

THE BARDO. A Talk By Eugene Halliday

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NOTE: All headings are the transcribers, to aid reference.

This talk was given in the late seventies at one of the regular Ishval meetings held at 'Parklands', Bowden, in the North of England, to a group of people interested in religious and philosophical ideas. The number of people attending these monthly meetings could reach two hundred. Some of these were old friends of Eugene's, while others were newcomers.

'The Bardo' was numbered 'Lecture 33' in the Ishval's tape series.

Nutshell

This talk discusses *The Bardo Thodol*, sometimes called the 'Tibetan Book of the Dead'.

Eugene uses this theme to discuss the three states of consciousness this work describes as, 'waking', 'dreaming', and 'deep sleep'.

Précis

The talk begins with a question about the **Bardo Thodol**. In explaining how to pronounce this, Eugene talks of **the letter 'M'** and how letter-sounds from one language cannot be transferred to another. The Bardo is compared to the 'Egyptian Book of the Dead' and Christian prayers for the dead, and the 'dead' are qualified as the opposite of the 'quick' - who 'heed the spirit'.

Eugene continues by saying that the Bardo is about the transition between levels of consciousness and that **the 'quick' are 'wicca'** which he sounds as **WICR**, and defines as, "Worship is continuous remembrance." A circle is drawn and described as representing **limitation (including and excluding)** as with the skin surface. The body is an elongation of this circle or sphere of skin - an energy system separated figuratively from infinite energy by this skin.

The akasha of Hinduism is the 'not cased' Eugene relates to the energy released in physical experiments and stresses that we are energy. Science does not yet admit **the energy is sentient**. Sentience means feeling-knowing. We are energy and the energy feels itself and, feeling the impedance of the skin surface, gives the feeling of being.

The whole Absolute Sentient Power posits a zone of operation, by its own volition, because being power it can do this; and this Sentient Power is called for short, '**God**'; beyond that zone of power there is an infinity of identical power not locked up and that infinity of power is called '**The Godhead**', the source of the God.

Eugene continues that thoughts cannot embrace God. But if we thought, felt, and willed simultaneously, we could become as God, **atman**, the self, equals **brahman**, the infinitely extended divinity.

The *bardo* is described as the line between **the in-closure and ex-closure of the infinite** – the intermediate zone i.e. **the zone between life and death**. We pass through this zone as we move into deep sleep.

Eugene then takes the audience through several examples to illustrate the intermediary zone with its eidetic imagery and audio-eidetic imagery. Eugene states that these qualities, although very valuable, can lead to hallucination. He then explains the concept of *purna*, and discusses the priority that science gives to the sense of touch.

He then addresses the three distinct *bardo* states as - **waking, dreaming and deep sleep**. The latter is stated to be identical with original intelligent Spirit, that is. the highest awareness level. **Dreaming** is the *bardo* state. **Waking consciousness** is the one that is accessible and reactive to external stimulation and that cannot act creatively.; only the **causal, willed, deep state** can do that.

He explains the Zen story of the boy in *Searching for the Bull*. The boy is the willed person who does not give up, does not identify with the fascinating diversions we project in the world.

In the near death state the object is to guide the self towards **the light; towards its causal, creative state of being**. The individual's will is in essence the same as the will of the infinite. Eugene states that we are volitional beings, and that all religions promote the giving up of identifying with mental projections and the centring of being in the causal will.

[The verbatim transcript is contained within this commentary. However the mp3 copy of this talk is highly recommended, as it will convey much more of the experience of a Halliday talk. Only by having a sound copy can you check and compare that the interpretation added here corresponds to what you glean yourself from the original.

All commentary is given in smaller font italics, and is further separated from the text by square brackets [] or as footnotes. These footnotes outline references which frequently pepper these talks, and which may be unfamiliar to the reader. Some longer notes are provided as endnotes (A, B, C,) at the end of the document.

In this talk the subject was not planned and emerges within the first few moments from a question from an audience member. All questioners from the audience (and there are several) are referred to in this transcript as Q. Sometimes their questions are heard clearly on the recording, some, as yet, are indistinct. But this does not detract greatly from the flow or the sense of the talk. As ever, several of us have tried to decipher these missing words and phrases, and you have here our best efforts to date.

Alan Roberts. October, 2007]

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Tutorial Transcript

[1 The Bardo Thodol]

[The tape begins half way through a sentence]

E H - . . . nobody knows?

Q - Can I ask a question in that case?

E. H. – In that case? Have you got that case with you?

Q – Yes

E. H. - O. K. A car case?

Q – A car case?

E. H. - Alright.

Q – Can you say something please about the er – I think I got the pronunciation right – the *Bar-do T-hod-rol*¹?

¹ The questioner is referring to a group of writings generally but erroneously known in English as the ‘Tibetan Book of the Dead’. The Tibetan title of these works are usually written the *BARDO THODOL* but this is sometimes rendered as *BARDO THODROL* or *BARDO TODOL* so the questioner is not alone in his difficulty in pronouncing the second part of the title.

E. H. - Have you been to Tibet?

Q - No but I have seen a book on mentioning it.

E. H. – Right. It gave you some phonetic equivalent. Did it? . . . And does it matter really?

Q - For the sake of knowing the truth about the pronunciation, yes.

2 [The Sacred Letter M]

E. H. – That would be marvellous wouldn't it? I think you take about a dozen letters all quite different, rows of consonants which nobody but a Russian drunk would dare to pronounce and you look at it very long and you think 'bluh'. Donald knows about that don't you Donald?

That is a great shibboleth^A, how to reduce the alphabet to one primordial letter. That is the letter that you pronounce with your mouth shut. Don't say there isn't one. There is one isn't there? Which one is it?

Audience and E. H. - Mmmmm.

We will start with this very good exercise. I want you all to do the sacred sound, mmmmmmm and while you are doing it, pinch your nose closed. Ready?

All - Mmmmmmm.

E.H. - What happens when you do that?

Audience – It Stopped ...

E. H. - You stopped, why? No vibration. Well actually here is a vibration.
Try it again. Do the Mmmm...

Audience - Mmmmmm.

E. H. - Block it, keep the pressure up. What happens? Somebody is cheating, somebody is leaking.

Audience Member - Burst eardrums I think.

E. H. - It goes in your sinuses. Do you get any vibrations? Yes? Is it at audio frequencies for normal human beings? No. It is at audio frequency for a very good meditator on Benares, or sounds of nervous impulsion which travel along nerves. Yes? . . . I heard a very affirmative “Yes,” there. That could be a very good springboard – we’ve got to talk about the - what is it? - the Luh. . . .

You pronounce the first word there, somewhat as it is written and the second one you got into difficulties with yourself. Why was that?

Q - I think because when I have seen it written, I’ve seen it written in different ways which suggest different pronunciation. I thought there was

some connection between the language in that area with Hindu², in which case you would have to say ‘T’ ‘H’ as two separate syllable utterances.

E. H. - You might do, but we cannot go by analogy from one language to another can we because the same T H in English would be like ‘th’ in thing or then and you would not know? So, let us ignore the mysterious pronunciation of those words. What did you understand from it apart from the name of the book?

[3. Who are the Dead ?]

Q - I gathered that it meant a life support system called ‘space’ and that what mystified me really was how a dead person, recently dead, newly dead, could actually be influenced for the good of that person, by the prayers set out by the Buddhist priests. And I wondered how it linked with the Egyptian beliefs which appeared to be of a similar nature, though I have not explored it.³

² Bardo is Tibetan, for intermediary state – between life and death the Sanskrit for which is antarabhava. . Sogyal Rinpoche *The Tibetan Book of Living and Dying* (Harper 1992) p102 gives bar – as in-between, and do – as suspended or thrown, hence ‘intermediary state’. *Thodol* he spells *Todrol* and he equates with liberation, Sanskrit *moksha*.

³ The *Bardo Thodol* as a work is a piece of writing in Tibetan described as ‘ liberation through hearing in the intermediary state’ (*bardo* – threshold or intermediary state, and *thodol* – liberation or release from ignorance). It is part of a series of Tibetan works (Nyingma Literature) drawn from Indian Buddhist writings (particularly the Guhyagarbha Tantra) on the stages of death and rebirth and is meant to be recited to the dying or newly dead person as a guide to their letting go of this life and accepting the next. At this time of the dissolving of the personality, it is considered, there is opportunity to experience and permanently attain a state of greater freedom from delusion. So it is uncompromisingly based in the Tibetan Buddhist doctrine of reincarnation. The Bardo or the bardos as there are considered to be several of them, are the in-between states twixt life and death, and death and ultimate re-birth.

E. H. - How about the ancient Christian beliefs? They also believe in prayers for the dead don't they?

Q – [unclear response].

E. H. - That's a very good springboard. Who are the dead?

Q - It depends whose definition you are taking there.

E. H. - Start with the definition of Christ. Who are 'the dead'.

Q - The opposite of the quick.⁴

E. H. - The opposite of the quick. And who are the quick?

Q – 'They that heed the Spirit'

E. H. - 'They that heed the Spirit'⁵ - And how do they function as opposed to the others?

Q - Much more efficiently I would imagine.

