

>> Very often, if you deal with a person or with the voice in us, that has a slight, borderline tendency or a slight bipolar tendency, one of the things is something very strange. You'll see, deep perception with bad weighting, meaning the person will actually see something that's actually there, but they weighed in an entirely wrong way. Now, they're convinced that they're right, because they're seeing something. They have this experience, that what I'm seeing is real. But they don't weight it properly. Balance is about weight. The word in English, gravitas. Gravity is about weight. Gravitas is you're able to weight things properly. The word for the Divine in Hebrew is kavod. Kavod, which means dignity or weight. Kavod. Gravitas. It's a beautiful work. Kavod is in the Book of Psalms, Chapter VIII. Kavod [01:00:54*]. The Divine is crowned with beauty and kavod. So, kavod is right weight. It's right measure. It's knowing how to weight things properly.

I remember a woman, 25 years ago, she was very close friends with a friend of mine, so I knew her just through Gedaliah, who she was going out with. And Heliah was enormously talented. During the year that I was close to her and Gedaliah, she had three major jobs in Israel, which was Israel Museum Deputy Director -- like, fantastic jobs. And each time, she'd get fired. She'd come home. I'd have dinner with her and Gedaliah, and she'd explain why she got fired, because the Director had said something to her, which obviously meant that he believed this and that and that about her, which was totally offensive. How could she possibly work there? So, I remember, back then, thinking that she's just crazy. Like, we love her dearly, but Jesus. I remember, then, about ten years later, for no reason, I was thinking about her. I realized, actually, when I went back and retraced the three stories, she was right about each one, but she weighed it wrongly. In other words, her perception that, if he, the Director at the Museum had said this to her, it had this and that implication -- she was actually seeing something very perceptually. But the weight she gave to it was wrong. The conclusion wasn't, therefore, to walk out of the job. It was a wrong weighting.

So, being able to weight things properly, to balance things properly, is an enormous dimension of Wisdom. Learning the art of proper weighting, of proper balancing, is a very, very big deal. So, that's Principle 13. It's the Goldilocks Principle. It's knowing the precise balance between Principles and that every pleasure has its place. And that's the line -- every pleasure has its place and knowing its right place and its right weight is the art of Wisdom.

I think we're ready for a drum roll. Principle 14 is that different pleasures, these different levels of pleasure, show up in different spheres of life. So, generally, Level One will be Sphere "X" of life. Level 2 will be Sphere "Y." There will be different spheres of life, generally. However, on a good day, all the levels of pleasure can show up in one sphere. In one act, you can actually have all the levels of pleasure. We're going to climax with an example of how that works. So, Principle 14 is, generally, the different Principles of Pleasure appear in different spheres of life. However, on occasion, in an evolved reality, you can have all the levels of pleasure appear in one act. That's Principle 14. Carol?

>> The different levels or the different Principles?

>> MG: The different levels. Thank you. Good clarification.

>> I think we're ready for a drum roll. What number are we at? 15, it is. So, every pleasure has its own spiritual practice. Now, pricing spiritual practice, we're going to see how some of them are related; sometimes, slightly practice. Spiritual practice catches a different piece of it. Let's just say every pleasure has its own spiritual practice, and the practice is how you develop the value or the currency, which you need to pay the price for the pleasure. So, every pleasure has its own spiritual practice, and practice how you develop the value or the currency, which you need to pay the price.

Drum roll. They're not getting weaker, are they? Principle 16 is the Faustian Principle. This is the Faustian Principle. Remember Faust? So, Faust is Dr. Faust in Goethe's great book, which was actually originally written by Christopher Marlowe. Faust is this wonderful figure who makes this deal. Remember this deal? We talked about this deal before, in other contexts. He makes a deal with who? The Devil, Mephistopheles. Mephistopheles, which is a good name for the Devil. Mephistopheles -- am I pronouncing it right? Thank you. So, Mephistopheles makes a deal with Faust. What's the deal? Remember the deal. The deal is, "I will give you any pleasure you want." It's a pleasure story. Like the Garden of Eden story, this is a story about pleasure. So, I'll give you any pleasure you want. What's the one thing, Chris, that stops the deal? The one thing that sends you straight to fucking hell, in this story of Christopher Marlowe and Goethe? If, at any point you say, "Linger thou art fair," and if you stop, you freeze the pleasure, and you want it to last forever. If you want to freeze-frame the pleasure and say, "Stop. I want this pleasure to last forever." You say, "Linger thou art fair." Mephistopheles says to Dr. Faust, at any point that you experience pleasure, if you say, "Linger thou art fair," you're mine. You go to hell. It's a beautiful Pleasure Principle.

