

Marc 008 - Shame Saturday Afternoon

Track: Marc 008 - shame Saturday Afternoon.m4a

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Speaker

Marc Gafni

Marc We're actually upleveling Picasso's name, because Picasso was a maniac basically. In other words, his art was divinely inspired, and then his egoic structures were disastrous. What we're trying to do is actually enact a Unique Self symphony. In other words, Unique Self symphony is a structure that wasn't available. So, for example, bracketing Ken, which is a unique structure by itself, but I would say our core collaborations are outrageous love, which is very unique. We're outrageous lovers. We're outrageous lovers as we work together.

So actually what's unique about this center is that actually there actually is in the core circle of work and actually within the center a kind of egoless-ness, which is very beautiful. There is actually an outrageous love that moves through it that Picasso just couldn't grasp. So, in other words, in a certain sense the Unique Self symphony is the Picasso. That's the Picasso. So it's a new possibility that actually didn't exist, which is very beautiful. We talk about [indistinct 0:01:19]—I always remember people, like we were talking about, by the names of their books but not his name—the light in the eyes. Oh my god, not that that matters to anyone in the room.

Female So we can nod and say yes.

Marc Anyway, so he writes that the next *tzadik*, the next master, is the *edah*, the community. And so that Thich Nhat Hanh idea of Buddha in *sangha* is kind of related to that. So that's just a beautiful play. It's gorgeous. It's fun. And the light is in the room. The light is in the room, and we are here, and we are awake, and we are alive. We are ready to rock.

Again, there's a unique risk thing. So, a unique risk is that in our last Friday night at Wisdom School we're going to chant. So if you lose your voice for five years, you do—unique risk. So I had given up on the possibility of a microphone and took the unique risk of actually fully chanting, even though that's just not a thing that I've done for 10 years. And then, of course, reality through Shawn manifests a miracle, and all of a sudden we took a unique risk and it worked, the net appeared, and there was a microphone. So, thank you very much. That's why I am so glad to have this. It just relaxes my body, and I completely appreciate it.

So, we are in Session 5 of 6 in the last Wisdom School. That's where we are. So we're top of the ninth, middle of the ninth, somewhere there. So that's a moment, just to kind of capture where we are. I'm actually feeling this weekend the birth of the next Wisdom School, wherever it's going to be, whether it's going to be in Portland or the West Coast or here or the East Coast, wherever it is. I'm feeling just the necessity for the iterative process to continue and the

sangha to continue, whatever, wherever, however that happens. Some of it will continue, of course, in Holy of Holies.

It's just interesting. I just started Holy of Holies eight or nine years ago for a bunch of reasons, and they have actually become increasingly important as cases where the dharma unfolds and where beautiful things happen, but we clearly need a kind of broader place. So I'm kind of feeling in a way that I didn't before I came, I'm feeling a newness, where it should birth and how it should birth. I shot a few texts in a few places to a few people on the last day, just planting those seeds. So, amen, let that be so.

So we are in sacred texts, and yesterday morning we talked about the three approaches to sacred texts and the synergistic emergent of how we're engaging sacred texts, so that's our context, that's our common text, one. Two, we talked about unique risk. Three, we're talking about sacred autobiography meeting sacred text. So the process we're doing, if you notice it, it's very elegant. We're reading sacred texts. We're always looking for the deepest context we have as we come tomorrow morning towards unique risk, and we're moving between sacred texts and sacred autobiography. That's our movement. That's the orchestration. That's the symphony.

So this morning we wrote sacred autobiography, and particularly we wrote the story of our own love story, the love story of my life. Yesterday we talked about evolution awakening in me, and we talked about how those two forces of autonomy, repulsion, independence, individuating, that one evolutionary force, and the force of allurements, attraction, connection, not as psychological forces, not as reductionist psychoanalytic structures, but as evolutionary structures moving in me, me being the person that was intended by reality. Reality intended me. I actually experience reality intending me and desiring me. These evolutionary forces awaken in me and want to uniquely unfold through me as reality is having a Larnie experience. Reality has a Larnie experience when these two forces unfold uniquely through reality.

And then as we actually read or shared pieces of the sacred autobiography we realized that the two pieces—the piece we read in Kook where the appearance of distinction disappears under higher illumination or where the distinctions remain but we realize that they're actually one—actually happened in front of us. And we saw that actually the movement towards individuation created communion. I individuated as this person, which then made me the puzzle piece that fit in to communion.

And as I moved into communion something shows up when I'm talking to Larnie. That's how it works. So, in other words, communion elicits a new autonomy. When I am with my sister a part of me shows up. When I'm with Victoria a part of me shows up. When I'm talking to Zak a different part of me shows up than with anyone else. In other words, even though I'm in communion with Zak I'm also receiving individuation through it, because a part of me gets to show up through it.

So the entire split, which was the first text we read at the very, very beginning of yesterday—we've read about eight major texts now so far, seven or eight—so the very first text we read we said that under the light of higher illumination the fissure of distinctions disappear even as the distinctions remain. That's the higher illumination we actually got as we gathered these pieces of sacred autobiography where everyone—Victoria pointed out in one way, and Shawn pointed out in another way. And who else did? There were two other people pointing out a similar thing. Kyle, you pointed out communion and autonomy, and there was one other person who pointed something out. Who was the fourth person? I don't remember right now.

Then we kind of took the whole journey of this morning. What did we do this morning, anyone remember? What was our topic this morning? Hello? Is anyone here? What did we do this morning? What was our topic this morning? What did we talk about this morning?

Female Moving towards goodness.

Marc Right, moving towards goodness. What were we working with this morning?

Male Evolution.

Marc Evolution, right. We actually said, okay, what is the story? So, Kook's talking about this story. So the story is the evolutionary story. We unpacked the layers of the evolutionary story and the five trajectories of evolution, which are the plotlines to the story, remember? And I do have to admit one thing, which I didn't think it would have an effect, but it's having a slight effect on my memory. As I was walking with Zak he says, "Try a little bit of this." So I just said, "Just a little bit won't affect me, right?" So I tried a little bit of it, but it is slightly affecting me. I'm just sharing that, just a little information. So we'll just see how that goes. I'm just sharing, just a little personal sharing. It's our last Wisdom School, so I'm just sharing here.

Female Now that we know you're Jewish anything [indistinct 0:09:04].

Marc Exactly. I did [indistinct 0:09:05]. So we talked about reality is not a fact, it's a story. It's not an ordinary story, it's a love story. It's not an ordinary love story, it's an evolutionary story, it's an outrageous love story. And who am I? Then we were at the last piece, the piece on Unique Self, and who am I in that story? I'm an irreducibly unique expression of that love-intelligence and love-beauty that is the initiating and animating Eros of All-That-Is that lives in me, as me and through me, that never was, is or will be ever again other than through me. And, as such, I have the ability to access my unique capacity to love, which comes from my unique perspective, which comes from my unique quality of intimacy, which comes from my unique quality of presence, which allow me to give my unique gift that addresses a unique need in my unique circle of intimacy and influence that has never been addressed and cannot be addressed by anyone that ever was, is or will be other than myself.

And, as such, evolution awakens uniquely through Julie. Julie is the leading edge of evolution. No one but Julie can give that unique gift and that unique quality of intimacy other than Julie. If Julie-ness shuts down and she doesn't open to giving her gift, then evolution stalls. That's just a shocking idea. And there is joy in that, there is pleasure in that.

We'll have a whole close tomorrow where Kook is going to take us where we're going to come to some pleasure tomorrow, but just to say it's not just responsibility that I've got all of evolution on my shoulders, it's pleasure. I actually affect the whole thing. Why did Barack Obama run for president, you tell me, anybody? Why did he run for president? Why? It's really simple. Why did he run for president?

Female Because he wanted to.

Male Fun.

Marc It was fun. That's why he ran. He wanted to help the world. Yes, that's true. That's all true. The dude ran for president because of the pleasure of it. In other words, we misunderstand pleasure. We understand pleasure as a piece of ice-cream, which is okay occasionally, and thank god we went beyond the three flavors and got Baskin-Robbins which got 32 flavors, and they kept going exponentially from there, which is all good in terms of evolution. However, pleasure, we've got six levels of pleasure. We won't do them now, but what's the sixth level? What's Level 6 of pleasure?

Remember, Level 6 of pleasure is the pleasure of being evolution. When I awaken and I realize, oh my god, Julie-ness can give something to reality that no one that ever was, is or will be can do and that reality intended Julie-ness and that reality needs Julie-ness. It's shocking. It's actually shocking. And therefore Larnie has a responsibility, which he's delighted, because he is delight. We all know that. Larnie is delight. Larnie creates a context to make sure that Julie-ness gets into the world. So he's Julie's concierge to the universe. It's beautiful, right? Because Julie-ness needs to be in the world. And Julie is in complete devotion to Larnie, because he's facilitating that context even as she is his concierge to the universe, because she knows that she's in devotion to the Larnie-ness being expressed in the world.

But it doesn't only happen in a couple. It will happen in a particular way between Nancy and I, Nancy and Jeff, and Jeff and Shawn, and Victoria and Julie and Doug, and Alida-Anne [?] and Paul and Carol. In other words, it's not only in a romantic couple. We move in all forms of evolutionary couples. Evolutionary couples are powerful. Evolutionary couples are not only soul-mates and role-mates. Another piece of the dharma, there are whole-mates, and you don't have one whole-mate. Whole-mates have to be polyamorous, meaning you don't have one whole-mate. You have partners that you share a vision with. Now, deep whole-mates you can only have a couple. You can't have 50. It doesn't work. But you actually have whole-mates where we're actually not looking deeply into each other's eyes. We're looking at a shared horizon, and from there we're looking deeply into each other's eyes. Wow! So it's big.

I took it out on Larnie and Julie, not personal. So we shouldn't limit it to a romantic couple. That's not true. It's just wrong. We go from role-mate to soul-mate to whole-mate, which is this new structure that we spent an entire several days unpacking what that structure means.

Female I would honestly die if it were limited to one person.

Marc Right, if we tried to limit it to only one person. And at the same time most of reality does try and limit it to only one person. I guess the other thing that just does occur to me at this time—and now we're diving into today, we're now completely diving in now—the thing that does occur to me is that it's very funny, on that little box you have it should say something that says delayed effect. You think 45 minutes, it's totally fine, but it's got delayed effect. I'm just sharing that with you. I'm just sharing. Okay, so here we go.

Male Just ganja, everybody, just a little ganja.

Marc Just a little ganja. Okay, it's good. Okay, number nine. Are we ready? So we're moving forward. So now we're going to dive the next step. Actually before we dive the next step, I'm sorry, I apologize, we missed a step. Let's actually stop for a second, and let's actually collect what we did this morning, because we wrote this morning. Actually before we jump the next step let's actually stop for a second, because we had lunch in between, and I wasn't here for the writing. So, let's see if we can collect anyone to share where, what, how, your love story that got written this morning, to share some piece of that love story. You can do it in one of three ways, either an insight that came to you from writing it—how many people wrote? Fantastic, okay. Were there any bad people? No, let's not point him out. No, I know, I'm not looking at you.

Male I refuse to be the shame [indistinct 0:15:27].

Marc Exactly. We want to model shame in the room and then talk about it, exactly. Could you sit in the middle for the next...? Exactly. So if anyone can share, because there are three ways to share the love story. One is to share some insight you got from writing it. The second is to actually share a piece of it that you wrote. The third is to put a question that came up from you that you'd like to put to us from the writing. Is that good? So, gently, gently, who would like to start? Yes.

Female Unique self risk. I'll just say a couple of things, but then I'm going to read what I wrote.

Marc Yeah, we'd love to hear what you wrote, a piece of it.

Female I don't know where it is. I'm going to step back for a minute.

Marc Sure, we'll come back to you.

Female Or not.

Marc Or not.

Female I might not.

Marc We hope we will. We're going to hope. So maybe you can find it, because we would love to hear it. Would we love to hear it, everybody?

Group Yes.

Marc I think we would. So, anyone else, just slowly, gently? Yeah, Peter, awesome.

Peter I was surprised by what I wrote, so that's an upleveling.

Marc To be surprised, isn't that great? Does everyone get that? To be surprised, how delightful it is to be surprised at something I wrote about my life. That's gorgeous.

Peter First I must acknowledge the loss of he or she who might have preceded me, loved into a suspended gestation. It might have been a birthday child about 1940-ish. My mother had a miscarriage. As proof of firmly engendered love of my parents, another earnest try pushed me without incident out into the world on April 2, 1943. Thank you, Mom and Dad, for such a love. Completely unexpected.

Marc Right. Wow!

Female Wow!

Marc Amen, amen. So the love story and what Peter brings is that I realize that my love story is folded into a love story before mine. And Peter accessed a dimension of the love that birthed his love story. That love story is part of a bigger love story. And, again—and then we'll hear the next, whoever is up—the ability to be surprised. We all make mistakes. The Baal Shem Tov used to say, the holy, holy Baal Shem Tov, he says great people make new mistakes. Isn't that great?

Female That's good.

Marc Great people make new mistakes. You don't want to make the same mistake again and again. I've got that one handled. Now let's make a new one. How awesome. Isn't that beautiful? Great people make new mistakes. It's gorgeous, right? So be surprised with the same capacity. Thank you. Holy surprise, yeah.

Julie I'll share.

Marc Yeah, hey.

Julie I found that even the memories that have been challenging, they were also, I could see, filled with love. So it was a great process...

Marc That's fabulous.

Julie For me to do that. As I said to a couple of people, I won't get to age 11 but those were the tough ones. Someone asked me about them, and I said, well, that's when I had all the fun. So to look at it with such a different perspective, I could feel the growth of the love through it all.

Marc Isn't that gorgeous?

Julie Yeah, it was.

Marc Wow! Literally it was worth coming just for that. So can I just reflect—Julie, correct me if I get it wrong—but it's just to reflect back what Julie says. So I've got this period. There was tough stuff there, the challenging stuff. It had little tinges of hardness or whatever it was. And then when I shift my perspective—and I'm not doing a psychological writing actually [indistinct 0:20:06]—all of a sudden I realize that was part of the love story. That's completely different. It actually changes my life. It's like this was a love story. That's beautiful. Can you feel that in her, by the way? Can everyone feel that? There are revealed righteous ones and there are hidden righteous ones in the tradition. Julie is a hidden righteous one. She hides her light until there is a moment where she just goes boom. Did you see her light? Did everybody see it flash when she talked? It was beautiful.

Julie Thank you.

Marc It was beautiful. Thank you. Deep bow, deep bow. Deep bow to Peter. Yeah, thank you. Thank you, thank you, gorgeous. Yeah, Lady V.

Victoria So, I wrote for about 45 minutes, and I said this is a completely impossible task, because the insight was that every single thing in my life is part of my love story.

Marc Right.

Victoria So how can I choose what I'm going to tell for my love story? Everything is.

Marc Isn't it crazy?

Victoria What does he say? Every particular detail weaves together into the all.

Marc Right, good. Now, just look what just happened. It's so gorgeous, right? So, read the line. Every particular detail... Read it for us.

Victoria Yeah, how all particular details weave together into the all.

Marc Isn't it gorgeous? Oh my god. So we're moving between sacred autobiography and sacred text, and both Julie and Victoria are describing something similar, not because of familial connection, but it's really beautiful, which is all of a

sudden I realize that once I get it's a love story then all the details, although they're distinct, fit to the all. And remember we said the goodness and the allness merge. Remember that line? It's so gorgeous, right? And every detail, no detail is left out. And remember he said in the third or fourth piece that we read, he said we won't find any sense of ease unless every detail is part of the cosmic magnificence.

Now, notice, if we would just say that it's a love story it wouldn't be enough? Do you get that? We needed both pieces that we studied. We needed the Unique Self piece. We needed evolution, and we needed that evolution is a love story. We needed all three. If we just said it's a love story it's just this nice metaphoric, lovely idea. Okay, it's great, it's part of life. No, it's actually ontologically a love story. We're reifying love. It's not like, oh, I went to a workshop about my life. Let me see if I can think about my life as a love story, see how that would work. That'd be nice. No, no one would buy that. We're too smart. Really? I was there actually at age seven. That wasn't a love story, thank you.

It's all about I get that what's actually happening is evolution is a story. It's got five trajectories. The underlying trajectory is Eros driving the story and the evolution of Eros and the evolution of love. So it's evolutionary love driving it and the evolution of love. Reality then intends me. Reality intends Julie-ness. Julie-ness now incarnates, Victoria-ness incarnates, Marc incarnates, Jeff incarnates, Kyle incarnates as a distinct expression of this evolutionary love-intelligence which requires enormous effort of evolution to produce a Shawn. You think it's easy to produce a Shawn? It is not easy. It's just not fucking easy. It's hard. And what does it produce? Remember, we did this thing with Peter yesterday where we talked about the four people in front of you. I think it was Jack and Jim, and who were the other two people, anyone remember?

Female Betsy.

Female Sadie.

Marc Betsy and Sadie, that's right, Betsy and Sadie. So he had four people in front of him. And who did he like, anyone remember?

Group Betsy.

Marc Clearly, right. So we imagined these four people in front of Peter, and we said, okay, there's a line of desire only between Peter and Betsy. Look what happens. So in order to produce Shawn-ness we need actually literally billions of lines of desire which are unique. Literally, sweethearts, we should just stop here and go up the mountain and just sing Halleluiah. There's nothing to say after that. Literally to say another word after getting that, actually it's sacrilege. Billions of lines of unique desire create Shawn-ness.

Doug That was what was overwhelming for me. I wrote the story as though I was an emanation of love, and what I discovered as I wrote this story was that I experienced that in relationship to individual people, that every stage of the

story, no matter how the circumstances changed, every stage of the story had one person or a group of people that were the connector to the greater love.

Marc Right.

Doug That piece blew me away.

Marc Blew you away.

Doug Because by the time I got to the end of the story—I only got to college...

Marc Right. It's so gorgeous, Doug. So can I just go on just one sentence and play with you, which is what you meant, which is I wrote this story as though I was an emanation. What I think you meant is I wrote this story knowing I was an emanation.

Doug Yes. I actually changed my name. I changed my name to Doug Love.

Marc Doug Love, amen. Halle-fucking-luiah, as Shelly would say. Amen.

Female Doug Ananda.

Marc That's right. We'll go to the Doug Ananda ashram. That's awesome, because we should worship at each other's feet. That's the point. How can we not worship at each other's feet if we know that billion lines of unique desire manifested Doug-ness? How could we not fall down and worship at each other's feet? How could we not fall down in ecstasy and devotion? To not fall down in ecstasy and devotion is ignorance. You get that? It's just ignorance. That's actually the real thing we're saying. It's just ignorance. We're ignorant. It's not like I'm just not that kind of a person. It's ignorance. But once we awaken to gnosis it's, like, oh my god. It's shocking. There's just nothing else to say. Literally there's just nothing else to say. That's it.

And the reason we wanted that image of Peter and Betsy—which don't take that home, just leave that here, and don't send this recording any place, it's all good—is because we all get what a unique line of desire is. Then we get that there are a billion of those that intentionally come together and that manifest their desire, which is Shawn-ness, even as they're fucking around on the side and manifesting Zak-ness—just saying, just saying—while they're doing Shelly. It's so weird.

Female That's so fun.

Marc Yeah, I know, it's so fun. It's so fun. It's so beautiful. And, again, here's the point. This has got to be ontologized. That's the point. It's the reification of love. This is homo amorous. It's not a sarcastic homo deus of Yuval Harari. It's a true ontologized homo amorous. Wow! So, anyone else from this morning? Yeah.

Shelly Like Peter, well, maybe in a different form, I know that I was born into love from parents who created me out of love. Then as I wrote, the process was a lot about ‘I’m not enough’ which actually a part of that was expanding me into more-ness and playing with it. I think the turning point for me was when I really got ‘you love me’. I really got that I was standing...

Marc Not ‘I love you’ but a piece of the dharma: ‘you love me’.

Shelly But when I really got ‘you love me’, that that was my perspective, I was the beloved, and then this could work or not and the day could go well or not, and yet no matter what, I was standing in the ‘you love me’.

Marc Isn’t that gorgeous?

Shelly It was very gorgeous. And it’s made my life much easier.

Marc Right. And it’s one of our core pieces of the dharma we did two or three years ago. We say we sign our letters not ‘I love you’ but ‘you love me’. And ‘you love me’ is not just you, Shelly, although you love me, total, you love me, Jeff, total, you love me, total, you love me, total, but it’s reality loves me. And so therefore if you’re a little confused about the fact that you love me, you work it out, because it’s true. It’s not my problem. You work it out. It’s just gorgeous. Homo amorous, so homo amorous is born here, homo amorous. That’s the title of the book that I’m working on with Z-man. Maybe it’s not the title, I don’t know.

Zak We’re not supposed to tell anybody.

Female I know. He told us that we weren’t supposed to tell anybody.

Marc Right. Guys, good point, don’t mention homo amorous.

Male I was checking out Amazon.com to see when it was coming out.

Marc Exactly. We are not going to mention it. Good point. It’s happening now. So, Z-man, what are you thinking over there?

Zak I’m thinking just nothing.

Marc You’re good?

Zak Yeah.

Marc Amen, amen. KK, how you doing? You good?

Kristina It’s great. It’s awesome.

Marc Okay. Who wants to dance with Nance? How are you doing?

Nance I’m good.

Marc Good, okay. Or you could also prance. You've got another chance. Okay, we'll stop. I got it, I got it. You were having a little cramp. You were having a love cramp there. You were.

Nance [Indistinct 0:30:22].

Marc You were having a love cramp. I could feel it. I could feel the contraction in the hose there. I'm working with the hose, no water. Ah, I have water again, okay, okay. Ready? Anyone else before we go? Any other sharing from the writings? Yes. Hey, Paul, how are you?

Paul I'm kind of blown away.

Marc Amen.

Paul I just noticed how coming out of being deeply loved in my family how I guess culturally that all got focused and exiled into romantic relationships...

Marc Right.

Paul So that I couldn't deal with it. I could not identify anything, any friendship with a man as love. That would not have occurred to me. On two occasions it was offered, and I was young, and I couldn't handle that. And as a result I married two angelic, fabulous women, and a third one, too, who was marvelous and couldn't deal with me or my searching, but it all focused there. It all focused there, and friendship was not something I was good at. I noticed I had never had permission to love a man till I met Lawrence Stivers [?].

Marc Right, beautiful.

Paul Now I'm 55 years old and here. It's like second nature now, but it was a long time of: No, I can't. I can love a woman or not. And that was pretty much it.

Marc Right, beautiful, so beautiful. And we're here to blow it open, to really blow it open, and the key principle in the dharma is we've exiled love. We've exiled Eros. We've reclaimed this notion of exile, and it's a core notion. The reason Wisdom School and Shalom worked well for 10 years, although Shalom wasn't about ontologizing it, it wasn't about dharma-izing it, but it was about living it, and that's why we fit together. The reason this worked is because we actually did something.

Also, again, we're in closing, remember, if anyone wants to offer intentions and blessings. So one of the things we said is that in the closing, we were talking on the phone with, I think, Shawn and Victoria or was it Jeff and Shelly—it was somebody on a phone—we were talking about that part of this weekend is ritual. There's a ritual. We're just noticing things and we're closing things.

So one of the things that's just worth noticing is this shouldn't have worked. It's extremely unusual. Since I'm slightly expanded I'll just say it straight. It's

extremely unusual that a very strong teacher will come to a place with very strong traditions and they won't kill each other in two months. They just will. For all sorts of reasons they will. It just never works. And it worked because of the depth of both sides and the dance of both sides and, of course, a lot of behind-the-scenes loving. But it actually worked because of that core.

I remember when Jerry and I met, the first meeting. I went with Terry and Jerry, and we just had a fabulous conversation. We just fell in love with each other. That was the core of it. The conversation was afterwards. We all got to fall in love with each other in all sorts of different iterations and constellations, and it's just gorgeous. But it worked because of this underlying sense of actually we're lovers, and now what we're doing is we're taking it the next step and actually creating the dharma around it. So that's the difference between in a certain sense the principles of loving and the dharma is that the principles of loving could be understood in many ways, but they're not about ontologizing love. They're the principles of loving. They're gorgeous.

What we're doing, which is a perfect complement, there's no contradiction, is actually okay. These are the laws of evolutionary love. These are the laws of outrageous love. This is what a Unique Self is, the unique expression, etc, etc. But it's the love at the core that allowed the marriage to take place, more than anything else. Amen, amen. Thank you so much, Paul. Amen. Awesome, right? It's so good. And let us be privileged to download this room and all of these rooms into the source code of culture. That's our next step. So are we ready to go the next step? Do we have a drum roll in the house? Oh my god, let's buckle our seatbelts. Buckle up. Here we go.

So we're at No. 9. It's Saturday afternoon, and we're stretching, and we're relaxed, and we're going to be writing. We're going to do one more writing piece, big time. We're going to go through a bunch of steps now. Since we can't leave the last Wisdom School without any new piece of dharma, we've got to have one, but this is not in Picasso style. This is in Cézanne style, because it's not actually ready to be shared. We're working it out. It's around shame. But why are we going there now? Why are we going there? Because I want to go there from Kook. We're going there because we can't not go there. So let's take a look. I'm going to read it once. Then we'll go around. I'll read it once. Here we go.

[0:36:55]

[Chanting]

[0:39:47]

Marc Amen. There we go. All worlds reveal themselves within the soul. Now, let's go back to what Victoria read, the quote that she brought to bear as she talked about the realization the whole thing was a love story. So all the particulars and all the details, nothing's left out from the whole, meaning if there is something going on profoundly within the soul which is just happening so deep inside of us and it's affecting us and moving us, that's part of the evolutionary story. It's not just

a psychophysical structure. It's not just a psychological structure. Whatever happens deep in the soul, so the way I would say it is—here's another dharma phrase—the mysteries are within us. Isn't that great? The mysteries are within us. Maybe at some point by the end of today, Julie, it will be a perfect time, and we'll come back to you. [Indistinct 0:40:44] together.

Julie I'm in a different way of process.

Marc Total perfect, love.

Julie This happened for me. And it's good.

Marc Amen, amen. So, as you please. We are here to serve your pleasure, so, amen, amen. So the mysteries are within us. Isn't that a great phrase? That's what Kook is saying. The mysteries of everything are within us. The mysteries are within us. The *raz*, the mystery lives in us. So the more we immerse ourselves in the inner knowledge of the contents of the soul, the more our knowledge about everything increases, and as our knowledge increases someone turns on the light in the room, so we have a little more light in the room. Maybe that will happen. Let's try it again. So, all worlds... It's a miracle. It's a complete miracle. There's light.

