



THE MYSTERY SCHOOL OF LOVE PRESENTS THE ONLINE COURSE

# RECLAIMING EROS

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## **Week 2 - Understanding the Dharma & Quality 1: Inside of the inside**

### **Part 1 - Framework matters, Dharma matters**

I want to know what love is. I want to feel what love is. It's a feeling inside me. That's a prayer. It's our prayer for this week. We are beginning to play a larger game: Loving Our Way to Enlightenment.

So let's go slowly. We are going about 8 or 9 short parts, this morning. Part, part, part. We are going to unfold it slowly, and in that space of prayer, I want to introduce one last principle, or one first principle. We are in our second session together. And the first principle to start is going to seem to have nothing to do with 'wanting to know what love is'.

And it's really simple, and it's about 7, 8 words, and it changes everything. And I want to just say in the beginning that I take every single person who is in this conversation, any place in the world, wherever you are sitting, unbelievably seriously. And I have enormous respect for you. I have respect for your infinite value, your beauty, your dignity, your heart, your body, your mind . And so therefore I am not going to offer you a kind of three part formula: step one, step two, step three... there we are. Seven steps to success. That's not quite how it works.

And so **here is the first principle: frameworks matter**. It's really simple. Frameworks matter. Dharma matters. And you might think, if you are a man or a woman: 'that's probably not a great line to pick someone up with...' 'Hey, sweetheart, frameworks matter.' 'Call me a framework.' So that doesn't quite work, so I wouldn't try that, but frameworks absolutely matter. Dharma matters. There is a book written by Charles Taylor, and if you remember, we have a principle here, whenever we mention an important book and I ask you if you have read it, you just kind of say 'yes, sure, I was just looking at that one last night... '

So do you remember that book written by Charles Taylor. 'yes!' Great book, right, it's called 'Sources of Self' and it's about a 1000 pages and it's one of the most difficult to read,

but important books are written in the last 60 years.

And he starts with an opening line, and he says: 'Men and women live in inescapable frameworks.' That's a great line. Right, we could spend 10 hours just unpacking that. Meaning: everybody's got a framework. Everybody has a prism through which you interpret reality. Everyone has a set of understandings: some of them are beliefs, a few of them are 'knowings', but everything is interpreted through that framework. Everyone has a story, a grand narrative. And the beginning of our collapse is one or two things: either a bad framework ... so it's a bad framework, so it just doesn't work, or sometimes even worse: there is this middle stage: you have a bad framework, so you reject all frameworks. You say 'there are no frameworks, there is no dharma.'

So if you ask someone: 'what's your dharma on love, sex, enlightenment, Eros, ... so people have a bunch of things to say 'I sort of think this, and I maybe think that and that might be true... I don't have a story, I don't have a narrative, I don't have a dharma. And a dharma is the best wisdom we have. It's a framework which brings together the best of traditional wisdom from all the great traditions. The best of modern wisdom from every part of science and psychology, the best of post-modern insight, about contexts and how knowledge is formed and it weaves all that together: pre-modern, modern and post-modern, into a larger whole which is the beginning of a new vision. And hear this phrase: **A new vision of the patterns that connect**'. 'A new vision of the patterns that connect'. And every one of us in this room, none of us excluded, has a deep yearning for a sense of 'the patterns that connect'. The larger picture. A bigger vision. And if I want to know what love is. I can't know what love is just in terms of just what happened to me last night, with that person, and how it did work out, was I able to fulfil my needs, did I feel lost or not lost. Right, I'll never make it through that way.

If I actually want to be an outrageous lover, if I want to know what love is, it's not just a feeling inside me! The song is partly right, it is true, but partial. Love is much bigger, and that feeling inside me is an expression of this much larger game.

So what if we begin to talk about yesterday. I want to just spend a couple of minutes, in three or four minutes, to do what they call in a symphony, 'a recapitulation'. Those of you who know a symphony in classical music ... the recapitulation. Not to summarize it, just to get a sense, to touch where we are, and then to begin from there.

So we are here to talk about 'Loving our Way to Enlightenment', and love is not merely a

feeling between human beings, love is, in our best understanding, at the leading edge of science, love – Eros, is the Fifth Force, so they called it at the Santa Fé Institute, in the late eighties, which studied chaos and complexity theory. When we realized that Darwin was right about one big thing. Remember Darwin? What was Darwin absolutely right about? Evolution!

Anyone tells you that Darwin was wrong about evolution? He can walk out of the room. Evolution is an absolute scientific fact. Evolution is totally right. However, neo-Darwinism, not the dharma of Darwin, but the dogma – you get the difference? – the dogma of neo-Darwinism, that went a next step that's got nothing to do with science, which is: this entire process just happened. By chance! Things were just walking along a couple of quarks they came together, and the monkey was sitting there at the typewriter, and the monkey typed out 16 volumes of Shakespeare over a couple of billion years ... it just happened by chance.

No chance! Every statistical understanding we have says that that's impossible. And you know, it's statistics. You don't go from dirt to Shakespeare by chance!

So evolution is absolutely right. You got that? Evolution is a scientific given. But what is the animating Eros of evolution? What's the love intelligence that unfolds in evolution? Not as a 'Santa Claus God-in-the-sky' who says 'Let it happen!' and then 'Boom!' There is a world. But as an inherent ceaseless creativity. You get that word? Ceaseless creativity. An eminent love intelligence and love creativity that inheres in reality, which is the force of allurements. The allurements that lies at the centre of the cosmos. That moves reality to higher and higher levels of Eros.

Of mutuality, recognition, union and embrace, from quarks tot atoms, all the way up the evolutionary chain to human beings. And then, the human being begins to unfold and evolve, and to move from a narrow egocentric love to an ethnocentric love, to a world centric love, to a cosmos centric love, until we begin to awaken.

We move from the illusion of separate self to the understanding that I am a True Self. Separate self, I am a skin-encapsulated ego. True self: I am part of the seamless coat of the universe. Then, I awaken as a radical unique self and I awaken even more deeply and I begin to feel evolution waking up through me. I sense the entire evolutionary context. I identify with myself as a unique expression of the evolutionary impulse itself. Wow. The evolutionary impulse itself, that initiated all of the cosmos. That is not impersonal, it is

radically personal. It awakens as ME. I am an evolutionary Unique Self that is to say 'I am an outrageous lover'.

