

>> So, we're about to start Part Two. Now, let's just set up a couple of things, as we kind of step in. So, first, the process that we're engaged in is the process of Reality Consideration. That's what we're doing. We're in a Reality Consideration. We're in a meditative process, which is a Reality Consideration, an analytic meditation. We're here with Steve Raymond, because you all invited us for the weekend. It's so awesome to see you. And Steve is kind of one of the mainstays, kind of holding together the Center for World Spirituality, in a thousand different ways and has been just an integral leader in our community, doing just beautiful, beautiful things, and we're delighted to see you. Then, he moved to Maine or something like that. So, you guys, kind of hang out with him over here, and he's kind of coming back and forth. He will be with us in Esalen next week, and it's awesome to see you, sir. Yes. So, thank you for inviting us, to kind of hang here, for the weekend.

>> You're very welcome.

>> Very lovely; very lovely of you. So, this process we're engaged in, this Reality Consideration process is described in the Sacred Texts. And it's described to, something that's called "The Allegory of the Damsel," in the 13th century. [00:01:24*]. And it goes something like this -- and I apologize in advance, because I'm going to give you the direct text, so if that doesn't work in your particular world - - but it's a clearly, classical masculine/feminine text of a certain kind. Don't get caught in the particular details of that. Get caught in the core of the text.

So, in the core of the text, the masculine is circling, circling the castle. And everyone thinks that he's crazy, because no one has ever seen anyone in the castle. But the masculine keeps circling the castle, for a week, two weeks, and people say, [00:02:13*], he's a crazy person. Why is he circling this empty castle? And, then, he catches the glimpse of the fair maiden, showing her pinky. And he's so enraptured by her pinky, that he's just filled with eros. And, then, he circles the castle for another, like, four weeks, five weeks. And, then, she's moved by his dedication, and so, she dares to show her entire hand. So, the hand kind of flashes out of the castle, for kind of one second. He's like, [gasp!]. Oh my God, he saw her hand. And this goes on, for quite a long period of time, until, finally, he enters the castle, and there's full consummation and full union.

"And that," says the Tsar, "Is the process of Reality Consideration," meaning, it's an erotic process of making love. And the first thing you know, in an erotic process of making love, is you don't want to have an orgasm too early. You might want some mini-orgasms along the way, but you, actually, want to kind of -- there's a kind of timing. There's a texture. There's a flow. So, we kind of began last night, in a particular place, and we kind of entered, and we said hello and kind of flirted across the room, maybe showed a pinky for a second. We entered in more deeply this morning, into this erotic dance, with reality itself. That's what we're engaged in, and each frame in this dance has its own beginning, middle and end; has its own climaxing; has its own circulating the energy, up the spine and, then, down the spine. But the process we're engaged in is most correctly and accurately described as making love. Because making love is a much bigger process, much bigger; more gorgeous; holy; sacred dance, than merely its expression, in the physical/sexual. And, so, therefore, as we enter this afternoon, we're entering with that energy. Where are we, now, in this sacred dance? What's the next piece of clothing we might want to take off? How slowly should we unbutton our buttons, and how should we do it, and should we bear a shoulder, first? Or, perhaps, just the side calf of the leg. And that's the dance. And in the end, the cumulative effect of the entire erotic dance is an explosion. It's a heart orgasm. It's a mind

and body orgasm, in which we're able, for the first time, to hold the extreme nature of consciousness and light, which is actually what the word "orgasm" means.

The word "orgasm" probably sources in the original Hebrew or [00:04:43*], orgasm; or [00:04:43*], extreme light. Meaning there's extreme light -- we can't hold it. So, what we do is we shut down parts of ourselves, in order to be able to kind of hold reality. And an orgasm is threatening -- it's subversive, because it demands that we fully open. It's extreme light. It demands that we kind of let go all of the structures of control and open up, to break -- as Chris said, his intention last night -- to break our pleasure limits. And it's threatening. Orgasm is threatening, because it represents something. It's not about that particular, pathetic expression we have of it, which is kind of a spasmodic 11 second relaxation; then, it's over, and we're done. It's actually about this deeper, release of the entire contraction of small self, into the dazzling explosion and expansion, when the extreme light of who I really am expresses and shouts out in the world. But you don't want to do it too early. You don't want to do it too early, because there's not a vessel to hold it, yet. That's actually the reason. It's not just because, the way we do lovemaking today, it usually signals the end. It's that, actually, to really hold orgasm, as a full-bodied, full-hearted, dazzling, open experience, you need to play; to dance and actually create a vessel. And the vessel might take four years of yearning, to begin to enter the practice. But we're creating a vessel, and the vessel is deep, and we know we're not going to go away.

Someone asked me -- I don't know, a couple of months ago, someone asked me, when I was at Burning Man, the festival, wherever that is. Someplace in the desert, wherever we were. It was someplace.

>> Black Rock, Nevada.

>> MG: Black Rock, Nevada, where I went for a week, to teach. And we just had, actually, an ecstatic, wonderful teaching week of an unusual nature, to major in understatement. And we won't go into the details of "unusualness" at this particular moment, because that would be unusual and inappropriate. But, in any case, someone asked me at Burning Man, "What's your favorite poem?" And it was kind of, 3:00 in the morning. I had little idea what was going on. "What's your favorite poem?" You didn't really have time to censor it and to think, and I just finished a kind of teaching. We're, actually, going to, hopefully -- and one of the key camps in Burning Man is coming together with the Center for World Spirituality to actually organize a full educational program, this coming summer, because we had a great time. And the poem that came to mind at that moment, at 3:00 in the morning, was a poem by Rabia. It's a wonderful poem by Rabia -- or "Rab-bia", depending on how you want to pronounce her name; a beautiful, beautiful Sufi mystic, who spent her entire adult life as a courtesan and wrote poetry. And she writes, "One day, he will not leave after kissing me." And that poem can be read by the masculine and the feminine. It's like, "One day, he will not leave after kissing me." Like, "Wow." You know? And that's how Dharma feels.

The Dharma is, in this image of the [00:08:12*] of the Damsel, the Dharma is the damsel. She is the Divine Feminine. And, again, translate your masculines and feminines, whatever way it works. It's not a gender issue. It's transgender. And the point is, is that she/he -- the beloved -- is waiting. And she wants to know, are we going to stay? And she actually doesn't want to open ourselves, if we're not going to stay. So, if she thinks we're here for a quick weekend fix, which she says to us is "fuck you." She gives us a little something. You know what I mean? We feel like we had our little weekend, and we go home. Because she's not willing to open herself unless she feels that we're here. And, as she feels us

being here -- and what I'm describing to you is not psychological, in any sense. This is purely mystical. It's a genuine, mystical experience of the way it happens. And when she feels like you're in, and you're committed, it moves. Something shifts. And you have to be committed to her.