Meaning, you're experiencing a pleasure -- so let's just take this moment right now. Here we are, in Wisdom School, I'm looking around the room; we're happy. We're in the Dharma. The day is beautiful. We're with beautiful, gorgeous people. Laurie has a pen in her mouth. Everything is perfect. Everything is the way it needs to be. And we're great; we're awesome. The day is beautiful. We're going to have a fantastic lunch. Victoria's going to be feeling better and better throughout the day and is going to go into a big kind of emergence. We'll slip a little potion into her drink. It's all good. Shaun's wearing a great vest. He had a birthday yesterday. Everything's good.

But this moment is never going to reappear. It's never going to happen again. And if we try to freeze-frame this moment, we're dead -- straight to hell. The desire to freeze-frame the moment is so painful. It's like, "Wow." You can't go back to it. And we want to freeze-frame moments. You can do sushi in a movie once, but, then, you've got to do it again. You've got to create it again and again. You can't go back to the old moment. You can visit the old moment, which is beautiful. Get that distinction? You can visit the old moment. It's a beautiful distinction. You can visit the old moment, but you can't freeze-frame it. It's a really good distinction. When you say, "Linger thou art fair," you're trying to freeze-frame it. Yes?

>> You can say that's the real essence of addiction, is that attempt to --

>> MG: That's the next sentence. That's exactly right. Addiction is you had a moment where you got it, when you were in. You had a moment when you were in, and, then, you just can't let the moment go.

So, actually, I've read, in the last five years, an enormous amount of literature on addiction, piled up on my desk. Half of it, I didn't understand; meaning, I could repeat it to you, but I didn't understand it. I don't know the biology well enough. I could repeat biology well, but it's not in my gut, the way a Sacred Text is. I was talking to John Gray, the guy who wrote the book, *Venus and Mars*. He was in our think tank. John is like an utter master at biology. So, even though I know a lot of the same shit he does, he knows it better than I do. He's got a sense of it. He actually got Parkinson's at age 49 and self-cured. I didn't know this. That's how he got into it. He, literally, healed himself. He learned everything about it and just has a wonderful mastery of the body, which is just stunning.

One of the things that I've been reading in addiction literature -- in addiction literature, one of the things that they point out is, is that a person who's not, what they call, prone to addiction -- now, prone to addiction, based on my study of it, have basically five core variables that make you prone to addiction. So, I'm not going to go into those variables now. But a person who is not prone to addiction can have a dopamine flash-flood, that we talked about yesterday, and they're done. They have three or four dopamine flash-floods a year, and it was fun. If you're prone to addiction -- and what Steve is pointing to, very beautifully, you won't be able to let go. So, get this sentence. So, addiction is an addiction to states of consciousness. It's a great sentence. Addiction is an addiction to states of consciousness. You have a particular state, and you get addicted to the state. There's an addiction to a state. And that's a very, very powerful thing.

By the way, meditation can become a form of addiction. You're addicted to that state. One of the reasons people meditate is to have liberated consciousness, but there are "X" amount of serious masters meditating who are addicted. It's an addiction to that state of consciousness. That's really important, to notice that. That's very, very beautiful. That's very beautiful. That's important.

I'll give you one example of this Principle. We're on 16. An example of 16 is, the Hasidic Masters, when the camera came out, refused to have their picture taken. Why? Because they didn't want to freeze-frame a moment of reality. On the other hand, it's beautiful to have a picture. I was actually just looking at a picture of Laurie and I, which I think, Dick Schwartz took. Remember that picture? It's a really beautiful picture. The past three or four months, Laurie has been in Malibu, and I'm visiting Malibu and in Monterey and different parts of the world. It's been our hardest three or four months, in terms of time. So, I actually took a different picture of Laurie, than what I usually take with me, which are these Dick Schwartz pictures. There was a moment in which we had a lot of time together, and I just like looking at the pictures, reminding me of that energy, as I'm moving back towards that time, in this intervening time. A picture can just be beautiful.