And I have outrageous acts of love to commit that can only be committed by me. And by me committing my outrageous acts of love that are the invitation of my life. It's the swing, that's my swing. And when I can get the egoic contraction out of the way, that swing is going to choose me. If I step into the field, and I feel last night, right, at the concert, ... right, did you feel the field? That's the field. Right, that's it. That's the field.

And when you step into that field, the goal is not to disappear. See, that's the new. Right. Step into the field, that's an awesome feeling. I disappear? **No, I disappear into the field in order to then... appear!** As an evolutionary Unique Self, as evolution awakening **in** me, **as** me and **through** me. In a way that it never did, will or can again.

And I've got a Unique need that I can address in the cosmos that no one that ever was, is or will be before or after me can address in the unique way that I can address it. And if I don't do that, the universe is missing something. Something is absent.

In the language of the old Sufi mystics, there is a great puzzle, and if I'm not an awakened outrageous lover, committing the outrageous acts of love that are mine to commit, the puzzle is incomplete.

## Part 2 - Puzzle piece dharma

Now, let's just try and catch it. **The Puzzle Piece Dharma of Enlightenment.**

**Level one:** I am a separate self. What's the experience of a separate self? I'm a puzzle piece, remember: a puzzle piece has its own contours, and those funny edges of the puzzle piece are formed by my mother and my father and early childhood. You know and I studied Alice Miller who wrote that book 'Prisoners of Childhood', and nobody bought it. Then she changed the name of the book which she called 'Drama of the Gifted Child' and everyone thought: 'That must be about me' and it became a bestseller. And in that book, which is fundamentally wrong, Alice Miller describes childhood as - literally as she uses the word - 'like a concentration camp'. Drastic word she uses. You are just traumatized, you are a survivor of your brutal childhood. Right, what can you do? And you do your best in your puzzle piece to make it on your way.

And that's a very, very faulty teaching, you'll see why in a couple of seconds. But in the puzzle piece dharma at level one, at separate self, I am a puzzle piece with all my jagged edges, but there is one little problem: I am looking for the puzzle, but there is no puzzle. Now: how do you feel when you are a puzzle piece, looking for a puzzle, but there is no puzzle.

That's the experience that Camus wrote about in 'The stranger', that Sartre wrote about, that the great existentialist thinkers in the forties and the fifties, if you had to summarize all of the existential thought: 'I am a puzzle piece, I'm moving on my way, you know, because puzzle pieces can't walk straight, right and I'm looking for the puzzle, but there is no puzzle. Which is beyond depressing.

So as well as I can organize my life, it just doesn't work. There is no puzzle.

**Level two:** I'm True Self. I'm One, and when I'm One, the teaching is: 'There is only a puzzle'. You look at the puzzle, there seems to be this vague outline of puzzle pieces ... That is an illusion!

If you meditate deeply enough, you realize that that illusion of those separate pieces is just an illusion. There is only a puzzle.

Well, that's equally depressing. Because you also have this feeling 'I'm ALSO a puzzle piece'.

‘No, that’s your ego. Sit for five more years!’, says the teacher, who seems to be kind of egoic himself. But, no, no, no, let’s sit for 5 more years. Ok, it doesn’t work.

**Level three:** you get to Unique Self. And Unique Self is in physics we would call it ‘the strange attractor’. It’s the strange attractor. Your Unique Self is that what pulls you forward. You are not only pushed like Alice Miller said, by your childhood, but you are actually drawn forward, invited, allured by the emergence of your unique self and as a Unique Self I’m a puzzle piece and utterly unique in the way I fit into the larger context, which is the puzzle, *is actually through my Uniqueness.*

Do you feel into it: that is gorgeous, because actually through my uniqueness, I actually complete the puzzle. But not only do I complete the puzzle, the puzzle holds me. Can you feel that? I am located. There is a place that I’m held. So I’m part of the puzzle, I complete the puzzle, the puzzle holds me and I’m part of this larger picture. There is a puzzle piece and a puzzle.

**Level four:** I move to Evolutionary Unique Self and as an evolutionary Unique Self I not only realize the four puzzle pieces around me, you follow that? As a Unique Self, I’m fitting into my four puzzle pieces, but as Evolutionary Unique Self, I begin to see there is this large puzzle. And I begin to see my contribution to the whole picture. To the entire universe. And perhaps there are ‘meta-verses’, perhaps there is universes in universes and I see puzzle pieces and puzzles and puzzles and I understand I have a Unique, Irreducible, Gorgeous role and I understand, that when I fit into the puzzle, the puzzle itself evolves. It’s not a static puzzle. But the puzzle itself is constantly evolving. Evolutionary Unique Self.

And my job is not just to take the contours and the jagged edges that I was given! My job is actually to awaken and evolve the contours, the edges of my puzzle piece in order to commit the outrageous acts of love that are my unique gift to all that is. And I awaken as an outrageous lover.

And that’s where the story begins. And that’s where we pick up today. Ok? So let’s take a breath and just kind of shut our eyes and I’m going to ask everyone just to let go of separate self, let go of true self, hold it, but let go of it, sitting into Unique Self. Let’s just kind of breathe it in and locate ourselves in the dharma and from there, we take off.



### **Part 3 - Quality 1: Inside of the inside**

What I want to do is: I want to take you into the energy of the great lineages. When I say 'lineage', I mean: the great source traditions. The 'Einsteins' of consciousness, that live in us and as us. I want to take you inside directly. So you don't have a translation, you have direct contact with the actual lineage and we are going to walk through three steps together. And we are going to begin part two of our map.

And the map begins with an image of what we are going to call 'temple'. Now, remember the movie 'Raiders of the lost ark'? Do you? Well, we are about to see a little piece of it. So here is the first image. King Salomon, how many people have heard the name 'king Salomon'? King Salomon?

So stay with me for a second. King Salomon. Show hands: who's heard of king Salomon? Ok? Now, men how many wives did king Salomon have? A thousand, just kind of checking in. Ok? Now, king Salomon built what's called 'the temple' in Jerusalem. The temple in Jerusalem ... you ever heard of 'the Templers'? Everyone heard of the Masonic order? Right, to the Masonic order or to the Templers where the Knights of the Round Table, right, so all of these images have to do with 'the temple'. And 'the temple' is not a building in Jerusalem, right, the temple is an energy, it's a consciousness. You might remember ... that the temple, actually today, in this moment in time, and it's kind of shocking, actually still occupies the utter centre of world history. So I just want to get that for a second. Right, the temple got distorted, people are trying to own the temple today. But you can't own a temple. But that temple mount in Jerusalem still remains at the epi-centre of world consciousness today. But we've forgotten what it's about.