So, all worlds reveal themselves within the soul. And the more we immerse ourselves in the inner knowledge of the content of the soul, the more our knowledge about everything increases. Does anyone want to comment on that? That's a huge three sentences. There's no split between evolutionary knowledge, knowledge about the nature and structure of reality, and knowledge about our interior landscape. Interiors and exteriors are inter-included in each other.

Our friend Ken Wilber has a very strong critique which is very valid in a thousand different ways of the *Tao of Physics* kind of material. There is a lot of validity to that critique. In other words, physics is Flatland. Physics by itself is not spirit. Physics is a description of the material reality. But the second you actually really get that interiors and exteriors are all inter-included with each other, you can't actually make such a sharp split between the quadrants, that actually that which happens inside and that which happens in the physical structures of the world are deeply related.

So look what he says. I want to get this sentence again. The more we immerse ourselves in the inner knowledge of the contents of the soul, the more our knowledge about everything increases. So, Shawn, you want to pick it up in the next paragraph?

Shawn In the soul of the world...

Marc Kristina, we're reading line by line. You pick up the next line.

Kristina Oh, okay.

Marc In the soul of the world... Read one line.

- Kristina And the original light of the life of all...
- Male Reveals itself the most...
- Male The more that this cosmic revelation expands...
- Female Within the inwardness of the soul itself...
- Male To the point that the light of God shines upon a person...
- Female In equal measure to the person's attempted looking into his own soul.
- Marc Is that incredible?
- Female Wow!
- Marc We just stop here? It's just like go home, right? It's an unbelievable passage but, again, this passage now makes sense in the context of everything we've seen. The eight passages before it, you get why we didn't start here, because had I started here, Jeff, you might have thought that this is a lovely psychological passage, isn't that interesting? You wouldn't have thought that he meant it. All of a sudden you realize this is ontology, it's not psychology, and his whole point is ontology and psychology are one. If you want to say it in fancy language, there's no split between ontology and psychology.

So when I go into the soul and I go into the depths of what's actually happening inside of me, that's going to actually cause the light of God to shine upon me, but it's more than that. It's going to reveal the soul of the world. It's going to reveal the original light of the life of all, meaning the evolutionary Eros itself. And the inner knowledge of the contents of the soul, the more we know that the more our knowledge about everything increases. Again, in light of the passages we've read we get this is not poetry. That's why we didn't start with this. It's tempting to start with this, but if you start with this you're just reading a lovely poem.

And Jeff made a good distinction yesterday, which I thought was really good, after we finished, between poetry and a sacred text. It's a really important distinction. Sacred text has a poetic dimension, but it's not poetry, it's a sacred text. Does everyone get that? It's a nice way to distinguish them. That's really important. So if we would have read this before—does everyone get what I mean when I'm saying this?—if we would have read this before the text that we read yesterday and this afternoon we would have thought this is really good poetry. It's not poetry. It's a sacred text all the way through.

So let's take a look for a second. Let's take a look. Let's take a dive. We're going to take a dive together into the contents of our soul. Who's up for that? Everyone up for a dive into the contents of our soul? Here we go. Let's take a dive, okay? So let's establish a couple of principles first before we dive in. And it's awesome—how delightful to have the rain. It's beautiful. I feel like we

should just go out and walk in the rain for five minutes and come back, which is not a bad plan, but we won't do that now.

So let's establish a couple of principles to maybe guide us on our journey into the center of the soul, which is going to be a journey into the evolutionary structure of cosmos. Does everyone get that? No difference. That's the point. The mysteries are within us. There is no difference. This *is* my sacred autobiography. Does everyone get that? My sacred autobiography *is* the sacred text of reality. The only way you can get and understand the sacred text of reality is through sacred autobiography.

And for me this is what moved me in Kook 30, 35, 40 years ago, because really—just a self-revelatory moment, because we're doing sacred autobiography—anything I have ever understood has been through this process, meaning through feeling something in me, trying to understand it and then reifying it. That's actually my own real process. My real process is not reading. I happen to read to cover up where I got the idea from, but it's not really my process. It's not reading. I'm not a reader, although I've read a few thousand volumes, but it's not what I do. Do you get what I mean by that? In other words, I don't even study the religions, although I've done a shitload of that, but what I do is really this. It's not just my sacred autobiography. Okay, what is that?

So, for example, ages 15 to 25, what most interested me was loneliness. *Soul Prints* is all about loneliness. So I spent 10 years meditating on loneliness, and what emerged out of that was *Soul Prints* and Unique Self, that your ability to share your Unique Self is the only thing that liberates you from loneliness. That's how that all started. It was a 10-year intense meditation on loneliness. When I say intense I mean hours of walking almost every night, just chanting all through Riverdale, thinking about what loneliness meant, for a decade. So, in other words, it was this process.

So, going inside into sacred autobiography is not narcissistic. It's actually, no, the universe manifested Julia-ness. So going inside the depths and crevices of Julia is not an exercise in narcissism if I actually understand that actually everyone has an equally fundamentally valuable internal topography and that going inside doesn't shut me off from the world, it actually opens me up on wild devotion. So if going inside shuts me off that's narcissism. Narcissism means I don't really love myself. That's the point that you made, Zak, in reference to Ken's critique of one of our earlier iterations. A narcissist is a person who doesn't have self-love. That's the point. So since I don't have self-love I cover it up with narcissism. But when I'm actually madly in love with myself, so I want to be involved in the archeology of my soul, and I know it's filled with treasure, and it just expands me into ecstatic devotion.

So from that perspective let's do four principles. Then we can the journey into the soul. These are the four core Tantric principles, if I could summarize all of Tantric thought with these four principles. There are, I don't know, thousands and thousands of Tantric texts. Here are four core principles. KK, what's Principle 1 of Tantra, Principle 1?

KK Tantra is a trickster.

Marc That's 2. I'm thinking about 1. It is very funny. I just have to share something funny. The discursive mind is slightly affected, just sharing.

Zak Don't look at me, man. No peer pressure.

Marc So I can't remember. I always remember the order of the principles. I actually can't locate it. So I'll get to all four of them, just not in order. I'm going to the first principle, and I see number one in front of me...

Female It's inclusive.

Marc No, that's 4.

Female And she didn't smoke.

Marc Right, exactly. Okay, I got it, thank you. You're right. You said it in a different way. You're right. I really saw a page in front of me. It had a number one, but there was no writing there. There's usually writing there. There's usually writing. There's no writing. So the first principle of Tantra is the principle of non-rejection. Thank you. That's what you meant. The first principle of Tantra is the principle of non-rejection. It's so beautiful. So, non-rejection, meaning we don't reject anything. That is a critical principle. And, by the way, these principles are years of study collated. It's really helpful. You can really get all of Tantra just in these three minutes.

In the principle of non-rejection no experience is rejected. That's a big deal. So, disgust is an experience. We don't reject it. We're not disgusted by disgust and therefore reject disgust. Disgust has to have a place at the table. The Tantrika, everything is at the table. It's called Shakta Tantra. Everything is at the table. Nothing is left off the table. Nothing is split off. Nothing is under the table. Everything is on the table, and everything is valuable. It's a fantastic principle. So it's the opposite of a classical platonic principle which is there's the ascending which is split off from the descending. It's much closer to one place in Plato, his Seventh Epistle where he gets the whole thing. You can't reject anything. The principle of non-rejection is one.

Two is Tantra is a trickster. What does Tantra is a trickster mean? Tantra is a joker, meaning things aren't as they seem. Tantra hides things in funny places. Things are hidden in funny places. For example, there's this great teaching which Buber loved, Martin Buber, and the name of his book in Hebrew, which in English is *Tales of the Hasidim*, in Hebrew it's called *OrHaganuz*, The Hidden Light. The Hidden Light refers to a beautiful mystical story, a beautiful mystical transmission that God takes the original light of creation which is too intense for reality, hides it and leaves only a fragrance of it. And in the future world the righteous ones will bask in the original hidden light. So, of course, in Hassidism, in the inner teaching, in the mysteries, we understand that the righteous in the world to come are us if we awaken our consciousness. It's not

historical. It's can we access that place that we are the righteous in the world to come, that we actually have access to the hidden light.

So the Zohar, of course, typical Zohar, which is its own little trickster book, the Zohar is written in a trickster style, the Zohar says impishly, “[*Hebrew 0:54:13*].” That’s a good question, right? It’s hidden. Where is it? So the Zohar goes through a whole bunch of iterations until it finally says, “[*Hebrew 0:54:20*]” In the darkness. That’s Tantra is a trickster. So where’s the light hidden? In the darkness. Oh, okay.

So then we go to Ecclesiastes. We have scripture on this, Chapter 2, Verse 7—and at a certain point it sharpens and makes the discursive mind better—Chapter 2, Verse 7 where it says: Greater is light than darkness. Greater is wisdom than folly. So if you all remember, this is one of the very first things we did, remember? We did this two or three years in, the very beginning. The Zohar reads this in Volume 3, Page 47a if you want to kind of get it and look it up. It’s Volume 3, Page 47a. It’s a beautiful passage. It says: Greater is the light that comes from the darkness. Greater is the wisdom that comes from the folly, from the joke. It’s not a binary scheme of light and darkness or wisdom and folly. [*Hebrew 0:55:17*] says the Zohar. Greater is the light that comes from the darkness.

Tantra is a trickster. You get that? It’s so beautiful, right? You think: sexuality, disgust. Maybe not. Trickster. It’s a trickster. So we’re always looking for what’s the trick, what’s the joker? It’s the joker in the deck. It’s always the joker that makes it happen. So that’s two.

Three, the third Tantric principle—and when I say Tantra I’m not referring to Kashmir Shaivite Hindu Tantra, which is the kind that Veanna [?] is connected to, although I’m also referring to that. I’m referring to the Tantric strain of literature in all world religions. So Kabbalah has its Tantra. Hinduism has its Tantra. Christianity has its Tantra. There’s a Tantric strain that lives, and actually Tantric teachers recognize each other. Sally Kempton is in that Tantric strain. It’s how we became friends. It’s a Tantric strain. Although I came to it through identifying what I called many, many years ago Kabbalistic Tantra, because I was saying, oh, that’s what this is. So I’m going to cite sources just as I go naturally, because that’s where my mind is going, but you could cite them from any of the traditions.

The third principle of Tantra is *ein hadin nimtake ela be-shorsho*. The rigidity or the law or the tightness or the structure is only sweetened at its root. In other words, you can only sweeten the contraction if you trace it back to its root. So the third Tantric principle is trace it back to its root. Whatever the experience is in the interior of your soul, trace it back to its root. Always trace it back to its root. So you think you’re mad? Maybe you’re sad. Maybe your anger is there to cover over sadness, but you can’t actually own the sadness, so you’re covering it over by being mad. Now you’re dealing with a level of mad, but you’re not going to be satisfied, because really you’re sad. Just a simple example of it. Does that make sense?

It's always what's the root? The Tantric principle is what's really happening here? And one of the things that's most maddening is you can never get to what's really happening anywhere, because no one will ever speak to it. One of the things I am most ecstatic about the center—and I don't know all of Shawn's culture; I assume it's Shawn's culture as well, but I can't speak for it—is at the center we can always get to the real conversation. Sometimes it's a hard conversation, sometimes it's not, but the conversation is real. It's not that there are all these unspoken things.

So one of our dharmas is we say there are no words that can't be spoken. That doesn't mean that all words need to be spoken all the time. It means that essentially there are no words that can't be spoken, which means that we're actually always having the real conversation, which means you can relax. Now, it might happen sooner or later. Maybe that conversation happens in a month. Maybe it's not the right time for it. But you know it's going to eventually happen, meaning you can trace things back to their root. That's the point. Does that make sense?

Now, Principle 4, the last principle. These are just going to be our friends. As we go to the innermost places of the soul we need these friends to guide us as we move in. So, the last principle, we've talked about it actually on a Sunday morning in this room when we talked about small 'f' and large 'F' but you can also say it as big 'B' and small 'b'. So let's start with 'B' and small 'b' which is an easier way to do it.

So there is Bliss with the capital 'B' and there's bliss with a small 'b'. Bliss with a small 'b' has no room for agony. Bliss and agony, those are two different things. Bliss with a capital 'B' completely includes agony. Does that make sense? Fuck with small 'f' has no place for celibacy. Fuck with a capital 'F', celibacy could be the greatest form of Fuck. Does everyone get that?

In other words, the point is—and this is so completely gorgeous—so we talk about the Holy of Holies, which is one of our core principles, the Holy of Holies. So, Kook says, gorgeously, the holy has an opposite, the Holy of Holies has no opposite. Do you get that? So, stay with me for a second. We'll now apply it. This is just so completely gorgeous.

So the Holy of Holies has three aims in the tradition, in the language. The Holy of Holies is the inner sanctum of the Jerusalem temple where the Ark of the Covenant lives. Above the Ark of the Covenant you have essentially intertwined cherubs, and the voice of the divine speaks from the places in between, so that place is called the Holy of Holies. So it's also called—and we all know the names here—the inside of the inside, *lifnai v'lifnim*. It's also called *umka d'umka*, the deepest of the deep, in Aramaic. The Zohar calls it *umka d'umka*, the deepest of the deep. Actually the name 'inside' is the name of the book of Leviticus. We have scripture on this. It's actually given to the temple. The temple is called *p'nima*, the inside place. So the doors open only from the inside. Wow! So just stay with me for a second. It's so gorgeous.

So the inside has an opposite: the outside. The inside of the inside has no opposite. Does that make sense? The holy has an opposite: the profane. The Holy of Holies has no opposite. There is no profane. The deep has an opposite: the shallow. The deepest of the deep, it's all the deepest of the deep, there is no shallow.

Larnie Is it like a double negative in that sense in a very simplistic sense?

Marc Yeah, that's a nice way to say it. That's a piece of it.

Larnie I'm just trying to grasp it.

Marc I'll make it real.

Larnie Because to me it's kind of like the evolution of the fuck up and down, the whole thing. There is still, to me, an aspect that has to be honored, accepted and realized of the evil that is a part of that.

Marc Right. The evil is a part of what?

Larnie A part of the fuck all the way up and all the way down, that you can't have the fuck the whole way up and the whole way down and the evolving of the spirit or the soul without a piece of the evil being in existence. I'm struggling with that.

Marc No, I got it. So let me see if I got this right. Are you saying that as an observation or as a question?

Larnie As a question.

Marc Got it. That's what I thought. I wanted to make sure. I thought it was, but I wanted to make sure I got it. That's why I wanted to check in with you. So what Larnie is saying is: Whoa! Why can't we just have the bliss? Why do we need the agony as part of the bliss? Why are they a part of each other? Why does life need the evil? Why does that make sense? Why don't we just have love all the way up and all the way down? Something like that? Not quite? So, sharpen it with me. Stay with me.

Larnie Yeah, I mean, it's...

Marc Was I close, vaguely? So, say it again. I want to be listening.

Larnie So, back on No. 8 when we read all that and fuck the whole way up and down and we're ultimately being and becoming, and we're heading in the direction of betterment, that the direction of betterment couldn't exist without the lack thereof or the evil. And even though we're moving in that direction it's still a critical component of, in my mind, all of what is. So when I get to the Holy of Holies and there is no opposite, I don't know what to do with that other than the double negative—it becomes a positive.

Marc Now I got it. Okay, so you're saying you get that all the way up, all the way down, it can't happen without this contra, so how could it be that the Holy of Holies has no opposite? So it's the double negative. Now I got it. That's the double negative is exactly right. That's exactly right. Let me just say it like this. Okay, this is so good. So, bracket that. We're going to do two pieces of Kook, this one and a second one. The second one we may do tomorrow morning, but the second one is going to deal exactly with your issue, meaning—I'm so tempted to go read that text now, just maybe one line of it. Now I've got exactly what you're saying. That's why I wanted to hear it. Here, perfect. This is for you, sweetheart, okay? Take a look. Turn the page to 10. Now, friends, this is a huge piece that we're not going to go down this road now, so this piece is so gorgeous a piece. We're going to read one little piece of it, because we want to love Larnie. So be with us.

At the moment a person sins he is in the world of fragmentation. What does that mean, Victoria? The details don't relate to the whole anymore. And as a consequence every particular detail stands out distinctly and then evil is evil unto itself and is assessable as bad and destructive. But when the person returns out of love then immediately sparks above him the being shine of the world of oneness where everything organizes into one unity, and in this integrated unity there is no evil at all, for evil fuses with the good to enhance it and to raise its precious worth even further.

Oh my god. So it's like this. So, Holy of Holies has no opposite is this, meaning when you are really going into the Holy of Holies you realize that which you thought was evil because it stood by itself which you needed all the way up and all the way down, you realize is all part of the good. That's what you get, the double negative. Is that good?

Larnie Got it.

Marc Beautiful. Can we have a drumroll in the house? Thank you. Boom, there we go. Doug, you good?

Doug Yo.

Marc Okay, yo, opposite of oy, evolution of the Jews. So, here we go. So we want to now take an experience using these four Tantric principles, and we want to apply it. The experience we want to look at, this is an experience that reveals itself in the soul for every human being. There is no one who doesn't know this experience. It often comes to us very early, and it defines us both personally and collectively, and no one has addressed it, meaning we have addressed it in one limited way, which we'll talk about. It's actually become popular to address it in a certain sense in the last decade in the Human Potential world, but the address, of course, is so limited that we're actually left profoundly ill at ease, and we're not sure why. That's the experience of shame.

So let's now play for a while. Let's just spend a few minutes playing. So we said this morning that the canonical document of the Western world, the Bible—Peter, we have scripture on this; you can go home and say you were at a place

that was studying scripture and horseback riding—so what does scripture say? Scripture says we're in the Garden of Eden, and we're naked and not ashamed. Now, just to mention, the text is not stupid. The image of a man and woman naked in a garden is a sexual image. That's obvious. So we're naked and not ashamed, and one of the things we're not ashamed about is sexuality. That's an obvious point in the text.

Then we get exiled from the garden, and then there's tension and conflict, and it's hard to make a living. There are Maslow Level 1 challenges. There is the tension between the sexes. You'll desire him. He'll rule you. All sorts of crazy things, and Donald and Nietzsche, they're tweeting back and forth. It's a crazy world, everything that goes on there.

So we've left the garden, and we've encountered shame. So the defining characteristic of a world which has fallen as it were, a world of exile, is shame. The goal is to get back to the garden, meaning to transcend shame, to be liberated from shame, which means that we need to articulate a universe story and a sexuality story and an identity story which is an affront to shame. We haven't succeeded in doing that, both in terms of our identity and both in terms of our sense of self, in terms of our sexuality, in terms of our spirit. We live in a thousand different ways on a planet drenched in shame. That's just critical to understand. We're on a planet drenched in shame. When a planet is drenched in shame the planet is just destroyed a thousand times again and again.

We live in an era of shame politics. It's a politics of shame. I want you to really get this. When this really struck me, when I started thinking about shame, I was at Terry Nelson's house with Terry and Betsy—different Betsy—and we were watching the second presidential debate. It was right after the Trump *Access Hollywood* tapes for those of you who remember. So it's this strange thing. Clinton walks in, and Trump's team has arranged four women who have sued Bill Clinton for accused rape, accused sexual assault, and they're sitting in the front row.

Remember, you've got 75 million people watching this in America and around the world. What's the message we send into culture? It's our presidential debate. So you've got four women who have accused the former president of every manner of sexual assault sitting in the front row, organized in order to shame him. To be clear, this is a public shaming. That's what this is. And, of course, then we have the full knowledge of the country that Bill and Hillary are doing a lot of things, but they're probably not doing Tantric workshops together. It's unlikely. That's obviously not the tenor of their relationship.

Then you've got a million websites that talk about Hillary's relationships, her own relationships which are ostensibly gay—and bless her—but there's that whole thing. And there was a whole series of articles before about Hillary and Huma Abedin while Anthony is off sexting. So we've got that whole set of articles that come out in *Vanity Fair* and a lot of places, a major theme. And then, of course, you've got Trump himself who's got Bush, the nephew or something like that of a former president, and has this conversation, and he says grab them, etc, because you can get away with it.

And, by the way, what all the feminists ignored was he was telling the truth. That was what was worse. He wasn't making up a reality. He was actually describing his experience. That's what's even more troubling in it. He says when you're famous you can do it. What no one actually owned was that 25–30 years after feminism that's actually true. That's actually true. So the problematic was actually double fold.

So this is your scene. I'm not making this scene up. I'm not giving you an imaginary scene. This is the scene at the center of the zeitgeist 12 months ago. So what's the message? Let's say your daughter is 15. Would you want to bring in your daughter? "I want to give you a sense of sexuality, a really healthy sense of sexuality. Let's watch the debate together. Let me tell you what's really going on here." And, of course, everyone hears the commentaries. Everyone knows what's going on. I'm not sharing secret information here. This is the whole world watching. And no one realizes, oh my god, we're literally downloading into culture exponentialized shame, and everyone is shaming each other. It's a shaming.

And, of course, the *Access Hollywood* tape, let's be clear, everyone forgets this, it didn't appear. "Oh yeah, we found a recording. Isn't that strange? We just found a recording. It happens to be an election. I guess maybe it will have some impact. Let's share it." They sat on the recording, the Clinton campaign. Let's just be really clear what happened here. The Clinton campaign had the recording, had access to the recording. They released it strategically intentionally, obviously. Everyone misses that little piece of information. We know that recording has been around for a decade, and they waited for the right time to release it. So it really wasn't, like, oh my god, isn't that surprising? Wow, that's a good piece of news. It's an intentional shaming, which is why Trump's team responded by intentionally shaming Bill, because they knew that the Clinton campaign was involved.

So it's actually a war of shaming happening on the national stage, watched by the entire world. Wow! You think that doesn't have an effect? And that mirrors a culture of shame on so many levels. Men are shamed for not performing. If you don't perform sufficiently well, which is monetized in particular ways, men are shamed. And the case that Brené Brown loves to talk about, and she does it very beautifully, is that this man comes up to her as she's signing her book, and she has this exchange with him, and he says, "I just don't really believe that my daughters and wife will love me if I fall off my white horse." Wow! Meaning I'm the provider. That's me. I'm the provider. This guy had a wife and daughter. I'm the provider. That's what I do. But if I'm not the provider I'm shamed.

So men are shamed for not performing, and sexual performance is the least of it. It's performance in the world, which is why that shame has ultimately intensified to such a degree now that men were so infuriated—and we forgot about those men—that those men all voted for Donald Trump and put him into office. I want to get what happened here. It was shame that did it. We forgot that there are eight, nine, ten million men who lost manufacturing jobs all across Middle America, in towns all across the United States, who are unemployed,

whose wives are actually succeeding educationally and becoming pharmacists and nurses and administrative aides, and the men don't want to become nurses and administrative aides, for better or for worse. So their education is increasing, their jobs are increasing. In all of the available workforce jobs available women are filling them exponentially beyond men, and women are exponentially moving beyond men in education in all of Middle America.

So you've got this huge class of shamed men who are furious, and they voted for Donald Trump. Who did they vote for? They voted for Richie Rich. Do you get it? They didn't vote for someone who lived their experience. They voted for a guy who was born to a father who was worth \$50–100 million, who gave him \$20 million as his startup money. They didn't vote for someone who was having their experience, but what Trump's brilliance is—and this is his brilliance—I know people who know him who say that when they lived near him, like way back, back in Queens, he'd go out and shoot the shit for an hour with the workers. In other words, he actually gets something here. He's not a crazy man. Well, he might also be a crazy man, but he's not only a crazy man. He gets something.

So they voted for a guy who, in their fantasy imagination, what would I do? I have this gorgeous wife, and I have this apartment with plated gold. You look at the Trump Tower, like how could you live, I mean, it's obnoxious in the extreme, but if you were unemployed in Middle America what would your dream be? The beautiful daughter, the beautiful wife, the Trump Tower gold apartment. That's what they voted for. Do you get it? It was a response to shame.

And men are shamed. And men who are employed are shamed, of course, for either not performing, not advancing, not making enough. Or we're shamed as men for actually being cut off from who we want to be. We have an internalized hidden shame, because we're on auto all the time. I don't want to be on auto all the time, and actually who I really am I don't actually get to live, so I feel this interior sense of shame for not being courageous enough to actually claim my story. Do you get it? It's shame all around. And women are shamed. Women are shamed regularly for not looking a particular way, for not being sexy in a particular way. It's classical women shame.

Female Or being too sexy.

Marc Or being too sexy. So I'm either prude-shamed or slut-shamed, one of the two. And how do you navigate that? Wow! Which is why we mentioned yesterday on our campuses we actually have two sources of shame. We have a sexual assault epidemic, so it's claimed. Whether that's true or not is unclear, but it's clearly the claim which is by itself significant. So there is an experience of a rape crisis culture. Whether that is actually true or not, good question, but the fact that that's the experience is by itself sufficient.

And at the same time we have a hook-up culture. I had this book up here last night, Peggy Orenstein's book which is basically about women and the hook-up culture, like what does that mean? What is the experience of being part of a

hook-up culture? So the campus has two opposite experiences, a rape culture and a hook-up culture. How does that work? So you're either prude-shamed or you're slut-shamed. Wow! Or you're shamed for not looking a particular way or looking too much of a particular way. So shame dominates the conversation every which way. But let's go deeper. That's just an introduction. That's Level 1 shame.

This is exciting. This is really exciting. Let's see if we can find this and follow this together. Let's see if we can find this. Now, Level 2 shame, so there's a deeper shame. That's the shame in culture, Level 1. Now it's deeper shame. What's the deeper shame? The deeper shame is I'm cut off from my own vitality. Now we're going to get to the deeper shame.

So I offer my vitality into the world, Jeff, and it's rejected. That's shaming. So, Mommy is away, and I go into her purse, and her lipstick is there. Ooh, looks like fun, Mommy's lipstick. This is great. I'm two years old. Let me make a painting on the wall. I make this gorgeous—I'm so excited. I'm making my lipstick on the wall, and it's so beautiful, and I can't wait for Mommy's who's the whole universe to come home, so I get to share this excitement. It's so exciting. It's so exciting, Mommy and the wall. It's so great.

“Hey, Mommy, look.” “I can't believe you did that!” Wow! Does everyone get that? My essential vitality and life force just got rejected. Wow! Now, Mommy is the universe. Remember, Mommy is not just Mommy. Mommy is the universe, she's everything. And the universe is a love story, and I need Mommy's love in order to actually survive. And that's not just a [indistinct 1:20:11] as my grandmother would say, it's not just a fairytale, it's actually longitudinally tested in attachment theory. So now the universe that I need whose love I need incarnate in Mother to survive has now rejected me. What do you think I'm going to do with my vitality? I'm going to hide it. I'm going to disown it. I'm going to split off from it, for sure. Does everyone get that? For sure. Why am I going to do that? To survive. The more times that happens, my vitality is rejected again and again and again.