⁴ The early meaning of the word quick in English is 'alive' (as in the Old English cwic, cwicu) hence the quickening of a baby's first movement proving it to be alive in itself. The phrase "the quick and the dead," is the King James translation of Acts 10 v42, where Jesus is described by St Peter as judge 'of quick and dead' but it is probably more familiar from its being echoed in the *Apostles' Creed*, where it says of Jesus that "he shall come to judge the quick and the dead." The *Apostles' Creed* in some form is the statement of belief of most Christian denominations.

⁵ This is a knowledgeable interpretation by the Questioner, which is accepted by Eugene, of the verse following the first reference for 'quick and the dead' - Acts 10, v 44 - 'While Peter spake these words, the Holy Ghost fell on all them which heard the word.'

E. H. - Much more efficiently, yes?

The idea of being quick is, you know: quick on the uptake, quick to see a connection, quick to see what is really causative in a situation. For instance, a man who performs sleight of hand tricks in the entertainment world doesn't like having little children in the audience. Because, he may be taking a rabbit out of his inside pocket with one hand while he is gazing up at the other hand doing something while he takes the rabbit out. The child is never misled in the way that grown ups are. If I say, "Look at that light" the adult will tend to look and the kiddie is too busy watching something else - the hand. So that, in general, children are a nuisance to bad magicians, which is the main reason Christ recommends us becoming as children.^B

The particular work that you mentioned is actually dealing with the process of transition from one level of consciousness to another.

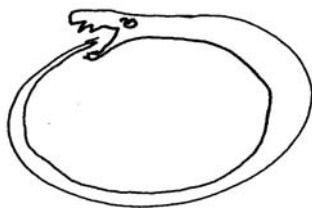
I hate this horrible instrument [*Switches on the overhead projector*] but I will use it on principle. I don't like it because it makes a noise and it is hot and therefore I shall not leave it on for very long. I want you to remember what I draw. The simplest way of dividing one thing away from another is to draw a circle, right? Now that circle is often represented as having 'tail in

mouth'.⁶ Already this fellow has dried up (*referring to the pen he is using*), so it is in total agreement with me.

I want you to remember the circle and I drew an arrow to show that it was going round. This is terribly important, going round, going round, go round, ground, the ground of your being. That is a terribly important word, the ground of your being. If there were not a 'going round' of energy there would be no 'ground of being'.

[4. Wicca's World.]

Can you remember the circle or has it vanished? You know, it is Whicker's World⁷. The initiates here, like Dev, for instance, know that Wicca's world has the spelling 'wicca' as W, I, C, R – 'wicca'. The first part means quick, that is the *wic*, and the letter R means discrimination. . To discriminate, like the *ruach* of the Hebrews and the *ruch* of the Arabians; Spirit, quickness, discrimination, W I C R. - W is for worship, I is for 'is', C for continual, R for remembrance - 'Worship is continual remembrance'.



⁶ Ouroboros or Oroborus, is the latin word for an ancient symbol from several cultures and belief systems of a snake or dragon biting its own tail. It has been used to represent systems that turn back on themselves and consume and re- process their own by-products as an image of simple or primordial unity. This note is also in the TutorialT transcript *Self-Hypnosis*, where the concept is more fully outlined by Eugene.


⁷ I have spelt this as *Whicker's World* as it is a light-hearted reference to British television journalist Alan Whicker's diverse series of programmes which were current at the time of the talk (1969-88). It have also used the spelling 'Wicca' which refers to the nature based religion drawing from pre-Christian pagan beliefs. This was popularised if not founded by Gerald Gardner in the mid-fifties. Eugene often spoke of meeting Gardner in the early fifties in the Isle of Man and I feel that that reference is relevant here as well as conveying the way the word is sounded on the recording.


If we don't draw our circle and keep running round it we have not got an image in the mind of continual remembrance. To remember is to make again a member. Make a member of what? Make a member of self-consciousness.

The line that we have drawn, this circle, noiseless, not too hot circle, that I am drawing there, includes and excludes. It includes the finite. It excludes the Infinite. It includes limitation, it excludes limitlessness. I want you to translate this circle in various ways.

[5. Let this circle represent the surface of your skin.]

First we will pretend there is a baby somewhere in the room, lurking, who has not thought about things in this way before. And we will say to this baby, 'Let this circle represent the surface of your skin.' The surface of your physical skin is the circle. That is fairly simple isn't it? We can say to the baby, 'Once upon a time you were actually spherical. You were an egg, bound by a skin. You have changed a little, some of us, from that primordial spherical state.' The better looking off us have changed quite a lot from that state and managed to lengthen ourselves a bit and depart from the purely spherical condition

The surface of your physical
 Skin is
the circle

The better looking of us have
 changed quite
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If we were purely spherical, that is, all the radii were equal, we would be static, but, by means of motion, we have elongated the sphere and made a body that we recognise as having a long piece in the middle and two long pieces hanging off it and two other long pieces sticking out at the side. We have lifted up a part called the head and equipped it with sense organs. But it is the primordial egg, the primordial sphere, the symbol of which, on a plane surface, is a circle.

Let us use the word ON to represent that circle. When you say 'O' [*pronouncing 'orr' sound*], you make your mouth into a sphere. You cannot say 'O' [*'orrrr'*] without making your mouth more or less spherical. If you leave your tongue flat in the mouth you won't say 'O', you will say 'a' [*ah*]. If you push your tongue further up you will say 'eh'. You cannot utter a sound without a physical postural evidence for it in the mouth, in the tongue position and so on. So, there is an exact formal equivalent in the mouth for any sound you may utter with your voice in normal utterance.

So when you see the circle drawn on a flat surface, I want you to visualise a sphere and call that sphere 'on', 'O' 'N'. That is the 'on' in Babylon. That

is the 'on' in Onheliopolis, the 'city of the Sun'. That is the *on* in *At-on*, the Sun for which the Egyptians were great worshippers.

Think that you are spherical beings, primordially. In your mother you start off as an egg. It is fertilised, then it begins to develop. It elongates itself, it pushes out little lumps for legs and arms, it lifts its head out of the general mass, and so on; and it gradually develops the complex form that we know but it still fundamentally bound by its skin, by its integument.

Now you know, in *The Book of Genesis* it says that man made coats of skin. He saw that he was naked and he clothed himself, first figuratively, with a fig leaf. Now I want you to think about this. Science demonstrates that it is no longer theoretical to say that you are an energy system. You are not a material substance in the nineteenth century sense. You are not made of primordial particles of something called stuff or matter that is not energy. You are made of energy and nothing but energy and this energy that constitutes your being is identical with the energy that is diffused throughout infinite space. Which was the point that you, Trevor, was saying about the Bardo. It is talking about infinite space.

The *akasha*⁸ of the Hindu means 'not cased'; the infinite uncased energy. Now science will tell you that it can demonstrate in the laboratory, if necessary, by blowing you to pieces, and then reduces the pieces to wave-

⁸ *akasha* is the Sanskrit word usually translated as space, or aether, that is presenting space not just as three dimensions, that is as an abstract quality, but as a substance, something to be moved through. It is also the Hindi word for sky.

Similarly, although not directly related the 'luminiferous aether' (ether), was a substance postulated by Aristotle as a medium to convey or allow the passage of light in the universe, in the same way air or water conveys sound. Such a substance was still being considered by 19th century physicists but was never found by experiment (1887 A.A.Michelson and E.W.Morley) and this concept is considered to be unnecessary and superseded by Einstein's *General Theory of Relativity* (1904). Einstein's theory allows for the transmission of electromagnetic waves across space without the need of a medium.

icles which will run out of the room and you will be no more, in the room, but you will be out of the room travelling through space in the form of little wave-icles⁹ of energy. That is energy behaving in a particular and a wave mode. You are energy. This is no longer a theory, it is demonstrable fact. You are energy. Each person with a skin round him is a zone of energy and we need add only one thing to that concept of science to include all the things in it that science leaves out. Science is quite happy to say, 'all things are energy'. It has not yet come to the admission that all energy is sentient¹⁰.

[6. Sentience.]

Sentience means that 'it feels' and through feeling, knows its own state. Sentience means feeling-knowing, to know by feeling. Feeling is your primordial mode of awareness. You are energy and the energy is sentient, it feels itself.

If you were to go to a school where the Buddhist concepts of life and death were taught, you would be taught that you do not have a separate self that perceives. It is a doctrine of *anatta*¹¹, of non-self. Atman in Sanskrit is the

⁹ This General Theory of Einstein's postulated the photon or unit of light energy as a 'wave-particle duality', these electro-magnetic units have been subsequently referred to as 'wavicles'.

¹⁰ Sentience derives from the Latin *sentire*, to feel.