So, the Hasidic Masters weren't ultimately right, but I just want you to catch -- not as a practice, but just as a beautiful idea. They didn't want to freeze-frame the moment, because they were afraid that if you freeze-frame the moment, you can't let it go. Jim Croce, with all due respect, you can't put time in a bottle. You can't. It doesn't work. So, there's this flow of time, and if you try and put it in a bottle, it actually petrifies and actually begins to reek, in a certain kind of way. You obsessively want to return to that moment. You're clenching it; you're grasping it. That's Principle 16. So, it's the Faustian Principle.

So, we have a Goldilocks Principle, and Principle 16 is the Faustian Principle, the Principle of “Linger thou art fair.” And, again, notice this. If you read Goethe, it’s a Pleasure Principle. That’s what’s so great about it. You’ve begin to notice this effacement that’s happening, deep in the source code, between pleasure and ethics. Just kind of notice that.

We need a major drum roll, coming up, here. So, 17 is like this -- this is critical, for those of you who work in the addiction field -- an authentic pleasure creates yearning in its absence. A pseudo-pleasure creates craving in its absence. Those of you who are familiar with the terms, craving and yearning aren’t the same thing. Craving is, I’m going to die if I don’t have this in the next 15 seconds. It’s what we talked about yesterday. It’s the Mills/Olds experiment in the 1950’s, when the mouse or the human being refuses to get off of the electric grate, because they’re getting shots to the VA and the NDA of addictive drugs and have now identified the drug with survival.

So, the craving is the experience that the drug is survival, and it’s going to get me through the next 15 seconds. That’s craving. Pseudo-eros, pseudo-pleasure creates craving. Genuine eros creates yearning. And yearning, actually, is fullness. When you yearn, you look forward to it. I’m going to have a few hours to hang out together. I’m yearning for it. The yearning for it actually can create fullness. The yearning for that time, our time together, actually creates fullness. So, if I meet someone once a year for six hours -- just to create a scenario. You have those movies, where you have this couple that got together thirty years ago, and they meet every year, for one night someplace. “Same Time, Next Year.” So, that “Same Time, Next Year” archetype -- they’re not just meeting once a year. You get that? They’re not just meeting once a year. Let’s call this the “Same Time, Next Year” Principle. I like that.

I just want you to notice for a second, we’ve added four or five key things to this Dharma this morning. That’s what it means. The reason is because we’re alive in the room. So, the Dharma is getting sharper and sharper. Five or six new things have emerged this morning and clarified, because that’s how the Dharma happens. We’re doing the Dharma together. That’s what it means, we’re doing it together. You can actually feel it. You can feel it emerging in the space together. It’s beautiful and wonderfully exciting.

So, “Same Time, Next Year” Principle. You can say they can get together on their island and say, “I can’t believe we just have one day a year. What’s that about?” No. You actually have the whole year. In other words, what you’re doing is, you’re committed to that yearning of the whole year. If you look forward to see someone for a year, you’re with them in a really beautiful, gorgeous way, for that whole year. So, here’s the Principle. The Principle is authentic eros -- genuine eros, genuine pleasure -- creates, in its wake, yearning. Pseudo-eros creates in its wake, craving, and craving equals the experience that without the Pseudo-eros, I will die in the next 15 seconds. That’s the Principle.

What we’re doing here, my friends -- Laurie is going to lead the charge, here. Anyone who feels so, whether it’s Peter, if this is a field that you have apparently deep wisdom in, that would be delicious. I’m looking forward to saying hi. Pam, I don’t know that’s your field. Lynn -- I know a few people, in other words. Anyone who’s interested in working in this, together, with Laurie, she’s going to actually be bringing some people together in the next couple of weeks, a team to really develop the writing

practices. And we really want to deploy this in the world, because this can really change the mental health field, in a very, very essential, source code way. Those are you who are actually in the field get it, in a way that's hard to get, if you're not in the field. But it actually, literally, reformulates -- it changes the game. We did one group based on some of these principles, just one piece of this, at the Center in Malibu a few weeks ago. Out of 20 people in the group, 19 said it was the best therapeutic group they've ever had in their lives of treatment history. I mean, it was that powerful. Believe me, these guys are critical, discerning and demanding. This was one of those high-end places where you basically want to create an addiction, in order to get to hang out there for a week, because it's so beautiful. It's like, "Oh my God. I'm addicted; I'll come." It's on the ocean. Blessing.