And so what's happening is that the separate self ego has taken over and instead of realising that you cannot own the sacred, there is this international argument about who owns the Holy. But the temple hasn't got lost. The temple remains at the utter epi-centre of consciousness. Now, Salomon builds this temple. And this temple is about what we are going to call 'temple consciousness', or 'temple energy'. So, for example, 'Raiders of the lost Ark'... is about what? Indiana Jones, it's in culture, but in culture, we lose the meaning of the words and Thucydides, wrote in the Peloponnesian Wars, he wrote: 'When words lose their meaning, consciousness/ culture collapses.'

'Raiders of the Lost Ark'. What ark? What's the ark? Which ark are we looking for? It's the ark of the covenant in the temple, in Jerusalem, in the sanctum sanctorum, in the Holy of Holies, the inside of the inside of the temple. So I want you to track with me for a second, because everything here matters.

So, in the temple ... the temple is like a mandala, it's like a Buddhist mandala. It's kind of like you are going through an operation. So you are in your room, you are on the outside of the outside, you are with your family. Then, the people come in to wheel you towards the operating room and some of your family walks with you. Then you go through the first set of doors, and some people drop away. If anyone has ever had surgery, you know the exact experience. Then you go through the last set of doors, then you are on the inside of the inside, by yourself, completely vulnerable, on the table, opened up. And you go in, in and inside.

So the temple in Jerusalem has its outer precincts and then you go inside, and then you go to the inside of the inside, that's the actual word: lifnay lifnim, to the inside of the inside, which is called the Holy of Holies, in the inside of the inside, in the Holy of Holies, there is an ark, and above the ark are two cherubs. You have heard the word 'cherubs'? C-h-e-r-u-b-s, cherubs. Right, they are translated as 'angels', but it's a mistranslation. Cherubs are often translated as these angels, and in America there is this greeting card company, called Hallmark, Hallmark Greeting Cards, and you have these sweet, lovely angels, kind of smiling at each other, with these very sweet, big cheeks. Ok. But actually, in the temple in Jerusalem, the angels above the ark, were locked in sexual embrace. So you had, as the central image of the temple, fucking cherubs. That was the image. Now, in case you missed the point, outside of the holy of holies in Salomon's temple, you had two free standing cherubs locked in sexual embrace, and in case you didn't quite get it, on the walls and tapestry of the temple, you had pictures of the sexually interlocked cherubs all over the temple. That's the Ark of the Covenant. Then, I want to give you a phrase 'The voice of spirit speaks from the space in between the sexually interlocked cherubs. So the cherubs are locked in sexual embrace, they are making love, and that space in between. It's the most intimate pose, from in between the interlocked lovers, the voice of prophecy, the voice of spirit, the voice of consciousness emerges.

Raiders of the Lost Ark is a cultural image about trying to regain the energy of temple consciousness. Ok? Now, let me give you one more image, and this is part one. One more

image and then we are going to go to the movies. Ok, here is the second image. And the second image is a little more complex, but I am trusting you, and if you lose it for a second, just raise your hand and say 'I've lost it'. Right, and we'll press 'rewind' and we will play again. All right, so stay with me, I really want to be in a place where any single person listening any place in the world, really gets it. Not like: half the people got it, and the other people did that thing that we all did in school: 'we zoned out'. I had a teacher, Mrs. Parish in third grade, who, you know I don't think she was actually a monster, but when I think about her, it's a little scary. And she was teaching division. And still today, I cannot do division. But she was so frightening, right when you got it wrong, I couldn't do division. So I stayed away from division and it actually changed probably the trajectory off my life, because I loved physics but the math got complex for me and so I actually went into a different direction. So I want to just ask all old smuggle donkeys, old images right. We are not in school, we are not in the university, we are in the dharma. We are loving each other, and dharma is love. And just let's open our hearts and let's love our way in.

So here is the image, ok? This is an image that appears in an Aramaic text in the third century. It's a wild image. And it goes like this. *Now, in order to do this image, some of you may know, you need to do some Jewish yoga, and some of you know **Jewish yoga**, but it's extremely important, and we have a very good yoga teacher here, Hillary, you can do this afternoon yoga with, and you can do downward facing dog and warrior pose and all sorts of great things. All those things are a little hard. For us, Jews, we created a much simpler kind of yoga. And when I say 'us Jews', if you are a 'closet-anti-Semite', hide it. Just saying. You should try, the left hand out, left hand in, the left hand out, you can try it out at the person next to you, thumb fully erect, ok? Ready? Spine stretched. Ready? Here we go. Yeaah! One more time. Yeaah! One more time. Yeaah. And then, you switch hands very cleverly. Yeaah! One more time. Yeaah! And that's the whole thing. Isn't that easier? I mean, ... you know what I mean? This is it! This is how we got through the exile. Now, in order to study a third century Aramaic text, you need this 'Yeaah', it doesn't work otherwise. Ok? So yeaah! Try with me 'Yeaah!'* The Talmud in the third century tells the following story.

### **The poisoned cookies:**

And the Talmud tells. So the Talmud tells the following story. It's a legal question about whether a particular man is considered to have committed adultery, meaning having slept with a married woman when there wasn't an open relationship, right or not? That's the question at stake. So here is the issue.

She's upstairs. Yeaah! In her bedroom ... Yeaah! And she's lying naked on her bed... Yeaah! Her husband is away on a business trip. Then, not yet, one second, and as she's upstairs, she hears a knock at the door. He says 'Honey, I'm home early'. That probably did deserve a Yeaah! So he walks upstairs, she comes, she is just looking a kind of nervous, she's not sure why. He says 'Honey, I'm so happy to see you and he starts to get undressed. Right, and there's this beautiful cookies by the side of the bed. And he says: 'Oh, these beautiful cookies, you made my favourite cookies, that's so great. And she's kind of like 'Aaaaa!'. And a voice comes out from the closet and says, screams: 'Don't eat the cookies, they are poisoned.' And then, the man who falls out of the closet is his best friend.

So the Talmud says. Yeaah! Do we consider this man to have committed adultery or not? So the first opinion of the Talmud is: obviously, this man is not an adulterator, because, if he was, he'd want the woman. And if the man would eat the poisoned cookies, the husband, he'd get the woman. So the fact that he cried out and warned ... You see why people study the Talmud?