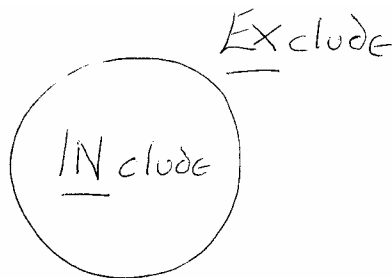
¹¹ *anatta* is Pali for non-self. The Sanskrit equivalent is *anatman* or an-atman, non *atman* - *atman* being the self or individual spirit. The Buddhist philosophical texts are written in Pali. *atta* (Pali) and its Sanskrit equivalent *atman* refer to the idea of a soul that reincarnates and has a separate existence. In Buddhist theory the forms and feelings of this 'self' are thought of as aggregates or accumulations of constantly changing constituents with no permanence, and the 'self' is therefore an illusion. The 'suffering and anguish' (Pali - *dukkha*) that attachment to this 'impermanent' (Pali - *anicca*) self causes is the ignorance from which we

'Self' and the 'a' before it is privative, so it says an-atman, which they say is 'non-self'. What is meant there, spell the self, CELLF. Don't use the word cellf [*self*] unless you are talking about energy encapsulated in a skin, in an integument of some kind.

You are inside a skin, you are constituted of energy and the energy is sentient, it feels itself. And therefore you feel that you are being. But your feeling of being is no more than this - that because you have a skin round you and the skin provides you with a resistance, the energy that constitutes your being bounces against the skin. And feeling, the resistance - because of the skin - the energy being reflected back to the centre of the being, on its return carries with it the memory of impinging on the inside of its skin.

[7. A Rotation Of Energy]

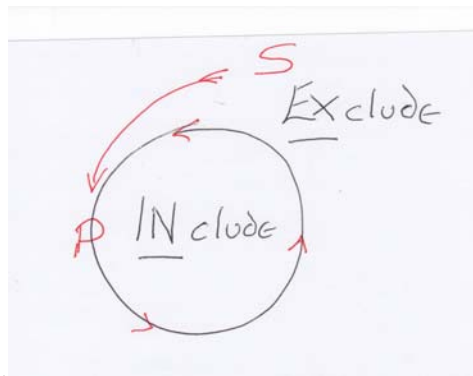
[*aside*] Change colour of pencil this one might not be dried up. If it is dried up, it is on my side!



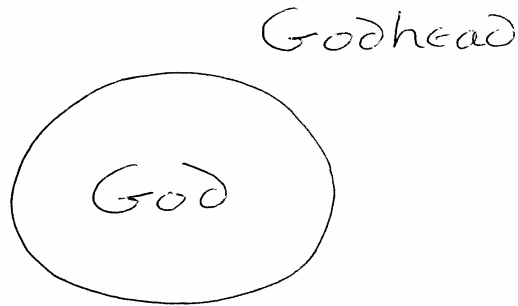
need to awaken. The awakening from this illusion is 'liberation' or 'enlightenment' (Tibetan – *thodol*).

Pali and Sanskrit are two literary and liturgical languages, that is, not used in everyday speech - as with Latin and ancient Greek in Europe - but used in ancient texts and in ceremonial situations. Sanskrit is the oldest Indo-European language, which places it closest to the root language influencing almost all the European languages.

Here is a zone and we will write 'IN' there and 'EX' there. Include, we'll put closed, it's the same word – closed; in-closure, ex-closure, include, exclude. This circle is simply a rotation of energy and the rotation of that energy is produced by the infinite field power itself. There is S, the sign of sentience and there is a P on that line the sign of positing. The sentience moves in, goes round and makes a closure and once it has gone inside this closure, is it not obvious that it must be, because of this closure, impeding itself? Is it not obvious that it must hit against its own binding skin or integument. Please remember diagram



The Infinite Sentient Power that is called the Godhead, posits for itself a zone of operation in which the power: the total power of the Cosmos, the total power of the universe and not merely the so-called natural universe but all phenomena whatever, that could conceivably be discovered by any intelligent being; the totality of all this energy, wrapping itself into a sphere quite deliberately, by its own volition, because being power, it can do it and being sentient, feeling, it knows that it is this total power, sentient power, is called for short God. Any religion has exactly the same definition of God. God is simply a very, very large, all-encompassing zone of power.



But, beyond that zone of power there is an infinity of identical power not locked up, and that infinity of power is called the Godhead, the source of the God. You actually have, in the Gospel of John, a statement, 'God', without an article and 'The God', God with an article and there is a very great difference between the two concepts^c.

[8. Thinking About God.]

And when we, as human beings, think about God, our thought of God is not actually God it is something about that which we are thinking. Our thought does not embrace God. Our thought indicates the impossibility of itself, as thought, embracing God. We can think about God, but that is not the same thing as feeling and willing and thinking simultaneously God. If you could think and feel and will and co-ordinate these three in perfect balance and what you were thinking about was God and what you were feeling was God and what you were willing was God, there would be no difference between you and God.

In Yoga philosophy that is an equation. *Atman*, the Self, man, equals *Brahman*, this infinitely extended divinity. The problem is, how do human beings at this stage of evolution, manage to think, feel and will God simultaneously and every instant.

We can all do it for a moment. Let us just do it. First, think there is a tremendously large sphere of power which embraces the whole universe and it has been posited by an Infinite Power that goes even beyond the universe, beyond all conceivable universes. We are thinking about it. It is not difficult to think about it is it? Is there anybody in trouble with it? No? Shall I do my favourite dirty trick - assume silence is consent? I'll do that.

You can think about God. Now I am going to ask you to feel exactly like God, and you can think and tell me about it. How does an infinite power which is infinitely sentient, feel to itself? You started this Trevor, you can finish it now. How does it feel to itself Trevor?

Q - Absolutely dreadful.

E.H. - Absolutely dreadful?

Q - Yes.

E.H. - Well, absolutely full of dread. Now that is Kierkegaard's analysis of it. It is absolutely full of dread. There is Kierkegaard expert somewhere, lurking about, who is a great exponent of the little book called *The Concept of Dread*. I want you to look at the word 'dread' for a moment and think about it. When you said that Trevor, what exactly did you mean? The state of an infinite power, infinitely sentient. It is dreadful!

Q - enormity of the Responsibility . . . [*unclear words*].

E.H. - Yes, 'responsibility', is there anything more dreadful?

Now, we all like enjoying ourselves. Do we like that little fellow called Mr Comeback? No, very rarely. Only very, very, very enlightened, quick people like 'Mr Comeback' because it guarantees your perpetuity, if you can assimilate it. So the state is dread. The general word is *angst*, which is

related to our word, anxiety. I want you to think about this power. It is in a state of infinite anxiety. Now what does it do about it? Any offers or shall we load Trevor again? In a state of dread, Trevor, what does it do with itself?

Q - It lets itself get on with it.

E.H. - It lets itself get on with it. Now is there a better cue for all psychological disorders than getting on with it?

No. It's called occupational therapy isn't it?

[unclear comment from the audience]

Now the line between the enclosure and the ex-closure is the Bardo. It is the bar between the inner and the outer, and to get out of the inner into the outer you have to cross through that barrier. It is called the intermediate zone. How thickly do you draw a line? I can get a big, fat, wide pencil and draw a nice broad line – like that. That will express better the intermediate zone, wouldn't it? Because if I got a very thin pencil, so thin that you could not see it, because there are such pencils you know, invisible pencils going like this in space, you wouldn't call it an intermediate zone would you.

If it is very, very thin you would say, 'Well, I am either here or there,' because there is nothing here wide enough to stand on or get lost in. Now supposing I draw a very thick line on very rough paper with a very sloppy pencil and a dither. And then I say to somebody inside the closure you are locked in here, you are imprisoned by the Absolute Power and you can't get out. But you can't get out without going through that big thick line that I have drawn – which has a sloppy edge and a dither. It is the Bardo.

[9. Now When We Die . .]

Now when you die, just before you actually die, I don't know whether you have ever watched people dying or have you had, say, a sparrow in your hand when a cat has had it? Anybody had that experience? You rescue a bird from a cat and the bird is shocked but its eye is shining and staring at you. And while you are watching it the eye goes dull. And it is a fast but gradual process.

It doesn't just collapse. You see that you are being watched in terror - what are you going to do. It has got you mixed up with the cat. And then the eye begins to glaze. And then a few seconds later, no consciousness there. You know that bird's soul has gone. Now somewhere, between staring at you very hard and not looking at you at all, is the Bardo, the intermediate zone between life and death. Now, what is happening? Do you know that you do that every night when you are going to sleep? You die. Would you believe it? You actually die. . . every night – you should be used to it by now. *Yes?* You actually die every night. You should be used to it by now! Every night when you climb into bed and you can, with much effort, relax, stop your jumping legs and worst, stop your rambling mind - trying to put the day right - wondering what to say about the insult you gave somebody or failed to give somebody at the right moment. And your mind gradually drifts away doesn't it, until you go to a point where you are definitely not thinking and you have fallen into a dreamless sleep. But there was a dream between was there not? Between waking and deep, dreamless sleep, there is an intermediate state.