Here's an eros/pseudo-eros distinction. A teacher -- and for all of you, there's so many teachers in this room -- has to be willing to give up being loved, for the sake of the Dharma. So, you might catch it at a time -- I'm madly in love with everyone in this room, and I just, generally, I love people a lot. It's just, I was born that way. If I could figure out a way to take credit for it, I would. I can't. It was just the way I was born. But there's also a slight "fuck you" in my teaching. It's very slight. And what it means is, I don't care if you don't like it, because I'm not running a popularity contest. You got that? But that actually freezes to have a relationship, because we're not trying to work out some old woundology issue, in the frame of teaching. We just found a new way to work out woundology; let's teach. And it took me a bunch of years, in my twenties, mid-thirties, to kind of get through it, and that, actually, teaching is not a way to work out ages 1 through 13. And teaching is a great way to do it, right? Kind of sophisticated. And, somewhere in my myth, I realized, you know, actually? I'm a servant of the Dharma. And, so, the little "fuck you" is not impolite. It's just like "We're here to serve the Dharma. And I'm madly in love with you, but I'm not going to give you a popular experience of pseudo-eros, so you'll like me. I'm going to stick with eros. And if you want to come and play, hey, I am there to play with you. But if you don't want to, it's completely fine, also. We'll do something else." And it's good.

And there was a moment -- Lynn was actually there -- but there was a moment -- I don't know if you caught it or didn't catch it -- there was a moment on Sunday -- the weekend we did last weekend, where I got a note. My friend, Kristina, passed me a note, saying, "Let's do something for everybody." And I said, "I'm not doing it. I'm staying in the Dharma. I'm staying in it, you know? I don't care if the weekend goes or doesn't go. I'm here for the Dharma." And, at that moment, when I gave it up, the room shifted, and you could actually feel where it shifted, kind of around 10:30 or something like that, 11:00, on Sunday morning. And something opened in the space, and we were home, the rest of the day. So, you've got to give up all of us -- there's always pseudo-eros you have to give up, to get to eros. It's always there, and you always work in that. And if you're not willing to give up the pseudo-eros, you can be successful, at some level, but it won't happen.

So, that's the invitation. So, as we kind of step into this place, we're in kind of our third session of making love, and we're going to kind of step in full blast. So, the first thing that I want to do is, is just a simple, two and a half minute writing exercise. If you don't have a pen, borrow some from someone. And just write the following, for the next two and a half minutes; that's how we're going to start. It's a simple, two and a half minute writing exercise, and, then, we're going to go all the way in. We'll just kind of hold silence of presence. We'll just get what we need. So, we're going to do a very simple sentence completion. And we're going to do this -- we're going to actually enact this, then, in voices. But I want to start just with writing. Okay, because writing is just very, very powerful. [00:12:55*], the first sentence of the great mystical texts of the Ten Commandments, [Anokhi*], as in "I am the Lord, your God. [Anokhi*] is four letters. [00:12:56*], which I read in Aramaic, is [00:12:56*], I am my soul. I write; I give. It's writing. So, the simple writing is "My relationship to pleasure is..." "My relationship to pleasure is..." Don't think. Thinking is the worst thing to do. "My relationship to pleasure is..." and write for three minutes. "My relationship to pleasure is...boom," whatever it is.

Whatever comes out. "My relationship to pleasure is..." and don't stop to think. Keep writing. It's automatic writing, from deeper in the personality -- from beneath the personality.

Okay. Everyone good? Mary, you stopped a long time ago. You're good. Okay. Here we go. So, now, we're stepping into the second movement in the pleasure symphony. And the way we're going to step in, is we're going to try and identify the voices of pleasure. Now, the way I'm going to do this is I'm going to use a voice dialogue method, that Hal and Sidra Stone developed. And I want to speak to voices of pleasure. Because there's different voices of pleasure in us. As a matter of fact, Brad said to us this morning, expressing one voice of pleasure, "Had the topic been called Pleasure, I wouldn't have come." And when we say "pleasure," it's a very strange word. Just feel into the word, itself. Pleasure. It's kind of inviting -- pleasure. Kind of decadent. It's got this funny -- pleasure -- it's got this funny lilt to it. We're not sure what it means. We identify it, of course, in very narrow ways, but that's not our topic, now. Let's just talk about -- without any big identification, what's our relationship to pleasure? So, let me just kind of hear some voices in the room. Let's just try and kind of hear it and kind of feel it. Anyone, give me a voice, okay? Relationship to pleasure?

>> My expression of my light.

>> MG: Expression of your light. So, one relationship to pleasure is positive. "Pleasure is my light." Okay. Anyone else? Let's get to a few more voices and, then, we'll pick a voice; we'll work with it as we go. Anyone else? Go ahead.

>> It's a seducer.

>> MG: Pleasure is a seducer. Good. Anyone else?

>> Delicious.

>> MG: Pleasure is delicious. Okay.

>> Full of longing.

>> MG: Yeah, what else?

>> Silky.

>> MG: Silky.

>> It's connected to art.

>> MG: Pleasure is connected to art. Are there any people who have kind of any ambivalence about pleasure, in the room? Go ahead.

Ambivalence. What else?

>> Lazy.

>> MG: Lazy. "I feel lazy," okay? Lazy. Go ahead.

>> Too much.

>> MG: Too much. Go ahead.

>> Wet, messy, awkward and embarrassing.

>> MG: Wet, messy, awkward and embarrassing. Go ahead.

>> Excitement, as I'm understanding my whole life can be anticipation.

>> MG: My whole life could be anticipation. So, let's kind of stay with it. So, in terms of pleasure, do you think you deserve pleasure or don't deserve pleasure? We're just going to work with it, for a second. Just give me hands. Not hands, voices. Who thinks they deserve pleasure? Just kind of talk to that. Deserve pleasure? Everyone deserves pleasure, pretty much? Clear, I deserve pleasure? Okay, good. So, let me speak to -- we're going to speak now, in first person, to the voice that deserves pleasure. So, I'm going to ask you to raise your hand, when you're ready. I'll call on you. I'll ask you who you are. You'll say, "I'm the voice that deserves pleasure." We're going to usher that voice into the room, in a second. Then, we're going to kind of speak to that voice. So, first, just as a room. We've got a pretty big "Yes" in the room, that we deserve pleasure. So, I'd like to speak to the voice that deserves pleasure. Do I have permission to speak to the voice that deserves pleasure?

>> Yes.

>> MG: Who am I speaking to?

>> The voice that deserves pleasure.

>> MG: So, now, you're speaking from that voice, in first person. Okay. So, voice that deserves pleasure, tell me a little bit about why you deserve pleasure. Who are you?

>> That's why we're here.

>> MG: No, no, no. That's third person. Who are you?

>> Pleasure.

>> MG: You are the voice that deserves pleasure. That's why we're here. You're the voice that deserves pleasure. Speak as that voice, as "I." I'm the voice that deserves pleasure. So, do you deserve pleasure?

>> I deserve pleasure.

>> MG: Why?

>> Because that's why I -- well, we --

>> MG: No, no, stay with "I." stay with "I." That's why I what?

>> I'm here as a body --

>> MG: So, the reason you're here as a body is because you deserve pleasure?

>> Yeah.

>> MG: Really? Okay. Are you sure?

>> Yeah.

>> MG: Yeah, yeah. I mean, it feels good. So, the reason you're here as a body is that you deserve pleasure?

>> Yeah.

>> MG: Okay, good. Any other voices that deserve pleasure that would like to share with us? And that's the thing about your experience -- what's your name?

>> The voice that deserves pleasure.

>> MG: Now, why do you deserve pleasure?

>> I have earned it.

>> MG: I've earned pleasure. I've earned my pleasure, and I've worked hard. No one handed it to me on a silver spoon. I didn't inherit it. I deserve it, because I earned it. Okay? Yeah, and I'm Irish. I struggled for it, and there was a potato famine back then, that my ancestors were in. Absolutely. We got it. So, I earned my pleasure. What's your name?