Here is how it works, ok. We need a Yeaah! So we can get back in. Yeaah! So because the man who is in the closet cried out and said: 'Don't eat the cookies!' and the cookies were poisoned and he stopped the husband from eating the poisoned cookies, clearly he is not an adulterator. Why? Because, if he was an adulterator, he would want the woman and then he'd want the husband to eat the poisoned cookies. Cause the husband would be dead and he'd get the woman. So that seems pretty clear.

Until, one voice in the back of the study hall raises the hand and says: 'No, actually he is an adulterator.' Well, if that's the case, everyone says, why didn't he make sure the husband ate the poisoned cookies? And got killed? And then, she'd be available. So he says: 'Because he only wants to sleep with her if she's married.' He only wants to sleep with her if she's married.

And then the Talmud says. And this is what it means in the mystical tradition when it says: From the day the temple was destroyed, sex became more powerful when it was boundary breaking. And sex that was not boundary breaking became boring. And that's what it means that the temple was destroyed.

Wow. Clearly, this is not about a building in Jerusalem. This is about temple consciousness. When you lose temple consciousness, whatever that is, you don't know what that is yet, but when you lose temple consciousness, then actually it's hard to access the full power of sexuality and in order to feel the power of the sexual, we often need boundary breaking sexuality in order to even step inside at all. That's the text. I'm not interested now in interpreting the text, we are going to leave it. So we have two texts.

One: above the arc of the covenant. What do you have? Two cherubs locked in sexual embrace. That's the image of 'Raiders of the lost Ark'.

Two: temple consciousness is completely associated with this thing that we call 'sexuality'. In the Hebrew mystical Islamic Christian inner tradition, the great hope is for the rebuilding of the temple.

The sad story is, though, that everybody thinks that's about building a building in Jerusalem. It's got nothing to do with building a building in Jerusalem. **It's about reclaiming temple consciousness!**

And what we call 'the grail quest' – you all heard we talked about earlier – the grail quest. What's a grail? What is it? It's a chalice, right, a grail is a cup. It's a cup with a particular shape, with curves which looks remarkably like the feminine, like a woman. In the original Hebrew, a cup is a 'koes', and a 'koes', a cup, literally means 'koes', and 'koes' means: the feminine yoni.

The grail quest is the knight with his sword and lance, his phallus thrust, searching for the ideal erotic merger with the feminine. That's the grail quest. And Lancelot, remember Lancelot? who sleeps with Guinevere, gets caught in boundary breaking sexuality. So he is disqualified from the grail quest. Not because he is bad, he is fine. But he can't find his way, but he can't get there.

That's what the story about. 'When words lose their meaning, consciousness collapses.' At the inside of the western esoteric tradition, there is the grail quest. And when we make a movie like 'Raiders of the Lost Ark', we forget that what it's about. And it's about the explosive, wild, danger of the story. And so we are going to talk this morning as we said yesterday from dangerous words.

When I asked that you listen dangerously, then I just want to give you a sense of the danger of this, and the great promise. What we're about to enter into is called 'an esoteric teaching'. And we are going to bring evolutionary context to it, we are going to up level, we are going to evolve it, but it's esoteric. How many people do know the word 'esoteric'? What I mean by that? Esoteric. Esoteric means 'secret'. But the word 'esoteric' comes from the original Hebrew and the word is 'satar', and 'satar' means 'destructive' or it means 'sacred secret'.

So you have to have the consciousness to hold it. Which is why we are about to teach, other than the last several years, is actually not taught publically. I began to teach it publically in certain contexts, about nine years ago, and it was like an explosion, actually, in my life, which in the inside, esoteric place, was like 'this is explosive'. So you have to teach it very gently.

Now, you can teach an esoteric teaching publically, and it will still remain a secret. You can shout a secret in the market place, and it's still a secret, **because it's only not a secret, if you have the consciousness to receive it.** That's why I'm going invite everyone just to stay inside. We are going to have time all through the week for questions and answers, conversation, but what we are going to do today, and this is going to be day two, like yesterday I want to lay down a set of tracks, then the rest of the week we are going to kind of relax easily and breath into it.

But first I want you to feel the power of the esoteric and this is the scene that made more money than any other single movie scene for a decade, and it was the moment in which Harrison Ford gets to the inside, the theatrical movie inside of the temple, trying to get the grail.

## **Part 4 - Raiders of the Lost Ark**

### Movie

Now, let's track inside. What's that clip about? What's it about? Right, crazy clip. So this clip, Raiders of the Lost Ark, 'raiders,' people stealing the lost ark. The ark is the ark of the covenant in the temple. Above the ark are the sexual symbols of the fucking cherubs. The temple is the place which holds the energy of radical sexuality and that is dangerous. Did you see that boulder coming at you? Does that sound familiar from anybody's life? And was that scene familiar? Try to take that scene. Shut your eyes for a second and just try and take that scene and just put it in your life. Think about all the trouble that sexuality causes.

I give you just one simple example: the Trojan war. Poor Paris was just trying to have a little affair with Helen. Helen happened to be married to Menelaus, the king of Sparta, and there went the Trojan war.

You ever heard of a famous feminine goddess named Monica Lewinsky? Monica Lewinsky had breasts. Just sharing. And she and Bill Clinton, in their simple coming together, riveted the entire world and had something to do with the United States invading Iraq. Because had Bill Clinton been able to campaign for All Gore, who was then the presidential candidate, All Gore undoubtedly would have won the election, that's clear from all the analysis. Bill Clinton could not campaign for All Gore because the entire country was thinking about Monica Lewinsky. That's not because Bill Clinton and Monica are bad, it's not about them. I have no interest in what Bill and Monica are doing in the White House, let them work it out with Hilary.

The issue was that that's what sold more newspapers than any other single issue in the United States. So you would have, you know, 4000 people killed in Ecuador in an earthquake. Page 19 at the bottom of a little page. Bill Clinton speaks about cigar and Monica... The entire world reading. Front page.

Why? Because there is this radical, wild obsession with every detail of sexuality. And it wasn't that Bill committed some great sin, we don't know what his relationship was with Hilary, it's not about Bill. But in actually the 15 major republicans who were attacking Bill Clinton. If you read a book by Laura Kipnis, it's a great book, called 'The Female Thing'. In

chapter four of the book, she goes through every one of the 15 republicans who were attacking Bill Clinton and every one of them was either having an affair, either with an intern, a staff person, it had got nothing to do with Bill Clinton. This was sexuality playing the way it does in the world, used for a thousand different reasons.

And that scene we just saw, intuitively in the Raiders of the Lost Ark, is the classical scene in a kind of 'Hollywoodish' imagery of the danger of sexuality in the temple. This radical force which we call the sexual, is at the centre of the temple, and it's dangerous!