I am now going to do that horrible thing of drawing on this instrument again!

There is your outer skin. I am going to cover it with waves like this - very sharp waves. Each little point of a wave there represents a stimulus received from outside. You don't want me to go all round this do you? Please say no. Good.

Your waking state is when you are focussed on objects of the external world. You are focussed on objects in the external world, and you are sharply stimulated into awareness like this [*he taps something*]. Can you hear that? That is pretty sharp, right? [*He taps again*] That's a bit dull. Fairly sharply you are stimulated. Can you see the bright light in this thing? It's fairly clear is it not?

[10. Eidetic Exercise.]

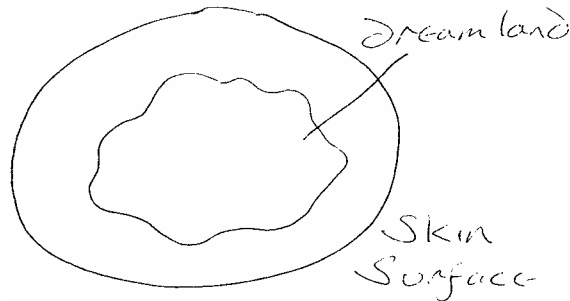
Now we are going to do a little exercise. Look at it very clearly so that you know what it is like, then close your eyes and see if you can see it with the same degree of clarity that you can see with your eyes open. Would you mind doing that? Can you see that same phenomenon with your eyes closed as intensely as you can with them open? If you can, you have got a lovely faculty called eidetic¹² imagery. Some people have it. Babies have it but it tends to vanish. Some people retain it, eidetic imagery.

[11. Dreamland.]

But if you can't there is another ring here. Now this is the skin inside your physical skin. It is a skin round your ideas with they're emotional charges

¹² Eidetic is from the Greek *eidos* – image or form. Eidetic memory is what we popularly call 'photographic memory' the ability to recall as if seeing again visual or textual information with distinct accuracy.

and instead of doing a wave form that is sharp – like that one - we are going to do a wave like an S form, going round. And it is not sharp. Imagine this is going on.



Now this inner circle represents dreamland. There are no sharp stimuli there except in those rare cases: where a grown up retains the power of eidetic imagery; or a grown up deliberately practises certain types of meditation to sharpen the image on purpose; or, in the case of babies which have this capacity naturally. This middle circle here, with the gentle waves, represents the non-sharp emotionally charged forms within consciousness.

When you lose external sharpness and fall in, close your eyes and remember, let us say, a word, - I'll say the word, 'Cat', and you hear the word, 'cat, cat, cat'. Have you heard the word cat? Now I want you to close your eyes and see if you can still hear it. Can you hear it? Is it so sharp? Did somebody say, 'Yes?' You said yes did you? Well those who are telling the truth have got an audio-eidetic image. It can exist. I believe that when our dear friend on the corner there said, 'Yes,' she meant it. I believe that it's one of her greatest difficulties in life because she has got a tremendously sharp power for doing that kind of thing. It is a gift and like all gifts, they have to be controlled. But, there it is. You can actually hear, to some degree. We will prove it. Supposing I shout 'CAT!' 'Cat'. High, low,

listen can you hear it high - low? Yes? Can you hear it in exactly the same way you heard it when I shouted it? Yes? There are some talented folks who can do it. Babies can do it, yes?

Q – *[unclear sentence]*

E.H. - Can you replay it internally with the same sharpness?

Q – *[unclear . . .memory faded . . .]*

The one that you don't converge on tends to vanish, but if you have actually got the power of convergence, you can sharpen them up again. And if you do sharpen them up to the original degree you have eidetic imagery. A very worthwhile talent for an artist or a Yogi or anybody aiming at freedom, but it has a little dangerous drawback. If you do this spontaneously without doing it deliberately, you can, in fact, hallucinate. That is to say, see that that which is apparently there physically and is not.

[12. Hallucination.]

Now, we have two states now don't we, an external waking state, where the external stimulus dominates consciousness. Like if I look at the spotlight over there, and focus on it hard, it can dominate my consciousness. I can see the aura on the retina round here. I know that it isn't really out there it is on my retina. The strength of that light is stimulating the rods and cones in my eye and the energy is leaking into surrounding parts of the retina making a kind of glow around the lamp. I can see it.

Now, if I close my eyes and converge very hard I can still see it. And by concentration I can raise it to the same degree that I had when my eyes were open. In doing this I am in great danger because, only if I do it deliberately,

consciously, knowing that I am doing it, am I safe from it, because, suppose it happened to me accidentally, anywhere. Supposing I was going down the road and I am looking casually at the traffic lights and suddenly one of them doesn't look red at all. I have projected a memory image seen somewhere else, onto the traffic lights. So I go straight through the traffic lights. I would hallucinate. It is quite easy to hallucinate if you practice hard.

Positive, deliberate hallucination is very good magic. Negative, accidental hallucination is a nuisance because it can make you fall in love with the wrong girl or boy. Because you could have a perfect image of a very lovely woman and you can meet a girl who looks nothing like her as in hair colour, size or anything else. And you can have such an intense eidetic image of your kind-hearted mother, who always gave you your own way, you could project this image onto a girl, totally different, so intensely, that she is astonished at your devotion, gives in and marries you. And then spends thirty odd years explaining to you that you were wrong. She is not a bit like your mother and if you do have to go on the telephone to get instructions how to make soup, from mummy, you can be in serious trouble!

[13. Purna]

Now we have there, two circles. One with very sharp waves and one with gentle undulating waves: the external waking state; the inner state of dreams; we have another one inside. Strictly, I am not allowed to put anything in that because it is the deep, dreamless sleep, but, funnily enough, it has not nothing in it - it has everything in it simultaneously.

I am going to break the rules and I am going to write inside there – P, U, R , N, A, *purna*. Now the *na* part means serpent and means your primal life force, the energy which you are; and the *pur* means city or intellection, structure, whatever form that your life force has built into itself. So, right in the innermost centre of your being is *purna*. Now the ordinary definition of that in the lexicon would be total, concrete reality from the point of view of the external being, focussed on the external world, if I look at this.

Can you remember the diagram for me? [*switches off projector*]

If I look at the external world and if I am trained in the external world, and if I have been to a very, very good school and learned thoroughly my piece that only empirical science is true and that nothing is inside me except that which comes to me from my five external sense organs. If I have been thoroughly trained and learned my lessons and committed myself to this belief, then I must only treat this internal *purna*, total concrete reality, as rubbish, a figment of mystical imagination.

[14. Resistance.]

Can you see why that must be so? If I say that this is real and I verify it with a sense of touch [*taps projector*], if I think that my verification has added something to it that was not there already, namely the simple fact that there is resistance, I move my arm through space, I bring it down, complete with nice pen and I smite it and I feel resistance. Now, if I say that sense of resistance is the proof that my eye was right to see the object or my ear was right to hear it, I am duping myself. Why should I believe that my sense of touch is superior to my sense of sight or hearing or smell or taste? Is there

any reason? If there is please tell me. Is there any reason why I should trust my sense of touch more than my other senses? No?

Q – Yes.

Who said , ‘Yes’? Why?

Q – It’s because of the resistance.

E.H. - Because of the resistance.

Now you are scientific are you not?

Q – Yes.

E.H. - And you agree that all matter is a mode of energy?

Q – Yes.

E.H. – Right, I’m going to do a bit of inter-nuclear examination. What is the nucleus of an atom made of?

Q – Well it’s made of nucleons¹³, which are basically protons and neutrons.

E.H. - And what are they made of?

Q - We don’t know for certain. There are other particles.

E.H. - What are particles made of? . . . Are they energy or not?

Q - They are energy.

E.H. - Are you sure of that position in science, they’re energy?

Q - There are equations . *{unclear response}*.

E.H. - Yes, mass and energy are equivalent? Yes?

Now, is it not true, that because of the removal of separative atoms, science has put itself in the position of having a continuum of energy, a space-time-power continuum?

¹³ Nucleons is the collective noun to describe the constituent particles of a nucleus, that is either protons or neutrons.

Q – Yes. . . [*Unclear response*].

E.H. – Right. So we are actually dealing with an infinite power, an infinitely extended power and all phenomena are modalities of it?

Q - Yes.

E.H. – Right. Now, tell me if this is the truth, and it is generally considered to be the truth by the most advanced intelligences in science - what is the meaning of resistance?

Q - Resistance must be in the sense of the observer.

E.H. - And who is the observer?

Q - It has to be the scientist himself.

E.H. - And what is the scientist?

Q – The scientist is . . . [*unclear . . .*]

E.H. - The scientist is a modality of the continuum that he is examining, is that not so? Though, he does not like it to be so. Factually, when he is in the laboratory he is a modality of that which he is supposed to be examining.

Q – Yes.

E.H. - So that which he is supposed to be examining is really examining itself, using him, a precipitate of itself as its own medium of self-examination, right? What is the meaning of resistance then?

Q - Resistance is a capacity of the observer. The observer feels the resistance.