Here we go. So, drum roll. What number are we up to? So, 18 is gratitude increased pleasure. That's the whole Principle. Gratitude increases pleasure. It's a big Principle. Got it? It's a great Principle. I have a very close friend, who I wish I could get him to come here. He's a great guy. He's about 83 years old. His name is David, David Steindl-Rast. I don't know if any of you guys follow the Trappist Monk world, but David's a Trappist Monk. Brother David Steindl-Rast. He was the successor to Thomas Merton, if you know Thomas Merton. Thomas, who I never met, -- that was before my time -- actually died tragically at a hotel room at a conference. He really laid the groundwork -- beautiful man. He laid the groundwork for a lot of Christian/Buddhist dialogue. That was really his, and Brother David took that over. Brother David is, today, 84 -- something like that. He's hot. David's hot. He's 84 and hot. He's just a great guy, totally alive, a wonderful human. He's really has done well in the practice of celibacy. It's a very complex practice.

One of the book projects in the Center for World Spirituality is a book on Styles of Loving, in which I outlined it and Mackey, Wilber and a whole bunch of people in the Center have made me not to publish it for another seven or eight years, simply because society can't hold it now. Basically, it's a book which argues very, very strongly for monogamy, as the path. And, then, argues very, very strongly for a version of post-menstrual polyamory, as the path. And, then, argues very, very strongly for celibacy, as the path. You're beginning to get the point. And, then, the fourth part of the book argues for some version of all four, or three, at different moments in life. The point being, that, actually, each one of these is beautiful. Each one has a place, and that we actually need to develop the discourse. And you can't write a book which is about post conventionality, for example, unless you spend the first half of the book arguing passionately, in your blood, for classical monogamy. Because otherwise, people think you don't get it. But, then, you can't do the classical monogamy thing, unless you actually argue for post-conventionality. So, we need to put a book in the world which talks about, what I call, languages of relationship. There's five core relationship languages. I've outlined the book, and I'm frustrated, because, actually, this is a book I want to write right and get out right now, but I've been told, by all the powers that be in my world, that it's a bad idea. Because, basically, no one will listen to anything we write, for the next seven or eight years, which is really the core about Unique Self and about Unique Self Recovery, which is the nature of the world today. You've got to decide, when you put something in the world, is its own Wisdom.

But, in that light, David has really modeled the path of celibacy, really beautifully. All of David's sexual energy, he's really transmuted into eros, and you can feel his eros. You hang out with him; the guy's erotic. He's just an erotic guy. He's who he is. He's, by the way, wildly curious about sexuality. That's how he plays it. He's the most beautiful man. His Principle is gratitude. That's why I'm talking about it. He has a site called gratefulness.org. It's a great website. He's basically boiled down all of pleasure to gratefulness. That's his whole life principle. Now, he's, of course, true, but partial, meaning he takes one Principle and tries to fit everything into it. It doesn't exactly work, but that's okay. He's championing that Principle, the Principle of gratitude -- this wonderful Principle of gratitude. It's fantastic.

I have to tell a funny, Brother David story. We were at this moment, about ten years ago, there was a moment in the integral world, which is a very small world of people involved in Integral Theory. That world is complex and divided, today. But there was a Camelot moment in that world, which was about seven, eight, nine years ago, there was a Camelot moment, where everybody was getting along. It was before the normal, fractured egos of Spiritual teachers pretending like they don't have egos, which is the problem with Spiritual teachers. The good old days. So, there was really a Camelot moment, in which we were all hanging. A guy named Ken Wilber. Ken, who was my partner and a lot of partners were involved in the Center for World Spirituality, had really done something beautiful. He convened his birthday party. We called it his birthday party. He, basically, invited thirty of us, just to come hang. He created a structure -- and I'm sure he's going to be listening to this. Ken, your structure for the event sucked. None of us liked it, but we all loved you. We basically came to hang with Ken, because he's got a beautiful mind. He has a really beautiful mind, and we all just came to hang. Everybody was there. Beckwith came to hang, and David Deida was there. I was there. Sally Kempton and Deepak came -- everybody, the whole gang -- anyone in the Spiritual scene in America was hanging in that time. We all became friends, then, or not friends. It was a complex time, how people splintered off.