>> I'm the voice that deserves pleasure.

>> MG: And why do you deserve pleasure?

>> I deserve pleasure, because I am here to fulfill life.

>> MG: Because I am here to fulfill life. So, it's not that I actually had to earn it, but it's actually in my very being.

>> Absolutely.

>> MG: It's kind of like -- tell me if this is fair. It's kind of my birthright. Right? Do you feel that, in the room? It's my birthright. Pleasure is my birthright. So, just a show of hands, how many people kind of hold that sentence? Pleasure is my birthright. Yes. So, speak to that voice a little bit. Speak to it. Let me hear that in the room, a little bit. I'd like to speak to the voice, that pleasure is my birthright. Who am I speaking to? The voice that pleasure is my birthright. So, speak in first person. Tell me about that. Anyone?

>> The voice that pleasure is my birthright.

>> MG: Yeah, so tell me about that.

>> It feels good.

>> MG: It feels good. And how does that become your birthright? Does feeling good tell you it's your birthright?

>> [00:19:31*]

>> MG: Yeah, that's okay. That's okay. So, what's your name? The voice that pleasure is my birthright. Go ahead.

>> I knew that when I was a little baby, when my mother held me in her arms.

>> MG: When my mother held me in her arms and suckled me, I knew that this pleasure was my birthright in this world. Good. Anyone else? What's your name?

>> The voice that pleasure is my birthright. I have a clitoris.

>> MG: I have a clitoris, right? Hello? It's not serving any other function. [laughter].

You know? And it was standard issue. This was a standard issue, here. And, clearly, that must mean that I deserve pleasure, so, I actually, not only do I have the experience of feeling good -- not only do I know I'm here for life, I actually have kind of structural information, which supports that. Okay, there we go. Anyone else? What's your name?

>> I'm the voice that pleasure is my birthright. [00:20:40*]

>> MG: How could anyone think any different, right? Obviously, that's true. Can you find that voice, that pleasure is my birthright?

>> Yes.

>> MG: Okay, so who are you?

>> The voice that pleasure is my birthright?

>> MG: Yeah, so tell me about that. Why is it your birthright? Tell me about that experience. What does that feel like?

>> There's just no other way to be. It's the opposite of being miserable.

>> MG: It couldn't be because I'm here to be miserable. There's no other way to be. It's kind of self-evident. Self-evident. Anyone else? What's your name?

>> Pleasure is my birthright.

>> MG: That's what you look like. Take it away. You look beautiful. You're gorgeous.

>> My body is wired for pleasure, to receive pleasure.

>> MG: I don't even have a clitoris, but it's still wired for pleasure. [laughter]. My body is wired for pleasure, and I'm sitting back here, on my thorn, and my hands spread out here, looking good, ready to receive pleasure. Fuck me, open world. Okay. Here we are. Good. Anyone else? Anyone else can find that voice?

>> I am the voice that deserves -- no.

>> MG: Pleasure is my birthright.

>> I am pleasure.

>> MG: There I am. There I am. I am pleasure. Not pleasure is my birthright -- I am pleasure, myself. Feel me, touch me, taste me. I am pleasure. Yes, pleasure is my birthright. Good. Anyone else in the room? Kind of find that voice. First person. Let's kind of find that voice. Feel that voice. That voice isn't going to last here, forever. So, stay with that voice. Okay? Take it away. What's your name, sir?

>> Pleasure is my birthright. I'm ecstatic that the world is so beautiful, and it seems like somebody's got to be paying attention to it, or it wouldn't seem to be here.

>> MG: Oh, my God. The cosmic interior designer of all of reality creates colors and fragrances and textures and feelings. And everything is this cacophony, all prepared by the entire intelligence of all of reality, over 13.7 billion years, for my pleasure. So, wow. Pleasure is my birthright. That's what this

entire story is obviously about. Pleasure is my birthright, so I deserve pleasure, and I deserve it -- one voice says -- because I earned it. That's one voice we have in our room. And another voice says, "It's my birthright. It's who I am. It's my very essence." It's two voices, okay?

Now, let's stay with it for a second. Now, is there a voice that might feel that I haven't earned it? I haven't earned it. I haven't earned it. That, maybe, I don't quite deserve pleasure, that pleasure is somehow frivolous, or there's something in pleasure and certain dimensions of pleasure. And can you find the voice, internally, which has a more complex relationship to pleasure, when you kind of get down, deeper into the conversation about the whole thing? Let's try and get a little unstuck here. Yeah? So, can you find that voice? But can you find it someplace in you? Is there different parts that live in us?

>> I can find other voices in me --

>> MG: So, if that voice lives in you at all, even though it might have come from someplace else, if that voice affects you in any way, then, you can call that a voice of yours. And it might be sourced someplace else. It might not be your most authentic voice but still, a voice. Yeah, like that? So, does anyone find that voice? Who can find that voice -- a show of hands? Who can find that voice? Okay, so more hands in the room. So, let's talk to the voice that says something like, "There's no free lunch, and I haven't earned it." Okay? There's no free lunch -- Milton Friedman. Remember Milton Friedman? No free lunch.

Remember that movie, back when we were like all seven years old, when Tom Hanks was young, okay? It was way back when. And he made that movie -- what was it called? "*Saving Private Ryan*." Anybody remember that movie? How many people saw it or know people that saw it or know Tom Hanks? Or have ever seen a movie? I mean, anything -- give me anything, okay? There we go. So, *Saving Private Ryan*. So, actually, the opening scene of *Saving Private Ryan* is actually one of the most brutal scenes in cinema. I see people nodding, who are just like, it's D-Day in Normandy, and D-Day in Normandy was one of the most, just gruesome, awesome days in the history of the world. By the way, this was a day in which men were at their finest. And that's where I want to hear that. Men, basically, said, on that day, that, actually, we're willing to sacrifice our lives for freedom. Thousands and thousands and thousands of men got out of boats on D-Day, knowing they're going to be shot up, so that men behind them could get onto a beach, so we could be sitting here, in this room.

And the day is so shocking, in terms of what enlightenment means. Enlightenment means to live in a larger context and to know that you're part of a larger context, and if you're willing to die for that larger context -- and, you know, people kind of do this, like a radical critique of the masculine. Like, really? Just take a look at the opening clip of *Private Ryan*, and tell me what you think about the masculine. I mean, it's an incredibly painful and a great realization -- that men have historically, always given up their lives for causes, in this kind of brutal world. Now, that the world shouldn't be that way; that we shouldn't need D-day is obviously true.

So, this is not an endorsement of war. It's an endorsement of -- and just kind of like, we bow to the Divine Feminine, and we've done that, you know, eight times since we've been here. Let's bow for a second to the Divine Masculine and to that beautiful, heroic power. And one of the things we need to reclaim in the masculine is the ability to be a man. Men have been so emasculated in the United States,

in liberal culture, that a man doesn't know how to be a man anymore. When I say a "man", it means this deep sense of standing for principles, steadfast in this particular way and being willing to give everything to create protection. That's a masculine quality.