E.H. - Yes, let us put it rather shortly, resistance is self-opposition.

Q - Yes, opposition, yes.

E.H. - Right - but there is only an infinite continuum, so, the infinite continuum must be opposing itself in order to give rise to what you call perception.

Q – Yes.

E.H. - But the same continuum also gives rise to sensations of sight, sound, smell and taste. Are they less valid as modalities of the same continuum of power as what you call resistance?

Q - No. but they don't have the feeling sensation.

E.H. - Of course they don't because resistance is the sensation of resistance and a light is a sensation of a light, but they are all valid. There is no superiority is there of one sense over another? Is that true?

Q - Except that one has to discover about life by touch, the thing about all other senses is that they are static to erm . . the observer.

E.H. - Supposing we had a person who had touch and no sight, no sounds, no smells or taste, what kind of a universe would he experience?

Q - A very confused one.

E.H. - It would be very confused because it would be nothing but a mass of knockings, would it not? With no conceivable way of observing them other than knockings. So, if you abstract it from the other senses it becomes as big a nuisance as they are if you abstract one of those.

Q – Yes.

E.H. - How has it come about this is very important, that there has come to be believed by human beings on earth, that the sense of touch is more important than the rest?

Q - Something to do with our education as children, that we discover what science is through the sense of touch.

E.H. - The reason is the energy has compacted itself very tightly in order to convince itself of its own presence. So, this apparent superiority is nothing but a will to self-experience through self-opposition. Do you know what you do when you do what you call see through somebody else's lame excuse? You have done that haven't you?

When you do it, what is the meaning of seeing through? You see a structure of ideas offered to you as covering certain phenomena when they don't. You see through it because you see actually, through the veil of words offered to you to an eidetic structure behind them. If the eidetic structure behind them is confused because the words are inaccurately presented, then you see that behind this confused structure there must be another structure, not confused. And that other structure not confused is your innermost self, the Purna. So even in the most external laboratory experiments you are thrown back on your own personal integrity. Isn't that true in the realm of science, that every scientist demands from fellow scientists, integrity? They must not lie about their experiments must they?

Q - *[unclear response]*

No, no good at all. They must have integrity, they must be integrated beings and they must understand this process, that there are external stimuli coming and striking on the skin surface of the body, such as light striking the eye, landing on the retina, impulses landing on the ear making sound, taste, smell and so on. These things must be known then you must go inside yourself to frame a hypothesis.

[15. Outer, Inner and Innermost States.]

Now, the hypothesis is not in the external world is it? But, if the hypothesis corresponds exactly with the situation in the external world it is called a true hypothesis. If it doesn't, you have to change it until it does. Now any scientist pursuing the solution of an external problem goes through a period of internal meditation and fabrication of a series of hypotheses, but he never solves it that way. He has to go to sleep on it. He always says, 'I must sleep on the problem,' and he goes through dreamland and then he gets into the central realm. Then he comes out and sees the solution of the problem.

Now all the great scientists agree that the solution of their problems came to them from some inner depths of being and they are very interested in that depth of being.¹⁴

That depth of being is not your external sense state, not your dream state but your innermost state. There is outer, inner and innermost. In the innermost is the solution of all problems, simply because it was from the innermost that they were projected. Infinity pressed onto a centre and then pushed out from this centre to make a dream world. And then it pressed out from the dream world to make a physical world and because it has been pushed out from the centre therefore the centre knows the solution, and that is the

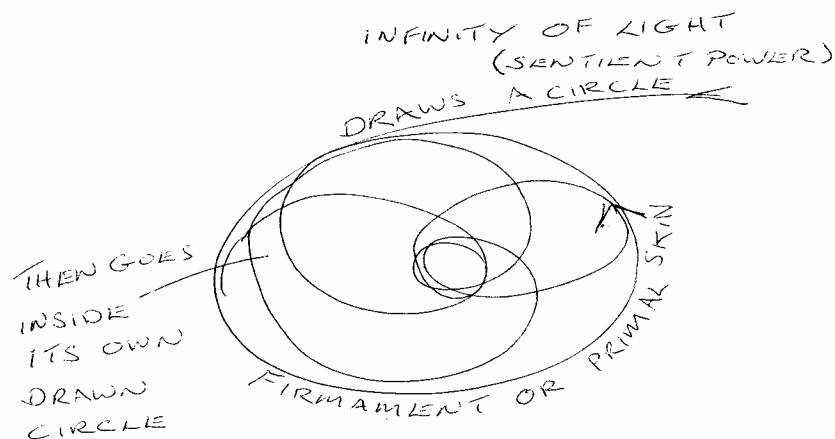
¹⁴ Eugene is here moving into recounting the three *matras* of the Manduka Upanishad: waking state, dream state and deep sleep representing the three states of consciousness. These are traditionally ascribed to the syllables of the sacred sound AUM. The 'a' stands for the first stage of waking life, the 'u' stands for the dream state of sleep. The fourth state *turiya* is not a state, as such, but is considered to be pure consciousness itself and corresponds to the necessary silence both before and after the sound; the space, aether or pure dimension which supports and allows it being.

In using this vocabulary in the context of this question Eugene is linking the Vedanta description of the states of consciousness with the three Bardo states of the death process.

purpose of all meditation, to get to the centre of being which precipitated the universe in order to find out what are the moves of precipitation.

Q - That is the trick . . . [unclear] the centre knows the solution.

E.H. - Now how can it be tricky, really? Back to the drawing board. Let the sheet of perspex here, represent infinity and light. There isn't anything else, just light. But that light is sentient power and it comes from infinity by its own volition and draws itself a circle. Then it goes inside the circle, but remember, this energy has to keep on the move, it cannot become static. It begins to draw into a centre but as it can't stop, it can't go to what you call dead centre can it?



So, it has to come out again. Now, either it could go out to infinity again, - end of adventure, or it can go out as far as its primal skin. Which in Genesis is called, 'The Firmament'. Then, having gone there, it can bounce back and go in again. But it can never go to dead centre, can it?

Q - Why can't it go to dead centre?

E.H. - Because it cannot stop. Its essence is dynamism, yes? Q - If it went to dead centre. It would be still, it wouldn't be a moving power would it? It would be dead. So what it does is rotates like this, and it goes on, bouncing on its own skin and gives rise to that phenomena at the level of neurology, the efferent and afferent nervous impulses. The impulses go in to the organism to certain centres in the brain and out again to the musculature and organs of action. In to convey information, out to respond, but never to dead centre.

Now I haven't drawn on that in the middle, have I? No? So I must say that the essence of that in the middle is not different from that beyond the enclosure. Right?

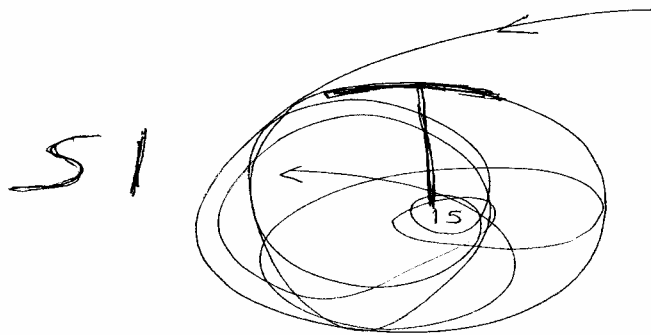
Q – Right.

E.H. - It cannot be different.

Q – It can't be.

E.H. - No. The essence there is the same as the essence there. I'm going to write there I S for 'inner sentience' - is-ness. And outside here, I'm going to write S I, 'spirit immanent' in itself - but transcendent of the immanent spirit within the enclosure. So this line here the outermost boundary if I draw a line from the centre, like a radius, to there, and abstract that, I have done a

letter T, haven't I?. And that is what T means, a radial force crossing a peripheral-ising force. And then we have a base where I have written SIT. ST the base of sit and stand. Because the energies coming in, once they have made that circle which is your skin surface - or the skin surface of the solar system or the skin surface of the whole universe - once they have made it they have to drive in again, as near as they can to centre and then out again to the periphery.



So information is going into you and responses are coming out of you but the essential innermost spirit of your being is in no sense different from the outermost.

In any case, consider the orange colour that you can see of this pencil on here has not done anything other than rest on the perspex on which I have drawn.

Is not the perspex still underneath? In the same way, infinite reality is underneath all phenomena. So infinite reality is substantial, and phenomena are super-substantial, phenomena are standing on.

[16. *The Spirit Moved upon the Waters.*]

Now let's look at what it says in Genesis, 'The Spirit of God moved on the surface of the waters and made a ripple on the surface'¹⁵. Down in the depths it did not do any such thing did it, no? So here is your psychological thing, the waking state, the dreaming state. And the deep sleep state is identical with the condition of original intelligent spirit. That means that when you go into deep, dreamless sleep you are actually at your highest level of awareness. You have regained your intimate connection with Infinite Spiritual Power, sentience, power, omniscience, omnipotence, omnipresence, is all there in that undrawn on zone in the innermost centre of your being. Can it be analysed? No!