Or let's say my name is Maurice, and I'm with Mommy at Costco's. Costco stock is going up these days, guys. Costco is good. So I'm at Costco's with Mommy, and Mommy is off trying to get all the good things and gather them up, and she's left me here in the aisle. Mommy loves me so much, and I love Mommy, and I don't want to cry and be bored, so I've just discovered recently I have this little instrument between my legs which feels good. So Mommy's gone, so let me play a little bit. It'll just be fun. It's fun. And Mommy will be really pleased with me because, first, I'm having a good time. Two is I'm not crying and bothering everyone. I've actually self-regulated. I've self-soothed, the little kid says to himself, doing self-soothing. It's really good. It's exciting. It's nice. Mommy comes back. She says, “Don't do that!” Whoa, whoa, that didn't go well. That didn't go well. That was bad, Mommy, the source of my love...

Now exponentialize that. It happens time and again and again—to little Sadie. That's why you didn't like Sadie. She was a little traumatized, the whole story.

Let's not go down that road. So Sadie and Maurice, it's kind of like that, Sadie and Maurice. I'm sorry. We've got to work on names here. I just read this. It's all written down. So my vitality is rejected. So when reality rejects my vitality I am shamed.

Now let us go the next step, Level 3. So my vitality is in at least large part related to my sexuality. My vitality is related to my sexuality. My sexuality, Doug, is not always pretty. Everyone thinks, oh, good sexuality is tender and loving and could I kiss your shoulder for four hours while I look dotingly and adoringly into your eyes? Well, that's a taste of sexuality which is absolutely beautiful. It's not the only one though. So there are all sorts of vitality that live in the sexual continuum which I experience, but actually reality doesn't have a lot of room for it, and it doesn't match the image of what I'm trying to project into the world, and the world tells me very quickly that there is something wrong with it.

So here I am, watching television with my little sister, and there is this horrific scene of violence, machine guns, people getting macheted. My parents walk through, and they see us watching TV, and they say, "Hey, kids, how're you doing?" And they keep walking. But then it's like the next day and we found a cable station, and we see this picture of this man and woman, and they're making love, and our parents walk through. "Turn that off!" Whoa, whoa, what does that mean? So macheteing, knifing, machine-gunning, that's not a problem. That's all fine. That's normal. Ooh, that was pathological. Turn that off.

Do you get it though? It's so rooted in the structure of culture. It's just shocking. That image is Warren's image. Warren shared that with me, Warren Farrell. It's a great image. You really get it. Good job, Warren. Wow! Hello? But that's repeated time and time again. So what happens is we all have—Terry in Lifespring, he used to lead a thing where people shared their secrets, it was a secret-sharing thing—everyone's got a set of secrets, and everyone has a set of secrets from early on that are somewhat or somehow related to sexuality.

And it could be related to something I did or something I didn't do. It could be related to being rejected, a hidden rejection story, a girl that I wanted to skate with at a funfair, which is not that far from here or used to be not far from here on Exit 102, Harris Bushville Exit, the funfair. I grew up near a funfair. We had a little cottage, 102, we'd be in a bungalow colony. And we'd go every Thursday night to the fun fair to skate. What if you wanted to skate with someone and they didn't want to skate with you? What do you do? Debbie Weinbach from [indistinct 1:25:05] Park doesn't want to skate with you. It's a problem.

You've been rejected in the world. We've all been rejected by someone we didn't want to reject us. And we've all had a part of ourselves, our own vitality as incarnate in sexuality that didn't want to be accepted by the world, so we actually cut off from it, and we may not even know it exists in us. So sexuality is one of the core sources of shame, which is exactly the image of the Garden of Eden. I'm not making that up. We have scripture on this. This is a core canonical Western text. It's a big deal.

And then, finally, that splits us off, Level 4, from our own natural vitality. So then we feel a little deadened. Now we're ashamed that we feel deadened inside, because you're not supposed to feel this way. You get it? So it's this cascading negative effect, cascading effects. In traffic we talked about cascading effects, lots of traffic. I'm cut off from my own Eros. I want to feel vibrant and alive, so then I medicate myself, and that fucks me up, and then there's another cascade of shame. Does everyone get it? So we've got this cascading structure of shame that's built into the structure of reality. And you feel it. The gods explode with that, thunder and lightning. We live on a planet drenched in shame. Wow! We did a lot of time to work that out. It's a big deal. It's a very big deal.

And just so you get one more sense of it, one religion, only one, not more than one, was started in the mid-19th century. We've mentioned this in passing before in Wisdom School, because it's such a fucking phenomenological phenomenon. It's called Mormonism. It's in Upstate fucking New York, a dude named Joseph Smith. It's nuts. Mormonism is a world religion. How do you start a world religion in Upstate New York in the mid-19th century? For example, we're here in Upstate New York at the beginning of the 21st century. Have we balanced the budget this month? I hope. Meaning do we have a world religion? Not yet. Jerry's pretty great. Wisdom School is pretty awesome. We don't have a world religion yet. We're going to get there. Don't worry, we haven't given up. We're going there.

But in the meantime, what was Joseph Smith doing? Can we think about that? What did he have? I'll have what he had. What's he doing? As I mentioned before in Wisdom School, I sat for a while a couple of years in Salt Lake City and said let's figure this out. It turned out there was another dude who was interested in figuring this out as well named Harold Bloom, a professor at Yale, who was completely fascinated by Mormonism. He was just blown away by the same question.

When you read the texts—and I started reading Joseph Smith—it was very clear, and I came to the same conclusions Bloom came to. He didn't cite me, which was annoying, but it's completely great. Only an academic would laugh at that. So what does he say? He doesn't really say this, but he alludes to it. This is what he means to say, Harold Bloom, but it's right, it's beautiful. He says American men are completely shamed by this structure of sexuality. There is one place that Joseph Smith says all American men are adulterers. Now, remember, you're living in a Christian society where adultery is the worst sin. Now, he doesn't mean that all American men have committed adultery. You get it? But for him adultery is even in thought.

So if he's basically saying this, there's not one man in America who hasn't flipped on pornography at least for a second. There's not one man in America, mid-19th century, who hasn't thought about another man's wife, which was a text that someone brought up here a little while ago, in a way that doesn't match the vision of what a man is supposed to be in Christian virtue. And what Joseph Smith noticed that no one is willing to talk about is that that creates a society drenched in shame.

And in some sense, again, we're in our last Wisdom School, we get to just chat. Jerry's energy—and that's another place our energies met, all of us together—Jerry was, like, whoa, let's liberate from the shame thing. Jerry's got a lot of that energy. Again, I don't know the autobiography of Shalom to know how that played out, but I'm sure it's a good story. So I'll leave you guys for that story, but I'm sure it's a great story that lots of people have different pieces of right here. If there's anyone who's part of Jerry's family, they might have other pieces of the story, who knows? But it's a great story. But it's that energy that actually created Shalom. It's actually the same energy exponentialized. We're not talking about normative change in behavior. We're talking about liberating shame. That's the point.

So Mormonism explodes. And I came to this conclusion in Salt Lake City late at night sitting in my little apartment by myself. And here I am, this Orthodox rabbi studying Mormonism, in exile from Israel in my little apartment. It was weird, just to say, but how awesome. What Joseph Smith got was he liberated men from shame. Do you get how powerful that is? Now, he did it in a particular operative way, which was have a lot of wives. He happened to have 83 in case you're interested. He had 83 wives. [Indistinct 1:30:31] that was a little exaggeration. He had 35.

So let's not work with the solution. The solution might have been problematic, especially since it was one-way. There were a lot of problems. That's not our point though. Our problem is not that his solution was right, but he liberated, he spoke to the shame, and that was actually the impetus of a world religion. So let's just get that shame is a big deal. So what do we do with shame? Does everyone get it? So we've established that shame is a big deal. So what do we do with it? What do we do with shame?

Male The shame story goes all the way back to the very first incident you talked about. I can remember coming home from Sunday school and talking about what happened in the Garden of Eden, and my grandmother said, "Don't you understand what eating the apple was?" And I was like, "No." "It was sex. When they discovered sex everything went to hell. Remember that."

Marc Wow! Whoa! Look at that finger, right? Remember that. That's the voice. He just incarnated shame in there. There it is. Remember that. There it is. So now how do we engage shame? So let's just breathe for a second. So how do we engage shame? Now, we're going to bring to bear our Tantric principles. Our first principle is the principle of non-rejection, so we're going to get to that. We're going to have to really get to the principle of non-rejection, but before we get there let's just say where does shame live?

Shame lives in secret. Shame lives in the hidden places. Shame means I have disowned, I've cast aside a part of myself so that I can project a social self into reality that's different from who I actually know myself to be. That's where the shame lives. So I'm cut off from my vitality on the one hand, and I'm cut off from my sexuality on the other hand, and I'm cut off from my life Eros energy on the third hand, and I'm cut off from my sense of authenticity, because I can't

actually be the fullness of who I am, because society wouldn't accept me if they knew the fullness of who I am, so I hide the fullness of who I am.

So whether it's an incident of shame, something that I did—in other words, in order for shame to live it has to be hidden. Once shame is spoken into the room shame begins to dissipate. So the first step in dissipating shame is shame withers in the light, shame withers under the light of contact. Because what's really happening? What I think is, wow, if Julia really knew the true story about Shelly, I mean, now she loves her, but if she really knew...? And Shelly is saying, man, if she really, really knew me...? And they have this agenda that they were going to go to Europe for a year together as sisters. They're about to go on this thing, and they're going to have this big year together.

But Shelly is not sharing that story. She's not sharing that story. But Shelly, she just wants Julia to love her, so they're going through Europe, because if I go through all of Europe and we have this great time, but she doesn't really know the story then she's not really loving me. And I can't really respect her, because if she really knew me she wouldn't love me, and the fact that she can't figure out that I'm really who I am is going to make me want to push her aside, because obviously I can't trust someone who couldn't figure it out themselves. And in case she finds out I should probably push her away anyways, because when she finds out she's going to push herself away, so why don't I save myself the pain by pushing her away now?

Does everyone get the dynamic? I could go on with this dynamic for a long time, but that's the dynamic at play. So how do you heal it? What you've got to do is you've got to claim your vitality and claim the spark of vitality in whatever the story is of the sin and be willing to actually be willing to claim the fullness of myself including whatever the hidden story is and bring that story to light. How do I do that? By telling the story and seeing that Julia doesn't go away. So when I tell the story and I see that Julia doesn't go away and I'm held in community, then I've begun to heal shame.

So that is [indistinct 1:35:30]. [Indistinct 1:35:31] is part of that. I don't mean [indistinct 1:35:33] in its details, which I don't know, so I wouldn't dream to talk about it, but it's that kind of work. Brené Brown's work is that kind of work. That's the leading edge of what we're able to do today with shame. That's really important, to actually be able to let me tell the story, let me be held in the room, let me be held in the middle of the room. After I've done my entire trip and shared all of the shame, let the community now—I was talking to Tom about this—soak me in intimacy.

In other words, it's actually to create a sea of intimacy in which I'm actually soaked in the depths of that intimacy, and it recognizes me. After feeling systematically misrecognized my whole life, and anyone who ever did love me I can't even trust, all of a sudden for the first time I'm actually genuinely able to be loved. It's gorgeous. We could spend a whole weekend on that, but we don't need to. That's Level 1. And that is the leading edge of the conversation today, and it's really important. It's really important.

I was studying African art, so I looked at that literature, exactly. It's like, wow, what are people saying about this? It's fantastic. Wow, it's totally beautiful. The only problem is it's true but partial. How do you know it's true but partial? Because people keep doing [indistinct 1:36:52]. We keep going on another diet. Why do we keep going on another diet? We keep going on another diet because the first one didn't work. That's why new diet books come out all the time and they always sell, because everyone thinks that the new one is going to work. Something is not working.

In other words, even after someone's done the work of sharing, the shame actually doesn't dissipate. The emperor has no clothes, and that's what no one's willing to say, that actually shame is still there. I have begun a healing process, so Level 1 is real. I want to be really clear about that. Level 1 is critical, and you can't bypass Level 1. Let's keep it all hidden and let's go the other step. No, in other words, Level 1 is absolutely critical. I've got to do the process of confessing my shame and realizing my greatness through the shame and being held with trusted loving eyes that hold me and realize my goodness and reflect back to me that I'm a good child of the universe, because shame, when it's not addressed at its core, is the root of all evil.

This level of shame where I'm hiding my vitality or hiding a dimension of my vitality hidden in some distorted form in sexuality or a piece of sexuality that society doesn't accept, all these forms of shame are shame of my essential nature. It's not guilt. Guilt has a place. Guilt means I did something wrong. I should take responsibility for what I did wrong. That's a good idea. So guilt is fantastic. We like guilt. Guilt is not about me though. Guilt is about my action, and I can heal my action by making amends or doing the best I can. Shame is not about that. Shame is about me. I am not a good child of the universe. That vitality in me is wrong. That expression of vitality is wrong.

I came from the factory broken. I am missing a piece. And the worst thing is they stopped manufacturing that piece, so I can't even order it. You get it? I can't even send away for it. Does everyone get that? I can't even send away for the fucking piece. You can't find it anymore. So here I am. That's my actual experience. I'm this model that got produced in 1962. And unfortunately I came without a piece, but they stopped producing that missing piece, so I can't even order it away, so I am broken for a life.

That's the experience of shame. So that's why shame in that sense is the root of all evil. It's the opposite of life. And therefore in order to claim life I need to make contact with life, make contact with love. I need to liberate shame and realize I'm not broken. I am a good child of the universe. Again, we could do an entire 10 Wisdom Schools just on this, certainly the rest of the day, certainly all of tomorrow, but we're not going to. I just want to put it in the room, because we've got to swallow that whole and upgrade it and give the best version of it, which is what we're trying to do. What's the best version of that? It's really knowing I'm a good child of the universe.

But let's go Step 2, and now let's bring our Tantric principle to bear. Are we good? Can we have a drum roll in the house? It's the last Saturday afternoon we

are ever going to do in Wisdom School. So here we are. Here we are. What's the Tantric principle? What's the Tantric principle, Doug? The first Tantric principle is non-rejection. And Tantra is a trickster. Let's take both of them.

So what does non-rejection mean? It means you've got to give shame the microphone. If we're really going to really get the principle of non-rejection, it's not enough to actually get the dynamic of shame, say that it's the root of all evil, begin to heal it through contact—we need to do all that; that's Step 1—but then when we go to Tantra, that's why Tantra is different than the classical structures of psychology or religion, Tantra is the next step. Does everyone get that? That's why Tantra is an esoteric tradition.

Tantra is the principle of non-rejection. Let's start with that principle. Non-rejection means give shame the microphone. It can't just be the root of all evil. It must be doing something if it's so prominent and it's so prevalent. And we actually didn't just get exiled from Eden, we're trying to move from up from Eden. Actually leaving Eden isn't just a fall, it's an emergence. Nahmanides in the 12th century writes that Eden's not a fall. He writes in these elliptical texts that he cites where he hides the code because he doesn't want to say it in public, but he says Eden is the emergence. The process of Eden is the process of becoming human. So I leave Eden, and I leave this garden in order to embrace the celebration of finitude, my full humanity.

So if that's true and shame is such a dominant part of the conversation then we've got to give shame the microphone. What is shame saying? What does shame want from us? Unless we actually hear shame's agenda and unless we actually hear what shame's trying to do, shame is going to keep persisting. Resist shame, it will persist. What Level 1 does is it's completely true, it's beautiful, its only weakness is it's shaming shame. Do you get it? We'll just shame shame, and shame is now ashamed, and when shame is ashamed it's going to act out and hit us again, and we're not going to understand why because we just did this whole set of processes for nine years, liberating shame and making contact and telling the story, but what we did is we shamed shame.

So, Tantric principle of non-rejection, let's give shame the microphone. Let's interview shame and see what does shame have to say? There are two levels of the shame interview. There is a level which I am calling the psychological interview, and then there's the Tantric interview. This is all from the last 10 days, so it's exciting. I'm excited about it, because I've been trying to crack this for a long time. And it's utterly critical. I got to this through writing sacred autobiography—that's how I got to this topic—for two months. What do you do with shame?

The Brené Brown stuff, I've read all the stuff, it's beautiful. Again, I wrote, I don't know, 10,000 words about it, just trying to make Brené Brown a better step, like what's the best version of Brené Brown we could do? But then I hit a wall, because I was done, it was a beautiful 10,000 words, but it's still there. And I realized, oh my god, we're shaming shame. Does everyone get that? So let's liberate shame from shaming it. Let's give shame the microphone. Let's

trust shame. Maybe you've got something to say. Maybe you're not all fucked up. So, come on in and talk.

And I hope that we get to do this in whatever the next iterations are, but what we would really need to do for real now is to actually give shame the microphone. It would be the right thing to do now, which we're not going to do because it's 5:15, but I want to just get for all of us who are going to take and work this dharma together that the right thing to do now would be to actually stop. Here's how we would do this if we were doing this as a structure. It's actually just coming down to me now. I'm going to share it so it gets in the room before I lose it.

What we would do first if we were doing an entire day on this or an entire weekend, we would first write a sacred autobiography, and we would write the shame story. Then we would enter the dharma. Then we would describe shame, which is the first thing we did. That was Level 1. Then we said, okay, what are the approaches to shame? We just did the first approach to shame. Then we would say, okay, now, Approach 2, Tantra, the principle of non-rejection, so let's give shame the microphone. Then I would actually call four or five people to the center one at a time, have them tell a shame story. We would receive it at Level 1. Then we would actually give shame the microphone. We'd say, "Okay, now you are shame." You get it? We'd now say, "Now you're shame. Tell us what you were doing. What were you trying to do there? What was your goal?"

I'll give you an example. Let's take Maurice. Remember Maurice, Costco's? We left Maurice at Costco's. Let's go pick Maurice up. This is what Clint's got to do in the book. We've got to pick Maurice up at Costco's. We've got to actually have narrative. It's Maurice at Costco's. We know Maurice. He's our friend. Let's talk to the guy. So Maurice is our friend. So let me tell you a little bit more about Maurice if I can.

So Maurice goes to school. He lives in New Jersey. He goes to a public school. He lives in a part of New Jersey that actually has very good public schools. Some of you may be familiar with those. But the deal is that Maurice's dad always picks him up late from school, mom same thing. But it's a little crazy I've just got to say. Let's just have a little empathy for the dude. Sometimes they'll come an hour late. It's painful. "Hello, Dad. It's Maurice. Can you pick me up from school?"

I just want you to imagine him. He's sitting outside the school. He's seven years old. All the other kids are getting picked up one by one. It's kind of like Jeff's scene, basketball moment three days in, but it's a similar version of his scene. One kid, another kid, another kid, and then all the kids are looking, and Maurice is still there. Is everyone getting the scene? Then finally Mom comes to pick him up. "Oh yeah, sorry, I forgot." Wow! I'm pretty important, too. Good, you're the universe, a love story. The universe is taking it real seriously.

Then imagine that this happens 10 times during a year, and now it goes around with the kids, Maurice's parents. It now becomes a thing. Then people start to make fun of him at school. "Yeah, you think your mom's going to pick you up

today, kid?” Do you begin to get the story? Wow! We begin to get a little bit of Maurice’s experience here.

And Maurice, when he tells his story all he remembers is, wow, he remembers that when he was six years old and went into his father’s room or maybe he was at a drugstore—it was way back in the day when *Playboy* was still at Rexall—he would look at the *Playboys*, and he remembers when he goes to his therapist and says, “Wow, I am so completely shamed. My father caught me looking at *Playboys*. I have so much shame. Then when I was later in life when I started masturbating when I was 12, I’m totally shamed by that.” And that’s the story he remembers. He remembers a story of intense sexual shame. Now let’s interview the sexual shame. Are we all willing to be Maurice’s sexual shame? Can we be that person? Everyone willing to be that? So who are we? We are...?

Group Maurice’s sexual shame.

Marc Okay. May I ask you some questions, Maurice’s sexual shame?

Group Yes.

Marc So, just tell me, what are you doing? What are you doing? Why are you shaming the kid? What’s going on, anybody? What are you doing?

Male Keeping him under control.

Marc Keeping him under control. We don’t want him looking at too many of those *Playboys*. I’m keeping him under control. I’m the controller. Fantastic. What else? What else are you doing?

Female I’m keeping him ethical.

Marc Keeping him ethical. Thank you, thank you. I need a little Virginia moralism here, thank you, from a good Christian. What else?

Male I’m reliving my experience.

Marc You’re Maurice’s shame. You’re the shame. So you were shamed?

Male Yeah.

Marc You as shame were shamed. Wow, I get it. I get it. Okay, got it. So I totally get that. So, Maurice’s shame, I’m going to tell you something just between us. I actually heard that you actually were a good person. That’s what I heard. And I heard—I have reliable sources—I know you’re masquerading as this shame thing, but I heard that you actually really love Maurice. I heard you actually really love the dude and that this whole sexual shame thing, you were trying to do something there. You had something going on there. What were you doing? Do you have any idea? What were you doing, anybody? What were you doing?

Male Trying to get him loved.

- Marc Yeah, trying to get him loved. What does that mean? What were you doing?
- Male I was trying to get him to identify a piece of himself that he wasn't ready to look at.
- Marc Okay, what else?
- Female Protecting him...
- Marc Protecting him.
- Female From the memory of what actually happened.
- Marc Right. Everyone get it? Actually I love Maurice so much that for Maurice to actually get that his parents didn't love him is so intensely, horrifically shaming. His dad didn't really think about him a lot. It's actually true. And the intense feeling of unworthiness, of not being a good child of the universe in that core way at age eight or nine would have totally destroyed Maurice. So what I did is I protected him, I shifted his attention, and I took him into this whole sexual shame thing. When he did that sexual shame thing, he could deal with that. The sexual thing actually occupied all of his attention, but it hid the deeper ontological shame of his essential worthiness.

Wow! All of a sudden sexual shame looks totally different. Sexual shame all of a sudden becomes a strategy to protect Maurice from the deeper shame that was actually lurking at the edges of his consciousness. Does everyone get that? Wow! Do you get that? That's the psychological interview. In other words, sexual shame has this other function. It's protective, because we know how to deal with sexual shame. As damaging as it is, as hard as it is, we can work that. I can work it. I can work it in therapy. I can do all this shit with it. But actually often sexual shame is a cover. In its positive form it's a protector. In its negative form it actually hides me from the truth of myself. But its positive voice is I'm a protector.

If I could actually speak to shame and say to shame: Hey, it was really good. You did a good job. I'm not going to shame shame. You did a good job. I really appreciate what you were trying to do. You wanted to protect Maurice from that experience that he could not have dealt with when he was eight, but, my friend, he's not eight now, he's 25. So you've got to let go of the sexual shame thing, and you've got to let Maurice deal all the way up and all the way down, because that's the only way he can actually make sense of his own experience and of his own relationship with his father, and he can actually only create sanity in his own life by knowing the truth of his own reality.

So what you did, shame, you did a great job. Thank you. I want to apologize also for shaming you all these years, because I've been shaming you for years, and you've been dealing with that shame, and you've been called every manner of bad name by culture. You've been called the root of all evil. Oh my god, how does that feel? There you were trying to protect Maurice, and you've got Gafni

out there calling you the root of all evil. Nice. I'll cite Lori, because it's her original cite. Let's blame Lori, not me. Wow! I really apologize.

And you have to apologize to shame for shaming shame so intensely, because actually—the principle of non-rejection—shame is not an accident. Isn't that interesting? Everyone's ashamed. That's strange. What a horror. It's just the world is not constructed that way. If shame exists and if shame then obsesses around sexuality, what it's doing is it's actually protecting us often from something that we actually can't hold yet. Wow!

So that's the psychological interview of shame. What shame does is it clusters around our sexuality in order to at an early age protect us from a story that's not true. Wow! Because to actually at age eight really get that my parents don't actually really love me—which is more often than we think the case, in many more families than we think. The myth that parents love children is a myth. Some parents love children. The notion that all parents love children is just a huge myth. So let's do sexual shame as a way of avoiding it. Wow!

Let's just hold for a second. That was a big piece. Any thoughts on that? Let's step out of being the voice of Maurice's shame. I just want to invite any kind of question, comment, observation, life, my life, just in general. We'll just let it sit in the room. We're not in a rush. Yeah, Zak.

Zak I was thinking of the donkey smuggler.

Marc Right.

Zak This is a very benevolent form of donkey smuggling.

Marc Right, exactly.

Zak We could talk about it if people know the...

Marc Right. Go ahead.

Zak I'll try to tell the story. So it's like a Mexican border and this guy—well, I already told the punch line. The guy is bringing donkeys through covered with stuff, and the border guard checks the donkey every time. Is there weed in there? What's this guy smuggling? He's doing something. How's he making his money? He can't be making it just by bringing this stuff which everyone can bring. Ten years go by. The guy is retiring. Thousands of donkeys loaded with stuff have gone through. The guy is, like, all right, last trip, "What are you smuggling? What's going on?" He said, "I'm smuggling donkeys." And the idea there is that what you're looking for isn't necessarily where you're going to find what's there. It's the whole donkey. You're looking through the pack and for the detail, a little piece of it.

Marc Right, sexual shame.

Zak But it's this huge donkey that he's walking through. And usually that's about how we'll argue about how the dinner's not right instead of arguing about what we really need to argue about. But this is a case where it's actually like a defense mechanism or a benevolent smuggling of this donkey through so that you can keep getting stuff across the border. You're getting these donkeys through, you're living, but if you really knew you were smuggling this donkey it would grind to a halt. So it's something that the mind does a lot, which is take things it can't hold and put them in symbolic form or deflect them out.

Marc Beautiful. And usually we talk about donkey smuggling as a personal thing, in a couple we're donkey smuggling, but donkey smuggling is also cultural. It's actually a cultural structure.

Kristina I just want to also say that shame is a power move. It's a power move to obviously disempower someone on a personal level or on a cultural level. So there is another motivation in terms of a public shaming. I get what you're talking about, but it's a power play.

Marc Completely agreed. That's part of the shame at Level 1 that we've rejected. Shame has got all these motives, completely agreed. So we've kind of taken it as a given that shame is doing bad shit, and it's a power move, it's all of those things. That's all true. That's all Level 1. In that sense we've got to liberate from shame. That's all true. Now we're going next level. We've already agreed that shame is making a bad move in a lot of ways, and we've appropriately shamed shame, and we've exposed some of its motives, and in that conversation we would also expose that shame could be a power game of culture, for sure.