*And the deep teaching about the sexual is esoteric. Esoteric means 'secret', and remember, seven minutes ago when I asked two things: it's radically destructive if we don't have the consciousness to receive it, and if we do have the consciousness to receive it, then we actually begin to liberate intimacy and sexuality on an entirely different level.*

That's what we are going to try and do. Now, the simple approach of religion has been until now ... what? Religion saw that scene behind us and said 'Holy!'. That's dangerous. Let's stop it. Let's control it. Let's tell people when to do it, how to do it, with whom to do it, how many times a week to do it, which way is right, which way is wrong, which way is sinful. And it created an entire set of very, very strong prescriptions and regimentation around sex.

And this is going to be a surprising sentence, I really want you to hear it: it's good that the religion did that for a period of history. That actually had a role in the evolution of consciousness. We actually needed to have some relationship to this energy. And in the evolution of consciousness there was a time and a place for actually organising and creating some boundary around the wild, explosive boulder running after you, about to destroy you.

The man who betrayed Harrison Ford and who thought he could take the idol. When he's got the idol, it means: he has sexuality, he's got it with him, and he's met two minutes later impaled and dead. That's powerful. That's a powerful scene. Raiders of the Lost Ark, the Ark of the Covenant. And remember the Peloponnesian Wars: 'when words lose their meaning, culture collapses.' We begin to loose, what this means, we were just seeing in the movie. Culture speaks in many voices. So what we need to do is actually to begin to enter into the mystery of sexuality and in the end we need to understand how this is related to love.



## Part 5 - Quality 1: Inside of the inside; stories

How does the sexual and love relate? How does this relate to falling in love? How does this relate to Eros? The erotic? And when we think about sex and erotic, sex and Eros, we basically think it's the same word. Right? If I say: there is an erotica shop ... every one heard of an erotica shop? How many people have been to an erotica shop this week? (laughter) Most of you are lying, one person told the truth. Because I met you there, guys, three days ago, in Amsterdam.

When we say erotica, we think sex. So the first move we are going to make today – and I don't know if we are going to get to move three and it depends upon the time – is that we are going to make a split, a distinction between Sex and Eros. That's going to be step one. Step two is: we are there going to see, after we made this distinction, that we are about to draw together, we are then going to see: how do these things now come back together? So first we are going to separate them, you are with me, there is going to be sex and Eros. The temple seems to be about sex, it seems to be this dramatic Hugh Hefner Playboy Mansion, with cherubs on the top of the ark and it's all about the radical power of sexuality and there is pictures of cherubs all over the place. And even in a place like Holland, or the Westside of Manhattan or the Greenwich Village: if the rabbi of the minister decided to place fucking cherubs in the middle of the altar, she'd probably get fired. And yet this is the image of the temple, this is the ark of the covenant. it's an explosive, dangerous image. I just want to ask you to just hold it for now.

Part two. Next move. Big move. The temple is not about sex. The temple is about Eros. The temple is not about sex, the temple is about Eros. What is Eros? The erotic. We talked before, yesterday in session one, about Eros as the animating Eros of the cosmos that causes the allurements, that drives the evolutionary process. What is Eros?

*So I want to tell you a story and then I want to talk with you briefly, each one for about 7 – 8 minutes, and with then a little moment of dyad or exercise, about **the Four Faces of Eros**, the four faces of the erotic. But we begin, and some of you we have talked about this before, but it is the most important way just to, kind of capture it. And I think I may have told you last time we chatted about a wonderful visit that I did a long time ago, about six or seven years ago in Dharamsala. How many people have ever gone to India? India people here? So you know Dharamsala? How many people have been to Dharamsala? So if you have been to*

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*Dharamsala, you know that Dharamsala is filled with Hebrew signs. Because Israeli's after the army all go to Dharamsala, so you have signs in the native dialect and signs in Hebrew. So I remember being shocked coming to Dharamsala wondering why all the signs were in Hebrew. And the way I got to Dharamsala was because there was a little meeting of very wonderful people who were gathered by the Dalai Lama at a place called Castel Gandolfo. And Castel Gandolfo is the pope's summer residence. And it's a beautiful place and the Dalai Lama invited like 25 leaders in different religions to get together and talk about kind of the future of the world.*

*Now, I have to tell you clearly: no one cared in the world what any of us had to say about this. But that doesn't bother spiritual teachers. We get together, we talk about the future of the world. The fact that no one cares, doesn't matter. Fine.*

*So, 25 of us were together and lots of people you know were there, I made a lot of friends there, and we were talking about the future of the world. The Dalai Lama had gathered us, he was sitting there. We were chatting, we were talking. Now, I was there, I was living in Israel at that time and I was wearing my yamaka, a kind of a Hebrew skull cap. Now I have to tell you that this group of progressive spiritual teachers, I mean it's hard to say they were madly in love with Israel. That'd be hard to say. And I was a kind of, for them, a kind of symbol for Israel, and so I was confusing to them. Because he seemed to be a nice guy, but he was Israeli. So every time I was trying to say something the room would kind of tense up literally before I said anything.*

*And it's actually painful. You are in this room, you are with your friends, who are supposed to be your friends, spiritual teachers and at one point a friend of mine, a guy named Michael Beckwith, a lovely man, who has a church called Agape in Los Angeles, he says: 'Marc is not Jewish, he is joyous'. Really? And I was kind of like 'Did he just say that?' And then, there was a woman there from Syria, and we got into a kind of a conversation – lovely, lovely person, and then slowly like the entire place gathers around our conversation and it becomes like this whole central piece of the event and everyone is talking about every detail of Israeli politics and it just ... it's not going well.*

*I was trying to find my way and at some point the Dalai Lama and I, we kind of got along well. We liked each other and we were having a nice time. So at some point I say something and the Dalai Lama says: 'Marc, Marc, very nice. Jewish, Israeli's, very hard. Marc very nice'.*