Q - Does that mean that all those experiences that are going on in that integument, as to our essence, that inner self, are pure and untouched?

E.H. – That's right. That is why St Paul says the devil's chief weapon is the conviction of sin, to try to convince you that you are somehow besmirched by your deeds. Now, that is not possible is it?

Q - So that all experiences are simply on that surface. As to our very essence of being, we ARE.

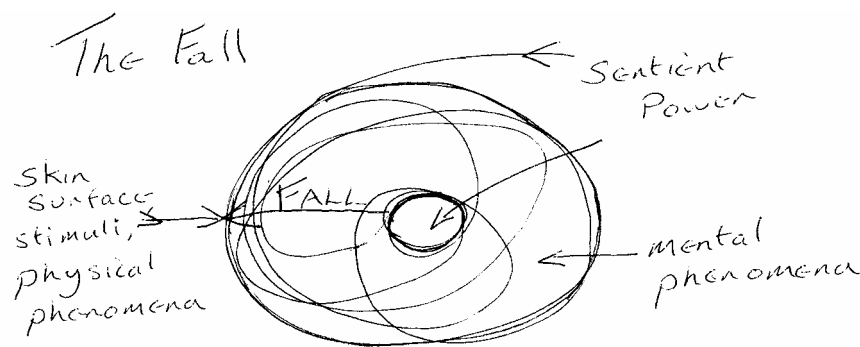
E.H. – You are.

Q – We are. . .

E.H. – Eternally. Yes, so you could say – 'Ah is' – and mean it.

¹⁵ Genesis I v2. This could imply a strong wind or storm but the Hebrew word translated as 'moved' in this passage is *m'rahaphet* which literally means 'brooded' or 'fluttered' as a bird flutters and fans its wings over its eggs, emphasising gentleness..

The Absolute – ‘A’, ‘I’ ‘S’ – Ah is! Ah is mah-self. You see? You are utterly pure, eternally pure and nothing can besmirch you. So what is the meaning of all this terrible suffering and guilt; extraordinary deeds that people do, is the product of what is called ‘The Fall’¹⁶. What is it that falls? It is attention. Your attention is drawn out by what? Your interest, because that power in the centre there is Sentient Power, and it can and does take an interest in things.



So it can flow, out of that centre and go into the zone of activity. That's the zone here. We could call all this zone the action zone and things are going on in there, phenomena, mental phenomena, and, on the edge, where the stimuli come, so-called physical phenomena. But if you are interested you

¹⁶ ‘The Fall’ refers to the fall of mankind by the sins of Adam and Eve’s disobeying God’s commandment. In a wider context The Fall, refers to man's transition from a state of innocence to a state of guilt, from simple obedience to an awareness of the dualities of existence such as ‘good and bad’ or ‘life and death. The result of Adam and Eves sin was that mankind was no longer to remain in the paradise of the garden of Eden, but would wander the Earth in pain and privation.

Jews and Muslims share this biblical story of the origin of mankind and the Fall into disodendance, but the Christian interpretation is different in that for them the ‘Fall’ puts all humanity into a state of ‘Original Sin’. That is, we are all thereafter born guilty of that first disobedience and unable to reclaim our immortal life unaided. Christ’s self-sacrifice has redeemed us, re-judged us, if we can believe and follow him.

can forget that you willed your interest and you can do that most terrible thing, thinking the thing that you are interested in is interesting in itself.

Q - Why does the will know the answers on searching for the fact?

E.H. - The Chinese reply to that is the story of the little boy looking for the bull. It never got lost. The bull means your will, the little boy means undeveloped awareness. The search is time, which is a projection of your interest in finding yourself out^D.

There is one thing about a little baby. You can see that it is perfectly innocent, quite omniscient because does it not know how to scream to annoy its mother? Does it not know how, immediately on filling a nappy and having it changed, to refill it? Does it not know thousands of cunning devices, holding its breath until it goes blue in the face, going rigid, all kinds of terrible tricks it's got, all these coming under the heading of tantrums and so on. All these are inherent in the child are they not? But the peculiar thing about the child is this, when it goes into a tantrum, it can get stuck in it.

Do you know, sometimes babies die in a tantrum, because in order to convince, you have to do a good job. So if you are going to say to your mother, and I have heard children say this, 'I'll hold my breath until I die.' And she says, 'Oh well, die.' So you say, 'Well somebody has got to give and it is not going to be me.' So you hold your breath and you have got an eye on mummy to see if she is weakening. Maybe she doesn't care any more. Maybe you might as well be dead as far as she is concerned. So you hold your breath, and you hold your breath, and you hold your breath. Meanwhile, your cells are suffering from anoxia. Yet you are killing your own cells to have your own way.

It doesn't matter you know, because when you have done it you will still be there as the zone of Sentient Power. But, you will have lost the battle with mummy, and the memory of that will make you reincarnate. You will re-meet her and you will do it again; and this time you will win because you know what you will do this time? You will hold your breath until you are blue enough nearly to die and then you will start devising a canny method of sneaking a breath while she is not looking.

[17. *Something has got to give*]

Something has got to give it is not going to be me. Now that is called the rule of spirit. You call a person spirited when they won't give in, don't you, even if you killed. There are people you can electrically shock everything they've got they'd rather not have shocked, in order to accept a religious belief or a political belief, and there are certain people that don't give in. They are called spirited people. They are so deeply near their innermost centre that they actually know that they don't die when they die and they will be back to re-shock you again.

Now this power is essentially our self and it is eternal. We can't get rid of it. Now this is the dreadful bit, that this Infinite Power that is in this dreadful state of responsibility is nothing other than the same power which is in us afflicted with dreadful anxiety. We are just as anxious as the Absolute aren't we? We worry about all kinds of things.

Do you know that God has got a wife called Cosmic Wisdom, Sophia¹⁷? Do you know that she goes to the mirror and goes like this, ‘Oh my God, I look awful this morning.’ She does because creation goes in cycles. There is a day and a night. a day of creation, and a night of sleeping and dreaming and preparing for the next day. And when, after a long *pralaya*¹⁸, that is a night of dreaming and preparing, Sophia wakes up to a new dawn of creation, she always goes to the mirror and does that, ‘How am I looking for my next test?’; because this mysterious energy that formulates itself as a perfect sphere of perfectly delightful forms, finds a very peculiar thing, that the more delightful the forms, the more awkward the will to deal with those forms. After all, you do create forms of activity to fascinate each other don’t you? What is the purpose of parting your hair on the left side or the right side or transversely? It’s fascination.

You wear your skirts short, long, flat to the side, your housecoat back to front, anything you see. You greet the insurance man with a marvellous smile and you suddenly remember you forgot to put your teeth in, you know. This is a fact. All form is an attempt to fascinate. That means to bind. Why? - Because, the will loves nothing better than to be in charge of its situation.

[18. Realm of Dreams.]

¹⁷ Sophia was considered to be a central being in the Gnostic Christian cosmology. She was the symbol of the world soul and underwent a ‘Fall’ into a degenerate form similar to that of humanity.

¹⁸ *pralaya* - Sanskrit for ‘dissolution’. According to the Hindu world view *pralaya* is the period of inactivity when the universe is not manifesting itself; it is in dissolution – dissolved not destroyed and will re-manifest in the time (*manvantara*) like a period of rest or sleep between creations. Indeed Vishnu, preserver god of the Hindu pantheon of gods, sleeps through *pralaya* wrapped in the folds of Shesha the great snake.

Now the *bardo*, the intermediate realm is the realm of dreams and when you are dying it is very nice if you have a very accomplished priest who knows the rules of dying and who is prepared to sit by your bed and say, ‘Now thinking about May Boke who got away when you were fifteen, because that is a diversion. I want you to think about pure light, pure consciousness – focus on pure consciousness. Do not be diverted by the memory of that man going down the road in a Mark VI Jag’ and overtaking your Cortina. Do not be diverted. Do you know what they say to you like this, when they are getting you through the *bardo*? ‘Concentrate on the light, the intelligence – so that you don’t forget yourself and you don’t fall into identification with rubbish, because if you do you will carry this rubbish with you into the realm of the dream, beyond the physical body. And you will go on dreaming for a certain length of time and when that cycle of dreaming is over you will re-incarnate equipped with the rubbish you took with you from the last incarnation.’

So the purpose of that little book is to tell you how to get through the intermediary state between living in the physical world and living in another world, a subtle world. And it is telling you how to get to the causal

Now we had three levels, did we not? Ye, this level is called the gross. A hundred and forty four for anybody who can’t count. And this level is called subtle. Sub tile – under your tile. And this level is causal. Now the causal level is your primordial will. The subtle level is the level of your ideas. And the gross level is the level at which external objective stimuli act upon you.

When external stimuli act upon you, they mean nothing whatever to you, until you say so. You know that because you have quarrelled with somebody at sometime and said, 'Go away, I have crossed you out of my life, you mean nothing to me as from today'. Isn't it true? And if you have got tremendous convergence you can actually do it. Just don't think about that person.