Now we give shame the microphone. We're now asking what is shame doing that's good? If we gave shame the microphone and asked what's shame doing that's bad, shame might tell us, "I'm playing a power game," which is what you're referring to, which I think is why you associate it. That's completely right. But we want to actually know is shame doing something good? In the principle of non-rejection is shame actually protecting us? Because shame is so powerful, it must be protecting us in some way.

Zak And I think it plays out in culture. I think we're smuggling donkeys in culture underneath this banner of sexual shame.

Marc Right, exactly.

Zak For example, in the presidential election, were we not distracted by these sexual narratives of shame and actually talked about the geopolitical situation and Bill Clinton's involvement [indistinct 1:58:16], if we actually talked politics instead of talking bullshit shame stuff, society would be in a very [indistinct 1:58:22] because of the nature of evil that's systemic in the systems of American [indistinct 1:58:28]. So it's like let's not talk about that, let's talk about Bill Clinton's dick in the oval office, because we can get angry at that without realizing and looking around and being, like, actually we need to build this whole structure, take it apart and build something new. We'll get distracted by the shame, and it's safe, and it's actually a good thing, because if all of a sudden

we flipped the switch and everyone knew everything about what had happened in the past 200 years of the global capital system, society wouldn't hold together very long.

Marc I just want to reflect that back, because it's actually a really important point. In other words, Zak brings together our image of shame in our first image of the second debate and points out—very beautiful—that shame is doing the same structure there. It's actually protecting us or blocking us from actually seeing the deeper pain that we actually couldn't bear as a society, so the same way as for a person it actually protects us because we can't handle it from the deeper shame. In order to let shame go we need to tell shame we know what it's doing, and therefore [indistinct 1:59:43], okay, I've been recognized, I'm not shamed. Then we can actually deal with the deeper issue.

So Zak is just pointing out that structurally shame has a similar structure in culture where we focus on sexual shame in the national political collective level to avoid actually having a genuine conversation, which we're not capable of actually having, which is so structurally problematic that it would actually collapse us, just like my mother or father not loving me is so structurally problematic. Beautiful.

Shelly And we can actually feel that. That's why we don't mess with the shame to begin with is my hunch, is that we can really feel that there's something underneath that we fucking cannot deal with. And it's sometimes something about us, but more often it's about other, and it's about the systemic or about the broader reality that we can't effect change on or don't know how to, and so we aren't willing to touch it. So the layers continue to build.

Marc Beautiful, yes, Shelly, big yes. So let's emerge out of what you said and then synergistically merge what Shelly said with what Zak said and add a new piece. Shelly, I want to focus on that critical sentence you said. We intuit that shame is doing something. We don't want to mess with the shame. That was your sentence, right? We don't want to mess with the shame. We don't want to actually fully deconstruct it. We need it there.

What's the other reason we need it there? So the other reason we need shame, what's the other reason we need shame to be there? What does shame do for us? What does it do for us? It gives us a sense of—and this is one of our core dharma structures—shame has a pseudo-erotic quality. Does everyone get that? Shame is engaging actually. In other words, watch a [indistinct 2:01:37]. When I say [indistinct 2:01:38] I'm using it again archetypally. There's actually something really exciting about sharing my shame, which is why I want to do it many, many times. There is actually an Eros. There's a pseudo-Eros to shame.

It's about me. It's about something kind of titillating and exciting about me. It's dark. I'm getting everyone's attention. It's forbidden. The movie is getting good. I read that. Does everyone get that? In other words, there's a hidden narcissism in shame. There's a hidden narcissism in shame which we don't want to mess with, and the reason we don't want to mess with it is not only because of the narcissistic payoff but because if we let go of the pseudo-Eros of shame we'd

realize the failure of genuine Eros in our lives. Did you get that? In other words, if we let go of the pseudo-Eros all of a sudden we realize I'm missing my genuine Eros which is my Unique Self. That's the Kook passage.

In other words, living the erotic life is only living the fullness of my Eros, my genuine Eros, my sexual Eros, my embodied Eros and the Eros of my unique existence and my unique voice in this world, but I can hide that through an experience of being deeply engaged, all the time obsessed, and when I finish with one therapist I'll hire another one and tell the story again, because that pseudo-Eros of the surface of my story replaces the fact that I don't actually experience my love story as being part of the love story of reality.

And this is, Shawn, the text we saw in the end of Line 4 in No. 13 which we read which said anything which doesn't connect the detail to the cosmic magnificence doesn't give the mind ease. And we connect that with evolution which is love in action. So if my story is not connected with the love story of creation, the love story of reality, the love story of evolution and I deal with my shame in this Separate Self kind of contracted way and I've got nothing larger than that, I don't have a Unique Self which is my unique connectivity with a larger whole. So all I've got to do is keep obsessing in my shame, because it's the only thing that gives me an erotic hit. Even though it's a pseudo-erotic hit it's better than nothing.

Male Or you could shame others.

Marc And then what you do is to cover up the shame you shame others. That's right. Then you start shaming others. That's the mechanism to cover up your own shame.

Male Also pseudo-Eros.

Marc Also pseudo-Eros, that's right, also pseudo-Eros.

Male To me it's interesting to look at this shame as a safety valve. I just for a second want to look at this perspective from a country that I've spent a lot of time in, that's Rwanda, where 800,000 people were killed in three months. You could say, well, what's the relevance to that? The relevance to that is that suddenly you were able to puncture all these different places, all these different mechanisms, things that we don't want to see, and it creates a level of violence, and I think in some senses we don't even think that that's a possibility for us, even as we engage in this discussion around shame.

Marc That's [indistinct 2:04:58] together with Zak's point. In other words, if we really saw what was going on, how would things explode? If race riots explode because we realize that Black lives matter, what if we really got what was going on?

Male Here you have a situation, it's ironic to me, that in that last year the parliament in Rwanda voted as a democracy with a two-term government to have a third term for its president and invited him to come and serve a third term. And as

soon as he said, “Yes, I’ll be happy to do that,” and they had no electioneering whatsoever, the election was over, and people were bustling to get back into the job of rebuilding the country which had been completely destroyed.

Marc Wow! Amen, shame, the agenda of shame. Yeah, anyone?

Kristina I have one little piece. It correlates well. We call it negative pleasure. So if the erotic current can’t find its natural way then it twists off. We’re calling it a pseudo-erotic state, but it’s also there’s negative pleasure in there. So there’s a lot of Eros in there. And then we project it, just like you were saying, Zak, onto the zeitgeist, and then we get titillated by watching this, because it’s aliveness hidden in us but alive, and then we get pleasure out. It’s like, ah, we come alive when we see that whole scenario kind of thing.

Marc Beautiful. So KK adds negative pleasure. And our prurient obsession with it is why are we watching Bill and Monica? Because it’s part of that pseudo-erotic charge, but we haven’t actually claimed our true story. Anyone else in the room, what else have we got here, anyone else? What are you thinking of, brother?

Male Digesting.

Marc Digesting, yeah.

Female So what’s happening in me is I’m, like, fuck, what do we do about all this? Literally, I’m like buzz kill, like, aargh!

Marc We’re going to get there.

Female So I want to be a bit like, okay, so how do we step out of that, recognize it, don’t ignore it, but then how do we enliven our Unique Self without having to go through all the layers of fucking shame?

Marc Here’s where we’re moving. We’re moving. That’s where we’re going, sister. Good.

Female Bring it.

Marc All right, bring it on. So our first level is we’ve got to make contact and tell the story. That was our Level 1. Shame is a negative. It’s got all these power games. It’s the root of all evil. We’ve got to bring it to light, take it out of the hiddenness. And in telling the story, in making the shame an object of the light it begins to actually dissipate.

Our second level is—now let’s go deeper—the principle of non-rejection. Let’s say how is shame helping us? We begin to realize, oh, shame is helping us. I take a look at my life and I say: What in my life, and particularly sexual shame, how does sexual shame basically glom the energy as it were? Glom is not the best word I could think of, but I kind of like it. It gloms. You get it? It grabs all the energy in order to create a bunch of things. We’ve said a number of things. Let’s capture them all.

One is it covers up something which might be too painful to see. That's the basic structure we're offering. Shame is covering something that might be too painful for me to see. And everyone's got to look at their own story. What was that covering? Then, of course, we're going to have to transform what that was covering and see why is that a part of my love story? I'm going to have to transform the whole way I look at my story, but first I've got to see what's shame covering, what's sexual shame covering? So, I'm getting involved in sexual shame, but it's deflecting my attention—donkey smuggling—from the harder thing to see.

Now, here's the deal with everyone. The harder thing to see might be that my parents didn't pick me up or it might be something which is common to everyone which is more basic which is I don't know what my Unique Self is. That's where shame begins. In other words, you might have a story about a parent didn't pick me up in mid-Pennsylvania, but it might be something which we all share. When I'm focused on sexual shame it creates a pseudo-erotic charge which allows me to actually get completely involved in working that, which gives me an entire field which allows me to avoid the deeper issue, which is I have no Unique Self story. I don't know what my unique contribution is. So I spend all my time working that.

Now, that was a trick of the churches. The churches deployed this very, very cleverly, and here's where shame was, I think, a power, as you said, KK. We're going to tell you a sexual story. Your sexuality is going to contradict that story, and you're going to spend a huge part of your life obsessed, trying to work this issue. That takes a lot of your energy. It also undermines rebellion, because if you're not a good child of the universe you do not feel inspired to rebel. Rebellion comes from righteousness. You feel this righteous sense. And when you don't feel righteous you don't start a new world religion.

When you actually liberate your sense of shame you've got the power to create new structures in society, but when the power structures that exist don't want us to create new structures in society, we certainly want to basically believe that power, and then we're running around our tail as it were. Not a bad image for a lot of reasons. We running around our tail, and we're not actually able to access our Unique Self power both to create new structures in society and to create our lives.

So, sexual shame is a decoy. It's a decoy. It's both a decoy in a negative way—and Brené Brown falls into the trap. You get what I'm saying? In other words, a lot of the work done around shame falls into the trap. It's like let's work with shame. Yeah, let's work with shame. It's not wrong. I want you to get the point. It's not wrong, but it's partial. And paradoxically part of all that shame literature falls into the trap. When I first read it I was really enamored by it. I said, "Wow! It's really nice." I've read for, I don't know, the last decade on and off that literature. John Bradshaw was an expression of that literature. He popularized it. Mark and Lori, Masters and Johnson did an enormous amount of work around shame. They've written a bunch of journal articles on shame. But I realized, no,

it's too small. That's what Kook does for us. We're expanding. The principle of non-rejection, let's give shame the microphone.

Okay, let's breathe for a second. Are we okay? Can we have a drumroll in the house? Are we doing okay, in the last Saturday afternoon at Wisdom School? So now let's go to three. Let's go to three now. What's three? So now let's go even deeper. Let's interview shame not only at the psychological level, let's interview shame at the Tantric level. Let's do a Tantric interview of shame.

So, here we're not looking psychologically how does shame protect me from knowing the truth? Sometimes it's protecting me from knowing the truth because the truth will overwhelm me, and sometimes it protects me from knowing the truth because I'm afraid. Shame is my emissary. I'm afraid because I don't know how to find my Unique Self. But there is this decoy mechanism in shame. And, like always, sometimes a decoy is a good thing, it's a good strategy from a benevolent general, and sometimes a decoy is a trap, it's an ambush, and actually you lose the battle of your life because you got trapped in this ambush by this decoy. Does that make sense to everyone?

So now let's do the Tantric interview. Let's now drop down even further. So I finished the psychological interview, but I still wasn't satisfied. I said, okay, this is good. I was feeling really good for a couple of days and then the sense of disease, kind of like there's more to this. There's more to this. Tantra is a trickster. So we got part of it. We got the principle of non-rejection. Tantra is a trickster, so there is a trick here. We've got to see what's the trick, what's the magic here? So, okay, what's the next principle? The next principle is trace shame back to its root. Take it away.

Female No, I'm just recognizing that it's the rhyme. Does it have something to do with the rhyme of the False Self, whatever it is, is the Unique Self gift?

Marc It could have something to do with that. That's exactly the right direction. I saw your eyes just popped open. Eyes don't pop open that wide without, like, woo! That's completely the right direction. We'll sharpen it, but it's totally the right direction. Awesome! Love that, love that, love that. My 'love that' was a direct imitation of your voice. Did everyone get that? I don't know if everyone caught that. Love that. Did I get that well? It was good, okay. So, here we go. Got this, everybody? Here we go. This is great.

So if Tantra is a trickster and Jeff and I want to trace shame back to its root, so the question is: Is its root the psychological interview? It's a piece. You feel the same thing, right? It's not the root. Again, it's too intense of a structure for that to be the root of it. It's legitimate, and that's why we need multiple perspectives. Remember we talked about when I get lost in a particular perspective that prism becomes a prison. Level 1 is so powerful. I've spent my life teaching Level 1. Then what you do is you come up with Level 2 which is really powerful, and you write 10 books on Level 2, and you say that's what it is.

Then what you've got to do is you've got to be a little more *Halleluiah*, Leonard Cohen. Let's iterate again. Let's come back to it. Let's figure it out. So it's a

trickster, and we've got to trace it back to its source. Jeff and I had a little one-second exchanged glance. It was, like, that's not the source, in our body, that's not the source. Julie, it's not the source. Doug, it's not the source. So what is shame saying? What is shame saying? It's so good.

I said to KK a couple of weeks ago, oh my god, the king, it's about the king. So here's the image. So I think being a gas station attendant is a great job. I just want to say that. It just seems to be an appropriate thing to say now. Being a gas station attendant is a great job, a completely great job. But if you were the king and then you started being a gas station attendant it would be less of a great job. Is that fair, Shawn? That's fair, right? A gas station attendant is a great job, but I wouldn't want to be the gas station attendant after being the king. It's a little fucked up. And if I do, maybe I'd go to a different country where nobody knows me and start life again as a gas station attendant, because there is no way I can meet a girl as I'm cleaning her car and we fall in love as a gas station attendant. It could be a great story, but it just doesn't work when you started as the king. Does that make sense, everybody?

So that's the principle. That's the whole thing. In other words, I'm only shamed if I'm really a king. That's the point. If I'm not a king shame has no place. It cannot take hold. Shame only works—and it's an essential structure—if there's a Tantric message, meaning there's a complete hidden structure in shame. Now, again, we're transcending and including. We needed all of our 10 years to do this. We're not nullifying Level 1. All of Level 1 is true. All of Level 2 is true. We're still not at the root.

What a Tantric person wants to do is we want to trace shame back to its root. At its root shame cannot live, I cannot be shamed at being a gas station attendant if I don't experience myself as a king. I just can't be. If I basically say I'm a gas station attendant, and my father was a gas station attendant, my uncle was a gas station attendant, that's what I do, not a problem. But if actually my uncle's a king and my brother's a king and my sister's a queen and my daughter's a princess and I'm a gas station attendant, we've got a problem. That's where shame plays. Shame only plays when I have a memory of my kingship, when the once and future king lives as me and I am actually denying my kingship, whether I actually am or I think I am doesn't matter, but shame is whispering in my ear and saying, "You're a king."

That's an entirely new dimension of shame. When I trace shame back to its root I realize that shame is a form of awareness. It's a form of consciousness. Shame means I'm ashamed. What that means though is I'm aware, I'm self-aware. So I've got to trace the self-awareness back to the original memory of myself. I've got to recover the memory of my original self. I've got to recover the memory of my greatness that got lost somewhere along the way. Somewhere along the way I lost memory and access to my greatness, and it's only by recovering the memory of my greatness that shame feels like, oh, I've done what I needed to do. I've done what I needed to do. Wow, that's a big deal.

Female Big wow.

Marc Yeah, it's a big wow. It's a big wow. Now, again, the subtlety is we don't get rid of Level 1. We don't get rid of Level 2. God, it's so easy to contract. Let's just let all contraction go and just feel into, wow, shame is whispering in my ear, "You're a king. You're a king." And it doesn't matter whether it's sexual shame. It doesn't matter whether it's shame of not having accomplished. Shame doesn't work unless I still have access to my greatness, which is why the most dangerous person is the person who's actually lost shame, because shame is whispering in my ear, "You are gorgeous."

It's the metaphoric almost caricatured TV show drama where the mother says to the son, "You are the son of William III, and you're the grandson of... You should be ashamed of yourself." Because of who you are—that's the point. It's a caricatured version of it, but it's right. You should be ashamed of yourself. Let's just look at the sentence. You're ashamed of your Self. That's the exact point. You're ashamed of your Self, capital 'S'. You're ashamed before your Self, because it's your Self that calls you forward. Wow! So all of a sudden there is this Tantric level which begins to play, and my shame whispers in my ear and calls me forward. Wow! Let's hold here. Let's just breathe. We're not going to do any more dharma now. We're going to do questions.

Male I think there's another level.

Marc There is another level, but I'm going to get to it tomorrow. I have one more level, but if you want to put another level now, if it's the place we're going to go tomorrow I'll say yes and let's do it tomorrow, if not, go. I think there's another level also.

Male Okay, primal shame at being finite.

Marc Right. That's tomorrow. Right, that's exactly it. That's correct. There is another level, and that's the level I want to talk about tomorrow. So we're going to spend tomorrow on that level. We're going to talk about the essential shame at our mortality and what that means—finite, mortality, it's all part of the same story. It's the right direction. It's a big piece. We'll get to all of that tomorrow. I wrote the shame in finitude. That's what I called it. We'll play with it together. So think about it all night, because I can't wait to hear what you have to say about it, because I'm sure I'm going to get wiser. This is exciting. So, yes, that's right. There is actually a fifth level.

And how gorgeous, right? How gorgeous in the room after 10 years together? What a gorgeous moment. Stunning! It's actually a stunningly beautiful moment. So there is actually a fifth level of shame which actually we need to deal with. That's actually Level 5. Tomorrow morning is about that level, because unique risk and that come together. They come together completely and we'll see. Let's bracket that for a second. I thought of originally doing all of them now, but I realized it's actually better to write now. It's 5:45. We've done so much that I want to actually write from these voices and then write tomorrow from the other voice.

So first let's breathe for a second. Let's just breathe for a second. Let's just relax and breathe. We're good. Don't get too caught up in that breathing activity. We're not going to do it for that long. It was fun. Now, again, if we had more time it would be a great time to take a walk and do an exercise. I'm conscious of the fact that we are in the last Saturday afternoon of Wisdom School and we have one more session. Again, whatever we do let's do it with all our passion. We're as committed to getting to the deepest completion here that we would be in the third Wisdom School, because we are in the last Wisdom School. There is no quarter till the last second.

Female There's a chording with this exploration, sounding a note that's in harmony with what we have been doing up until now, which for me is that taking our story, our life story, our autobiography and putting it in a framework of everything that's happened is a part of divine evolution, so the way you're exploring is bringing it to chord with that.

Marc Beautiful.

Female So I'm hearing divine music.

Marc Amen. That's beautiful, love. The way we say that in the dharma is we have a sentence which we say: Every place you've been you needed to be, every detour is a destination. That sacred autobiography is a sacred divine text intended by reality. So, yes, these are completely resonant. Amen, amen, deep bow. Thank you. So with that note, with that chord, breathing into that chord, let's just feel where we are for a second.

We've done a sacred autobiography writing on the two core principles that live in me, which are the movement of the urge to merge and the urge to emerge, the movement towards joining and the movement towards emerging, distinguishing. That was our first writing. We've done a second sacred autobiography writing on the story of love uniquely manifest in my life. What's the story of my loves? And we came to this shocking realization that actually the entire thing is a love story. It's a shocking realization. The entire thing is a love story. That's the realization we came to. One particular family brought that to the fore, and then we all realized that we were all saying the same thing.

So, now we want to write the story of shame but with a very particular eye. It's a very different way now that we're going to write the story of shame. You get that? It's not writing the story of shame from my kind of: I'm traumatized, devastated. There is a whole lighter sense about it. We're not bypassing the shame. Do you get that? We're not taking anything away from the dignity of our suffering. So we're not minimizing our suffering in any way. Is everyone clear on that? We're not bypassing it. We're not lightening it. We're certainly not mocking it. We're honoring the suffering. We're not taking anything away from the dignity of the suffering, but all of a sudden the detail is part of the whole.

If you take the detail of my shame and you disconnect it from the larger story of my life, my life as a love story, the shame whispering into my ear of my greatness, the shame perhaps protecting me appropriately or inappropriately

from my true Eros, then, wow. So when we tell the story of the shame we're actually experiencing something a little bit lighter around it.

And I want to add something now, last piece. Even when we tell the story of the shame at Level 1, when we tell the story of how our vitality was rejected or how our vitality acted out in a way that was rejected by culture that even we don't approve of, but it was in us and we want to honor that moment and honor the impulse and have ourselves be received and loved in it, even in that Level 1 piece we actually realize that this structure that exists, exists for everyone. And therefore moving beyond shame is actually one of the ways that we claim self, that actually the journey up from Eden is a journey that we're supposed to go through, that if we don't actually move to claim self and to liberate ourselves from shame we've actually never claimed self.

That's what we called, remember, the bread of shame. We talked about *lachma d'chesufah* yesterday. We said that if you get everything and you don't earn it, that's called the bread of shame. What's the shame? The shame is I haven't earned it. Stay with this, it's gorgeous. So actually by liberating myself from shame I actually earn myself, as opposed to just being given it. In other words, this Level 1 process where actually we're all shamed and we all have our vitality rejected in some way, but the fact that we have to go through a process to liberate ourselves from it isn't some fuck up of reality. Oh my god, we've got to do a [indistinct 2:29:24]. Isn't that terrible? That's not the story. That's a bad way to tell the story. We've talked about this before. Who wrote the book? You all know the book, *Drama of the Gifted Child*. Who wrote it?

Female

Alice Miller.

Marc

Alice Miller. We've talked about this before. It was originally called *Prisoners of Childhood*, which is obviously a bad name for a book, as we pointed out. So we call it *Drama of the Gifted Child*, but Alice Miller's story is that childhood is basically like a Nazi concentration camp. She uses those explicit terms. Childhood is a disaster. It's a horror that you've got to somehow get beyond. That's a mistake. That's a big mistake. It's not a small mistake. The mistake is it's a very limited view of reality in which all you have is your early childhood. That's all of reality. The fact that you're not fully accepted or even rejected in early childhood is a disaster. How are we going to deal with that disaster?

Well, that makes no Tantric sense. All of reality? Intelligent reality that managed to enact photosynthesis before the neocortex, as we talked about yesterday, couldn't work out this detail, really? It just makes no sense. Everybody goes through childhood, and everybody is in some sense shamed in childhood, because in some sense we're not fully accepted. That's part of the shame is our vitality isn't accepted. Whether that expresses itself in our sexuality, in some other way that we might have acted out or our essential self isn't received, we're misrecognized, whatever that childhood story is, it's a story that everybody goes through. And since everyone goes through it, it must be part of the structure of reality.

It's not that only bad families do that. Only the bad families do that, they're fucked up, but the good families... No, it happens every place. Everyone is in some sense misrecognized in childhood. Everyone has some sense of their vitality that's actually split off. Actually it's really critical for our kids and our kids' kids to realize that so that you don't actually get caught in a victim story of shame. Oh my god. It's the 'oh my god' story. When your kid is 14 you realize, oh my god, this is going to be grist for therapy. This moment, they'll be doing this in therapy in 10 years.

Really? Relax. Maybe you should do therapy. Therapy is, of course, an important thing. But, in other words, I'm going to do therapy as a way of liberating myself, healing myself as an ordinary, normal process, not as a pathological process. Do you get the difference?

Let's just think for a second. Here's a suggestion. The hour is late, so I think it's late to start doing an hour of writing. That's my intuition unless I am wrong. If I'm wrong just tell me. How are you guys feeling? What I'm thinking of doing is actually having people write one sacred autobiography snippet which is to find one story of shame in my life. I think it's too late in the day to start at age two at 6:00 o'clock on a Saturday afternoon. It doesn't seem brilliant. And then we'll all be shamed, because we're too tired to do it. That'll be the end of the story.

So I'm thinking that what will be actually a great idea would be actually—and I think it's actually much more productive and exciting—if we could all find one story of shame. Write the story up. Then in writing the story go through all three levels. Level 1: I'm telling the story of the shame, and in telling the story I'm bringing it out into the light. Maybe I'll share it in the room, and I'm recognized, respected and loved as that story is told. I realize, I own, I integrate. The shame is now in the light. I'm telling the story. The shame begins to be healed through contact, and I realize I'm a good child of the universe, Step 1. That's my first relationship to the story I just told.

But my second relationship is now I see is there some way that that shame was either protecting me from something deeper that I didn't see, which might be something painful or something else that I wasn't ready to see, or was it also a decoy which I spent a lot of time on, but actually it was in the way of me actually identifying and finding my Unique Self? Now that I've found my Unique Self I can let that shame go. You get it? I don't need that shame anymore, because I've actually done this great work, and I'm actually realizing my Unique Self, so I don't need to obsess around that sexual shame. It's done its work, but I appreciate and thank it for giving me all this pseudo-Eros for all these years and keeping me engaged and doing whatever it did. Does that make sense?

And then the third level is, okay, now what's shame whispering in my ear? And just to realize that the very fact that I experience shame is because I'm a king. I'm a king. The very fact that I experience shame in this situation is because I have a vision which is an accurate vision of who I am at my core.

Tomorrow we're going to go the last step. Tomorrow we're going to go the last level of shame, the last level of the liberation of shame, which is if I'm a king why am I a finite king? Why am I a mortal king? We're going to have to deal with that paradox. So we're going to leave that till tomorrow.

So what we want to do now is tell one story of shame. That story of shame is a story that I want to actually be able just to look at it myself on all three levels, because otherwise all of this is just words until we practice it in the stories of our lives. All of this is just words until we practice it in the stories of our lives. We need to actually begin to start to look at it through the prism of a story. Then what we'll do is then we'll start tomorrow collecting this, talking about this. Tomorrow morning we'll collect it. Then we'll go the next piece, the next level, which is the last level of shame, unique risk. Then we'll be home. That's our plan. We've got a plan.

So let's just relax for a second. I'm thinking—you tell me what you all think—it's now 6:00 o'clock. A half-hour is good for writing. We'll eat dinner at around 6:30. So, just check in with me, everyone. We could do this in a couple of ways. We could actually do the writing now or we could do another thing. We've introduced what we're going to write. We could just let it mull in our heads for the night, and we can actually get together at time X and do our first half-hour, you know, three-minute introduction, and we could do the writing fresh at 9:30 tomorrow, 9:30 to 10:00, and go from there. Those are both possibilities. So who's up for writing? Who wants to write now? Who wants to write tomorrow morning?

Female I'm having a reaction, because I'm feeling like, as often happens, that to me it was really important to have spacious time around unique risk. So it feels like now we're backing up. We have a whole big piece to finish up here. So I don't want to do it tomorrow morning, because I know very well that then the whole morning is going to be spent on that piece, and I thought we would be doing tomorrow morning a lot of writing about unique risk. So I'm just feeling that my desire is to really get to that with spaciousness.