And, so, in this opening scene, is this kind of wild scene. And if you remember what happens in the movie, there's this kind of situation, which apparently is based on a true story, in which there's five brothers and, like, three or four of them have been killed -- or four -- all four have been killed. And there's this kind of strange decision -- this strange, human decision, in the middle of this war, where there's a holocaust going on, you know, 12,000 people are being gassed today in Auschwitz; you're loosing troops all over the place; 50 million people are killed during this war. But there's this decision, this strange, weird, beautiful poignant decision that we can't have this family lose the fifth kid. And it's an irrational decision, because to save this fifth kid, thirty other people are going to die. So, the decision makes no sense, in any way. So, they decide -- the high command -- to save Private Ryan. And the scene opens in the movie, where Private Ryan is going to the grave of Tom Hanks, who's the leader -- we'll see in the movie -- of the platoon that saves Private Ryan.

And the key scene in the movie, like the key scene is -- it's an incredible group of soldiers who go to save Private Ryan, and the dynamics -- it's really one of the just gorgeous pieces of kind of sacred cinema. But, in the end, towards the end, Tom Hanks is hit. And we know he's not going to make it, and he's been kind of the mainstay, and he's been this gorgeous figure. And he looks at Private Ryan, and he says to him -- remember? He says, "Earn it. Earn it." And that's the whole movie -- "Earn it." And his whole life is -- did he earn it? It's like, all these guys died for him, and now, he's got to live a life, and he's reviewing his life, and did he earn it? It's a strong voice. I want to just kind of feel that voice.

We live in this incredibly privileged place. We are, in some sense, the most privileged generation in history. And of this generation, we are among the most privileged people in that generation. All of us live in a place where 99 percent of our needs are taken care of. Our core survival needs are all addressed. We have some way of actualizing in the world. We have access to more information, more wisdom, more possibility, than any other generation in history. And more than almost anyone else in our generation. That's pretty shocking. And we're it. And we are the leading edge. We are the leading edge. That's us, right here in this room. Did we earn it? Are we earning it? It's a real question. And just to feel that voice, for a second -- it's the voice that, "Do I deserve pleasure?" Do I deserve pleasure? And I know that we're not used to hearing that voice, because we identify it with the voice that we were in therapy for 40 years, to get beyond -- our mother voice; our father voice. But I want to try to ask you to find a deeper voice than that -- a deeper voice than that, which actually kind of asks that real question -- do I deserve it? What is pleasure? Is it in the way of work? And how does pleasure and work relate to each other? And without coming up with a kind of facile, great New Age solution why they're all the same, just kind of stay with the problem for a second. It's actually real. It's actually more real in our lives than we admit, and we very facilely kind of provide formula that explains why it's all okay. But, actually, it's kind of bullshit. It's got to be real. It's work and pleasure aren't all exactly the same. And we spend lots of our lives in kind of hard stuff, and do we earn the pleasure? You know, "I inherited my money," or, "Did I make it?" and, "When I made it, it was because I got a break at a particular time, and 500 people went under, at the same time. Why did I get the break, and no one else

did?" There's lots of real questions. If you actually think about it, in a deep way, like, "Wow."

And, so, I want to invite you -- I'd like to speak to the voice that "I'm not at all sure if I deserve pleasure." That's the voice I'd like to speak to. Not the voice that doesn't deserve pleasure. You see the difference? The voice says, "I'm not at all sure that I deserve the pleasure I have in my life." So, I'd like to speak to the voice that's not at all sure that I deserve my pleasure. Do I have permission to speak to that voice?

>> Yes.

>> MG: Before we go, do you have a question, Heather?

>> No. Okay?

>> This is what I'm understanding. Pleasure is the present at the end?

>> MG: I don't know what it is. I'm not going to work it out now. I want to find the voice, energetically, in me. I want to find the voice energetically in me, that's not at all sure I deserve pleasure, without working out what pleasure is. We'll get to that. Fair, okay? So, everyone got that? So, show of hands. How many people can find that voice? Okay, good. So, I'd like to speak to that voice. Do I have permission to speak to the voice that's not at all sure that I deserve pleasure? Who am I speaking to?

>> The voice that's not at all sure that I deserve pleasure.

>> MG: Okay. So, tell me about your ambivalence. You know, I'd just kind of love to hear about it. What's your name?

>> I'm the voice that's not sure I deserve pleasure.

>> MG: Yeah, I'm not sure you do, either, sister, just between you and me. You know, what have you done? Excuse me, I'm sorry. Now, take it away.

>> So, I ask myself, am I in the presence of suffering? Am I increasing the suffering, because I'm busy enjoying pleasure?

>> MG: And there's so much suffering in the world. And here, I am, kind of enjoying my pleasure. Am I increasing the suffering? I don't know, and I certainly don't seem to be helping it. And how do I hold those two? Thank you. Thank you. Does everyone feel that voice in the room? Beautiful. Thank you, voice that's not at all sure I deserve pleasure. What's your name?

>> The voice that's not sure I deserve pleasure.

>> MG: Yeah, like, I've been meaning to say that to you, Brad, for awhile, like, why do you think you deserve pleasure? Really?

>> Because --

>> MG: So, you're not at all sure. So, what's the ambivalence? Why are you not sure?

>> I'm not sure -- all I know is, the only way that I can get pleasure, is if I earn it.

>> MG: Yeah. The only way I can get pleasure is if I earn it. And, actually, notice that it's my birthright? You know what? No. Bullshit. Actually, not my birthright. Actually, I have to earn it, and

I'm not at all sure that I've earned it. I'm doing my best, but I'm not at all sure that I've earned it. Any other voices? What's your name?

>> I'm the voice that's not sure if I deserve pleasure.

>> MG: You're definitely not. Go ahead.

>> I'm not sure that I appreciate whether or not to even be worthy of it.

>> MG: Yeah. In other words, if I'm going to get pleasure, there's for sure a price, and the minimal price is, I've got to appreciate it. And the truth is, I don't really appreciate it at that level. And no one quite knows that about me, but I do. And do I really deserve pleasure, because I'm not even really appreciating it? Okay, good. What's your name?

>> I'm the voice that's not sure I deserve pleasure.

>> MG: Yeah. Tell us about yourself.

>> Well, I mean, I haven't done anything different or I haven't worked harder than people who are suffering. So, I've had pleasure, and there are lots of people who worked just as hard and just as good, and they're suffering.

>> MG: Yeah. Can everyone find that? Here, I've got my good life, my good wife. I'm kind of moving along here. Everything's all right. And lots of people have worked just as hard as I have. There's even people who've worked harder, who don't have the pleasure I do; who don't have my breaks. And, here I am, kind of living my pleasure, and when I kind of go in deep, I'm not sure about it. Am I really earning it? And can you feel it -- am I really earning it? Am I really doing what I need to do to earn it? Anyone else? Any other voices? What's your name?

>> I'm the voice that is not sure that I deserve pleasure, for two reasons. One is that I don't know if I've lived up to my potential, and the other is that I've hurt people.

>> MG: Yeah. I mean, first off, I mean, let's just real about this, okay? Thank you. Everyone's a voice in the room, here. First off, I know what my potential is. So, you know, I may have kind of faked everyone else out, but, actually, like, have I really lived up to my potential? And maybe I had some birthright early on, but first of all, I'm not sure if I've earned it, and two is, even if I had a birthright, I may have lost that birthright. Because I've actually hurt people in a significant way, along the way. So, whatever that birthright might have been, it might not be inexorable, and it got reversed. Because I actually deserve to be, in some sense, punished. Not in the old, religious sense, that we've -- we've gotten rid of that. Actually, there's this deep voice that says, you know, there's accountability. I've hurt people along the way. Do I really deserve that pleasure? So, there's this double voice happening, here. Everyone beginning to feel that voice in the room? It's a real voice. It's a real voice. It's an important voice. Or you can't disembodify any voice. Another voice, there? Yeah? And what's your name?