*Transcription of the Teachings*

*I could not fucking believe he said that. So I went through what they call in psychology 'spontaneous age regression'. Which means I was 5 years old again and in Columbus Ohio, riding my bike with someone throwing eggs at my bike and saying 'Jew cake', that's literally what I felt in my body, so as he said that to me, I literally took off my yamaka, I just walked across the room, it was a room of about the quarter of this size, I stuck my yamaka in the Dalai Lama's face and I said: 'You think it's so easy. You wear it.' And at this moment I'm trying to get my hand back, like 'Please, come back'. The entire room is like dead silent. I now ruined the entire conference. He looks at me, I look at him, my hand is still out there, like a million years have gone by, and he looks at me, he understands everything that happened, and he says: 'Buddhist monk, no hair. Yamaka, very hard.' And he calls his assistant, who wears a sun wiser, and he brings the sun wiser and he puts it on and he wears my yamaka. And he wears my yamaka the rest of the day. Now, by the end of the day, after this beautiful story is over, I'm getting a little bit you know ... antsy, because I want my yamaka back. I mean, it's my yamaka, right? So at the end of the day, he was wearing the yamaka, he takes it off, he looks at it, looks directly at me, smiles, puts it in his pocket and walks out. Then, through an assistant, I got a note inviting me to come to Dharamsala to get my yamaka back. Which I did. So I went to Dharamsala to meet him and we spent a day talking about the inner traditions of Tibetan Buddhism and Kabbalah.*

*And there, I heard a mythic story about his youth.*

*And this story goes like this. The Dalai Lama was ten years old, he was still at that point on the throne of Tibet, and you know there are four great Tibetan Buddhist dynasties: there is a Karmapa dynasty and the Dalai Lama's dynasty is the political dynasty. So the political power in Tibet was always held by that dynasty.*

*And so, he's ten years old and China is beginning to encroach. China is beginning to make its way in. And the Chinese have sent to Tibet a very powerful, kind of dressed in black leather, strong, rippling-muscles-warrior of the martial arts to challenge all the monks on the pathways to combat and to destroy them.*

*So this warrior comes to Tibet and he challenges all through the mountains of Tibet and through the valleys, he challenges monks who are also trained in the martial arts. And each time he moves so quickly you can barely see them moving and each time they're just broken boned, they're just shattered on the side. And he is moving towards the Potala, he is moving*

towards the Dalai Lama's palace. Finally, he gets there.

*And every one is awaiting his coming, the monks are all gathered and he strides into the palace. He's just rippling energy and it's a dark energy. And he strides up to the Dalai Lama. The Dalai Lama is sitting on his throne, a young child, and he says: 'Welcome'. And the Chinese warrior bows. 'Welcome'. He says: 'Well please, will you step before me and show me what you do'. And so the kung fu warrior steps up and the Dalai Lama says: 'Begin'. And the warrior says 'I've already finished. The wind that you felt for a second at your neck that could have broken your neck. The slight movement that you felt around your genitals that could have crushed them. Your back would have been broken in a thousand pieces. 'And the Dalai Lama says: 'Wow, you know what, I actually have a warrior who can best you, who can beat you in combat.' And you can imagine at that moment all the monks afraid that it might be them, stepped five feet back. And the Chinese master says: 'Well, if you have a warrior who can best me in combat, and he bests me in combat, then I will return to China.'*

*And the Dalai Lama says: 'No, if he bests you in combat, you're welcome to stay. You won't want to return. Who could have been it? The Dalai Lama says: 'Call the old dancing master of Tibet'. The old dancing master of Tibet? No one has seen him for seven years? He's old, a little hunched over, he doesn't really move that well. He used to be the dancing master, he hasn't found a successor and he is going to ...?' 'Yes.' The dancing master is called then and the kung fu warrior is wise. He sees him and he says: 'I recognize you and your power, my master was like you. It took me three years. I let my master hit me in any way he could and then, I crushed him. I step back. Strike me, dancing master, in any way you will. And then, I'll crush you.'*

*And so the dancing master begins slowly, slowly, to move his hand and hand his hand just goes like sssssshhhhhhhh, and touches the eyelids of the kung fu warrior and his eyes open and all of a sudden he just sees. And he sees 'Oh, my God, hinach ya fa riaty, hinach ya fa: behold, you're beautiful, you're beautiful'. And then his other hand kind of moves and just touches the nostrils of the [dancing master] and his fragrance opens and he smells baked butter and the bread below in the village, and he just opens up. And then his foot kind of moves up and gently brushes his genitals and then he's filled with throbbing, gorgeous desire. And then, they begin to dance together. The dancing master and the kung fu warrior and the hall begins to fill up and they dance without stopping for three days and for three nights and all of Tibet is there to see and after three days and three nights of the most gorgeous dance*

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*you can imagine, they fall exhausted before the feet of the Dalai Lama. And the dancing master his life is slowly leaving him.*

*This was his last energy and the kung fu warrior gathers the dancing master in his arms and the last energy of the dancing master is transferred to the kung fu warrior. And the dancing master smiles because he knows he's found his successor.*

That's Eros. That's the dance. 'Mechol' in the original Hebrew means 'dance'. 'Mechol' means: to empty out everything, and then to become utterly, radically full. So you actually feel the cosmos dancing inside of you. And in that place, in the holy of holies, on the inside of the inside, is where Eros lives.

And so, for the first face of the erotic, **the first face of the erotic is: living on the inside.** **Living on the inside.** And the temple in Jerusalem is the place of the goddess. And we talk about the Divine Feminine. And sometimes you hear people say 'No more divine feminine, right?' That's because they don't understand what the divine feminine is. The divine feminine is Eros herself. The feminine goddess divine is Eros. And Eros is the ability to step into the inside of the inside and to become literally part of the dance of being itself. So when you step inside, the dance is different. Take a bottle. Put a bee in a bottle. You shut the bottle. What does the bee start to do? ZZZZZZZZZZZZZZZZZZZZ. It looks like the bee is dancing. But the bee is suffocating. That's not Eros. That's anti-erotic. There is no air, there is suffocation. We're moving around, we're Heidegger's busy, busy, busy people. But we're suffocating. But when you step inside of Eros, then what happens is: you begin to commit your outrageous acts of love. The kung fu warrior was in the wrong story. He wasn't living his story. He wasn't in his awakened Unique Self. And when you are not in your awakened Unique Self, then you act out in violence, in destruction

In a thousand different ways because that's how you prove to yourself that you exist. But when you step into the Eros of Being and you let Eros move through you by stepping into the inside, then everything changes.

So the name of the temple in Jerusalem is called 'pnimah', which means 'the inside place'. And between the cherubs above the ark of the covenant, the fucking cherubs, the Shekinah, the goddess dwells. That's the place of the Goddess. And the Goddess is Eros. And the goddess is the feeling that I've stepped into the inside of the inside. The goddess is

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the feeling that I've stepped into the inside of the inside. And I'm moving with Being itself. Now, feel with me. Feel with me for a second.