Marc Yeah, we can totally hold that in the room. We can totally hold that, a thousand percent. We can totally hold that. In other words, what you're saying essentially, love, is that I have a vision of how the weekend should go, and I want more time on unique risk, essentially. Is that right?

Female Yeah.

Marc Yeah, legitimate.

Female That's why I came for the weekend.

Marc Right. So in order to get to unique risk I think we need to go through shame.

Female What I'm saying is that I feel like we need to do that tonight.

Male Yeah, let's get all the way through shame tonight.

- Marc We could do that. I'm up for that, totally up for that and delighted to do that. Totally up for that, love. So let's have some kind of self-organizing leadership in the room here. We could totally do a session tonight.
- Female I think a contained session to complete the shame piece feels right, and then tomorrow we're entering in, having slept on it. For me I benefit from sleep.
- Marc Right, absolutely.
- Female It kind of stews and puts me in a good place to come into risk.
- Marc Amen. Let's do a couple more things. Again, let's just iterate together, which is fun. So do we want to write now, because I don't want to skip the writing piece, so do we want to write now and then do the last piece after dinner, so write for a half-hour now, do the last piece after dinner, or dinner now and then write and do the last piece?
- Female Dinner won't be ready before 6:30, so I think let's use the time we have to write.
- Marc Amen, right on?
- Group Right on.
- Marc Is the 'write on' spelled with W-R?
- Female Yeah, either way.
- Marc Write on, new meaning of write on. Okay, perfect, awesome. Again, that's the way we iterate as a kind of organism. Fantastic, gorgeous!
- Male Are we going to share what we're writing?
- Marc Anyone who wants to share.
- Female Write it as if you're not going to share, and then you decide whether you want to share. That will be more beneficial for you.
- Female Are you thinking about reconvening after you write or how you write it?
- Male No, I was just asking are we going to read the...
- Marc We're going to have a place for people who want to share a piece who can. Is that helpful?
- Male Yeah.
- Marc Awesome!

[2:39:58]

Marc 009 - Saturday Evening

Track: Marc 009 - Saturday Evening.m4a

TRT: 1:07:53

Speaker

Marc Gafni

Marc We've gone through: Level 1 approach to shame, you've got to bring it into the light [indistinct 0:00:15] to my vitality, Part 1. Part 2, psychological interview, what's shame protecting in a positive way? Level 3, what's sexual shame decoying in a negative way? Sexual shame is covering up the actual erotic shame which is the failure of my Unique Self, Level 3. Level 4, the Tantric interview, when I've now made friends with shame, shame is my friend, the secret is whispered into my ear, Level 4. Everyone together? Now we're at Level 5. What's the fifth level? The fifth level is what we call the shame of finitude that Jeff, being Phineas, just intuited.

[Asides]

What's the fifth level? The fifth level of shame, let's unpack it. Let's just go slow for a second. So let's go to sexual shame as the model of shame. Let's stay with sexual shame. What's sexual shame about? Let's start there. What's sexual shame about at its core? So when you think about sexual shame there's an actual disgust around sexuality that even when we love sex and we're sex positive in culture, all that sex positive stuff, the disgust lives right underneath it. So there is this disgust about sexuality which lives both in the sex negative culture which is still very strong, but it's also right under the veneer of the sex positive culture.

If you use the word 'disgust', one of the reasons we don't like the word 'disgust' is because it's disgusting. There's something about the word. It doesn't make you feel warm and fuzzy. No, the word actually reflects it's disgusting. So I just even noticed when I was writing this, I tried to change the word 'disgust' to repulsion, and I liked repulsion. It had a nicer feel to it. Let's talk about repulsion in sexuality. And I actually realized as I was watching it that I was disgusted to write about disgust. Does everybody get it? So I changed the word to repulsion, and I made myself a note yesterday: go back and at least move between the word 'repulsion' and 'disgust'. It's disgusting.

Now, what's disgusting about sexuality? Let's just notice a couple of things. Fuck is a curse word. Shit is a curse word. The person who pointed to that very elegantly today—we joke about it—is Peter. Peter's joke was about fuck and shit and how they cause these funny structures in culture. That's why we laugh about it. We laugh about it because of these funny words, and we laugh at the fact that someone [indistinct 0:04:18] fuck and shit was called a son of a bitch. That's the joke. It was actually a fabulous joke and well told, but actually it couldn't be—Peter and I kind of worked this out—more appropriate as the stage for this discussion, because actually what fuck and shit actually cause is shame at our mortality, at our finitude.

In other words, the reason Pharaoh in the ancient Pharaonic courts, one of the things we know historically is Pharaoh would never let anyone in his court see him defecating, see him go to the bathroom, because that would indicate that he was a mortal, and he was claiming to be a god. And, of course, his shame was—just catch this, the structure of ancient culture—he knew it wasn't true. In other words, he's actually going to the bathroom in the Nile early in the morning. Hot damn! So you've got a Pharaoh claiming to be a king, but his kingship is not his Unique Self. His kingship is claiming not to have mortality. That's the claim he's making. That claim is wrong. So there you've got shame at the heart of the most powerful ancient culture.

We express our shame at mortality by turning fuck and shit into curse words. There are lots of reasons we work with the fuck word, and we actually could spent a Sunday morning for an hour and a half on that now, so we're not going to return to that. That was in the last Wisdom School. We looked at that essay. It's a fucking awesome essay. That was a little joke, just letting you know.

But one of the reasons is because these words remind us of our mortality, so we take them out of the bounds of our cultural selves, because our cultural selves are our attempt to deny death. That's what Ernest Becker was saying in his book *The Denial of Death*. So what Becker's point in *The Denial of Death* is, is that the entire cultural edifice is an edifice of pseudo-Eros in our language. Our friend Ken would call it an Atman project, but it's the same thing. Our cultural self is a way of denying death.

So we've got this incredible fear of death, the ultimate anxiety producer. So then we actually erect this cultural edifice which allows us to escape, at least temporarily, this fear of death. We do it through art and through accomplishment and through success and through creativity and all these different beautiful projects. They get problematic only when they're not for their own sake, they're in order to occlude death. But then all of a sudden you've got these two annoying things which are actually the skull grinning at the banquet which are shitting and fucking, which are in the way. Shitting and fucking undermine the entire edifice of the cultural project, because what does it do?

Let's look at fuck for a second. What does the sexual drive do? The sexual drive is politically incorrect. We're not attracted to the right people. We're attracted often to the wrong people, sometimes at the wrong times, often to too many of them and to do things that we're not supposed to be doing at times we're not supposed to be doing them, and they get in the way of our fulfilling our responsibilities to the right people that we are supposed to be doing. In other words, the nature of sexuality is it undermines the veneer potentially of the social, committed, tender, loving, responsible self.

Now, that doesn't matter whether the sexuality is acted out or not acted out. The very fact, why would we even have those desires which run counter to my social understanding of myself and my ethical understanding of myself? So all of a sudden I've developed this sense of my ethical efficacy, which gives me a sense of my immortality, of my being chosen, which is precisely the point of early

Calvinism. If I am good I feel like I must be chosen. Let's just transpose that. If I'm good I feel like I might have a bulwark against mortality, either because of an afterlife or just because my goodness allows me to live in the goodness of my life and feel like I can avoid mortality.

So all of a sudden along comes sexuality, and sexuality is politically incorrect. Sexuality undermines the structures or who I thought I was or who culture said I should be or who my own interior sense of who I should be said I should be. Why? Because sexuality moves me or at least invites me, sometimes demands. It's very rude. Sexuality is rude. It doesn't say, "Oh, I'm busy right now." It says, "You're busy right now? I'm going to fuck you up. You think you're busy? Well, come pay attention to me. You don't want to pay attention to me? I'll make you pay attention." Sexuality actually moves us in all sorts of ways. Whether it's in the realm of the mind—deed or imagination, as Kook said—is almost irrelevant.

So that's one dimension of sexuality which reminds us of our mortality, but it's even deeper than that. That's just the beginning of it. Sexuality itself by its nature doesn't seem to be angelic. It seems to be more animal. Has anyone noticed that? That's true. Sexuality is not generally identified, when we talk about man being half-angel and half-beast, we don't say, oh, and the sexual, that's the angel part. No one's ever said that in all literature. Well, we identify it with the beast part. What's that about? The beast is our mortality. It's our body: feces, fuck, semen, fluid, body. It's touching. It's body. It's in flesh.

It's gross not in a bad way, but it's interesting that the word 'gross', the little word 'gross' means actually body. We call it the gross level of consciousness. It also means gross. Isn't that interesting? The word 'gross' means actually two things. It means embodiment. Simple, there's the gross level, the subtle level and the causal level of consciousness. All that gross means is body. But gross also means gross. They're completely related. As much as we love our bodies, even in the sex positive culture, and this is a room of people that's a fundamentally leading edge of leading edge of leading edge of leading edge of sex positive in this room, nonetheless the disgust is still there. It still lingers. If you take yourself out of this room into the center of culture it's every place.

So what does sex do? It reminds us that we're mortal. It reminds us that we're mortal because, A, it undermines the Atman project of control, the pseudo-erotic project of control. It undermines the illusion that we're going to live forever, one. Two, we encounter our bodies. Number one is out of control, so it undermines the social self. Number two, it's an encounter with the body, and the body itself is the seat of mortality. We can do everything we can to ignore our bodies, but all of a sudden sex and shit demand that we pay attention to our bodies, and the urgency of both of them overwhelm us. What happens to pristine human dignity when you are dying to go to the bathroom?

And let's assume just for argument's sake that you're dying to go and not to urinate but to defecate. Let's assume you're in a place without toilet paper. Let's just make it a little more interesting. And let's say it's not in the woods there, you're not camping. You're not camping in the woods. Let's say you are at a

business meeting at, I don't know—let's make up a company, the name of a company—Bristol-Myer. Let's just make it up. It's a company. It's in New Jersey. We're doing shit in New Jersey.

So you're at a company called Bristol-Myer. You're there, and you're at a meeting, and it's about to come out. You can feel it. It's right there. It's about to come out. You're making your big pitch for a promotion. You're sitting there. It's about to come out. So how does that feel? Do you feel powerful? Do you feel dignified, really dignified? Do you feel immortal? I don't think so. You feel like shit, to sum it up. Oh my god!

So my entire social artifice with all that it's important for, for making a living and taking care of my family and performing and having a sense of myself, if I actually succeed in doing that meeting and I walk out of that meeting and I ace that meeting and I just blew it away and all six [indistinct 0:14:21] and I walk out, I'm not thinking about death, I'm thinking about how powerful I am. But if actually instead—and it doesn't happen quietly in your pants, it happens noisily, oh my god. This is so bad. Does everyone get it? So the only thing we can do is laugh. There's nothing else to do. Oh my god! Wow!

There's only one worse thing that could happen. You see the disgust come out, right? There's only one worse thing. You know what it is, right? The worse thing is that last night you made a video of yourself masturbating. You left it on your computer. You were about to flip on the overhead. Everybody's going to see your presentation. Oh my god, here he is in the bathroom [indistinct 0:16:00], my god, and you can't get it off. It's bad. It's just bad. In that moment you wish you were defecating. That would have been better, right? It just would have been better. Oh my god, there it is. So these two—and, by the way, if you do them both at the same time—we're done with the images. I think we've got an embodied sense of what this is like, so we're good.

So there we have it. So sex and death are related in all sorts of ways. One, they undermine the social self and the ethical self that we want to transmit into culture. Number two, they remind us in all sorts of ways of our embodiment. And in both one and two they remind us that we're not in control. Actually we're not in control. We're just not in control. We surrender to something that's actually larger than ourselves, and we want to deny that surrender. So when we're reminded of that surrender it produces an enormous amount of anxiety. Wow!

Now, clearly both of those experiences also have intense pleasure associated with that. Basho says the experience of enlightenment is having this desperate need to urinate, then you do. You can actually feel it. It's this enormous relief. There's an enormous relief. There's an enormous joy in defecation actually, when your body is actually functioning. And there's actually a beautiful blessing which reads—I'll give you just a quick read of it—*Baruch ata Adonai Eloheinu melech ha-olam [Hebrew 0:18:13]*.

I said it for me to access it, not for you, but basically the blessing is: Source of all blessings are you, divine, creator/creatix of the universe, who created us,

filled with orifices in which fluids pass. And would one orifice remain closed for even one hour when I need it to open we could not survive before you. And we thank you for the pleasure and delight of opening the orifices in all the appropriate ways. Source of all blessings are you, God, [*Hebrew 0:19:01*], healer of all flesh who does wonders.

Female Wow!

Marc Wow! That's a blessing I do six or seven times a day when I'm coming up with Shawn and Victoria. They don't want to stop to go to the bathroom. I do this seven times. And all of a sudden I get that blessing. And Victoria's not getting that. I'm trying to make another blessing, sister. Just relax, it's another blessing. I know.

So basically we've got this paradox. On the one hand sex reminds us of our animal, and our animal is both that which undermines our social self and our animal is the person that's not a Unique Self individual. The animal is not king. You want to be king and an animal? Not sure. Great dog, I love my dog, but my dog's not king. My dog is not choosing. My dog is not building hospitals. My dog has dog dignity, because I'm all for dog dignity, but dog dignity and human dignity are not the same thing. Those are different. I love Buddy, it's good, but it's not the same—Kristina's dog.

You've got to be careful not to offend anyone who has a dog or they won't talk to you for a really, really long time. I was with Dick Schwartz, the IFS guy, and Lori, and I said something which Lori thought didn't give sufficient value to her cat. Three hours later we're with Dick Schwartz at the table and we worked this out, but it took a very, very long time. I'm just saying you've got to be very careful here. Once burned, you learn. Some things you learn faster, other things longer. Mostly it takes me a long time, but this one I've gotten fast, at least one.

So it's a big deal. In other words, sex and sexual shame particularly, sexual shame is about the shame of my finitude, my finite nature, my mortal nature, my end, my body, my embodiment, my inability to choose, because sex not always but often or sometimes presents us with an inexorable demand, which is not in consonance with our self-image. So what do we do with that?

There was an article that Kristina gave me on the way out the door, and I put it in my bag, I didn't get a chance to read it, but it's this month's issue of *New York Magazine*, and it's about the new Kinsey—Kinsey, the sex researcher—and it says Pornhub is the new Kinsey. It's an extremely well-written article, extremely elegant, which basically says that our whole conversation about sexuality—how does pornography relate to sexuality?—is an old conversation. Pornography is its own world. It's not about how it relates to sexuality. It's its own world. And it actually traces Pornhub and what people like to watch and how things flare up on the Internet.

The people watching this, these are not the bad people. I know no one in this room has ever looked at pornography, but you may have a friend who has. It's not only the bad people. It's not that the weird, bad people, they're looking at all

these weird things on Pornhub. As I read the article I said, wow, people look at this? There is every possible fetish. And the writer wrote, he said the rule of pornography is if you can imagine it there's porn about it. That was his kind of thing.

Now, in terms of your social cultural self the other thing you wouldn't want to come up in that boardroom is for most American men and, by the way, a recent survey, one in three women is looking at pornography at least once a week. *Marie Claire* published a survey. Clint is challenging the way the survey was done. But however you tell the story there's a new direction. The notion that pornography is a male province just isn't true anymore. It hasn't been true for a decade at least. It's a province that has much, much, much, much more female viewership, particularly young women. There's an enormous viewership in young women, Millennials, etc. So it's not this kind of crazy male province.

Again, the point is how does that resolve with my social self? So it undermines my social self, and my social self is my bulwark against my finitude. Does everyone get that? My social cultural appropriate self allows me to actually feel okay with my finitude in some way. When you undermine that then I'm face to face with my finitude. Then put on top of it Part 2 that's my body which is ultimately going to wither, and then put Part 3. Here's Part 3 in just 10 seconds. Part 3 is when my body changes. That's the other piece of the story.

Here's just an interesting thing. Again, please this is not something to be shared, but actually in culture we don't actually set up sex between 97-year-olds as the ultimate vision of sexuality. It actually hasn't happened yet. We haven't actually created pornography for 97-year-olds. That's the one thing that does exist there in Pornhub. Isn't that interesting? Isn't that tragic? But the point is that sexuality reminds you of immortality in another way. That's Way 3. It actually shifts. It shifts as we get older, and it doesn't shift, at least in an obvious way, for the better. Sexuality is identified with youth in its dramatic forms, in its exiled forms.

So in all these ways—there are actually 10 more ways; again, we're doing just a shot of it—we get this sense that actually sexual shame comes from the animal experience, the lack of choice, my finitude, the shame of finitude, the shame of mortality. These are all different faces. They're not all the same. They're different faces of the same cluster. So what do we do with that? Which is true?

Peter I read an article where this wife was suing her husband for adultery because he was spending 18 hours a day playing the game Avatar where you in fact pay money to create your own sexual self that is encountering another created sexual self where there was no interest whatsoever in the author. So there was no personal interest. Would this constitute pornography?

Marc It's a good question. I'm not going to go down this road, because it's an incredibly important conversation, but what you're pointing to is—again, we were talking about this on the call with Kristina and Zak and Clint. We were having a call about one of the think tank papers. One of the things we were talking about is just even monogamy today means something different than it

used to mean. Monogamy used to mean you're with one person your whole life. That's what it used to mean. So now for most people monogamy means you're with one person at a time during your life. That's the first shift.

The second shift is monogamy used to mean you had sexual contact with one person, you saw one person making love which was yourself with your partner. Let's say I'm monogamous for a second. Let's say that's my path. So monogamy means I only have sex with my partner, but I watch many other people have sex. That's a new definition of monogamy. That's never existed before. That's interesting. That's not the same as it used to be. That's a different world. So the whole sexual world is changing.

So the Avatar story again is, so, on the one hand, well, no contact, no problem, what's the issue? I'm sure that's what the husband said. But, of course, what she was saying is, "Your desire, your Eros is going there, which is a big deal." Good point on the lady's side. So I'm not going to go into that conversation, because it's a different conversation, but for our purposes we're interested in one thing. Sexual shame is because sexuality reminds us of our animal, which undermines our social self, which is a bulwark. When I say our social self I don't mean just technically functioning. By our social self I mean our social, moral, ethical, political, all those things which are a bulwark against mortality, against death.

The fear of death is very intense. What I actually believe motivated Donald Trump to run for president was fear of death. I believe that's why he ran, in case you're interested, because you're probably all wondering why I thought Donald Trump ran for president. You're going to have a hard time going to sleep without knowing that, so I thought I would share it with you.

But it's actually powerful. The dude is so in a certain way self-involved that actually hitting 70 was probably hugely hard for his character structure, and so what he did was he went for an expression of power socially, culturally, politically. And he's not thinking about dying now, by the way. It actually worked. A lot of things haven't worked well with it, but that's worked. I guarantee you Donald Trump is not worrying every night about dying now. He's having too good of a time in some weird crazy way. The eyes of the entire world are upon him. He's the social, cultural, political powerful personality, and that's a bulwark against fear of death. It just is.

Female What is a bulwark?

Marc A bulwark means it occludes. It's actually not such a good use of the word 'bulwark'. Good question. Thank you, love. So now let's stay with this. We're going to get to the core now. Again, we could elaborate on all of this a lot, and actually I would like to because I would actually like for myself, my selfish reasons, in the best sense of the word 'selfish', I'd actually like to hear from everyone, because the dharma would get much better from just hearing from everyone, but I'm a little just wary of you. I'm good on time. Are you guys open, we'll just open up to just hear any comments on this, and then we'll take it home? Let's just take a little minute to open up. Anyone just want to amplify any of this, make any distinctions, ask a question about it or just want to go to

New Jersey now? What do you want to do? Any thoughts that occur to anyone are completely welcome.

Paul Well, no, it just seems that all of this goes contrary to the whole Christian assertion that you are a body with an immortal soul, and in that regard you are not an animal, you're an animal plus. So when you're reminded of your animal, whoops, it gets harder to operate there when you're constantly being reminded that you're an animal, this is going away, now you have to be really counting on that immortal soul which most of us probably have kind of a shaky confidence in would be my guess.

Marc So just feel into it for a second. There is all the gorgeousness of Christianity, but in this particular topic Christianity made a hard move. We have scriptures on this. Where is it? Corinthians 7: 9: If they cannot contain, let them marry, for it's better to marry than to burn. Ephesians 5: 22: It would be good for a man not to touch a woman, etc. We can keep going, but the point is the position is really clear, and the position is if you want to get to your immortal soul get out of the body. That's the exact point. And, of course, at least in most of Plato that was Plato's major position, which defined Western culture. Augustine takes it all the way home. Oh my god!

Here's the point. The point is we call this narrative sex negative. This is the sex negative narrative. But our point is that the sex positive narrative doesn't actually heal it because, first off, the disgust lives right underneath, number one. Number two, sex positive actually doesn't take care of sexual shame. Sex positive doesn't take care of sexual shame, because when sex positive says that sex is good, it's affiliative, it creates equilibrium, it creates balance, but it doesn't re-narrate sexuality. So sex negative always creeps in. If you read the literature, sex negative is always right there.

Kinsey was the third possibility if you remember, sex neutral. How many people have had sex and thought it was neutral? That's why Kinsey doesn't work. It's just like having dinner. Jeff, let's have dinner. No, let's have sex instead. No, it doesn't work, sorry. It's not neutral. You get it? It's just not neutral. It's not like having dinner. It's just not. So, Kinsey notwithstanding, and he was rebelling against his father who was this massive fundamentalist preacher who was Mr. Sex Negative. So his revenge against his father was to make it neutral. It was a subtle, kind of, like, it's nothing, Dad. It means absolutely nothing. It's not even positive. It's nothing.

So you've got sex negative, you've got sex neutral, you've got sex positive. None of them heal shame. Then, of course, you've got sex sacred that tries to do it by saying that sex creates babies, that it's sacred because it creates babies. But, of course, that doesn't work for us either, because although sex does create babies, that is true, I want to share that, that's true, but I want to share something else. Most sex that people have is not to create babies. So, in other words, the sex sacred narrative—sex is sacred because it creates babies—doesn't take us home either.

So we're left with sexual shame, and the core of sexual shame is it's the shame of finitude. It's the shame of our mortality. In order to heal sexual shame what we therefore need to do is we need a new sexual narrative, and we actually need a new vision of how we hold our self in general. How do we hold self? Meaning am I a king or am I an animal? That's the first question we've got to answer. The second question is how do we hold sexuality, what's our sexual narrative? And those two are related. They're not separate questions. They're actually directly interspersed.

- Female Right. They are totally connected. So saying that as a sexual being you aren't king, you're actually animal, and then that degrades you, I mean, I think that you are a Unique Self in your sexuality as well. So I don't know the gig of the sex positive, negative and neutral, but what about sex powerful where you're in a place of grounded, strong, balanced, focused reality, and you're owning your sexuality, and you're not in a...
- Marc Stay with the words. You're owning your sexuality. Why do you need to own it?
- Female Not owning it. You're in your sexuality in a way that is conscious and alive and real.
- Marc Beautiful, okay. So that's not sex negative. It's not quite just sex positive. Now we're moving towards a new sexual narrative. You get that? It's not sex negative. It's not just sex positive. It's not sex neutral. It's not sex sacred because it creates babies.
- Female Right.
- Marc So what you're pointing towards is exactly something in the sexual experience which is going to point us to a new sexual narrative. That's where we want to go. That's the right direction. Good so far?
- Female Yeah. And I think that a big piece of that is to not split off sexuality into a thing that doesn't—like your Unique Self, your sexual being is in that. Your Unique Self has sexual expression and is a sexual being as well. It's rubbing me the wrong way to say that you're only king in...
- Marc No, we're not saying what's true. We're saying what the subliminal whispering is. We're saying the human experience is how do I resolve my king with my sexuality? Now, we might want to resolve it in this new sexual narrative, but let's just say for all of history that's been a hard problem.
- Female Amen.
- Marc Halleluiah?
- Female Yeah.
- Marc Okay, good? Go on?

Female Yeah.

Marc Okay. Everyone good? You okay?

Nance Let me just throw a couple of thoughts in. Is that okay?

Marc Okay, totally.

Nance It isn't actually a question. I've just been sitting here thinking, okay, I get my personal journey around shame, sexual shame, etc. And then I look in the rearview mirror and I think, oh, I came in with a lot of baggage. It's cultural. It's institutional. It's theological. It's loaded. So as I do what I can do to hear my own whisper, does that have impact in the rearview mirror or is it only in the evolution? So it's a wondering.

And the moment I wrote about: Eight years old, running around through the schoolyard at recess because the boys were chasing the girls. That's what they did. It was great. The girls got called in. We got berated by this nun, screaming at us, saying, "You're sluts. You're little whores. Stop it. This is sinful." And I thought, wow, I don't get it. I was a pretty compliant child, but it didn't land. So I don't know if it was good or bad but I said, "What about this makes it sinful?" I really wanted to understand her theology. And she said, "Because it may lead to bodily pleasure."

And so it was this moment of, wow, so in order to be this compliant, good child of the universe I need to take that on as if it's truth, but it really was a moment of that's not my truth, but it had to go underground, like the whole body pleasure got very hidden and for a long time, because I did a 12-year gig in a Catholic school. But I think now, boy, I've done a lot to move through and reconcile, and it's almost like I want that nun from 50 years ago to hear her own whisper, you know what I mean?

Marc Yeah. Is it a good place to comment?

Nance Yes.

Marc So Nance is actually asking—and I apologize insincerely for talking about you in the third person for a second, but it's such a big question—Nance is actually asking a question about something that we call in the lineage *teshuva*. *Teshuva* means repentance or transformation or a turning, something that you're familiar with in your work, you've worked with that, but what it means is when I transform something within me—this is a huge hidden conversation in mysticism—does it only transform going forward or does *teshuva* actually change the past?

It's related to [indistinct 0:39:55]. We're going to do tomorrow one passage about that. I just wrote it down to remember to do it here. I said: Nance, nun, Catholic, *teshuva*. That's a fabulous question, because if *teshuva* is just psychological then obviously it doesn't, but if it actually has a mystical property and [indistinct 0:40:21] about the quality of time, then actually any one moment

that we fix fixes all the way back and all the way forward. What a gorgeous invitation. How stunning. It's beautiful. It's so gorgeous to put on the table.

So now let's gather back. With Goddess's grace let's stay really clear here to the extent that she allows us to. So are we kings or are we animals? Again, the question that we've asked for 2,000 years, I want to phrase it in that kind of sense. Are we kings or are we animals? How do we resolve our kingship with our animal-ness? So let's just stay with this for a second. Let's go slow. No rush. Let's take a moment.