So, one of the people who came was Lana Wachowski, who made the movie, "The Matrix," who was, then, Larry. Larry became Lana. He's really handling the Transgender Movement in America, today, and he just did a famous speech -- I don't know how many of you caught it -- on YouTube. It was a major event on YouTube. Lana and I became good friends. She is a great person, and we were chatting, chatting, chatting. He was one of the people who really educated me in the eros of domination and submission. Like, what's that about? Remember, he made "The Matrix," and in "The Matrix," if you remember, there's a lot of black leather, in "The Matrix" movies. Because Lana's big thing in the world is kung-fu movies. He's a major kung-fu movie guy. His major primary philosophy is "Read Schopenhauer all night." Just Schopenhauer text for a week. Just read Schopenhauer, comic books and domination/submission. The reason I can talk about domination/submission is because he's talked about it publically. There was a Rolling Stone article about it. If it was a private issue, obviously, I wouldn't talk about it. But he's talked about it publically. It's been a major public issue.

I want to capture with you the beauty in it. So, he meant Karen, because Karen was his Dominatrix at the Dungeon that he met her, in San Francisco. Which is not the usual way to meet someone, but it's

another way to meet someone. So, for those of you who are looking for someone, try it. [laughter].

So, we spent late, late one night, at one of these Interval Spiritual Centers. There were three of them, and at one of these gatherings, we spent a late night, talking all about it. He was explaining to me the whole scene in San Francisco and how it works. Who does it and what happens. It was completely fascinating. I slept for about an hour. It was that time, where we were getting up and taking walks with each other. All of us were becoming friends. It was a really beautiful time. Deep bow to Ken, for that time. It was really one of his beautiful, shining moments, that lots of things came out of.

So, I had an hour's sleep, and I got up for a walk with Brother David. I was interested in talking to Brother David about the mystery of reincarnation -- what does he think about this text, in the New Testament. He said, "Marc, you look really tired." I said, "I'm so tired." He said, "Why are you so tired?" "I was up with Lana and Karen. But let's talk about the mystery of reincarnation." "No, no, no. Lana and Karen. What were you talking about?" "Domination and Submission." "Oh, wow, that's great." He made me tell him every detail of every piece of the entire conversation. We talked for like three hours, and he was listening with rapt attention -- completely fascinated. What he did, was he transmuted it all into eros. That's why I told you this story. He actually knew celibacy, and he actually knew the path.

If you don't know the path, you wind up a pedophile priest. Laurie and Mark have done some of the groundbreaking work in America, with pedophile priests and really, holding the dignity, both of the pedophile and the person who was the victim of the pedophile, with enormous dignity, brilliance and grace. I just sat and listened to Mark talk about that work. Jewish Mark Schwartz, with the 15 priests. It's just brilliant, brilliant work that they've both done. But that's when you don't know how to do the path of celibacy.

Celibacy is actually a path -- it's a Pleasure path. When you know how to do it -- I actually watched David, as I was sharing with him this story. I watched him, literally, transmute it into eros. It was stunning. So, he taught me about that path. That's why that whole story was worthwhile, for that. So, yes.

So, this was all a relaxation, talking about gratitude. What Principle is this about? Brother David -- gratefulness.org -- gratitude increases pleasure. That's the Principle. Get it? What number was that? 18.

Do we have a drum roll in the house? Principle 19 you know already, so, I'm just going to say a quick thing. Principle 19 is aftertaste. We've already talked about it. So, aftertaste is the Litmus Test. Aftertaste distinguishes between pseudo-eros, pseudo-pleasure and authentic pleasure.

Get it down, and give us a drum roll. That was pathetic. Get it down first. Let's take a little time here. These guys are pushy, I'm telling you. Us, nice, refined Jewish people, we're relaxed. We're hanging out. How many people know Guss' Pickles, on the Lower East Side? Guss' Pickles on the Lower East side is pleasure. We'll get to that later.

Anyways, do we have a drum roll in this house, here? Do we have a real drum roll? Let's do this, here.

We are on Principle -- what number are we at? Principle 20. And I've just got to tell you, there's a few more. There has been the miracle of the loaves in the house this morning. There has been an increase the house. The blessing is bountiful and overflowing in the house this morning. Good Lord, Praise. Praise. The Dharma is alive in the room, and Principle 20 is whenever you try and get more from a Principle of Pleasure than it's able to give, it collapses under the weight of your demand. It's a gorgeous Principle. This one, just because me and Peter are friends, and I need him to stay on the Board for another couple of years, this is just a purely manipulative move. I want to make it transparent, though. So, I'm going to give him an example. Ready, Peter? Here we go. I'm doing my best to manipulate you, now, but please, don't tell anyone.