>> This is the voice that's not quite sure I deserve pleasure.

I have to trust, to experience pleasure, and I have trust issues.

>> MG: Yeah. In order to experience pleasure -- everyone get that? Every voice here is critical. In order to experience pleasure, I need a deep amount of trust, and, actually, I'm not very trusting, in a kind of

core way. So, it's actually very hard for me to actually let go; to actually fall into pleasure. Anyone else? What's your name?

>> The voice that's not sure I deserve pleasure.

>> MG: Me either, you know?

>> I can feel the pain in the world, and I don't know how to feel pleasure, in that.

>> MG: I feel the pain, but, actually, I don't know if I deserve pleasure, because I don't even know how to feel pleasure. I go through the motions for people -- you know, I do the sex thing once in awhile, and I do the eating thing, but I've got this core sense inside of me, that I'm always ashamed about. Do you hear this? I'm almost ashamed that -- actually, I'm not even sure how to experience pleasure. I don't really want to tell people this, because they might think it's kind of weird, but I have a kind of anhedonia. I don't quite know how to get pleasure. I don't know quite how to do it. I have kind of the sensations once in awhile, but I'm just not connected to it. But I've got no trouble with the pain. I feel pain really well. Someone feel that voice in the room? Feel that voice. Anyone who hasn't spoken - a new voice we haven't heard from? Yeah?

>> I'm not at all sure that I deserve pleasure, because I already have more than my share.

>> MG: I already have more than my share. I don't really deserve anymore. And I don't want to tell people I have more than my share. I don't want people to withdraw shit, but just, between you and me, I've kind of got my share. Now, I just want you to feel this voice. This voice is not just mother and father. There's a real powerful voice in the room.

But go another step. I want to try and find another voice. Okay? We're going to push, here, a little bit. Can we find the voice that is shamed by pleasure? Find the voice that's ashamed of my pleasure. And just, to help you for a second, I'm going to -- I want to give you a way to find it, for a second, and, then, kind of open up. Okay? So, if you thought there was kind of a -- I don't know. What's a good image? A hidden camera on you, that's going to do a little shot, and you have a choice of what it can film you doing. So, it can -- yeah, that would be so great. That would be great. You could film you, you know, I don't know, preparing a beautiful dinner for 25 poor families. And there you are, preparing your beautiful dinner, and it's filming you unobtrusively, and, then, they put it on the New York Times Blog. And all your friends see it -- Possibility One. Or Two is, they film you self-pleasuring, late at night. There's your choice. Which one do you want on the New York Times Blog tomorrow? Now, just -- I want you to follow it. Follow it, in the feeling sense. Okay? Not in the social sense. I want you to follow it in your body. Not in the social sense. It's inappropriate to be seen self-pleasuring. But is that actually how you want people to see you? And just kind of follow that, inside. Follow it to its source. Follow the discomfort to the source in your body. And from that place, access that voice -- the voice that's ashamed, that's ashamed of my own pleasure. Now, again, I'm not suggesting this is your only voice. I'm not suggesting this is your most authentic voice. But I'm suggesting it's a voice that lives in us, that we need to actually surface, to have a conversation that's authentic about pleasure. So, we're in voice dialogue, and I'd like permission to speak to the voice that's shamed or ashamed by pleasure. So, do I have permission? First off, show of hands in the room. How many people in the room can access a piece of that voice? Okay, good. And not everyone's going to access all the voices. Everyone's perfectly perfect, however it kind of emerges. So, do I have permission to speak to the voice that's

ashamed or shamed by pleasure?

>> Yes.

>> MG: Yes? Okay. Who am I speaking to?

>> The voice that's ashamed by pleasure.

>> MG: Okay, so tell me about yourself. Why are you ashamed by pleasure? Just three or four people. Yes?

>> Even when I was a little kid, when it came to talking about pleasure, my parents would whisper.

>> MG: Isn't that funny? Even when I was a little kid, when it came to talking about pleasure, my parents would whisper. And just watch this for a second. If your kids -- let's say you've got two, you know, a seven and an eight-year-old kid. Now, stay with this. This is kind of wild. You're watching, and you see your kids watching t.v. And they're watching this incredibly violent war movie, where people are being shot up, all over the screen, dying all over the place; you know, machetes. You walk by, you see your kids watching the movie, and you say, "Great. They're taken care of." Okay? Then, you walk by, like twenty minutes later, somehow they've turned the channel, and you see two people on t.v. making love. You run to turn the channel. "Why are you watching that for? Oh my God. Oh my God. Turn the channel." Does anyone recognize that? That's a little bit strange. Let's just think about that for a second, together. So, people are kind of ripping each other apart, killing each other -- "They're occupied. Great." Buy them video games, where people shoot each other, kill each other. Two people pleasuring on television? "Let's turn the channel, really fast."

Now, I'm not suggesting that seven or eight-year-olds should watch people pleasuring each other on television. That's not my point. My point is, watch the reaction. Just kind of find a relationship to pleasure. So, can anyone else find that voice? Can anyone else find that voice? Yes, what's your name?

>> I'm the voice that's been ashamed by pleasure.

>> MG: Yeah. So, tell us about it. How does that feel? What happened?

>> I was ashamed by my parents, when I told them something exciting about pleasure, and it immediately became unsafe.

>> MG: Yeah. For life. I told my parents I think about pleasure, and their reaction was so strong that it immediately became unsafe -- and hear the energy in this person, whose name is "I was shamed by pleasure," it became unsafe -- dramatic pause -- for life. It's a voice in the room. That's a voice in the room. Now, I just want you to watch for a second. When I first asked about pleasure, that voice didn't enter the room. And everybody had positive responses to pleasure. And here we are, here we are, we're Shalom, right? And it took us awhile to get that voice, because we actually disowned that voice. That voice is actually at play, all the time. All the time, at play. Anyone else who can find that voice. Yes? What's your name?

>> I'm the voice that is ashamed of pleasure, because the first time I was sexual, I got pregnant.

>> MG: Yeah. Because the first time I was sexual, I got pregnant. That changed a million things in my life. Everything -- the entire trajectory in my life changed, and not all of it was for the better. And

pleasure is what brought me there. I thought it was so beautiful, and there I was, pregnant, and everything changed. Yeah. Anyone else, can find this voice? Yes? What's your name?

>> I am the voice that feels ashamed of pleasure. It elicits the old voice in me that I will betray my Christian roots, that Jesus died for my sins.

>> MG: Yeah. And even though I'm not in the Church now, but there's something that was downloaded into me that, actually, I feel the power of. It's not just the old, bad Church -- it's not that easy. That's what Nance is saying, right? It's not just the old, bad Church. No, no, no. Actually, there's some deep sense that has some -- it's even got a whiff. It's not the Sacred, but it's got a whiff of the Sacred about it. It's got this lingering fragrance that's in me, that, you know, He died for my sins. And here I am, kind of converting in pleasure, and what am I doing? Where's my sacrifice? There's something about me that actually feels only good when I'm sacrificing. I feel best when I'm sacrificing. Can you find that, everybody? It's a powerful voice. Okay, last person. Last person to find a voice. Yes? What's your name?