So we need a new sexual narrative, and our new sexual narrative is not sex negative, and it's not sex positive, and it's not sex neutral, and it's not sex sacred because it creates babies. Sex is not sacred because it creates life. Sex is sacred because it *is* life. We're going to call that sex erotic. That's the new sexual narrative. Now, in this dharmic field we've talked a lot about Eros, so I'm assuming an enormous reservoir of knowing in the room of what we mean by Eros: the four faces of Eros that became the ten faces of Eros in *Mystery of Love*. And the new book, *A Return to Eros*, which I might have mentioned before, it's coming out on August 29th, and you can buy it from your local bookstores. In *A Return to Eros* there are 12 faces of Eros. So that's what happens. Faces get to be more.

But what is Eros? Eros is the energy of life. And for the first time we have tried to define Eros clearly. Eros is the experience of being radically alive, moving towards ever greater contact, creativity, and transformation. That's the definition of Eros. Eros is the experience of being radically alive, moving towards ever greater contact, creativity and ultimately transformation. That's the erotic experience. That's what it means to live the erotic life. Homo amorous is erotic. It's beautiful.

So the sex erotic narrative says that sexuality—this is a sentence that we all know in this room. We've known it for a decade together. It's actually the first thing we came together to do in [indistinct 0:32:18] Manor, and it was Lawrence's reading of this that brought us in part together. It's actually beautiful to end where we started. The end is in the beginning, and the beginning is in the end. The sexual models the erotic. Sex is love in the body. That's a new phrase of the dharma over the last year. Sex is Eros in the body. Sex doesn't exhaust Eros. Sex incarnates Eros. Sex models Eros. Sex incarnates Eros. Sex expresses Eros. The sexual models and incarnates the erotic, it doesn't exhaust the erotic.

So sex erotic is the knowing that sexuality is an expression of the evolutionary Eros awake and alive in me. Eros, allurements, fuck, attraction are all the way up and all the way down. So we live in a cosmoerotic universe. It's a cosmoerotic universe. It's a sexual universe. It's fuck, it's Eros, it's allurements, all the way up and all the way down. So when that cosmoerotic universe awakens in me that's called sexual drive. But sexual drive is not weird. It's not, oh, this fucked up thing happening in me. What's that happening? That's weird. Shaming. No, it's actually the evolutionary Eros awakening in me. It's actually the cosmoerotic universe coming alive in me.

Now, that for the first time is a sexual narrative that heals shame. Oh, that drive to contact? Oh, that's not this thing that undermines my social self, although it can do that at times. It's actually an expression of my dignity. When the fuck of the universe which is unconscious becomes awake and alive in me and I become a living strange attractor in reality, expressing the allurements of reality and directing it through choice, not chance, then fuck has actually become alive and dignified in an entirely new way. The evolutionary Eros is awake and alive in me.

So I'm moving towards contact as an expression of the very same process that happens at the electromagnetic level all the way up to gravity and all the way up and all the way down in between. That's the movement of cosmos. That's the divine movement. That's the movement of the divine Eros that's now awake in me. Now, does that mean that therefore whenever it awakens in me I should enact it? Obviously not. Obviously I need to require discernment. That's what it means that fuck becomes awake. I discern, for sure.

So the first step we need to take is we need a new sexual narrative. The new sexual narrative is sex erotic. So we're not going to spend any more time talking about that, but I think we understand in the room we've talked about pieces of it. What I've tried to do in the last year and a half, my intuitive mystical response as it were to a complex public culture moment, was, as our friend Clint would say, to move towards. It was to actually write a new book in the middle of all this, which is a response to it. That's the book *A Return to Eros*, which is about this. It's about this narrative of sex erotic which is an affront to shame.

The person who gave me that phrase I want to credit. He's a beautiful man named Fred Jealous. His son Ben actually was at our summit. He was at the summit here. Ben's running for governor now in Oregon. Fred is this gorgeous guy who's the icon of Central Coast, California. He started something called the Breakthrough men's movement. It's the single most successful men's movement in the world hands down. Nothing's even close. He does insanely great work. Thousands and thousands of men have gone through it. Fred's kind of like the Mafia Don.

We found each other when I first came to Monterey. I wrote him an email. He wrote me a slightly obnoxious email back. I wrote him one which was in tone. We said, okay, let's meet, and we became total fast friends. I madly love the guy. The guy is just a gorgeous human. I'd love to get him here at some point. Fred Jealous, he must be 75 now. He was one of the first white men to marry an African-American woman and challenge the courts. Naturally, of course, his son became the director of NAACP, Ben. He was on our board for a while. It's a wildly beautiful story.

So Fred read *Unique Self*, and then he read the draft of this new book, and he said, "This is gorgeous. This is a sexual narrative that's an affront to shame. And *Unique Self* is a narrative on identity that's an affront to shame." So it's his phrase. He got it. It's exactly right. All of a sudden I'm dignified. My sexuality is dignified. It's an expression of the evolutionary Eros awake and alive in me.

My life is dignified. I'm an irreducibly unique expression of that Eros acting in reality. Oh my god!

So now with that in mind we can take the last step. The last step is critical, because, as Jeff is thinking now, we haven't fully solved the problem yet though, because we still have the animal. Although the sex erotic narrative is the best narrative, but still we still have this paradox of finitude. We're still finite. We still die. Now, do we die? What happens after we die? We should have done a Wisdom School on that which actually talked about that, because the notion we're not sure what happens after we die is actually not true. We've got a pretty good idea. We know much more than we claim to know. That's actually an important Wisdom School we didn't get to. Oh well, so work that one out, fear of death. No time for that now, sorry.

But basically it's gorgeous, right? We still have the problem with finitude. And we still have the problem that even though sex erotic is the right sexual narrative, sex still undermines our sense of dignity and we still feel the disgust, because sex doesn't always come up as this dignified expression of the evolutionary Eros. Sometimes the evolutionary Eros invites us to places we don't want to go. And we still feel the sense of bodily mortality. It's still there.

So the first step in healing shame is the sex erotic sexual narrative. Here's the second step. This is where our friend Leonard Cohen comes in. The second step is actually embracing the full paradox of human existence. Actually the way beyond shame is actually the full and radical embrace of the paradox, that actually we are gorgeous and dignified Unique Selves, [indistinct 0:50:10], but [indistinct 0:50:11] includes the animal. That's what's so gorgeous about it.

That is to say who we are, we are baby-faced divines. We are fully animal, and we own and embrace the animal, and we look to wake the animal up but not to disconnect from the animal. We want to differentiate from the animal dominating us, but we don't want to dissociate from the animal. We want to embrace the animal. The difference between differentiation and dissociation is a key distinction. So we want to differentiate from the animal, but we want to also embrace the animal and understand the full paradox of being a divine, empowered, conscious, present animal.

Here's the way we do it. It's completely gorgeous. So think about this for a second. See, when people talk about animal sexuality they get stuck, but let's actually go into animal sexuality for a second. Let's not get occluded by the words, oh, animal sexuality. Well, let's talk about animal sexuality, not sex with animals, that's not what I mean, but about animal sexuality, just to make that distinction.

So, animal sexuality is simply one thing. It's instinctive, meaning the self-organizing universe moves the animal beyond the place of classical choice as we understand it. The animal merely is—we use the word 'merely' in a qualified way—aligned with their true nature, absolutely. So the animal is absolutely aligned with the animal's true nature and acting out the will of the universe, the

self-organizing universe. The creative impulse and erotic pulse of the universe is being acted out in the animal.

But actually when we fully awaken and we actually embrace the animal and we actually embrace it and the full paradox of it, we actually align with our deepest nature, because actually our deepest nature is also beyond choice. We choose, we choose, then we're beyond choice, which is exactly what sexuality reminds us. And Leiner called this in my translation and Krishnamurti called it directly choicelessness, the sense of choicelessness that lives in us. The freedom of sexuality is there's a certain moment in sexuality where you cross a line beyond choice. Up to a certain point there's choice, choice, choice, beyond choice, I am in. In that in there's a liberation. In that in there's an alignment with the essential evolutionary Eros that's awake and alive in me.

Sometimes it's not going to happen perfectly. Sometimes I'm going to make a wrong choice. Sometimes it's going to unfold in a way that I didn't want it to unfold. We all know in our bodies the distinction between fallen and sacred sexing. That's a real distinction. We all know it. It's a true distinction. But that's part of the paradox of finitude. Part of the paradox of finitude is our ability to on the one hand embrace the utter dignity of being beyond choice, embracing the full sexuality of our animal as a dignified Unique Self.

And to do that we need to actually create this much larger language of sexing which is the seven kinds of sexing. We've got to create a much bigger arena of sexing. Sexing means something much more than we think it does. That's part of our conscious human in this enormous set of sexual languages that we have before us, seven of them actually, that we talked about three or four years ago.

At the same time we hold the paradox. The reason Cohen's song *Hallelujah* is so powerful and the reason you can go online and put in church versions of *Hallelujah* and you will see one after the other of huge churches, people swaying back and forth in devotion, singing *Hallelujah*—why? Why? Let's stay with it for a second. And notice something about the song. It's utterly beyond shame. That's Cohen's greatness. You read Cohen's poetry, you read his lyrics, and they all intensely engage sexuality. That was a major part of his life personally. They intensely engage sexuality in this full embrace of the beauty and the paradox, the fragility and the gorgeous fragrance of the baby-faced divine. He holds the paradox perfectly. Was that his intention? I have no idea, but he does it perfectly.

And his perfect holding of the paradox actually arouses devotion. We actually celebrate our finitude. We celebrate our mortality. And sexuality invites us into that celebration. Instead of it reminding us of this horrific curse, we access the full dignity of our Unique Selves, the full dignity of our gorgeous divinity, the full dignity of divinity awakening in us, as us and through us, of evolution awakening in us in person. So we've got the glory of that dignity, and from the place of that full infinite dignity of Unique Self identity and Evolutionary Unique Self identity—I am truly homo deus—from that place I can now embrace, once I have that I can now embrace the paradox of my sexuality which both expresses that on the one hand and then brings me directly face to face with

my animal at the same moment, and I can rejoice in it. I can delight in it. And I can celebrate that finitude. Wow!

So let's just look at it for a second. Let's take a look—transforming the shame of finitude into the celebration of finitude, so it's from the shame of finitude to the celebration of finitude. And that's the secret. That's what's called the secret of the cherubs in the lineage. That's the narrative of sex erotic. It's holding that paradox. And that's the secret chord.

I heard there was a secret chord
That David played, and it pleased the Lord

And David's entire story is about his sexuality. He actually now is about to tell the David and Bathsheba sexuality story which is about the king. He's a king. The king is the ultimate Unique Self. And before Unique Self actually emerges in history the king is the precursor of the Unique Self. When we say Unique Self we're saying everyone is a king, but before there was a Unique Self as we understand it the king was the only Unique Self, meaning everything about the king mattered. His will mattered. His intention mattered. His utter irreducible uniqueness was what everything was all about. We've now expanded kingship. Now everyone's a king. But let's read.

I heard there was a secret chord

That's the secret of sex erotic. It's the secret of the cherubs

That David played, and it pleased the Lord

The fourth, the fifth
The minor fall, the major lift
The baffled king composing Hallelujah

Now, what's Hallelujah? So, Hallelujah is three things. It's Hallelu-Yah. So *Yah* is *Yah*, it's the name of God which is the outbreath. So it's actually the breath of the divine that's living in me. That's the first part, *Yah*. Then *hallel* is elegant, pristine praise. So the Levites in the temple would sing *hallel*, elegant, pristine praise, which is the ultimate Atman project, the ultimate Eros of the human being, and offering elegant and pristine praise. But *hallel* has a second meaning in Hebrew in Hallelujah, which is *holelut*, which means drunken sexual intoxication, same word. That's Hallelujah. You see? Hallelujah is holding *Yah*, *hallel*, *holelut*. It's all in that word. That's what Hallelujah is, and that's what he's singing to.

Your faith was strong but you needed proof

You're the king. All of a sudden you're animal.

You saw her bathing on the roof
Her beauty in the moonlight...

The Goddess, Eros.

...overthrew you
She tied you to a kitchen chair

Where's your control? You're the king. You have ultimate power. You're almost deus ex machina.

She tied you to a kitchen chair
She broke your throne and she cut your hair

But at the very same moment...

And from your lips she drew the Hallelujah

Which is the celebration of finitude. I'm king and I'm out of control at the same time. And David immediately says, "[*Hebrew 0:59:10*]. I've sinned." He becomes the paragon of transformation, and at the same time he embraces, because there's nothing else to do, the utter paradox of the human divine existence. Just keep going.

You say I took the name in vain

Meaning 'oh God', that's the name, 'oh God' and the name of other at the moment of orgasm.

You say I took the name in vain
I don't even know the name
But if I did, well, really, what's it to you?
There's a blaze of light
In every word

Every word that humans utter has complete and utter dignity.

It doesn't matter which you heard
The holy or the broken Hallelujah

Hallel or *holelut*, it's all Hallelujah. The holy and the broken and the blaze of light is in every word. There's another verse that's not here where he says:

It's not someone who's seen the light

So it's not someone who's seen the light. It's not like it's all clear and it's all worked out, it's all pristine. No, there's a blaze of light in every word, the holy or the broken Hallelujah.

I did my best, but it wasn't much
I couldn't feel, so I tried to touch

Again, sexuality—I couldn't feel, so I tried to touch.

I've told the truth, I didn't come to fool you
And even though
It all went wrong
I'll stand before the Lord of Song
With nothing on my lips but Hallelujah

And the whole song is sexual. The whole song is playing with sexuality. Look at the next verse. It's even more dramatic. It's the last verse.

There was a time when you let me know
What's really going on below

Sexuality again.

But now you never show it to me, do you?
And remember when I moved in you
The holy dove was moving too

That's, Shelly, what you were describing.

And every breath we drew was Hallelujah

Then the verse before that though.

Baby, I have been here before
I know this room, I've walked this floor
I used to live alone before I knew you
I've seen your flag on the marble arch
Love is not a victory march
It's a cold and it's a broken Hallelujah

So the entire song is about the paradox of sexuality. It's the paradox of Hallelujah. It's the holy and the broken. It's the full, utter embrace of our infinity as Unique Selves, irreducibly unique expressions of the infinite love-intelligence on the one hand and our infinitude on the other. And in the embrace of that paradox, sex erotic, a narrative that heals sexual shame on the one hand, and then on the other hand to fully heal the shame we need to go the next step and fully embrace the animal, which is when the evolutionary Eros goes out of kilter, when it makes demands that we can't meet, when it frustrates us, when it breaks us down, when it breaks us apart.

But in that holding of that paradox is the celebration of finitude, and what's key to the whole song—and that's why I want to finish by taking any questions or comments and then by playing it—is the song is utterly beyond shame. There is not a drop of shame in the song, and that's what arouses devotion. It's both the fullness of our power—it's one of the most gorgeous things, one of the most gorgeous lines ever written about sexuality.

And remember when I moved in you

The holy dove was moving too
And every breath we drew was Hallelujah

But at the same time—that’s the gorgeousness of the song. And, again, we just talked this morning about how it came about. Reality organized the song. He had 50 verses. It just got organized. This is the way it came out. The intelligence of reality organized this song. Just take a look.

And every breath we drew was Hallelujah

But at the same time...

She tied you to a kitchen chair
She broke your throne and she cut your hair
And from your lips she drew the Hallelujah

Both are true. Both of them are Hallelujah. That’s the celebration of finitude. And that is ultimately what we mean by non-duality. The split between infinity and finitude is a false split. The split between death and life is a false split. We actually know that deep inside. When we celebrate our finitude what we’re saying is mortality, immortality, it’s a false split all the way up and all the way down. Just like we said it’s sentience, it’s life, all the way up and all the way down, the inanimate is alive, we actually know deep down, we have this deep knowing that actually this life is not all there is, that actually life goes on, that actually there’s a continuity of consciousness, that actually love drives reality, and our lives are not accidents.

In sexuality we touch the ‘oh God’. We touch the dignity of infinity as sexuality moves through us and we feel the dignity of infinity, even as we feel the [indistinct 1:04:57] of finitude. It happens in the selfsame moment. And in that paradox, in that sex erotic, shame is healed. Wow! Amen. Let’s breathe that for a second. Yeah, amen.

So I don’t want to lose anything that’s important that needs to be said in the room. So I don’t want to say, like, write your comments down and come with them tomorrow. If there’s something that’s important it can be said in the room now. It’s more valuable than anything else. On Sunday afternoon or next week we’re not going to say, oh my god, we didn’t have a minute of sleep. We’re going to say, wow, we missed something that was in that Holy of Holies. That’s the preciousness of this moment. So, anybody, if any of us has got anything in the room, with full delight, full honor, and then from there we’ll close with *Hallelujah*. You got anything, brother?

Male I’ve got something, but I think it’s way too long to be productive.

Marc Okay. So maybe we’ll talk a little tonight or we will come back to it tomorrow or something like that. Awesome! Anyone else? Let’s let it sit. Beautiful! Let’s get a little *Hallelujah*.

Marc 010 - Sunday morning 1

Track: Marc 010 - Sunday morning 1.m4a

TRT: 1:25:43

Speaker

Marc Gafni

Marc Yeah, Steve wrote us a beautiful email. We weren't sharing them as they come. I think Nance said she heard from [indistinct 0:00:08] from, I don't know, about 10 people, just different texts and emails from people. But Steve made a specific request to share it, so it's unique, and I want to honor Steve who just really got ignited by Unique Self dharma. It literally changed the course of his life, as it did for many people. So it was a very beautiful email, and he's doing wonderfully, yeah, thank god.

Just jumping into the center of what's here on two levels. One is at the end of this gorgeous and holy cycle and our intention that we set on Thursday evening to fix endings, to fix ruptures, we talked about in the universe: a love story, one part of that love story is endings, how love stories end. One of the great tragedies in the world today is we don't know how to end love stories, and the failure of endings is an essential failure in the universe: a love story. So as we are at the end of this chapter in our love story, we have to do what we've been doing throughout the decade is we have to model and bring down as a band of outrageous lovers what it is and how we do an ending to a love story.

An ending is gorgeous when it births the next love story, when it concludes and honors in delight and devotion and gathers and collects everything that happened in that love story. And sometimes we do it by doing kind of review, when we talk about each Wisdom School and we gather each piece of the dharma, but the other way to do it, which is the way that we chose, which I'm glad that we chose that way—it was the right way—is to actually be full on. Let's enter full on. [*Hebrew 0:02:26*]. We're not going to glide into the finish line, bases loaded, bottom of the ninth. We're fully on, fully in.

And, paradoxically, there were only two other Wisdom Schools in 10 years where we did eight sessions, we actually did eight sessions through. And thank you, Victoria, for prompting us to have last night's session. So we did both a new piece of dharma, we introduced sacred text. We danced a very exquisite dance between sacred text and sacred autobiography. We've done three pieces of writing. We're going to do a fourth. We're going to slide into home base with our unique risk. But right now we're also in just this Wisdom School. We're not just at the end of all of them. We're in this one, so I just want to say a couple of things as we enter this morning, because we really just came together for the next hour and 45 minutes. It's not the ending. It's just we're here for an hour and 45 minutes, and that hour and 45 minutes counts and is infinitely valuable, is infinitely important. What's here in this particular room right now is as important as what's here for all 10 years.

So, first let us particularly welcome Julia. It's, of course, not coincidence that you're here in the last Wisdom School. I went back at about, I don't know,

2:00 a.m. last night after we'd all dispersed to our rooms and looked back at the first email that you sent me. Remember, it was quite long. Julia, her good emails are not short. It was a few pages. It was a beautiful email. I went through our email correspondence and how incredibly beautiful it was and how fierce and courageous and perceptive and wise and powerful you were in them.

And I want to really just welcome you and to feel the significance of you being here and to honor your gorgeous work in the world and your space here and just to really receive you fully. I just thought last night at 2:00 a.m., because it was the last Wisdom School, I said what's uniquely here? And I just felt deeply into that. And Julia, for those of you who don't know her, has done some really just gorgeous gathering and teaching and convening and provocative leading edge of leading edge work in the world. Just to experience her grace in sitting and receiving models that other side of the Goddess's grace. So, just a deep bow and a deep welcome to you. Thank you so much.

Julia I feel very welcome.

Marc Amen. We're honored. Thank you. Amen. We're going to do the conclusion of Wisdom School now in about two or three minutes, so we're not going to do a conclusion at the end. We're going to skip the gold watch and all other processes. We're skipping that. I want to just say one or two words now, and then I actually want to end with Wisdom School itself. We'll be in Wisdom School, and then we'll be done.

Male It may not be your decision.

Marc Right, oh my god, oh my god. The reason we need to end Wisdom School is because of this creeping democracy which is terrible. Creeping democracy, it's terrible, it's terrible. So at least from my perspective I want to just complete one or two things in Wisdom School, and then I want to just really dive in, because we have so much to do this morning, and it would be not taking my unique risk, just a foolhardy risk on my part not to get to unique risk this morning and then have to drive home with Victoria the entire way to New York. Me and Shawn talked about this late last night. You've got to know what's your unique risk? That's not it. That would be foolhardy. So that's a good distinction for everyone to get in the room here. Awesome!

So, again, I want to just for the last time in the last session thank Terry. Just a big thank you to Terry. I mentioned him in the first session. We mentioned him in conversations throughout the weekend. Just fully honoring him and sending into Terry's body right now health, healing, into his body, his heart, mind. If anyone's a person whose body, heart and mind live as one, Terry is. In Terry there's almost no split between them. It's one of his gorgeousnesses is just his body, heart and mind are just one gorgeous continuum. He is such an awesome and gorgeous and agonizing and ecstatic life journey. Right now at this moment in his life interiority is where he lives. His life is just wildly alive and lives very deeply on the inside. As Kook writes in the first piece that we looked at, the split between deed and imagination is ultimately a false split. So we're not seeing Terry fully in the world in deeds in the way we saw him 10 years ago and you

all saw him for many, many years before we ever met, but he's fully alive in the world of imagination, even as he acts in the world of deeds but his deep interior world.

In this moment I'm imagining Terry's imagination and the wild scene and just blessing him, loving him, thanking him, honoring him, and let the heavens know that he is fully recognized and fully honored in this moment and that all of the effect of his good intention and all of the effect of his good action, all the merit and all the karma that's accrued and ascribed to all the goodness that came from Wisdom School in these 10 years we now in this moment inscribe in his book of life, in his good action and his good karma. And the word is good. All obstacles are melted away. It is done. It is spoken. Thank you, Terry. Amen.

Group Amen.

Marc And the second person is, of course, Jerry. Jerry and I have met probably six or seven times over the course of the last decade, spoken on the phone a few times, exchanged a couple of emails, but formed just a gorgeous, deep and holy love and friendship, which lives in the space in between, not in the space of active communication. It was funny, I mentioned Jerry to Barbara. Barbara said, "I remember Jerry," from some event in 1956 someplace. "Yeah, Jerry and I, we were great. We had a great time together."

So it's a world that Jerry and Barbara both were, you know, Barbara is a young'un relative to Jerry. Jerry is probably six, seven, eight years older. They both participated in convening something of the Human Potential Movement, something of a movement that was birthed. What are you doing being a minister someplace in Connecticut, wherever it was, in the late fifties? Oh my god, what a wild scene. And just remembering and bringing all that into the room and the merit of all that. Often we forget the origins. We forget what the beginning was. Then we do a kind of revisionist history which is actually an abandonment of memory. To recover memory is to recover goodness, integrity, truth, and beauty.

So just recognizing and bowing to Jerry and all of the effort and all of the complexity and all of the ecstasy and all of the fierce grace that were required to birth this place, to hold this place and particularly to hold Wisdom School. Jerry has always been an unflagging and clear holder of this space with clear dedication, clear integrity, and clear generosity. In other words, he was always delighted at the success of Wisdom School. There was never even the fragment of a sense that, oh, here's this new—not at all. He was just utterly delighted in it. It made him feel the continuity, and he felt directly connected to it as he appropriately was. We've honored him many times in the last 10 years, but we can't conclude without just again sending him health, energy, body, goodness and all of our gratitude and love and all of the merit of this period of time and all of its gorgeousness and all of its holiness. Deep bow to Jerry. Amen.

And, finally, every single person in this room deserves so much holy recognition, so much special recognition. Tom and Adael for a period of time were key holders of the Wisdom School. Just really bless them and thank them and honor them in every and all ways. And, finally, Jeff and Shelly and, of

course, in a key and pivotal role Shawn and Victoria have as a quadrinity together with Nance, that group of five, just been that holy group of five, that band of five, each in their own individuality and the couplehoods and the interactive friendships have held this space for many, many years in many, many different ways.

Just loving that, honoring each of you, of course loving individually and collectively all of us each other. We've all received so much and given so much and been so much. And we're in the middle of a journey. We're not in any way at the end of one. We're at the end of this particular chapter of this particular form of the journey. So just deep gratitude for all that's seen and all that's unseen, all the unseen conversations that I'm not aware of that I'm sure happened that held space in key moments.

Nance, I remember our very, very first meeting, and I actually heard about you through a particular Terry prism at a particular moment in time. You kind of walked in, just full grace, and just showed up in that indescribable Nance way of fierce presence, radical understatement and full power and transformation—each one of those words carefully chosen. We loved each other as brother and sister, an occasional conversation whenever we grab it and always in the spaces in between, always in the silences. They've always been silences of presence. So, just deep bow and love to you. I look forward to our next meeting, our next date, our first shopping expedition. So, just deep, deep love. Amen. Victoria, Shawn, Shelly, Jeff, what a ride, oh my god. And to everyone, in other words, to everyone, but I specifically singled out those people who are really just holding it. Enough.

Female I just want to say thank you to Judy.

Marc Yeah, totally. I'm going to totally thank Judy and the people, just everyone. I'm specifically talking about the people who are just holding it for years and years. Yeah, no, totally. Why would we bother to say thank you to Judy? Love you madly. Yeah, totally.

Male Plus she invented the microphone.

Marc Exactly. In other words, if I was very specific, I thought about it, I could go around and thank each person in the room individually on so many levels, but I was specifically focused on that group of five that's been holding it for all these years. Are we good? Okay.

So, let's introduce a new idea, because it seems like the most appropriate possible thing we could do at 10:23 in the morning in the last session of the last Wisdom School would be to start an entirely new topic. It seems right to me. That topic is going to take us directly into unique risk. So, now, Victoria is thinking now, just in case anyone's interested, she's thinking there's no way we're going to get to unique risk if we start a new topic, but she's wrong. So there we go.

Victoria We'll see.