Here we go. Ready? This is fun. So, sex. I'm just going to give you an example, because this one, actually, needs you in it -- sex. So, if you try to have sex fill your requirement for eros -- this is what Lynn and I talked about last weekend. If you try to have sex fill your erotic needs, then, sex collapses, under the weight of a burden that it can't bear. This is key to any sexual therapy. Utterly, key, because eros, remember, is fullness of presence, living on the inside -- and on the inside of the experience, not your partner. Living on the inside, the feeling of wholeness, interconnectivity and the experience of yearning. Those are the four core faces of eros. When you try and ask sex to fulfill your need for eros, then, the sexual collapses under the weight of a burden it can't possibly bear.

So, this is true for all the arenas of pleasure. Each level of pleasure, if you try and ask that level of pleasure to give you the whole thing, then, it collapses. And this is a sentence just for Heather and Kirsten, for a second. So, take evolution. If you put too much in evolution, it's going to collapse. Get it? That's what Andrew does. He puts too much on it. It doesn't work.

So, that's a key Principle. That's Principle 20. Everyone got it? Let me say it again. And, again, we needed a better example in the Principle I just gave you, an example on sex and eros, just to see how it works. But when we actually get to the levels of pleasure -- sex is not a level of pleasure. It's an example of one of the levels, obviously. So, I just gave an example on sex and eros, just so you can see what that means -- that something collapses, when you ask more for it than it can bear. But the Principle, when you ask any level of pleasure to give you more than that level of pleasure is able to give you, then, it collapses under the weight of a burden that it can't bear. So, for example, if you ask Level One Pleasure to fill you up, beyond Level One Pleasure, it's not going to be able to do it. If you ask Level Two Pleasure to give you Level Three Pleasure, it won't be able to do it. If you ask Level Three Pleasure to give you what Level Four Pleasure should give you, you won't be able to do it.

Not only is it not able to do it, it collapses. So, this is the key. It's a very careful Principle. It's not that it just goes neutral. It doesn't just go neutral. It doesn't just stop giving the pleasure. It actually collapses. It gets rancid. It collapses. We're using words carefully. Does everyone get that? What number was that?

>> That was twenty.

>> MG: Drum roll. So, Principle 21 is -- we've already mentioned this Principle -- is that every

pleasure is maximized, increased and expanded when you follow it to its root. That's 21. You with me? Yes?

>> We're not trying to get more out of pleasure than -- I'm trying to get my head around tracing it to its root.

>> MG: Its root is appropriate to it. When you trace a pleasure to its root, it's appropriate to it. It is what it is. Whatever it is; whatever the root is. But I can't try to get Level One Pleasure to give me Level Three Pleasure. It won't do it. It can't fill that emptiness in me that I'm going to have, if I don't have Level Three Pleasure. So, I can't say, "I'm going to fill with Level Three Pleasure." It won't work.

Drum roll. Principle 22. Now, 22 is -- let's be really careful, here -- as follows. The deeper the pleasure is -- this is wonderful. The deeper the pleasure is, the more available it is, the less anyone can take it away. It's a beautiful Principle. The deeper the pleasure is, the more available it is, and the less it's dependent on anything external to you. It's a great paradox. The deeper the pleasure is, the more available it is, and the less anyone can take it away from you. That's Principle 22, and there's just two more. So far. But I think we're going to stop at 24. It sounds like a good number.

So, drum roll. So, we're now at what Principle?

>> 23.

>> MG: That drum roll was a little paltry, but we'll let it go, for now. So, 23 is a pseudo-pleasure is, virtually, always instrumental. A genuine pleasure is lishmah, for its own sake. So, have you ever seen a baby play? Why does a baby play? In order to play. So, the quality, the characteristic of a genuine pleasure, an authentic pleasure is its -- we call it, in our Principles of Eros, we call this lishmah, which means "for its own sake." So, a pseudo-pleasure is instrumental. You've got to actually discern its quality. So, it might not always be obvious, but if you actually uncover and unpeel it, you'll see it's really instrumental. So, at face value, it might not seem to be instrumental. When you look carefully, it is. It's covering something. It's trying to cover something up. The nature of an authentic pleasure is its lishmah, it's for its own sake. So, it has the quality of a baby's play. That's an important sentence -- it has the quality of a baby's play.