>> I'm the voice that's ashamed of pleasure. And my experience was that [00:45:03*].

>> MG: Yeah, that's what my pleasure awakened. And mixed up, the same way, that I can have mixed up, in my early programming, pleasure and pain. I've got a very early hit of pleasure and pain. I can also have my adult life, where my first experience of pleasure violated my own inner sense of my own integrity. And, so, therefore, pleasure is always confused for me. And even though I'm reaching for it all the time, it's still blocked and distorted and contorted, in a thousand different ways. Last voice. Anyone, last voice. Yes? What's your name?

>> I am the voice that is ashamed of pleasure.

The world is in such need of pointing out the pain in the world, that I'm -- by experiencing pleasure, I'm actually slacking off. What I really ought to be up to is pointing out all the suffering and demanding resolution of it, but I'm enjoying pleasure instead.

>> MG: Right. In other words, I should just keep that draft on me, even though they want it open. Just because I shouldn't even talk about that, because I should be in pain. So, I was hoping that worked. It didn't, but I'll just maybe say it again. I tried. It was my one little try. Is there any chance -- I so apologize -- that I could just shut that one thing, right there? Sorry about that. Thanks. It was my attempt.

So, here we are. So, stay with kind of Tom, right? In other words, what do you do at a party? And we're going to end this voice, here. When someone comes up to you, "What do you do?" "I'm a lawyer." "What do you do?" "I'm studying." "What do you do?" "I'm an architect." "What do you do?" "I'm running a retreat center." "What do you do?" "I'm a mom." Those are great.

Okay. How do you do it? It's not a pick-up line, where he says, "With you," it's just a funny thing. It's a funny thing. Even when we get someone who's deep of spiritual ecstasy, and they say, "We're all about pleasure." We say, "Isn't that great?" But there's a little voice in us that says, "Could they get a job? Could they get a real job?" So, we've just got to hear that voice; not judge the voice -- just to hear it. We've just got to let that voice have a place in the room, because it's all too easy to do, what I call "A New Age Bypass," and to pretend the voice isn't there. Because the voice is there, and the voice is

strong, and the voice is powerful. And the voice has a fragrance of the Sacred. There's actually something in that voice. It may be mostly wrong, but there's something there. We've got to find what it is, that actually is of the Sacred.

So, let's go a couple of steps. So, now, what have we heard from? We've heard from, approximately, the voice that pleasure -- I love pleasure; I enjoy pleasure. Pleasure is mine, because I've earned it -- one voice. A second voice -- somewhere around here, they kind of found a lot of resonance in the room -- pleasure is my birthright. Or a third voice -- it's just not pleasure is my birthright, I am pleasure. Beautifully. And we all found those voice, and those were real, Sacred, powerful. And, then, we found another voice, which is voice four -- I'm not at all sure that I deserve pleasure. I'm not sure I deserve pleasure. Then, we found, even, a fifth voice -- I'm ashamed of pleasure. I was shamed by pleasure. And there's some sense, that I kind of know, as much as I've made it, beyond other places that my family might have come to me. I come to Shalom for weekends, but it's still -- I know it's in me, for life. And that voice is strong and powerful in me, after all the work I've done. So, these are kind of five powerful voices. Yes?

>> May I talk?

>> MG: Please.

>> I am the voice that says it is my responsibility to live in pleasure.

>> MG: So, now, let's go to this next voice, only after these first five voices. And that's the key. The key is not to bypass. That's exactly where I am, now. So, now, let's go to the next step. We actually go to three more voices. So, here's the first one. I want to throw a text out at you, a Sacred text; a beautiful text. And the text appears in the third century. And the text talks about what happens at the moment that you die? So, we have a whole literature today of near death experiences, where we have this whole literature of kind of, what happens. So, one of the things that happens is your whole life flashes between your eyes. It's one possibility. There's kind of the light -- and you're familiar with the literature -- the tunnel. And there's a huge, very important literature, by the way. There's literature that's unbelievably important. We also an unbelievably important literature about reincarnation, that never existed before. For the first time, we have collected some 3,500 cases of reincarnation and done cross-cultural checking. And a very close friend of mine, kind of like my big brother -- it's a man named Michael Murphy. He was actually at our Board meeting last year, and he'll be at our Board meeting this year, doing kind of an evening with us. He has actually funded and organized most of the research in the world around reincarnation, which was done by Ian Stevenson, at the University of Virginia. Stevenson now has a successor and for the first time, we actually are able to compare -- it used to be, we had a couple of stories in this literature and couple of stories in that literature. They were all anecdotal. We didn't really know what to do with them. Now, for the first time, we have case after case, all exhibiting the same characteristics, and the only good explanation is reincarnation. We'll have like a boy in India who's born with a particular birthmark on his hand, like in his upper right shoulder, and he remembers stories that happened in Pakistan, in a village that he's never been to, five thousand miles away from his family, and no one in his village has ever been to that village. And in that village, a boy died a year before he was born, because he was stabbed in the arm, in that particular way. And the stories are so dramatic. They're so powerful and most of them are about people who died before their time. Most of the reincarnation stories, if you track them, are about people who died before their time,

and, apparently, then, immediately reincarnated.

But this is entire new literature, and Michael actually said to me -- he actually said, at the meeting last year -- he repeated it. He said about 15 years ago, somebody asked him what he thinks about reincarnation, and his kind of stock, cool, San Francisco Bay area answer was "I'm agnostic." And he said, he went to sleep, and he felt like a sleaze ball the whole night. That was his words. "Because," he said, "I'm not agnostic." Michael is kind of a hard, cold, scientific person who looks at consciousness. He started the Esalen Institution. That was really one of his great contributions. And he said, to notice that he was agnostic was a total lie. Actually, reincarnation is kind of a core piece of his, not belief, but what he believes is his absolute knowledge about the world, and I'm complete with Michael, on it. I've done an enormous amount of research in this topic. To me, reincarnation is an absolute given, as sure as we're sitting here. I think it's the only rational explanation of the data that's actually available to us. But maybe we should do an entire weekend of Wisdom School on reincarnation, which is, actually, an incredibly important topic.

So, the topic of near death experiences and reincarnation is a big and important topic. But one of the things we have in all the Sacred literatures, we have kind of stories of what you're asked, at this moment of the life review. So, there's different versions of what you're asked. So, you're asked -- let's give you one version of it, kind of from the Kabbalistic Tradition. So, you're asked [00:53:15*] -- did you do Reality Consideration? One question. A second question, [00:53:22] -- did you create anything that makes a better tomorrow? A third possibility, [00:53:25] -- do you do business faithfully and honestly?

But in one entire strand of these texts, there's a fourth question that's asked. And the fourth question is -- and it's so beautiful. [00:53:38] -- did you derive pleasure from my world? And every available pleasure is passed before you, and you're held accountable for the level -- not just, did you derive pleasure, but did you get sufficient pleasure from that experience? Did you get a surface pleasure, or did you get a depth pleasure? And you're held accountable, in judgment -- what a strange juxtaposition of the word "judgment" and "pleasure." You with me? You're held accountable, in judgment, for whether you got sufficient pleasure, in at the end, part of your life review is, did you derive deep enough pleasure, from all of the pleasures that were put before you, in the world?