Marc Here's the topic. This is the training, spiritual training. We're going to do a few minutes on this topic, because we can't get anywhere without it. I prepared an entire group of sources around it. I actually did Photostat it because I thought that if we actually studied the sources inside then there was no way we'll get to unique risk, but we can at least refer to them. It's actually a missing piece. Literally it's a missing piece. I thought if there's one missing piece that we can't get to unique risk without it's this piece. Actually Wisdom School for the last decade is incomplete without it. It's that important. So I'm going to do it very, very briefly, but I'll put it in the space. We're going to go four steps. You have your writing instruments out, so here we go. If there's any other activity that's planned, how much time does any other activity need, three minutes, four minutes, five minutes?

Jeff Marc, why worry about time now?

Marc Good point. Fair point, Jeff. Good point, Jeff. Point taken, received, done. So the idea, if we're going to celebrate the paradox of human nature—so we're now in Session 8, last Wisdom School, we start here—we want to celebrate the full paradox of human existence. Now, a paradox, we were talking last night, a paradox is not a contradiction. That's a very important distinction. From something that Jeff said, something late last night, I realized that I didn't distinguish that clearly enough. It was clear to me, but I didn't speak it out.

A contradiction means there's a contradiction between two dimensions, and it's an unresolvable contradiction. That's what a contradiction is. There's A or there's B. In Aristotle's law of the excluded middle it's either A or B. You can't have A and B together. They contradict each other. So, for example, if we were saying that we are baby-faced divines, meaning we're both human and animal, as a contradiction, then we'd have almost no way to hold the contradiction, almost meaning no way to hold the contradiction. It would be an impossible contradiction.

What we would have to do is what people did throughout history. We'd have to choose one or the other. We'd have to make either the Augustinian influenced by Plato move, choose the higher, the ascending path and therefore remove all of the confusion of the descent and actually view that as in some sense in the way, and if I can transcend it, if I can end the trance of embodiment then I'm okay, that I'm in my rarified, purified form. Eastern meditation moves very strongly in that direction. Strains in Kabbalah move strongly in that direction, meaning there's a contradiction, and so we resolve the contradiction by choosing either A or B.

Or I choose B. Hello, let's go for the descending path. Let's choose that path. The ascending path is actually some form of illusion, and actually we're going to embrace this world. The most profound expressions of that are actually the existentialists. The existentialists of the mid-last century really said there is no ascending path, but what we're going to do is we're going to claim the full dignity of the descending path. This is where we are. Sartre says even the fact

that I can say no to tyranny, in that no is the fullness of my freedom. So that's the existential moment.

Now, neither of those moments worked. They don't work. They don't work because they're not true, because each of those choices is a denial of our essential identity. Again, we're just getting together to study for an hour and a half, and eternity lives in these moments. So, neither of those choices is true. They're both wrong because it's not a contradiction. That's the point. It's a paradox.

And a paradox means not only are both ends true, but in higher illumination—remember the text that we began with—in higher illumination I actually realize that it's not that there is belonging and not belonging, but actually they're inter-included and interdependent with each other. Actually there's no split and actually our divinity—it's so gorgeous—our divinity fully includes our humanity. It's so stunning. If we got together just to say these two sentences, it was enough. Our humanity fully includes our divinity.

Do you get that? You can feel that in the room, right? Which means that every place we've been we needed to be, that every detour is a destination, that every fall is the beginning of a rise, every rise opens us up for the next fall, and that's actually the intention of cosmos. The text we talked about last night which is the premier text in the 19th century, a particular school of 19th century mystical thought called Chabad Hasidism, it's based on a Zoharic and Talmudic text. It's a gorgeous, gorgeous text. [*Hebrew 0:21:33*] Divinity lusts, yearns [*Hebrew 0:0:21:40*] to dwell [*Hebrew 0:21:43*] in the lower worlds, meaning us, humanity, human beings, material.

Meaning it's not an accident. The fact that we are baby-faced divines, that we're fully human and fully animal and fully divine is actually the intention of cosmos and is the full delight of cosmos. So the fact that we are kings or that we are born and we live as the one and then we forget that and then we go to remember and recover it is actually the intention of cosmos.

So if you take a look at the perennial philosophy, Leibniz's philosophy of perennious or Huxley's popularization in the perennial philosophy, you see that there are these core principles. We've actually twice done the seven principles of the perennial philosophy in the last 10 years, but if you remember just three of them that are relevant here it's that we're born, spirit is real, the one is real, we are born in the one. We forget—Principle 2—that we were born in the one. Three, we then remember that we were born in the one. Four, we practice. Five, practice takes us back home, but we never lose that paradox.

Now, Step 2, we could talk about this for two more hours, but that's enough for now. That's our context. You with me? Are we good? Everybody good? Can we have a drumroll in the room? Step 2, here we go. So what do we do in ourselves with the rise and fall? Let's take it away from meta. What do we do in ourselves? Now we've got the meta perspective, but how do we deal with it, me living my life? So, here's the idea: *teshuvah*. Nance intuited this into the room last night, and we said we'd come back to it today, which we didn't forget,

teshuva. Now, literally *teshuva* means to return or to turn towards. The English, bad English, is penitence or repentance, but that's got a wrong connotation to it.

The basic idea is as follows. It's a stunning idea. I would say if I had to pick the single most important biblical idea about transformation it's clearly this one. It's the one that there is enormous, enormous, enormous, gorgeous literature on which is murky and confusing. In a future Wisdom School in whatever context and whatever form we'll have to spend a full weekend on it. I gathered for Shelly about 15 texts on this to spend one of our sessions on. We didn't quite get there. But here's the basic idea. It's a critical idea.

What happens when you fuck up? You can't talk about unique risk without this obviously. What do you do when you fuck up? Now, the deal is: *Ein tzadik ba'aretz, asher yaseh tov v'lo yecheta*. There is no righteous person in the world who does good and doesn't sin, doesn't fuck up. If you remember, I don't know, Wisdom School 7, we got a great joke about it. We don't have time to tell it now. But the point is if someone goes to heaven and they say they never sinned, they've got to send them back down to do something again, because it can't be, because there's a text which says there's no righteous person who does good and doesn't sin. How many people remember that joke, anybody? Oh my god, that's terrible. One, Larnie, two—you remember, Larnie? Good, me and Larnie. Thank god for Larnie, amen, halleluiah.

Meaning everyone encounters the fall. The reason Christianity was able to make the fall so central was because everybody recognized it. You can't make shit up and have it last for 2,000 years. Everyone recognized it. Oh, the fall, I know what that is. Everybody knows what it is. What Christianity did with it is a separate issue, but the point is what do we do with the fall? So Christianity said it's so intense that we just have to say that's the nature of humanity. You can't get out of it yourself, so grace will lift you up. Does everyone get that? But deeper in the original understanding which we have to bring back at a higher level of consciousness, which the new Christianity is now reclaiming as Christianity evolves, is basically *teshuva*.

Teshuva means something very, very simple. Actually reality understood that you were going to fall. That was part of the plan. The fall from Eden wasn't a fall. It was part of the process of becoming human. And so therefore all of our individual falls from Eden actually aren't falls. Do you get it? Once we re-read the original text, we then re-read the text of all of the falls. So what do I do? What I do is *teshuva*. It's a simple three-part process.

Full recognition of the mistake, Step 1, fearless recognition of the mistake, no explanation, no but, no and. The model for that is none other than the source of our lineage, David. David in the beginning of Leonard Cohen's *Hallelujah* song, she broke his throne and she cut his hair, so David responds, and we have scripture on this in 2 Kings 12:13. Nathan the prophet comes and says, "Buddy, you completely fucked up." If you read the text there's silence. There is an empty space in the text where there is no letter actually in the parchment. There's an empty space with no letter. Then David says, "[Hebrew 0:28:02] I sinned." In the empty space [indistinct 0:28:05] says David cried, meaning there

was no if, there was no and, there was no but, there was no explanation, all the things that we do, none of them—fearless recognition. The Zohar says in that moment [*Hebrew 0:28:20*], David built an altar of *teshuva*. It's fearless, utterly fearless, so fearless recognition, one.

You can only do fearless recognition if you know you're a good child of the universe. You get it? You can't even begin to talk about unique risk without the three processes of writing that we did, meaning what is my joining and what is my individuating, and how are those the same, step one? Two, then rewrite my story as a love story and recognize it was all a love story. Three, then look at the shame and subject the shame to the three levels. First tell the story of the shame. Then see what the shame is hiding, the deeper thing that needs to be engaged, and then hear the shame whisper to me, "You only feel shame because you're remembering that you're part of the one, that you're a king."

You can't talk about unique risk without having done those three processes, because when you've done those three then you get deeply I'm a good child of the universe, I'm a king, I'm part of the one, I have recovered memory. Then you need this last piece. Then we go into unique risk. What's the last piece? The last piece is that when I fuck up it's okay, because just like reality intended my embodiment, reality intended me to fall from Eden. That was part of the plan. Eden is not a mistake. Think how absurd the text would be. Oh, a little mistake there in the design, Eden didn't work. Why would you want to hang out in a world where the essential intent of the designer failed? Bad idea.

So obviously Eden is this story. It's not like, wow, there are only supposed to be two chapters in the Bible, the whole thing fucked up, so we had to add a bunch. No, that's not the way this book-writing process went. No, this was the opening chapter obviously. This was the opening gambit, and it went exactly how the plotline was supposed to go. We were supposed to be in Eden, meaning first principle, spirit is real. We were supposed to be born in spirit. Then we were supposed to be exiled from Eden, Step 2 in the perennial philosophy. Step 3, we forget that we were ever in Eden. Step 4 is we remember.

And that's exactly how the process goes. It's actually the cycle of remembering and forgetting and recovering memory again and again and again. But what we have to hold is the memory of our past and the memory of our future. The memory of our past is who we were. The memory of our future is who we need to be and who in our depth we already are, and from that place when we actually fuck up, fearless recognition, but if you don't have all of that you can never do *teshuva*, because your essential badness is being called out. I'm incompetent. I'm bad. I can't bear that. That's unbearable. It's unbearable. It's only when I rest as Christ, not just in Christ but as Christ, that I can bear being displeasing to myself. Does everyone get that? I can only bear being displeasing to myself when I rest in 'as Christ', in 'as the one'. From that place, Step 1, fearless recognition.

Step 2, regret, an actual experience of regret, a felt experience of remorse or regret. And, Step 3, future commitment, future resolve not to repeat the mistake. And Step 4, the final step, the fourth step is absolutely critical. The structure and

design of the universe, there are not just designer genes, we live in a designer universe, but that doesn't mean the argument from design about an exterior god, deus ex machina in the universe day by day. The design is inherent in cosmos. There is a structure and design in which there is randomness and chance within an overall structure of self-organizing universe designed in love.

So the structure in a designer-gene universe, the truth is that the exact place that we fucked up, that exact structure will re-constellate itself, one million percent. As sure as I'm wearing a purple shirt, that's true. As sure as there's a floor here, that's true. In other words, whatever the structure and dynamic was which created the fall, it will re-constellate itself, for sure, the precise same situation. The characters may be different, and it might look slightly different, it might be disguised, but basically that dynamic will play again and again. And then I get to enter in that dynamic and act differently.

Now, back to Nance. Hear this, and it's so gorgeously beautiful. When that happens everything changes. In other words, not only have I fixed, have I done a *tikkun*, a fixing of the past, meaning not only have I paid the debt and made amends from a debtor's perspective, I have erased the debt, I have actually done much more than erasing the debt. If I actually can enter into the energy and the precise dynamic that caused me to fall, I can find that energy itself and turn it around and transform it itself, meaning I'm not returning just out of discipline and fear, I'm returning out of love. It's called *teshuva mei'ahava*, when I return from love, and that love transforms that dynamic in myself to a dynamic which used to be my unique wounds and unique shadow, and it now becomes my Unique Self.

To enter into that place and find that dynamic and access that dynamic and transform it is the unique risk of my life. That's what unique risk is. It's gorgeous and it's subtle. Unique risk is to access the Unique Self dynamic of my life that challenges me again and again. It's got nothing to do with public or private. Unique risk and self is not the Protestant notion of the public call, which is a beautiful notion, bless it. It's got a dimension of that. It can express itself as that, but it's not what it is at its core. It's not my talents and my gifts, although it has a dimension of that, it'll express itself as that.

At its core is there is in reality constellating as Kai there is a dynamic, there is an interior structure. That interior structure causes Kai to fall again and again and again and Larnie and Marc and Ramana Maharshi and Ken Wilber and Julia, yes, and even Shawn, every single person from New Jersey. New Jersey is not excepted in this particular structure.

So when I enter that dynamic, I've done all the three steps—just see how precise this is—I've done all the three writings, I've done the three sacred autobiography steps. I trace evolution moving in me, so when I trace my joining and my individuating I'm not tracing a psychological process. This is evolution moving in me. From there I trace my love story. From there I then go, now strong enough to access the shame not from a psychological place but to actually access the shame, bring it into the light, then realize, oh, how was it protecting

deeper issues, how was it decoying? Find the deeper issues, engage them. Then, three, shame whispers to me I'm a king. I remember the one.

And from that place now I'm ready to look. Okay, what's the ultimate shame? Sexual shame covers up, we said yesterday, erotic shame. What's erotic shame? I'm not living my Unique Self. What is my Unique Self? My Unique Self is ultimately an interior dynamic. I go into my deepest place, and I access what's that dynamic in me? Now, it may have public expression, it may not, but what's the dynamic in me that causes me to fall? Fall also might be invisible. Does everyone get that? Fall might be public. Anthony Weiner should stop sexting to 15-year-olds he doesn't know. It's just not a good idea all around.

Female Any 15-year-olds.

Marc Right. Thank you for the correction. But I was actually specific that actually the fall is actually you feel the fullness of the fall in 15-year-olds he doesn't know. That's where you see the full pathology of it. It would be pathological without it, but it's got to be a break fall when just the risk factor—you're talking about your niece, it's a really bad idea, and it's sexual abuse, but you don't know this person, how could you think that this is not a setup? How could you think this is not a reporter? What are you thinking? So there is obviously a structure there. That's why I listed the full piece. It's like what are you doing, man?

Actually I like the guy, to be clear. I went with Kristina, we went to see the movie, which was before the last round of the fall. It was the movie *Weiner*. It was actually beautiful. It was actually moving. It was actually a beautiful documentary that one of his people made. It was in theaters all over the country. Two months later this next step happened. And I was, like, fuck, man, what are you doing? Then you realize, and your heart breaks. Oh, I get it. I get it. This is the dynamic of your fall. You're out of control. Wow! Then your heart just breaks for the guy.

He's a dude with wild gifts. The dude is wildly talented, wildly smart and I believe a good guy. I actually believe that he's actually a really good guy, just by the way. He's been destroyed in the press. I actually got interested in it after we saw the documentary, and I tracked him a little bit. He's a good dude. He's not some sick, fucked up, horrible human being. He's done a fuckup which he clearly has to deal with, and that fuckup cost actually the country a lot on lots and lots of levels. It had a lot of implications.

But, in other words, everyone's got their Anthony Weiner. It's really important to say it that way, because it's in your face. It's not him. Really it's an important way to say it. Everybody, Victoria's got her Anthony Weiner, Julia's got her Anthony Weiner, Paul's got his Anthony Weiner. No one doesn't. Now, with him, his karma is it played out on the largest possible public stage. Donald Trump has his clear Anthony Weiner, which is obviously playing out on this international stage that everybody's watching, and it's tragic.

But actually the idea of being a king and a Unique Self is that there's no human being without that structure. That's the point. Everybody's got that structure. So

we get to laugh at him, but then, whoops, let's take it inside. And it could well be that we can get away our entire fucking life with no one seeing it. That's the thing. That's where it's subtle. The nature of Unique Self is you can be respected and loved for your entire life and never deal. See, that's why it's a unique risk. It's a unique risk because it's a risk to go there. I'd rather not deal with that. I'm going to get mad at people who make me deal with it.

It's risky to point it out to a person. We say 'risk'. We're not using the word 'risk' by accident. Risk is a real word. It's a risky thing to talk about. It can break friendships. You raise that to a friend, to a student or to a colleague, you could be in big trouble. So when I'm saying it's a risk these are not cute words. It's not by accident that this is the last hour of 10 years. There is divine synchronicity and divine intention. This is risky this shit. You get it? You could talk to everyone about everything except for this. You get it? This is where the risk is. That's why it's the unique risk.

That's why if it's not a Unique Self risk, don't take it. Do you get what I'm saying? Meaning if you see a dynamic in someone or a dynamic in yourself and it's just a really hard dynamic but it's not connected to the essence, I'd skip it. Don't point it out, for sure. You might not even want to point it out to yourself, because it's a pain in the ass. But if it's Unique Self, meaning this is your story, and time and again you see it playing in your story and you avoid it, meaning you avoid *teshuva*—and what's *teshuva*?

Teshuva is you go in, fearless recognition. You can have fearless recognition, because I know I'm a good child of the universe. I've done the first three sacred autobiography processes. I'm a king. So therefore I get to have fearless recognition, and I'm not incompetent, and I'm not bad—fearless recognition. Then I actually experience, number two, a felt sense of regret and remorse. The first one is called technically in the lineage *hakarot ha-cheit*, fearless recognition, and David is the model of it in the David and Bathsheba story in the beginning of the Leonard Cohen song.

How wildly beautiful is that? That's what he's drawing on. He's drawing on it not consciously. The entire song—we went for a walk a bunch of us yesterday, we talked about it again—but the reason I talked about how the Cohen song came along, it had this John Cale cover of him and then Buckley's cover of John Cale's cover of Cohen, and then Buckley dying in the Mississippi River and then a cover, because Cohen didn't even put together the song. That's the point. He had 50 fucking verses. He had no idea what to do with it. Cale cracked the code, and then Buckley worked it, and then reality put it out. In other words, this song we have, reality iterated this until it came into reality, and now you've got thousands of covers and people all over the world in the post-traditional era.

Every week in Evolutionary Church we do a different take of this, a different cover. So a couple of weeks ago we did a cut with 11 and 12-year-old kids singing it with their teacher, like a thousand kids in a public school. And you see this 11-year-old kid, girl and then boy, and they switch between them, singing it with full pathos and recognition. And you're, like, how do they know anything about this? And you could see that they couldn't put it in words, for sure, but

they got it. You could just see it. They got it in their body. It was just stunning, a thousand kids. That's not Cohen's intention, you get that. That's called in the tradition [*Hebrew 0:43:14*]. It's beyond an intention. Reality manifested this.

And it just so happens that reality manifests the model of *teshuva*, which happens to be our recurrent Wisdom School theme, which happens to be how we finished last night, because it was the paradox piece that we were going to do this morning but we actually needed to have done in the space already last night. And now as we come to unique risk, unique risk is actually—which is why I gathered the sources for Shelly, but we didn't make that notebook—unique risk is the process of *teshuva*.

Teshuva is fearless recognition, Step 1, *hakarat ha-cheit*, fearless recognition modeled by David, number one. Two, the felt experience of regret and remorse. That's called *charata*, meaning a felt experience of remorse. It can't just be cognitive. You actually have an embodied experience, wow, I regret that, which is, by the way, what sociopathy can't do, sociopathy can't have. It can speak the game, but it can't cry. It can't have a felt experience of remorse.

But then here's the third step. It's *kabala lehaba*. It's commitment to in the future when that precise dynamic repeats itself, and it may repeat itself in a way that's unknown to anyone but you—in other words, no one will see it, because the nature of unique risk is there's no one out there that's going to call you on it. That's the demarcating characteristic of unique risk. There's no one who's going to call you on it. You can be completely socially accepted. You can be loved. You can have a quote-unquote successful life. You can even have a quote-unquote successful spiritual life. You can go to Shalom Mountain retreats. You can be at the center in every course and never confront your unique risk.

The person who says this—and this is why I loved him so much and why I wrote on him—is my lineage master, Leiner. Leiner says you can fulfill all 613 of the commandments punctiliously and never fulfill the will of God. Sufficient reason to burn the books of a master [indistinct 0:45:34] tradition which is why they burned his books. That's why they burned them, which is why I wanted to write on him. What a beautiful thing to say.

I remember reading it the first time, dressed in good Orthodox garb, reading this major Hasidic master. Wow! [*Hebrew 0:45:50*] You can fulfill all 613 commandments, which seems to cover everything—they cover consciousness, light, action—and never fulfill the will of God. Why? Because he says because there's a unique place that you have to risk your life. This is precisely unique risk. This is not metaphorically. This is exact. Unique risk is a precise idea.

So here's what he says. This is crazy gorgeous. So in the law there are these 613 commandments. I'm going to speak unique risk from the context of the lineage, and then we'll trans-lineage it. You all with me? So the law is: [*Hebrew 0:46:34*]. And it's Tractate Sanhedrin, that's the name of it. And I mention it not to show you my knowledge of texts, which doesn't really mean anything to you here, because I could just make it up, but just so you can actually look it up if

you'd like to. So it's Tractate Sanhedrin of the Talmud, page 74a. That's what the tome is. It has a discussion on the following question.

Someone puts a Magnum .357 to Jeff's head and says, "Eat not kosher food," and he's a good Orthodox Jew boy. They say, "I want you to publicly eat not kosher food." What do you do? What should he do? It's a divine commandment. The answer is, "Give me the bacon. Bring it on. Could I have a little salt and pepper?" In other words, you've got to always let yourself commit the violation but preserve your life, except for three commandments. There are three where that's not true. One of the three is if someone says, "Jeff, kill Larnie." You can't kill Larnie. That's the good news.

Female For Larnie, yes.

Marc Good news for Larnie, bad news for Jeff. There we go.

Jeff I'll take a hit for you.

Marc He's going to take the hit. So there are three which are murder, idolatry, and incest. Those are the three. Why those three we could do a whole Wisdom School on. What do we mean by idolatry? Do we mean doing Buddhist meditation? I don't think so. We mean a violation of your essential worldview where you have to defile your worldview. Worldview is so important that actually you die without your worldview. So it's these three. That's the law. Stay with me for a second. It's completely gorgeous. So that's a given in the law. The given is you always, always, always, always violate the law instead of giving up your life. Life is always the priority except for these three—until Leiner.

When Leiner comes along he does the craziest thing in the world, which is another reason they burned his books. He actually collects all these sources and he says as follows. I could read the text to you. It would take too long. I translated it with intention for this weekend. I have it on my computer, but would take us an hour to read it, but I will send it to you, so you'll actually have the actual text. It's a stunning text. He says that there is actually one other situation in which you give up your life, meaning unique risk, you risk the person killing you rather than do the violation. What could that possibly be? Remember, we're in a legal system. There's no Talmudic precedent for it. We're talking about your life, so the stakes are about as high as they could be.

He says everyone has a *mitzvah* [Hebrew 0:49:31], their special unique *mitzvah*. The entire Part 1 of *Radical Kabbalah* is about tracing the lineage of this idea, this idea which goes through about a thousand years of Aramaic sources, this idea that not all *mitzvot* are the same, that actually there's a unique *mitzvah*. So Victoria's unique *mitzvah* is not the same as Shawn's, not the same as Peter's. Everyone has their own unique *mitzvah*.

Now, there is no formal source for that. I tried to trace where this came from, because it's such a stunning idea. All of a sudden there's this sense of individuality deep within the tradition which I was completely moved by. I said

what is this? And I began to trace it, and I began to realize there is this deep strain which Leiner sources in Solomon. Solomon is the source for this. This is the wisdom of Solomon. So every person, says Leiner, based on this—again, if you want to look at the scholarship on it, this is now in the world the authoritative scholarship on this topic, it was done by this dude Gafni, those people who read that, which is this whole first section on tracing the lineage of this idea of having a unique *mitzvah*.

But then Leiner takes it the next step and goes to unique risk. He says for that you give up your life. He actually adjudicates law. He says the one other thing you actually risk your life for is your unique risk. Your unique risk is for your *mitzvah* [Hebrew 0:51:08]. It's for your Unique Self dynamic. When that comes up for your unique contribution which can only be made—I'm going to put two pieces together—your unique contribution, your unique *mitzvah* can only be made if you've engaged that unique dynamic inside of you which would block it. I'm going to put all three pieces together. It's actually going to be really, really simple, but once the pieces are together it'll be self-evident and obvious.

So, Step 1, there's a unique place that you fall. There's a unique shadow. *Radical Kabbalah*, Part 2, talks about unique shadow. So everyone's got a unique shadow and a unique wound, which aren't quite the same idea but they're related. There's a unique place I am wounded, and there's my unique shadow. My unique shadow is the place I act out, just to make the distinction simple. My unique wound is the place I'm hurt. Those are different. Unique wound is like: Wow, someone says I'm bad. Wow, someone says I'm incompetent. That's a wound. My unique shadow will be the place I act out where it actually expresses itself. We've talked about these ideas before in Wisdom School. We actually spent actually one day on these ideas. So we get the idea of unique wound and unique shadow. That's one.

Now we've got to do *teshuva*. I've got to turn. I've got to transform that. How do I transform it? First, I identify my unique wound and my unique shadow. Then I fearlessly recognize it and identify it. I regret whatever harm it's caused in reality, and I take responsibility for that in the best way I can. Then, three, I now commit that when this dynamic comes up again I'm not going to turn away, I'm going to turn towards. That's what *teshuva* means. *Teshuva* literally means to turn. What it means is when that dynamic comes up, instead of turning away I turn towards.

And I enter that dynamic, and I say, okay, I'm going to transform it. And by transforming it I actually potentiate, I turn the switch on to be able to actually give my unique gift. Since for my unique gift I have to risk my life—that's what Leiner is saying, the one other thing besides what's called the big three, they're actually called the big three in Aramaic, it means the big three things for which you give your life up, but everything else you keep your life and you violate whatever needs to be violated, except for your unique *mitzvah*, your unique contribution, your unique gift. You risk your life to give your unique gift, because actually remember we said reality intended you, but reality didn't just intend you to eat ice-cream. Reality needs you.

As Jeff said, we actually need to spend a full session on what are all those six core needs and explicating them, but for now we can definitely get the difference between reality needs you, reality intends you. Those are clear. Reality intends you because reality loves you and reality adores you. That's a few distinctions that should be made. Reality recognizes you. But it's not just that. Reality needs you. Reality needs Victoria-ness. Reality needs Shelly-ness. Now, reality doesn't necessarily need Julie or Victoria—Victoria, why don't you write three books on the process of writing? Well, no, reality doesn't need that. We don't know what reality needs. The only person who knows what reality needs from Victoria is Victoria. Does everyone get that? But she, me, we, he, all of us have to be careful, because, remember, the most lovely human being is a genius at self [indistinct 0:54:55]. And, again, no one's ever going to know but you. So there's a fierce demand here, there's a fierce enlightenment here.

