around work in particular areas, sort of intention, that's where intention is stronger, and I just try to imagine it without any.

J: Yeah, within work sure there are certain things you've got to do. There's a certain parameter already there. Do we need to put in our own parameters? Umm, not so much, because the parameters are there because we have a job description or a

duty or an output, or we've got something. Something is already determined. The track is already determined. Do you know? It's enough to honor that, to do whatever your work requires. It's enough to honor that. Then there is fluidity within that then, rather than putting in another set of guidelines. It's like actually the work is where you get that intention; the job description is the intention. It's enough; you don't need to bring your own. You see? So it's about being as fluid as you can. And not like jumping on this idea and jumping on that idea; it's not about that, "Oh I changed my mind and see what happens." It's not about that at all. It's about, "Mind, step out of the way now and see what's the next movement coming through me." See what's the next movement, and *that's* going to bring you so much freedom. And you're in the position of learning and seeing what happens next. You're open. You are just open. But mind would have to trust that the universe knows what it's doing or that life knows what it's doing. It has to trust that, and that might be the glitch.

Q: It certainly knows better than I do.

J: It does, doesn't it? It knows better than the mind; it does. So to trust it to move your form, what would that feel like?

Q: Change.

J: Yeah. It might be more relaxed, huh? A bit easier, and it's more exciting too, because it's like anything can happen. It's all fine, you know; it's just the play. There aren't so many rules, you know?

Q: Thank you.

J: Yeah, sure.