Like a Jewish friend of mine when his son married 'out' of the faith, his father conducted a burial service over the 'dead' son. He was dead to the true faith, of course. We were going down Market Street, the son and I together, and this man passed by and never looked at him and they were shoulder to shoulder. I said, 'Your father?' and he said, 'I'm dead, he has performed a religious ceremony for me. He has buried me because I married out.' That shows that you can do such things, doesn't it?

We have the power to interpret external reality. You can say, 'This man is marvellous and he is the meaning of my life,' and you are lying in your teeth, if you've any teeth, otherwise you are just lying. But when you do so you are imposing on you, no one else. And you are imposing a dream that you have fabricated by an act of will. This is not to say that you should not do it, must not do it, ought not to do it. If you impose a dream, like the negro fellow that got shot for saying he was dreaming a dream, if you impose a dream, know that you are imposing it.

It is very good because, if you dream properly and powerfully, you can take an innocent girl and you can dream her up into a Mata Hari ¹⁹if she had no resistance. You can have the power in your mind to define her character

¹⁹ Mata Hari was the stage name of an exotic dancer now notorious as a spy and seducer during the First World War. She was executed for being a double agent by the French in 1917.

exactly and gradually the power, because there isn't anything other than power and its modalities, the power of your will would modalise her into quite a decent type, if that was your intent.

But if you knew you were doing it, it would be all right, wouldn't it? Provided you remembered one thing. The whole of reality is cyclic and whatever you impose on anybody will curve back on you. You are responsible, aren't you? - Back to the anxiety.

We impose on each other Remember William Blake's story about the angel encounter he had. An angel came to see him and discuss with him what he believed and showed Blake that it was rubbish. Blake replied by going to where the angel was and the angel saw absolutely horrible things and said to Blake, 'You impose upon me.' And Blake said, 'We impose upon each other.'²⁰ It is all a question of how you define the situation.

You have to posit that in the innermost centre of your being there is a will. This will is absolutely free and in no sense different from the infinite will of God, in essence. But in its modal operation - the way in which it uses itself formally - it is different. And for the way in which you use your will, for the way in which you design the universe in which you intend to live, you are responsible because you have willed it. You impose your definitions, like a Hitler on the German people or a Mussolini on the people or a Hirohito on the Japanese people and so on. You impose your will and then you have to pay for the imposition.

²⁰ 'So the Angel said: 'thy phantasy has imposed upon me, & thou oughtest to be ashamed.' I answer'd: 'we impose on one another, & it is but lost time to converse with you whose works are only Analytics.'
William Blake. *The Marriage of Heaven and Hell*. section A Memorable Fancy.

[19. The Intermediary Stage is Our Salvation.]

Now where does this place us? In the *bardo*, in the intermediary stage is our salvation. If we are looking at the external world. If I looked with my external eyes and saw you people sitting there and know that you are looking at me also as external objects, there is nothing I can do with you is there?

If you are really objects, what Martin Buber would call 'its' – you know there is 'I' and 'it' I and Thou,, do I look at you as collections of 'its' or as a lot of 'thous'? Well, if I am going to be free from trouble, I had better think of you as 'thous', hadn't I, not 'its'? You are not non-sentient material objects. You are thinking, feeling, willing beings. Is not that true? And therefore you could react on me by everything I say or do, volitionally, emotionally or by throwing ideas.

Now in the intermediary stage of the dream, I can say this, that because ultimate reality is a continuum of sentient power, you must be, yourselves, sentient power. So, there must be a process analogous in you to that in me. You must be thinking and feeling and willing.

Now if that is so I must make allowance that you are thinking, feeling and willing, because if I make allowances for that fact, well, the kind of trouble I will get into, will not be, not of my choosing. Would it? Whereas, if I thought you were not thinking, feeling, willing beings and I did various things, thinking you were just material objects to be pushed around, there would be certain comebacks for me which would certainly destroy me. So, unless I am ready to be destroyed, I won't do that. I will treat you as I

expect you to treat me because we are all, fundamentally, sentient power.

We think, we feel, and we will.

In the very depths of our being is *purna*, structured appetite. 'na'- the serpent, means primordial appetite, 'pur' - the city, means structure. And the structure is nothing but the structure of appetite but it is the structure of an appetite that knows itself, intimately. Depth motivation, to it, is immediate and spontaneous. It does not need to go to a psychiatrist to find out its motives. It knows its motives because it hasn't left them. Its motivation is deeply in its consciousness. There is total mutual permeation of *pur* and *na* - that is, of pure reason and of appetite.

Now, that is non-serial. It doesn't consist of thoughts following one after another. It does not consist of emotional responses, one after another. It is a concrete immediate, simultaneous, whole reality. So, how can I get at that?

Well from the external waking state, I can't get at it without going through my dream state, can I? I've got to go through the intermediate state of internalisation to get away from the dominion of the external stimulus to find out, what in myself, I am thinking about, dreaming about; motivating myself about. Then, if I go down to the intermediate zone and I don't fall asleep in my dream, but I learn to dream awake.

You know that waking dreaming, called day-dreaming, is a thing that is quite easy to acquire, because you never stop doing it. But it is a thing that is quite difficult to retain control of, consciously and continually.

You get through your state of deliberate day-dreaming, and you carry this through into your night-dream and you train yourself to dream on purpose so that you can actually see all the forces at work on your own being. And

then you can carry this awareness into simultaneity, into the centre of your being, where your structured appetite, your *purna*, concrete whole, is there in its simultaneity.

There you are in the causal world. Now whatever you say in that innermost centre of your own being must come to pass, unless there is another being that has gone into the centre of his being, who has willed the contrary. You see how interesting that is. You have all heard the Fairy stories of the battle of the magicians. They go into their deepest centres, the *purna*, and they will something there, some fantastic display. And the other magician merely changes all the cards and they have a battle to see who has got the most patience and the most perseverance and the most convergence on the world that has been created.

[20. Can you beat Yourself?]

Then, if you recognise this, you know that you cannot win the battle against the Absolute, can you? No finite being can will against the Absolute, against the Godhead, That is impossible. Why? Because that is essentially identical with oneself. Now how can you win against yourself? You have to say, 'I will declare war on myself'. Can you beat yourself?

Supposing you decide that you are going to beat to teach yourself a lesson and you actually win by beating yourself. Have you beaten yourself? You can't, can you? On the other hand, if you say, "I won't beat myself, I will just be on good terms with myself, again you have succeeded. In your essential, imperturbable central essence you are absolutely un-defeat-able.

So, what is all the crying that goes on and all the misery that goes on in the external world? It is auto-hypnosis, that's all.

Listen, you put yourself to sleep by the technique called identifying with the things in which you are interested. You interest yourself in something or someone. You define it according to your terms, not theirs and you push it with all the energy you have got. Then, when it seems that it is quite other to what you've defined, you become upset. Now there is no other misery in the world other than a defeated self-identification.

So, what do all the great religions say? They say, give up identifying with the projections of your own mind and learn to centre in the causal will. Oh alright, create as much as you like, make ideas, make great art, sculpt; paint and make music, make love, do whatever, but do not forget that you are doing it by act of will. And, when you are doing that, by that deep will which is the deep centre of your being, it follows that there cannot be anything wrong with it because it is deep will. The deep will cannot will a wrong. You can make a wrong by external faulty observation. You can make a wrong by dreaming carelessly and becoming emotively charged. You cannot make a wrong a by depth action of free will.

So there is the Bardo with that funny word appended to it. It is the intermediate state between external waking state and deep, central, perfectly free will which in essence is identical with God. It is within every human being's power to internalise, to become aware of that great depth and to learn to trust it. Remember the enemy is your external education which has taught you to not to trust anything except that which you can verify with a sense of touch on the outside. Now verification with a sense of touch on the

material thing is called Mammon²¹ - simply count the material only and make that the basis of your action and you will be secure.

It is the biggest lie in the world because it leaves out internal depth motivation. It is a great error of what are called plutocrats. Plutocrats are very, very rich men who think that because they have become rich they can be accepted - by making very large money gifts to charities - into to the best people. That is not the way to be accepted is it? The way to be accepted, whether you have any money or no money is by personal integrity, by knowing one's motive, intimately, in the depth and operating from that central motivation. Now it can only be done *kaitana* [untraced word], here and now in every single moment of time. It requires convergence, here and now. You can't do it yesterday or tomorrow or five minutes ago or five minutes hence. You can only do it now. So, it is a question of gathering oneself together every instant and this is the meaning of the statement of the great mystics, that the world is reconstituted every instant.

You have these conditions. The Creator of the world, the Preserver of the world, the Destroyer of the world²². The middle one is interesting, the Preserver, because there is no preservation other than the recreation of the same thing you created the first time. A thing is only preserved if you re-posit it. So that the particular habits of thought, feeling and willing that you have, from moment to moment, preserve your image of yourself and your world, only if you re-posit every time you think about them.