I was sharing this with my friend Daniel the other day. I said, "Daniel, the only person who's ever going to know is you." He's a great guy and a very close brother of mine. I said, "You talk so beautifully that you may be able to persuade everyone, but you're going to know." The only authentic test is us, and we actually know it in our bodies. Did we do it or not do it? And there are a thousand reasons not to take the risk, not to enter the dynamic, and one of them is it's hard. I don't have a way to make that nicer. It's hard. There's no free lunch. That's the dynamic.

For one person it might be judgment. For another person it might be a very subtle layer of ego, and they can explain it, and they can project it out, and they're smart so they can figure out why the other person... But actually at its core it's a very subtle layer of ego, and he or she or we can't make that gift without working that subtle level of ego, whatever it is, but it's always there. It's always there in everyone.

Sally and I talk all the time about this little subtle level of ego that teachers have. You want to present something as beautiful, and there's a delight to present it as beautiful as yours, but actually it's a big deal that if you got a piece of it from someone else to actually cite it and drop it in. It makes a difference. And you can always get away with it. And you think even the most advanced teacher, the most advanced, Ramana Maharshi, if he got something from his teacher he didn't quite want to tell anyone. He liked being Ramana Maharshi. It's fun. But where'd it come from? And, of course, it got swallowed through you and produced as something new, but where'd it come from. Now, if it's original, gorgeous.

I'm just using that as an example. Sally and I always laugh about it. So we have a practice between us, because Sally often uses pieces of my material. I said, "No free lunch. You have to quote me." It was like a big thing. "You have to quote me. It's not okay to be my best friend, not okay." And so we hold each other to that just as a little practice. Wow! Everyone's got their example. It doesn't matter what the example is. But it's subtle. You can totally get away with it. But it's entering into that dynamic, whatever it is, that we create clarity.

Now, what I want to do before we get to writing—and we’re very close to writing—I want to give you just a little example for five more minutes, and then we’re going to write. So now we are in the heart of unique risk. So the three pieces are, again—recapitulation—I’ve got to know I’m a good child of the universe. I’ve got to feel my move to join and my move to individuate as evolutionary forces, evolution awakening intimately as me in person. I know that I’m intended by reality. I know I’m needed by reality. I’ve traced in the second piece of writing my love story. Three, I’ve got this deep sense of, okay, that’s what my shame is. I’ve engaged my shame. I’ve worked on transforming my shame. I’ve subjected my shame to the psychological interview and to the Tantric interview. I hear whispered again, I’ve recovered memory of my original self and my future self together. That’s all happened.

Now I identify the unique dynamic which is my unique shadow that keeps acting out. I identify my unique wound. Particularly in response to that unique shadow/wound I do *teshuva*. I recognize fearlessly the dynamic of the wound or the dynamic of acting out. Remember, for Kook, Lady V, there’s no difference between deed and imagination, so it doesn’t matter whether it’s unique wound which is happening in the realm of my imagination or my unique shadow which is happening in the realm of my deed. It’s the same. Does everyone get that? Unique shadow, unique wound, it doesn’t matter. It doesn’t matter if it’s a contraction that happens that no one knows about but it’s contracting me and it’s part of my core structure, or it’s actually a deed, it’s a unique shadow I’m acting out. So unique wound is imagination, unique shadow is deed.

I fearlessly recognize, which I now can do, the dynamic. I experience remorse for any damage caused or hurt caused, because that’s what we human beings are. We all betray each other, says Bono, and we do it again. You can only be betrayed by someone who could never betray you. So we all hurt each other and do it again. That’s part of being a human being. The fall is built into the structure. We fully recognize the dynamic. We regret.

This allows us to free ourselves from choosing the ascending or the descending path. Get it? We don’t need to choose the ascending or the descending path. We don’t need to choose one or the other. We get to hold the paradox, because we have the technology of *teshuva*. That’s the potent technology we have, the technology of *teshuva*. Without this technology we’d either have to go up or go down. We can’t hold the paradox, because we’ve got no way out. It’s only *teshuva* that allows me. And if Leonard Cohen got one thing from the lineage—and this is actually true biographically—he got *teshuva*. He got that. And that’s why *Hallelujah* has no shame.

You get it? Because when you’ve actually done *teshuva* you’ve actually fixed the past. That’s the one passage we’re going to read today. Actually when you actually enter into the dynamic, because time is not a construct as we thought it was, as we’ve learned a lot about in the last 100 years, so if I actually enter into the dynamic, that dynamic lives in the eternity of evolution, so when I enter into the dynamic which is the place of my unique fall, my unique wound or my unique shadow, after fearlessly recognizing and regretting it, and then I enter into it and I shift the dynamic even once, it actually changes everything that ever

happened. My entire life backwards and forwards changes, and then it goes even back to previous generations. I can actually fix my parents.

I actually have the ability, I have the power as axis mundi, as king, and that's where I'm ultimately powerful. I'm ultimately powerful, because as axis mundi, as king, when I fix my dynamic I don't just fix my dynamic, Marc's, Victoria's, I actually fix it all the way back. I actually change, I actually send a ripple into reality that actually heals every moment of my life and then all the way back. The healing actually reverberates all the way back. That's the mystical power of entering fully into a moment.

On the day of receiving the Torah, the Decalogue, Shavuot, the third of the three pilgrim festivals, there's a lineage mystical practice to stay up all night and study. Why? So there's this weird text that says because at the time of the original Sinai everybody fell asleep. It's a weird text. So we stay up. But, of course, what's the point? The point is we're at the same moment in time. The myth of eternal return is not wrong, it's just true but partial. Time does move in circles, but it also spirals forward in circles, meaning there is a dynamic which keeps returning again and again.

The Larnie dynamic will keep spiraling around until Larnie enters into it so fully and he takes a risk, and the risk is first to fearlessly recognize it and then allow myself to know I'm a good enough child of the universe that I can feel bad without being bad. Do you get that? I can feel bad without being bad. Oh my god! I can feel bad without being bad. Once I've done that, I can fearlessly recognize it, one, two is I can feel bad without being bad, from that place I have the power to transform it, and when I transform it I am—the Sufis called it the pole—I'm axis mundi, I'm Moses, I'm the king. I am in full control of the realm as a powerful divine being, and I fix, a fixing, a *tikkun*, not only in this moment, not only in all the back moments that this exact dynamic is pointing to yesterday evening, but actually all the way back. I'm actually healing the entire lineage. Oh my god! What a thing to finish Wisdom School with.

Let's just go the last step, and then we'll write. We're in condensed version, a thousand minutes in every minute now. So let's stay with it. So I did this process. I did this process three months ago. I spent two months. We were giving this course. I came to New York to give this course with Kristina for the next Wisdom School book. Kristina actually organized a course in New York to allow us to teach 10 weeks on the 10 chapters of the book. It seemed like we didn't have enough time to write it, so we figured if we're forced to teach it we'll be forced to kind of...

So we're working crazy doing the course about four hours a day and doing about eight hours a day approximately on the think tank, meetings, calls, another eight hours a day on writing. And Kristina will point out that I was basically not talkable to. Just my nature is that I'm nice. I don't get crazy. Just I was born that way. It's not a good thing or a bad thing. But I still wouldn't want to hang with me for those two months. I actually thought about this, just to share with you guys, I thought about stopping to work with Gafni. I'm considering it myself. I've tried to figure out how to do it, but I couldn't work it out. This is too

complicated, man. So I told him, you know, I'm not doing this anymore. I might even just stop doing Holy of Holies with myself. That's what I'm thinking about doing. It's just, like, enough.

Anyway, so we had these crazy two months, and here's what revealed itself. I think the only way to really do this at the very end is to share what was the process. I did this exact process that I'm inviting everyone to do. And, by the way, we were having the Wisdom School conversations around the same time, so it all was actually divine. All these conversations were all taking place together.

So, here's what I saw, completely interesting. I'm going to do it very, very briefly. It's a good hour story. We'll do it in four minutes. So I realized that basically, kind of like this, I have kind of two souls in me. This is a little [indistinct 1:05:39] for you, Peter. I have a statesman and I have a troubadour. Those are two different people who live in me. The statesman is 'change the world' dharma, kind of move it all, a statesman. Again, this is a private recording. I have statesman capacity, meaning I'd be a good president. I mean that not facetiously. I have that level of capacity in seeing a big thing.

I was going to run for senator. My minima goal was vice president when I was 20. I moved to Connecticut. [Indistinct 1:06:13] Joe Lieberman who prayed at the synagogue, he was going to back me. I knew when I was going to run for Congress. I was going to legislate. I knew what legislation I wanted to pass. It was all really, really clear to me. Philosopher king was my goal. It was just natural in my body. It was just like a given to me that I could do president well. That's what I was going to do, statesman.

And then life changed, and what happened is my troubadour challenged me. So I was married, but I had this intense feeling of just not living the great love story and this intense call to the great love story. So I stepped out to say, okay, can I do troubadour? A very long story, I won't tell you the story, we'll skip the 100,000 words, but essentially what happened is throughout my life there was this movement always between statesman and troubadour. I knew there was a mystical fixing to be done in the world of troubadour, and I knew that I had a calling and a gift and a love and a passion in the realm of statesman. How do you do statesman and troubadour together?

There have always been two groups of people in my life. There has been one, very strong, of powerful men and women who have said, "Ignore statesman." These are the mystics. "You're the troubadour." Each one had a more dramatic way of saying it, as they do, in hyped up terminology, all wildly inflated, but they were very strong. Then there was another group of people who said, "Ignore troubadour." Some of the people, Kate Maloney, who's a good, dear friend of mine, was an 'ignore troubadour' person. She was a strong voice for, like, this troubadour thing is bullshit, let's do statesman. So I said, "Okay, let's do statesman." I said to her, "Okay, we're going to make a movie and a success of it." That was an expression of statesman. Outrageous love letters—Kristina stood for the troubadour in a deep way—outrageous love letters was clearly troubadour.

So you can see those two pieces. And basically my whole life my sense was my responsibility is to the dharma, so my whole life I pretty much chose statesman. I made some little troubadour choices. So when I was in Israel I didn't take a public position on what I thought the nature of relationships should be. I never did anything that I taught was against my private position, but just Israel was so complex, and I wanted to shift the public nature of the country in terms of re-rooting it in its Jewish sources, because I thought it was essential politically and spiritually. So I didn't take my full public stand in what I believed was true.

And, paradoxically where I got hit, where I was vulnerable was holding natural privacy, which made perfect sense. Everything was completely ethical. I would stand by that till the day I die. Not an ethical problem on any level other than the ordinary normal issues in the ordinary arc of human relationships, which are all real, which deserve to be dealt with just like all our normal arc of human relationships. But in my not choosing publicly the full troubadour stance I actually got hit. Wow! That was intense.

And right before I got hit I actually wrote *Mystery of Love*. *Mystery of Love* is my saying to the Goddess, "This is my responsibility to you. I've done *Mystery of Love* for you. Leave me alone," basically. So *Mystery of Love* talked about Eros. The basic dharma was there. It didn't go all the way, but it was enough. "So, okay, I've done my responsibility. I'm now back to being a statesman, because that's my job for you, Goddess. I'm not defying you. I'm saying that's what I should do."

So I get hit. I go to Salt Lake. And I say, okay, wow! Then there were some troubadour options but, again, the troubadour options, for whatever reason statesman came back online, so I kind of left troubadour behind and went for statesman. But in going for statesman again and building a structure of statesman in 2011, we get another round of hit. We were actually in the car when a hit came in. It was, like, wow! Nothing happened. No issue. Same Israel people playing the same game, but here again the Goddess is saying like, wow, why am I getting hit here? It just doesn't make sense.

So I realized, okay, what I have to do is I've got to really go for troubadour, because I've got to go deep into the dharma of Eros and actually find a right container to hold it and really work it out, work out the phenomenology of sexuality, work out Eros, work out this whole thing. So instead of stepping away from it I stepped closer to it, because that's when I actually heard the Goddess talking.

Then one last time Kate said to me, "Skip troubadour, man. You are the statesman." I went down and hung with Tony Robbins. I did all the things. Tony and I loved each other, and we said we're going to get together regularly. I'm good at statesman. I was able to identify all the major statesmen, and each one recognized me. [Indistinct 1:11:32] He said, "Wow, you're awesome. Let's do a million things together." I'm easy in that world, because I'm as good or better at what I do than all those people. It's a natural statesman gift.

But as we went and did Success 3.0, paradoxically Success 3.0 again was the seed for another un-triggered hit that made no sense. And all of a sudden there we are again, we're doing statesman, statesman's going beautifully, and the Goddess again says no. So, in other words, my unique story is between troubadour and statesman. I can get away with both of them. No one will ever call me on it. No one's going to call me out on it. You want to do statesman. Great, fantastic, it was beautiful and successful.

But actually when I listen into the dynamic of revelation—I did this in a very short four-minute form; I could do it in extensive form, but it's not relevant just to give you an example—I realized that the play in my life is between troubadour and statesman, that I am actually not supposed to choose between them. I originally thought two years ago I need to choose between them. That's how I interpreted it a year ago. And now I've realized in that writing that I did, I realized the idea is not to choose between them, that it is to hold the paradox, but to hold the paradox proudly and appropriately.

So we created an outrageous love project to do certain programs outside of the think tank, because the think tank should be statesman. That's actually appropriate. It doesn't mean to be stupid. Let's be wise. Let's create the right containers for everything. But we actually have to do both. Actually if I don't do the troubadour piece I'm actually participating in the shame. As much as I'm talking the dharma I have actually been hijacked by the shame.

And even though I can brilliantly explain the key position, and it lives in me, that's why I can explain it, it's why I turned, because it makes sense to me, it's true, and I have a great desire to do the statesman work and get that dharma deep into the world, but actually my unique risk is to do both and to actually refuse to turn my back on the statesman. It means I don't want to go and become a Tantric master—wrong path for me. But I don't want to go and just do Wilber—wrong path. This is just me. This is nothing to do with anybody else. This is just an example. It's not even important to anyone in the room. I just used an example for this dharma.

So I've got to find a way to integrate troubadour and statesman. And, finally—here's the last piece—the way to do it is in Unique Self symphony, meaning instead of writing just as Gafni, to write from the troubadour place and to identify one or two people in the world, three, that a group of us can write together. So in a certain sense the think tank is an expression of a field of Eros, a field of outrageous love that produces a new quality of statesman that's no longer the one sage on the stage. In order to do that you've got to give up some egoic structure, but you actually through outrageous love create a larger statesman. That's the synergy, kind of gorgeous. It's kind of gorgeous. It took two months of writing. But that's unique risk.

There's no therapist who could tell me that. Let's go to therapy, let's try and work that out. There's no spiritual teacher who could tell me that. There's no friend who could tell me that. And now it's really clear to me. And once I get it, it's actually self-evident and obvious. And as I share it with you, we know each

other, a lot of us, well enough to feel the authenticity of that. It's like, oh, right, that makes sense.

Here's the key—we're about to write; in about two minutes we're going to be writing—there's no one who can call me out on it, no place, other than myself who I will know that I've essentially failed in the world. If the think tank raises \$5 billion and we write 15 books that change culture but we ignore troubadour, we did it wrong. Or if we go to a full troubadour and do that and change the world with troubadour but forget the statesman, we did it wrong. If I do it by myself I did it wrong, even if it was wildly successful. So it's got to be an egoless, outrageous, erotic love that itself is an invisible troubadour which creates a new structure of statesman which is broader than a person. There's a lot there. It's really beautiful. But everyone's got this. That's just one example in the room just to model it.

So as we're about to start writing, here are the writing instructions. It's five steps. Just jot down, as it were, jot down almost like bullet points. In other words, don't try and write full sentences. We have plenty of time. We're perfect. We have at least 20 minutes to write. But what you want to do is you want to just jot down so you have an outline of it, because there's a moment here if you can feel it in the room, she's here, it's open.

So what you want to capture is write down unique wound. I'm going to give you these very precise instructions now. Unique wound, just boom, a line or two. Then write down unique shadow. Remember, unique wound is in imagination, Kook, unique shadow is in deed. Then fearless recognition. Just remember, just jot down for yourself my first writing, my joining and my independence and how those are all one, just remind yourself of that writing. Writing 2: my love story. Writing 3: my shame. I'm claiming it, bringing it into the public, healing it through public, through telling the story. Two, is it covering something up, my sexual shame, that I need to look at? That's what we did last night. And, three, Tantric secret, shame is my friend. I'm really a king. The memory of the one. That's just in place.

Since that's in place I can clearly recognize the dynamic of my fall. I see the dynamic. I see what it is. Then when I recognize the dynamic I then commit to watch for it to come up again and change it when it comes up again. Now, change it doesn't necessarily mean I'm attracted to brunettes at bars, so let me go to another bar and find a brunette and see how I react. That's how [indistinct 1:18:17] describes it in almost those exact terms, talks about a woman in a particular city, but that's in a certain sense the low level expression of it. You can handle that one easy—brunette, bar, let me handle the brunette/bar issue. But it's the brunette/bar issue as a life dynamic. That's where it gets interesting. That's the unique risk.

Unique risk is what's the contribution that's Kristina in the world? What's Shelly in the world? What's Julie in the world? What's Alida in the world? What's Doug in the world? Where is Kai in the world? Where is Julia in the world? Where is Judy who deserves to be thanked a million times over? Where is Paul in the world? Where is Shawn in the world? Larnie? Where's Victoria?

Where are all of us in the world? Where is Peter? Where is Nance? Where is Marc? Where is Shawn? In other words, the unique dynamic of Paul-ness in the world, what's the gift?

And, remember, unique risk is I've got to see it clearly, I've got to be willing to see it clearly and see what's the dynamic of contraction that's stopping it? What's in the way? Then I'm going to know in a designer universe that's going to come up again, and then my commitment to the future, my *kabala lehaba*, is I'm going to step into the dynamic fearlessly, and I'm going to behave differently in it.

So for me that means I'm going to write the book *Sexually Incorrect* and not not write it, even though I've gotten all sorts of advice not to write it, because why go into that issue? Write about something else. A little safer. No, I'm actually going to walk into it. That's what our friend Clint says, step in closer, beautiful phrase. I'm going to step in. I'll do it intelligently. I'm going to do it wisely. But I'm going to be fearless, and the voices in me which tell me to step away, which, believe me, live, it's like, whoa, let's write about something else.

Do I really want to deal with the attack that's inevitably going to come when the book is published? I don't think so. Am I going to do my best to minimize it because we have the best publicist? Do we think we're going to turn it around? Does the guy who wants to do the docu-series on Netflix who thinks it's such a great idea, may he help support it, may [indistinct 1:20:26] great idea? I hope it all works perfectly. I think it probably will actually, but it's called a unique risk for a reason. In other words, we don't call it unique risk because there is no risk. There is a reason it's called unique risk, because it's risky.

Jeff, you and I did this in one of our Holy of Holies. We were talking about unique risk. The way we defined it together—and Tonya and I did this for a couple of years in conversation, who sent us a beautiful, by the way, long audio from China; she sent one before the weekend and one during the weekend—is that unique risk means that it's a greater risk to your very soul not to do it. That's how you know it's your unique risk, because the risk not to do it kills you. That's Leiner. So therefore you've got to risk your life to do it, because not to do it you're already dead. You get it? That's what Leiner is saying. So this is the one category where you've got to risk your life to do it, because not to do it you're dead. If you think about it in terms of leveraged risk, you have no choice.

See, now, it all comes home now. It's so crazy gorgeous. Now we're in animal again, instinct, choiceless. See what just happened? Now we're back, the animal is back. It's choiceless. Your unique risk isn't a choice. Your unique risk is at the level of choicelessness. You have to do it, but not in the sarcastic sense that the judge says the devil made me do it. No, actually this is my life. So not to do it, even though I look like I'm alive, happy in suburbia...

Last sentence and then we write. It's the thing I like most about Barbara's self-description of her story. Barbara is crazy wealthy. Her father was one of the wealthiest men in America. She lived in this huge palatial house in Lakeville, Connecticut, just everything available to her, the top of New York society. And

she walked away. Wow! It was her unique risk. She walked away to hang out with Jonas Salk. They had this whole big coming together. It was this huge scandalous scene. In the end Jonas Salk married Picasso's former mistress, and Barbara went off to be a futurist.

And her story is a beautiful story. She steps out of her wealthy, gilded, gorgeous, socialite, everything available to her life because she's called. That's the place that I deeply honor her. She took her unique risk, big unique risk. It's a big deal. And in some sense seeing the dharma of the think tank and coming towards it, she took a unique risk again. She said, wow, I'm now 86, this is the first thing I have met in the last 30 years that says, wow, this is the next step. And she got political advice from someone at The Shift Network, "Don't do that. I don't like that." She said, "Well, no, I'm going to do it. It's actually what's real." Unique risk. This dharma is real. It's real. It's beautiful. It's gorgeous.

For some people they are public souls, so their unique risk will play out on a public canvas. For most people unique risk won't play out on a public canvas. It's not better or worse. It's just the nature of what your soul is in this world. But unique risk will play out, and there is no greater joy than taking unique risk. It's utterly joyous. That's it. That's unique risk.

So let's take a second, and let's just write for ourselves. We'll take 15 minutes and just write. Unique wound, a couple of sentences. Unique shadow, a couple of sentences. And then recognizing that that dynamic comes up. So maybe you mentioned a couple of times that it comes up. What is that dynamic? Recognize what's that dynamic that I work with? And then regret whatever pain it might cause me, because it was my contraction, it was my pain, or in my lineage I might have transmitted it to my children or people around me. I'm going to step into that, and I am utterly committed to transforming it, because I know that in transforming it I'll be enabled to give my unique gift which reality intended me to do and that reality needs that unique gift.

And, remember, that unique gift might mean loving my nephew a different way. You get what I'm saying? In other words, don't be seduced by public change. Public change is often a seduction. It might be I love my son a different way. But it's a unique gift into reality that's mine to give that could be public or private. Okay, let's just sit with it. Don't think you're going to write it out all now. This is what we're taking with us into the world. Let's take 10-15 minutes. Amen.

Marc 011 - Sunday morning 2

Track: Marc 011 - Sunday morning 2.m4a

TRT: 0:08:52

Speaker

Marc Gafni

Marc So we need a couple of hours to share the beginning of what we've written, but I hope everyone got to start the process. I'd be delighted to receive if anyone wants to send thoughts, whatever you've written up, as an inquiry about it. So, for sure, completely welcome to find me directly. Again, clearly this identifying of unique risk, which is so utterly central to the entire story, Leiner says that this is what you give your life up for. In our dharma we say you give your life up for this because you're dead already if you don't. So therefore actually paradoxically there is no risk in unique risk. That's the paradox of the whole thing. There is actually no risk. It's actually choiceless. It's where the animal and human meet, which responds to your inquiry last night about animal, Shelly.

It all just comes together with such elegance and grace that it's actually stunning. I don't know to what extent every person has been in their individual process of being awake in the last two and a half days, but she has really danced with us. She has really danced with us. She has been wildly alive. I had full expectation for a beautiful weekend, that was kind of a given, but I wasn't prepared for the full extent of her revelation. I wasn't prepared for that. She came in and disrobed and danced fiercely and brought new revelation and new depth, and you know she's doing it on every little piece of it in a way that you couldn't possibly have [indistinct 0:02:56].

That is the love. That is the self-organizing universe that gives her gifts of grace in revelation, as we've said many times in this room in different ways, revelation that's not different in its quality, in its core quality, than the revelation that produces great traditions. The level of revelation, the level of elegance and precision and the implication and the depth of it is really stunning and for me just re-doubles and re-triples devotion. It arouses devotion.

So I want to finish—[*Hebrew 0:03:42*], anyone who adds detracts, so we're at that point where there are no more words to say—I want to finish from my perspective with the reading that I said to Nance we would do today. We're just going to read it together. We'll go around the room and we'll just read it line by line, because although I won't at this moment spend a couple of hours unpacking it, and we will, some of us or all of us in different and other contexts, but we'll understand enough of it that it will bring together everything.

So we're at No. 10 in the second source collection, which is not the one you have in front of you. The one you have in front of you that Shelly just handed out I just wanted everyone to have. It's a piece on *teshuva* which we just talked about, because I wanted everyone to have a Kook piece on *teshuva*. So it's worth reading this evening or tomorrow, just so you'll have it. If you are

teaching you'll be able to use it in teaching. It's a beautiful and critical piece. In reading it you'll begin to see how it speaks and relates, in your work, Paul, and for all of us, how it works with everything. But let's conclude, if everyone has the second collection of sources, it's No. 10, which is the first page, the flipside. We start with Nance.

- Nance At the moment a person sins...
- Female He is in a world of fragmentation...
- Male And, as a consequence, every particular detail stands out distinctly...
- Female And then evil is evil unto itself...
- Female And is assessable as bad and destructive...
- Female But when the person returns out of love...
- Female There immediately sparks above him the being shine of the world of oneness...
- Male Where everything organizes together into one unity...
- Male And in this integrated unity there is no evil at all...
- Female For evil fuses with the good to enhance it...
- Male And to raise its precious worth even further.
- Female Through this are premeditated wrongs...
- Male Transformed into real virtues.
- Marc Right. Of course, it's not by accident that there are the exact right amount of people in the room. Does she get more clear? Does she get more clear in her intimate universe? Does she get more clear? A person sins. He or she is in a world of rupture. That's where we start the fragmentation, separate. The pain, the wound, the shadow doesn't make sense. Every particular detail stands out distinctly. It's a pathology. Evil is just evil unto itself and is assessable by all the psychological assessments and all the other assessments of justice as bad and destructive.

But when I return out of love and I realize evolution awakens in me and evolution is love in action and my story is the unique love story of reality awake and alive in me, then immediately sparks above me the being shine of the world of oneness where everything is part of the larger organism, organizing itself, coordinating into one unity. And this integrated unity, all of the wounds and all of the shadow makes perfect sense as part of the story. There is no evil at all. I step in with joy into my unique risk for evil fuses with the good. *Letablo* is the Hebrew word. *Letablo* is when you put a spice into cooking, when you put a particular spice in and it changes the whole thing. That's the Hebrew word,

letablo. Evil fuses with the good, *letablo*, to enhance it. It gives it the whole fragrance and flavor. It all makes perfect sense and raises its precious worth even further.

Through this our premeditated wrongs, meaning that which happened in the past, is actually transformed. The fall itself, just like the joining turned out to be that which individuates us and the individuating turns out to be that which joins us, so this premeditated wrong, the intentional wrong, the intentional fall, the intentional shadow, the intentional acting out turns out in the larger story, as I re-narrate the story, not to be acting out at all but to actually be virtue. It's completely transformed. And so it is. Amen.

Female Wow!

Marc Wow, right? It doesn't get better. Amen.