*There's two men, old Zen story, they're trying to get up a mountain. One man is wearing Reeboks, because in Zen stories, men often wear Reeboks. Reeboks are very good sneakers. He is a young man and he is moving up that mountain. And then, now follow the story, there is an old man, and the old man moves very slowly, slowly up the mountain. Can you feel that? Remember the story of the tortoise and the hare? So you got this young man moving up the mountain and you've got this old man slowly, slowly moving up the mountain. And then what happens? Now stay with it for a second, it's about four o'clock in the afternoon and the young man is exhausted at the side of the road. He's totally, absolutely, wildly exhausted. And the old man, what's the old man doing? You all know, right? The old man is still moving up the mountain, and at four o'clock in the afternoon, young meets old.*

*Young man meets old man, and young man says to old man. He says 'Wass tutzig' Which is a Yiddish phrase which sometimes always appears in Buddhist stories and 'Wass tutzig' means something like 'What the fuck?' 'How are you moving up this mountain, and I, young man in great physical awesome shape, I'm exhausted.*

*And so the old man says to the young man. "The difference between you and me, is that you come to conquer the mountain, and the mountain is always stronger than you. I come to enter the mountain. To merge with the mountain. And so the mountain always lifts me up."*

## **Part 6 - Chariots of Fire & Quality 1: Inside of the inside; practice**

The First Face of Eros, of temple energy, is to live on the inside of the inside. There is a great teaching by a Sufi master who says: "*if you are teaching or you are singing and you can hear yourself singing or you can hear yourself talking, sit down. Because you are separate from your voice. And when you are separate from your voice, what you're teaching or you are singing isn't holy, not sacred.*" When you are teaching, and there's many teachers in this room, and you can hear yourself talking: stop. Because that's called 'The exile of the Shekinah'. And the Shekinah equals Eros. Shekinah is Eros. And Eros is the inside. It's the experience of being on the inside.

And when you can hear yourself talking, Shekinah is in exile. It's called in Aramaic: 'Galuta de Shekinah'. The Shekinah, Eros, is in exile. When you hear yourself talking, there is a split between you and your voice.

Have you ever been in an erotic conversation? How many people of you have been in an erotic conversation? An erotic conversation got nothing to do with sex. You can dial a number in the United States 1900, 'fuck me now'. Erotic conversation. All over the United States, all over Holland. They call them erotic conversations. There nothing erotic about them. You can't pay for an erotic conversation. An erotic conversation means: 'You've entered into the inside of the inside and three hours have gone by and it sounds like seven minutes. Because you are in the inside. You've stepped in. Well, that's the first quality of Eros.

So what we are going to do now is: we are going to do just a simple erotic exercise. And the erotic exercise is to step into the inside. And the way we are going to do it, is with the chant. A simple chant which we are going to chant to each other, but the key practice in the chant is to actually not just get the words, but to step into the inside. We are going to do it in dyads so that you can feel the power of the chant. After the chant we are going to take a 5 minute break. But now, step into the inside and here's how you do it. If you start to feel fidgety, if your mind starts to wander, bring your attention back to centre, and you look for the inside place.

And in order to prepare for the chant, we are going to look at one more image. And in order to prepare for the chant, we are going to look at one more image. The other place where you can find the experience of the inside. How many people here

exercise? Exercise. How many people run, go running? Jogging? It used to be about twenty years ago lots of us used to go jogging, then they told us it was bad for our knees and bad for our ankles and there was a million reasons it became bad. But actually, when you run, if you have ever gone running, there is a moment in which you break through. You get up in the morning. You don't really want to run. You don't want to exercise. You put on your exercise clothes and you start to run. And you are a little exhausted and you are a little tired and you are not quite sure you know why you are running or what's happening or what's going on. But then there is a moment when you are running, where you actually break through to the other side and something happens. And something awakens in you and you can run faster than you can run and you can speak more beautifully than you can speak. And you can make love more beautiful than you can make love. I want to tell you something. If you can't step into the inside, into the erotic in every dimension of life, you can never be a great lover in sex. It's completely possible to be on the inside of your partner, looking at your watch.

There is a great clip that went around the United States, about seven years ago, about a teen idol, named Paris Hilton. It was a making love scene which wasn't supposed to be released, where she's checking her cell phone. That's like 'Really'? So you are right in the middle and your thoughts are some place completely different. The practice of stepping into the inside: it doesn't matter whether you are doing business, whether you are having a conversation, whether you are working on a physics problem, whether you are exercising. To be erotic is to separate from everything going on and close the gap between subject – me - and object outside.

Zen and the Art of Archery: you pull the arrow back, and you, the arrow, the target, the air, become one. And when you step into that inside place, you can commit outrageous Acts of Love. You can't commit an outrageous Act of Love which comes from your Unique Self, from the outside. And you can only step into the inside through the portal of your Unique Self. Through anyone else's story you can't find your way into the inside.

**Movie: Chariots of fire**



Just holding the silence of presence.

We are just holding a meditation. Eric Little. Where does the power to finish the race come from? It comes from within. From the inside. 'God made me fast, and when I run, I feel his pleasure'. That's Eros. And in that scene is every single one of us. No exception. And Eric's story, his outrageous Act of Love was running at this particular moment in time. It's not just Being. When I awaken as True Self, I awaken into Being, and there is no place to go. There is nothing to do, I'm in the field.

And then, if I get out of the way, if I move beyond separate self, I've stepped into the field, the swing chooses me. The outrageous Act of Love chooses me. And there is not one person who is listening at this moment, any place in the world, any place in this room, in any room around the world, who doesn't have that precise race to run. Because after Being - and the great tragedy of spiritual teaching today, is that tells us to stop being busy and to step into being. And that's beautiful, but: that's the first step. And then, after Being, what explodes, is Becoming. And Being is infinite bliss quiet: nothing to do, no place to go. And Becoming is ecstatic. It's urgent. A friend of mine likes to call it 'ecstatic urgency'. And every one of us in life knows what it means to wake up to the ecstatic urgency of the outrageous Acts of Love that are mine to commit.

And every single one of us is Eric Little in that race. Where does the power come from; to complete the race? From the inside. And when you complete the race, when you step into the inside of the inside, into the very Eros of Being, you feel the pleasure of the cosmos awake and living in you.

There is a Hebrew word, and with this I want to introduce the practice. And the Hebrew word is 'Lifnei Adonai', and 'Lifnei Adonai' means 'to be before God', that's how it's translated in English. The God you don't believe in doesn't exist. The simple translation 'to be before God', God's over there, before, I'm here, bowing. Read more deeply, read mystically, the Hebrew word 'panim', 'p-a-n-i-m' means 'face'. And face: just look around the room. Just look around the room for a second. The Hebrew word 'panim', means 'face'. Now, look around the room, just look at the faces in the room. Do you see any face that is not radically, wildly, absolutely, insanely unique?