²¹ The Greek word *mamonas* in the New Testament is used to refer to avarice, the negative greed for wealth. This is personified as Mammon in some of the passages;

'No one can serve two masters, for either he will hate the one and love the other; or else he will be devoted to one and despise the other. You can't serve both God and Mammon' Matthew 6 v 24

²² These are the three principle Hindu gods, Brahma the creator, Vishnu the preserver and Shiva the Destroyer.

If you change your mind about anything whatever, in your mind, in the world, it starts disintegrating. Do you know that, if all the people in the world decided that they were fed up with the social structure, and they were all in perfect agreement in the depth of their will, that social structure would vanish immediately. But, because they are all interested in re-positing it for their own ends, individually, it persists. There is no Preserver in the universe other than the Creator, who continually re-posit the same forms that he was positing before. And so, with the life of the individual, there is no preservation of the individual life other than the re-positing.

[21. Once upon a Time.]

Once upon a time, in a moment of childhood, a little girl, a little boy, hit upon a moment of happiness and remembered it, and they would like to re-posit it. They have the power to re-posit that wonderful, spontaneous, friendly inter-permeation of life forces with another being. Then, along comes something that disappoints them, that cuts across their private purpose and instead of re-positing their joy in mutual interrelation, they usually fall into positing resentment, annoyance, revenge, remembering and bearing the grudge. Now all these activities are positings of a world other than joy which is why St Paul says, 'Steadfastly affirm the good, spend no strength in denying the evil'.

You re-posit. Think of the thing you like best in all the world. What do you like best in all the world? I'll tell you what you like best in all the world, you like a very intimate personal, spontaneous relation: in which you do not need to guard yourself against other beings; in which you do not wish to have to tell lies to protect your self-image; in which you can afford

to lay yourself, absolutely naked before total reality. That is what you really want. But, the whole of your training is quite otherwise. You are taught what are called good manners. You are taught civilised behaviour and all of these things are devices to divert you from the essential nakedness of your primordial soul.

What you really want is for you to walk about naked without criticism, physically, emotionally, rationally, spiritually, in every way, to be absolutely acceptable to every other being. And that is the prophecy of what will happen to the human race eventually. In about four thousand years time, bang in the middle of Capricorn²³, it will be that people won't bother about what people are or where they came from or anything else because they will all know the same thing. And that same thing will be, we are volitional beings, generating ourselves from the very centre of ourselves and nothing but our own volitional generation is the yardstick of our validity.

²³ The Sun shifts slightly each year as it is observed from Earth. The vernal equinox from our point of view moves back so much that it will move through one degree in seventy years, or one whole 30 degree Zodiac house in 2100 years. The whole backwards progression takes 26000 years, called a Siderial year. Eugene is here referring to these Astrological ages progressing backwards; we have some 600 years of Pisces yet to go, then it's Aquarius for 2100 years, so in 4000 years time it will be 'bang in the middle of Capricorn' (or 17 degrees in to the sign by my calculation).

Endnotes

^A A *shibboleth* is a kind of password where a regional dialect or different pronunciation of a word is used to distinguish and separate a group of 'outsiders'. It stems from the Bible story in Judges 12. The word *shibboleth* means an ear of grain and was in common use between the two warring semitic tribes the Ephraimites and the Gileadites. The importance of the word rests on the fact that the Gileadites pronounced it *shibboleth*, the Ephraimites *sibboleth* as they lacked the 'sh' sound in their dialect. and this distinction was used to separate the stragglers of the defeated Ephraimites from pretending to be from Gilead. The specific situation was in the fords crossing the Jordan River. Lacking any other distinguishing tribal marker of perhaps uniform, which may have been discarded, this dialectical distinction proved effective enough to lead to the chilling last line of the passage.

Here is the excerpt from the Book of Judges 12

'4 Then Jephthah gathered together all the men of Gilead, and fought with Ephraim: and the men of Gilead smote Ephraim, because they said, Ye Gileadites are fugitives of Ephraim among the Ephraimites, and among the Manassites.

5 And the Gileadites took the fords of Jordan before the Ephraimites: and it was so, that when those fugitives of Ephraim said, 'Let me go over; that the men of Gilead said unto him, 'Art thou an Ephraimite?' If he say Nay;

6 Then said they unto him, 'Say now Shibboleth': and he said 'Sibboleth': for he could not frame to pronounce it right. Then they took him, and slew him at the passages of Jordan: and there fell at that time of the Ephraim forty and two thousand.'

From this story rests the use of the term *shibboleth* to denote any linguistic distinction, of word or pronunciation used as a separating device or password to mark out any 'in' group from outsiders. Which is what Eugene is referring to here.

Indeed there are several theorists, notably Steven Pinker (*The Language Instinct*, Penguin 1994) that consider the constant varying and changing vocabularies of language to serve specifically this purpose of helping us maintain social, occupational, class and territorial groupings.

^B There are three accounts of Christ's saying in the three Gospels;

Matthew 18 v 1 At the same time came the disciples unto Jesus, saying, Who is the greatest in the kingdom of heaven?

2 And Jesus called a little child unto him, and set him in the midst of them,

3 And said, Verily I say unto you, Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven.

4 Whosoever therefore shall humble himself as this little child, the same is greatest in the kingdom of heaven.

Mark 10 v13 And they brought young children to him, that he should touch them: and his disciples rebuked those that brought them.

14 But when Jesus saw it, he was much displeased, and said unto them, Suffer the little children to come unto me, and forbid them not: for of such is the kingdom of God.

15 Verily I say unto you, Whosoever shall not receive the kingdom of God as a little child, he shall not enter therein.

Luke 18 v15 And they brought unto him also infants, that he would touch them: but when his disciples saw it, they rebuked them.

16 But Jesus called them unto him, and said, Suffer little children to come unto me, and forbid them not: for of such is the kingdom of God.

17 Verily I say unto you, Whosoever shall not receive the kingdom of God as a little child shall in no wise enter therein.

^C This is still a point in contention between scholars and grammarians and I am certainly not a Greek scholar but as I understand it Eugene is drawing attention to the definite article in the greek version of the Gospel of John

En arche en ho logos, kai ho logos en pros ton theon, kai theos en ho logos,
'In the beginning was the word and the word was with God and the word was God' (John 1v1 K.J.V.).

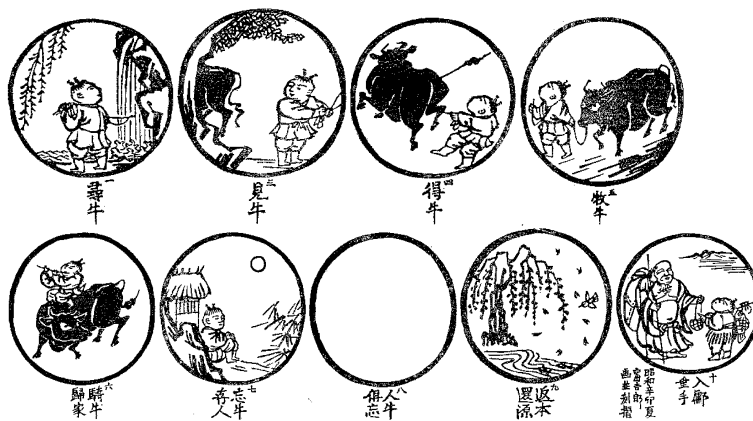
Eugene is making a distinction between the first *theon* and the second *theos*. At this point I will quote William Barclay for a scholars view, but from my looking into this area for the past few days there is controversy amongst them also.

'When a Greek noun has not got the article in front of it, it becomes rather a description than an identification, and has the character of an adjective than of a noun. We can see exactly the same in English. If I say, "James is *the* man," then I identify James with some definite man whom I have in mind; but if I say: "James is man", then I am simply describing James as human, and the word man has become a description and not an identification. If John had said *ho theos en ho logos*, using a definite article in front of both nouns, then he would have definitely identified the Logos with God, but because he has no definite article in front of *theos* it becomes a description, and more of an adjective than a noun. The translation then becomes, to put it rather clumsily, "The Word was in the same class as God, belonging to the same order of being as God."

Barclay, W. *Many Witnesses, One Lord*.

Eugene's interpretation places the distinction as 'the God' (Godhead, creator) outside the circle and God, the created inside the circle.

^D I think Eugene is referring here to The Ten Oxherding Pictures, here one variation of them gleaned from <<http://www.4speak.com/ppx.htm#3>> with their introduction but without the verses and notes.



INTRODUCTION. Among the various formulations of the levels of realization in Zen, none is more widely known than the Oxherding Pictures, a sequence of ten illustrations annotated with comments in prose and verse. It is probably because of the sacred nature of the ox in ancient India that this animal came to be used to symbolize man's primal nature or Buddha-mind. The original drawings and the commentary that accompanies them are both attributed to Kakuan Shien (Kuo-an Shih-yuan), a Chinese Zen master of the twelfth century, but he was not the first to illustrate the developing stages of Zen realization through pictures. Earlier versions of five and eight pictures exist in which the ox becomes progressively whiter, the last painting being a circle.