Obviously, we're going to take a break after Principle 24. That would be a self-evident pleasure dimension. So, Principle 24. This is a mystical Principle, that you could only experience it in first person. And as I can't prove this to you, cognitively, that, in first person, you experience it. How many people are familiar with Rupert Sheldrake's work? A couple of people in the room. Rupert Sheldrake talks about morphic resonance. He's one of the interesting thinkers. TED, actually, just took him down. He gave a talk, and TED took him down as not being appropriately scientific, which was TED's own kind of strange, materialistic bent. It was a very strange thing they did.

Sheldrake and another man, Ervin Laszlo -- does anyone know Ervin Laszlo, in the room? So, Ervin Laszlo is an interesting man, who actually just joined the Center. I did two dialogues with him, the last two or three weeks. Interesting, interesting man. It's a funny story. We're going to hopefully do an

event together, in Italy, in June. So, Sheldrake -- and Laszlo was also doing some important work in explaining some of this --let's talk about this thing called "Morphic Resonance." Morphic resonance. Now, I don't want to give you a scientific explanation of morphic resonance, because that's too long of a conversation. But, in a word, morphic resonance means something like when you do something -- let's say a ritual act. Let me give you an example. You do a ritual act -- let's say you take communion. So, if you're doing the ritual act authentically, you actually engage the energetic field of everyone else who's taking communion. Let's say you blow the shofar on Rosh Hashanah. So, I was at Rosh Hashanah, kind of desperate to find a shofar. So, Laurie and I went on a shofar search, and we found one, just in the nick of time. So, you blow the shofar, you actually engage the morphic resonance of every shofar that's ever been blown. That's a very loose feeling of the idea, in the room. Yes?

>> I think a small example of that is the very small ritual we had last night.

>> MG: Exactly. You can actually sense that there's something larger in the field, and you can actually feel it, in first person. I actually had, last night, that same feeling that Peter did. I said it to Laurie, when we got to the room, is that I actually sensed, last night, in a very particular way, in the last ritual, I sensed the Hasidic lineage and other lineages, alive with us, in the room, in a very, very particular way, in my first person, which was very beautiful.

So, that's a sense of morphic resonance, which is when you do a pleasure, in its real way, you actually access the morphic resonance of that pleasure, and you enter into that pleasure field, as it were. You actually get a download from that pleasure, which is an expression of one of the levels of pleasure. If you're actually in it, you're actually entering the field of making love. It's more than just you and your partner. Something larger is happening. We'll call it the Morphic Resonance Pleasure Principle. Does that sound like a good name? That's what I'm going to call it. So, that means, when you actually enter into genuine eros, if you really enter into it fully, you actually get -- not just the power and the energy of that act of pleasure, but you actually get the entire field, downloading through you.

Now, sometimes, you've got to watch that. It can be dangerous. It's just going to overrun you. So, sometimes, you need to put up some boundaries and just stay in your experience, or you've got to widen your vessel, to hold that. But it's also going to be very, very powerful, holding and transformative.

So, let's breathe. First, as we move into a break, here, first I just want to say thank you. We just held a lot. That's a lot to hold, and we did it with such delight and grace. You know what? Just an utterly delightful, graceful time.

So, we now have 24 Pleasure Principles. Now, I don't think that I need to tell you, but let me do it anyway. You just really see -- this is a new movement in the symphony. We could have stopped at Seven Voices of Pleasure, which gave us a lot. But, now, we've made a huge leap forward. We've got a whole other sense. But, really, we haven't started yet. We're going to do a big exercise of some kind with Jeff and Shelly, when they come back. And Jeff's thinking to himself, "What is the exercise? I thought we were only doing it a little later." But it's going to appear. I can feel it. I can feel Jeff and

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Shelly -- they're coming down. They're happening. It's happening right now. So, morphic resonance coming at you. So, we're going to exercise, when we come back -- a few possibilities. We need to exercise and feel it, in our bodies. And, then, really, what we're going to do -- and we have an absolute commitment to do all the levels of pleasure. So, there's a couple of people in the room that are thinking, "We're going to get through One and Two, and we're going to stop." Even if we have to go short, we're going to go through. Because, really, this all comes together, in the Levels of Pleasure. The whole thing, it comes together. And, maybe, we'll even start the First Level after the break. In other words, after this break now, we'll figure it out. When we come back, we'll take a vote. We're going to take a short break.