Introduction to the first practice.

I always tell my inner circle of students, is: get up in the morning and look in the mirror and say 'the world was created for me'. And that's not a narcissistic practice, it's not the separate self. It's to actually realize that I am absolutely radically singular, unlike any other face. Now the word 'panim' is 'face'; 'lifnei', to be before God, is the same root word as face. And face has three meanings in Hebrew.

Face means: face,

it means: 'to be on the inside', and

it means: 'to be before'.

So three meanings: before (one), inside (two), face (three). So when you read the word simply Lifnei Adonai means 'there is the God outside there and I am here trying to be as obedient as I can, I check off my list of do's and don'ts. So I do my best job and I'm before God. Level one.

When you go into the inside of the inside 'Lifnei Adonai' 'inside face to be before God', is 'to be on the inside of Gods face'. You feel the difference?

To be before God is to be on the inside of Gods face. And the only way you can get there, the only way I can get there is through face. And face is my radical singularity, it's the gift that I have to give, it's the life I have to live, it's the poem I have to write, it's the song I have to sing, it's the way of loving, laughing, living and being that's uniquely mine alone. That's what it means to wake up as a lover. It is to be an erotic, radical, evolutionary lover.

And here is the holy secret. This is the first of four faces, but the holy secret is already clear. If you are not a radical, outrageous lover in life, if your life is not eroticized, you can't be an erotic lover in sex. Because what you do is, because your life isn't in Eros, because your life is de-eroticized, you seek to fulfil your erotic need through sex. Then, you're asking sex to do something that it can't do. Sex can be gorgeous sexually. What the relation is between sex and Eros? A little later. But just for now, if you ask sex to fill your erotic need, sexuality collapses under a burden that it can't bear. If you are not a radically, alive, outrageous erotic lover in life, you can't be a great lover in sex. I was about to say 'in the bedroom', but maybe it's in the kitchen. But wherever it is, you can't be there.

I got a phone call, maybe three or four years ago, I remember it, from a 37 year old man, I'll call him 'Allen', who was having trouble at work. And just 'work' wasn't working. He couldn't get it together. And he refused to leave and he just spends his days nine to five in a world that just wasn't erotic. And so he came home, he had a great relationship sexually with his partner, but that wasn't working because he couldn't get it together. Because ...he didn't know why. So he tried to do the cruise porn site thing, which is easily available to any man; probably most of the men in this room are unaware that pornography exists. But you may have heard from a friend ... some rumour of that. And there is this very strange situation where any men or women in the world – and the reason why I say 'men' is because 99% of pornography is consumed by men. That's true. And most pornography is of women and the pornography of men is consumed by gay men.

It's consumed by the visual dimension. I'm not saying anything good or bad about pornography, that's not my conversation. That's a whole separate conversation: 'What's the role of pornography?' It has to do with the difference between the sacred erotica and pornography? Is there a room for public sexual images? And if we don't have public sexual images that are sacred, why does it go underground to pornography? That's a whole separate conversation. Not an issue in that conversation now, there is not yes, there is not no, it's not my conversation at all.

But just to know that for this man Allen at 37, his sexual relationship with his partner was not working and pornography was not working. Why? Because his life was de-eroticized. And when your life is de-eroticized, you can't be a great erotic lover. When you awaken as an outrageous lover in your life, you can be an outrageous lover sexually. They are completely, ultimately, intimately related. And it has nothing to do with performance and it has nothing to do with Viagra and it has nothing to do with the curve of your breast. You can be a great, outrageous lover sexually, if you are awakened as outrageous lover in life.

It's a simple truth. And we are going to go deeper and deeper inside of it. But to realize that relationship and to realize that sexuality collapses when sexuality is exiled, when Eros is exiled, sexuality collapses. And where do we exile Eros? Where does it go when you exile the erotic? Where does it go? It goes into the sexual. We try to fulfil all of our erotic needs in the sexual and sexuality collapses.

So here is the practice. Find in your energetic field the time when you were committing an outrageous Act of Love in the world. Meaning: you were doing what you felt you should be doing. Nothing to do with sexuality. So when we are going to dyads, I'm going to ask you to find that moment. Energize it in your body. It could have been creative, it could have been helping someone, it could be an act of service, it could have been an act of teaching, it could have been an act of running. Whatever it was. Find that energy. And then, take that energy into your erotic sexual love Self, and we are going to bring Eros, sex and love together. And we are going to do a simple dyad and chant to the partner.

And now for the first time I'm going to teach you the chant that half of you already know, and this is the chant that we are going to use.

And it goes like this and let me do it once or twice. I'll do it slightly off tune, because I do everything slightly off tune. And my mother, when we were singing, when I was about six years old, said ssshht!, because my older brother and father had beautiful voices. It had taken me many years of therapy to get over that. So please: don't notice it as I sing because I have a major regression, I'll have to work with that. But actually chanting is not about the perfect melodic voice, chanting is about your heart.

All you need to chant is your heart. And it goes like this and I am just going to model it with one person. And the words are 'Hinach Jafah Rayati, hinach Jafah, 'behold you're beautiful, beloved', "Hinach Jafah, 'behold you're beautiful'. In English: behold you're beautiful, beloved, behold, behold. Now I'm going to sing it to you, to all of us. I'll do it with a partner, we will model it, and then we are going to move in silence of presence into dyads and actually chant the song to each other. And if you feel like 'wow, I'm not a chanter, you are getting this really nervous pit feeling in your stomach at this moment, I'm about to be asked to chant and 'I knew I shouldn't have to come at this weekend, then, just totally say the words: "behold you're beautiful, beloved, behold, behold'. Ok? So let that pit go.

**[singing]**

Now watch, Eros is a practice which just happened, just perfect, as we learned the technical song. But I just feel into the subtle energy in the room, everyone can feel it, but you did not feel love pouring into the room. So the practice is to enter into the

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inside and to actually find your love. And when you get to the dyad partner, that dyad partner has to feel like you have just fucked 'm open to God. You have loved 'm open to God. Because all of your energy, all of your inside Eros, you are Eric Little, in that race. When your mind is wandering, you are trying to keep it and you reach inside and the power to chant comes from the inside, comes from no place else. That's the outrageous lover.