That's an entirely new voice, and Kai points towards that voice, beautifully, "I'm responsible for getting pleasure." I'll say the same thing, a slightly different way, but it's the same voice. I'm obligated to get pleasure -- pleasure as an obligation. Now, again, it's a very strange juxtaposition of terms. But pleasure, as a Sacred obligation -- so, just kind of feel into that voice with me. I'm not going to do the voice in the room. I'm just going to kind of put it into the room, now and just kind of try it on for a second. And what that does is, it shifts something about pleasure. It's not just, pleasure is a free lunch. It's not just pleasure as a birthright. It's not just pleasure is a function of having earned it -- And I've earned it, therefore, it's mine; it's my birthright, therefore, I should get it -- but, actually, I'm responsible to get pleasure. And that is therapeutically a complete shift in the way you deal with shame. Because that actually invites a person, not into -- Oh, you deserve it. No, it's a complete shift, and it enables us to find a whole new circuitry, actually engaging shame, in relationship to pleasure and a relationship to ourselves. Actually, experience my obligation, my responsibility to get the most possible pleasure in the world.

Now, let's go. Stay with me. We're going to open it up. I'm going to go one more step. I want to go one more step, okay? Mary Ann, stay with me, sister, okay? Let's go one step. Let's hope we can find this and feel it, because, now, it starts to get really, really interesting. Where does the shame of pleasure come from? Why do I want that video of me self-pleasuring on the blog of the New York Times tomorrow morning, besides the social ramification and besides, you know, maybe I wasn't wearing the right outfit. Besides that. I could have done it a little differently. I would have made my moaning a little more melodious, had I known. I would have done a little Beethoven. Besides that, you know, I could have done it better. Besides that voice, what's the problem with it? What's the experience? Try and find it. And, again, this is work. Here's the work. It's delightful, but it's work. It's work to actually locate your emotion. What am I actually feeling? What's the source of it? Kirsten?

>> It's about losing control.

>> MG: All right, so, part of it is about I'm out of control. Part of it is about I'm out of control, and we're educated to be in control. He's out of control; she's out of control means "They're dangerous." We actually put those words together.

She's dangerous; she's out of control. And that guy's really got control of the situation. It's a compliment, that I'm in control. Sometimes, people get a little excessive. Yes, Peter?

>> For me, it's the foundation of the worthlessness of the original sin. It's the whole brainwashing we're given.

>> MG: Yeah. And here I am, kind of self-pleasuring, and where's my worth? It kind of brings up that stuff that I've worked so hard to get beyond, that I've defied the conventions of society. I've found this great woman. I've created an entire life for myself, in this beautiful world. And there it is, still coming up. Fuck, like, fuck! Like, "Wow." Yes.

>> Something about, how can I entrust thousands of billions of strangers to hold a space for witnessing that?

>> MG: Yeah. I can't. I can't, so it's about -- it's kind of a violation of my space, so, yes, yes. You know, yes -- big YES. Just an "and" -- no buts, just an and -- and what's the part -- I'm out of control; worthlessness; you can't trust them. What else? New voice we haven't heard. Is there a new voice we haven't heard? Somebody who just hasn't spoken in the room? Somebody who hasn't spoken in the room? Is there a new voice in the room? Chris, can you find this voice, brother?

>> I guess what comes up is what do I get out of it? That's like the big Kahuna, you know? What am I going to get for it? I get nothing.

>> MG: Why would I actually share all of that? I don't get anything from it. Good. And why else might I be shamed by it? Go ahead, Carol.

>> It's all about me.

>> MG: It's fucking narcissistic. It looks, at least on the surface of it, like I'm just a self-indulgent narcissistic who's worthless and who's not making any real contribution to society, and this is what I'm doing all the time. It's just not how I want to show up. So, just kind of feel into that for a second. Just kind of feel into it. Yes?

>> I've been murdered by all these people who would be envious of me --

>> MG: I'm so good at it, they'd be jealous. Okay, we got that. [laughter]. But, again, when you actually find the voice, there's a dimension of pleasure we're shamed at, because it feels narcissistic, self-absorbed, not worthy, worthless, not making a contribution -- all those voices are there. Another voice -- so I'm going to go beyond. Voice six was the obligation -- I'm responsible to get pleasure. Now, there's the seventh voice -- the voice of enlightened pleasure. Enlightened pleasure, where in my pleasure, is my surrender. I want you to hear that. In my pleasure, is my surrender -- that, actually, I'm willing to surrender. I'm willing to give up the narcissism of control. I'm willing to give up the illusion that I'm the person who's moving it. I'm willing to give up the illusion of having a home that I go back to every day, which gives me the sense that, perhaps, I have control, and I can be protected. I'm actually willing to live naked and vulnerable and let you see me, in my loss of control. Because isn't real intimacy when I let someone else witness my surrender? And isn't it true, that you only find another person when you're willing to forget yourself in their presence? Isn't it true that I only remember another person when I forget myself before the person that I'm remembering? And that, actually, if I could find the voice in me, that's delighted to see me in my elegant, utter loss of control, with complete delight; and see me, in my full self-pleasuring and be naked in that, in the holiest way. That actually is the voice of enlightened pleasure, to actually find that part of me that's delighted -- find me in my sensuality. Feel -- I give you the gift of witnessing my surrender. And I don't need to hold the voice of control. I can give you the gift of my full vulnerability, and that's my gift to you. And I give it to you, and there's a video of me self-pleasuring, which you can post on the front page of the New York Times, and, again, the post that I'm saying, just to get the idea. But it's the gift. And you can find the voice of that gift, you're holding something really holy. That's a really holy gift.

Now, that's why this is an esoteric teaching, because if we started here -- if we started with number eight, it would be a whole different teaching. You've got to go through one, two, three, four, five, six and seven; and, then, you get to number eight. It's like, "Wow." That's the voice of enlightened pleasure and, actually, if you really watch me -- I'm speaking in this voice, now. If you really watch me moving through the world, you will see that's how I experience all of reality. That's how I embrace someone; that's how I write; that's how I eat; that's how I take a walk. I am always getting off, all the time. That's just my experience of reality. Sometimes, pain comes in and stops me short, and I get arrested by the pain, but I do my best to open my heart again and open my body and open my mind. And I'm inviting the world, in every moment, to fuck me open and to play my clitoris and to play my sensuality, in heart, body and mind. I'm living wide open. Not boundaryless in a way that's unsafe; not stupidly -- I'm strong. Try and hurt me, I'll fiercely respond to you. I'm fierce. I'm powerful, but I'm wide open. That's how I live. I share with you personally -- that's how I want to live. Like that, in the full, utter, ravishing pleasure that Jeff described, that's assaulting me with joy, in every moment of reality. It's not just that I'm obligated to pleasure -- the voice of obligation and responsibility to pleasure. The voice of enlightened pleasure actually experiences, in every dimension of reality, what they call in the Tradition, "A hundred blessings in a day." A hundred times in a day, I just exclaim, "Oh, my God. Wow." And I let myself be blown open, ravished open, time and again, with no shame. That's the voice of enlightened pleasure.

And where does that pleasure come from? It comes from actually, ordinary reality. The paradoxically

ordinary reality actually provides me with a hundred orgasms in a day, in which I just kind of lose control, and I let me heart convulse in a paroxysm of ecstasy, utterly delighted at reality. Oh, my God. That is the voice of enlightened pleasure.

Now, again, we never -- that's why we want to get to this last, because you've got to go through all the other voices. You've got to give them all their space, because all those other voices are holy. They all have a moment, but then, I get to the voice of enlightened pleasure. Now, in order to get here, what do I need to do? We're going to close here and take a little break. I've got to redraw my pleasure map. I've got to actually begin to learn about, what are the principles of pleasure. How does pleasure? What give me more pleasure? What gives me less? How do we engage pleasure? Because, clearly, we're talking about something much greater than Boston Cream Pie, as the source of all my pleasure -- as much as Boston Cream Pie is a quite critical and important source of pleasure. I don't want in any way denigrate those of you who love Boston Cream Pie. I'm with you, on that. But it's an insufficient source of pleasure, just like the clitoris is an insufficient source of pleasure. The clitoris is, as Laurie pointed out, merely one of the places in which reality peaks forth and reveals her true nature.

And we're going to stop in about three or four minutes, but I just want to kind of wrap it, so we've got this piece of Dharma. So, you've got the clitoris. That's the beginning of it. But, actually, there's much more than that. You've got your skin -- just your skin, by itself. Just touch your skin. The entire skin is a pleasure organ. Every color that you see; every texture; every sound -- and you can go on and on and on. But if you really, really get a sense of it, you really get that there's this voice of enlightened pleasure, and the enlightened master wakes up and discloses, through revelation, more and more places that pleasure is available. That's what the enlightened master does. The enlightened master says -- in some sense, that was the journey that the master took. The master is having to leave my home, even if I'm in my home -- you can leave your home and wander and still have a home. It can be in your home and leaving your home. It's about an internal state, where I'm going to be a [00:01:06*], and I'm going to find pleasure -- not aestheticism. But a holy, evolved [00:01:07*], I'm going to find pleasure every place. I'm going to find pleasure -- a thousand points of pleasure; a thousand points of light. That's the voice of enlightened pleasure.

And, finally, that brings me to a close of this second symphony in the Dharma, which is the voice of evolutionary pleasure. And evolutionary pleasure is just two minutes. It's really simple. How do we normally understand evolution? Evolution is the movement from simple to complex. You have an amoeba; then you have a complex molecule; then you have a cell; then you have an organism; then you have an early plant; you have a later plant; early animal; early mammal; later mammal. Homogeneous for about a million years; and then, about 35,000 year ago, kind of the first human being. More and more complexity.

Now, watch for a second. With more and more complexity, as we said last night, comes more and more what? Consciousness. But what else happens? If you actually trace the evolutionary trajectory, you actually realize that the evolution of reality is the evolution of our capacity to receive pleasure. That's actually a shocking statement, that actually, the evolution of reality, at its core, is the evolution of pleasure. That, actually, at every structured stage of consciousness, we're actually capable of receiving more and more pleasure. And, actually, the more evolved you are, the greater span is your pleasure field. You can get pleasure from much more, and the greater depth, is your intensity of pleasure from

particular experiences. So, you've got a widening of span, a deepening of depth. So, actually, you can trace the entire evolutionary journal, as not merely the evolution from simple to complex -- systems theory. Not merely as de Chardin pointed out correctly in *The Phenomenon of Man* -- the more complexity, the more consciousness. Not merely that, actually, the more consciousness you have, hopefully, the more love -- the evolution of love. But, actually, the evolution of pleasure itself.

And -- last piece. And the more evolved you are, the more you are the evolutionary man/woman -- you're the evolutionary human -- the more you're able to short circuit the pleasure inhibitors. You get that? You're able to blow off your pleasure cap. So, it could be, before you were evolved, you had insecure attachment, in your early childhood, meaning the nature of your attachment to your early caregivers was insecure. Or you might have had ambivalent attachment. So, in attachment theory, that's an inhibitor of pleasure. But as you evolve as a human being, and the evolutionary attractor of your life draws you forward. The memory of your future invites you. You learn how to disinhibit the intrinsic inhibitors in your life. That's what evolution means. It's your awakening -- this is a key point. Your evolution is the evolution of your ability to block the pleasure blockers. You get it? Because the pleasure blockers are always there. Those three people that we talked about last night, at the end of *A Beautiful Mind*, they're always going to be there. They're not going away. But the ability to actually put them aside, to put them aside and to block the pleasure blockers is actually the expression of evolved consciousness.

So, we think, mistakenly, the enlightened world teaches, evolved consciousness is when you actually don't have those feelings anymore. That's the worst teaching in the world, because those feelings never go away. So, when you set up a paradigm that's unreachable by anyone in the world, you've actually been cruel, because you've invited someone to a feast that's unavailable. It's a cruel invitation. And I believe that most of enlightenment teaching is actually a cruel invitation, because, actually, it's not available. Those three people are always going to be there.

But the evolutionary movement is block the pleasure blocker. Disinhibit the inhibitors. Deconstruct it. So, actually, the ninth voice of pleasure is evolutionary pleasure. Evolutionary pleasure is the highest stage of human evolution, as you've gone from voice seven -- I'm responsible for my pleasure; I'm obligated to pleasure; to voice eight -- enlightened pleasure -- I've expanded both the depth and span of my pleasure; to voice nine, which is, as the apex of evolved consciousness, I am going to, as Lynn said, I will be pleasure. And although all the blockers are there -- and they're always going to be there; all my resistance to that form of transmission is always going to be there. And all my resistance to those seven things is always going to be there, but I don't let them fucking run the show. I block the blockers. I've awakened to the voice of evolutionary pleasure in me.

And with this, we conclude the second movement in our pleasure symphony, which is on the voice of pleasure. Now, just to say, as we go to our break, we haven't even started the interesting Dharma. We're just setting the stage. Now, in order to involve Dharma, to involve the source code, we've got to do the work. What a delight. We're setting the stage. So, as we now begin to move into the principles of pleasure, which is, we're going to do the exercises. Then we're going to be deep in. And, then, after we do the principles of pleasure, tomorrow, the entire day, is we're going to be in the levels of pleasure themselves and, actually, every level of pleasure, we're going to do a long exercise, about getting that pleasure. Because the entire practice, tomorrow, is actually getting the pleasure. It's actually, how do

we do that? So, tomorrow is a massive pleasure day, but as you already perhaps discerned, actually, to get pleasure requires practice. And we're going to go for full-bodied explosion of first person pleasure, in every realm of pleasure. That's what all of tomorrow is about.

We've now identified the voices. We're going to take a 15 minute break, because I think we need a real break. It's 5:10, and what we'll do is, we'll come back -- you know what, let's take a 20 minute break, so, people can really walk and stretch. But here's the question. Here's the invitation. In the break, don't hold Silence of Presence -- this is a good break -- but hold Mindful Speech. Don't check your email. Don't check your cell phone. Don't check into that, kind of. If you need to do it -- if you can't get away with not doing it, you need, for urgent reasons, to do it tonight -- just hold the radiance of the voices of pleasure and just stay with them. Don't jump to the next thing. Just let them move in you. Talk to people about them. We're in a gossip-fast. We're not in Silence of Presence, but we're in just awake, ecstatic, delighted speech, as we participate together in the evolution of the source code, the evolution of love.

It's 5:30. Have the most beautiful break, ever. Thank you, everyone.

Deep bow to the God in the center of the circle. Deep bow. Amen.