

Letting Go Discussion – Ch. 21
Keiko and Shugyo
Friday, February 25, 2011

Good evening. This is our 21st chapter, only two more to go, of our book *Letting Go*, and this chapter is entitled “Keiko and Shugyo.” And because we just had the *Shugyo Tassei Kigan Shiki* seminar in Hilo last weekend, and because we knew this was coming up tonight, we’ve done a lot of work recently with *shugyo*. We’ve been working on trying to help define the difference between *keiko* and *shugyo*. This is very difficult to do in words. Keiko practice is all the self-development practice in the relative world. Everything that we do in the relative world to try to improve our lot, whatever you can think of in terms of business, education, relationship, and physical improvement, all the way down to how you cut your hair and how you wear your clothes, everything is keiko. That’s what keiko means. It’s the thing that you do to get ahead in whatever practice you are doing, whatever your life is made of.

Shugyo, on the other hand, is much more difficult to define, because as soon as you put it into words, then that’s not quite it. We can say that shugyo is like being present in awareness in the moment. We know this is the practice. But there are levels and levels of this. So this is a very general sort of statement. Attempting to define it, or pin it down, is very difficult. We have different kinds of practices in Aikido, and when we look at those different practices, sometimes that can help us understand. Even though the keiko aspect of each practice is quite different, the common denominator is shugyo. So no matter what practice we are doing, no matter what keiko we are practicing in our daily life, no matter where we are, how old we are, what we look like, how wealthy we are, how educated we are, everyone can always be practicing shugyo all the time.

It’s possible to practice keiko without shugyo. But I don’t see how it could be possible to practice shugyo without keiko, because keiko is everything that we are always doing. So it’s always present. Shugyo is Keeping One Point or not. It’s the one choice we actually have. Because the process we go through in developing ourselves through keiko, is a conditioned response mechanism. It’s from our previous conditioning that those choices are made, so in a sense they are not choices. In a sense it’s just a conditioned response to a given set of circumstances. Whereas, to practice shugyo, you have to constantly Keep One Point. You have to consciously choose to be present and aware in any situation.

And one other thing, as I read from this chapter. As you know, it’s a very long chapter and I’m going to read a very select three or four pages out of maybe twenty-five pages. There are many subjects covered in this chapter, but they are pretty much all my efforts to try to get a better hold on an expression of this understanding of shugyo. And so some of the things that are said in here, and this was written five to six years ago, I probably wouldn’t say it quite this way today. But try to understand that I am attempting to express the inexpressible. I

do notice that, in some of the examples I give, saying this is keiko and that is shugyo, the shugyo I am pointing to is just a very advanced stage of keiko. But it also can't take place without shugyo. So, in a sense, I'm trying to use advanced keiko to show what kind of state of mind you have to be in, in order to be practicing shugyo. Does that make sense?

All right, so I'll read a little bit here:

Keiko and Shugyo

"In the Japanese language, there are two words which mean "training": they are "keiko" and "shugyo". Keiko means following literally the rules of the physical training. If you are asked to pick up the sensei at his house at 5 o'clock, then keiko training would be to arrive at 5 o'clock. This is simply following instructions. On the other hand, the shugyo approach might be to take into account the possibility of some unforeseen delay, and so arrive fifteen minutes early, at 4:45.

No matter what you do, how you approach your life practice — as keiko or shugyo — dictates the outcome. We say "shinpo uchu rei kanno soku genjo." How you treat this life is how this life treats you. How you see it is, is how it will be. Though this doesn't necessarily mean "saying" with your words only, and not necessarily by your actions (though words and actions are important), and not even necessarily by what you think (although thinking is important). Thinking, speaking, and acting, all reflect something deeper. It is your actual state of being that is behind those three things that is important. So what this training that you do brings to you, depends upon how you treat it. Will your approach be keiko, or will it be shugyo? In other words, will it improve your technique only, or will you become a better human being? That is the real meaning of the difference between keiko and shugyo. It's up to you. So...how you treat your own life actions is essential.

For instance, let's say we begin an Aikido class at 2:30. Will you be on the mat at 2:30? That is not wrong, but how much better to be on the mat at least 10 or 15 minutes before 2:30, so you are ready to train. And 5 minutes before the teacher steps on the mat, you should be sitting together, silently waiting. In this way, you prepare your mind/body condition properly, so that when the teacher arrives you are optimally ready. Most people's habit will not necessarily be like this. And of course changing this, or any other habit will have to be a conscious decision in the beginning. Then, later on, when this becomes your normal approach to your responsibilities, life itself becomes different for you. Your life can be humdrum and common, or your life can be fascinating,

luminous, and sacred. It is up to you. Every moment is how you treat that moment. If you want your training to be on the deepest level; if you want to transform your life; if you want to develop yourself in any kind of real way, then you must treat the training in that way. If you take the training for granted, or you are just almost there, then you will be just that. Everything you do, no matter what you do, treat it with the greatest respect. In that way, you treat yourself with respect. You will be amazed how much confidence you have automatically in everything you do.

Now, you may think that business of being on the mat and ready to train sounds like a rule. We can say if you do this just because it's a rule, that's good for a start, but that's keiko. Keiko is better than no keiko. But it won't be shugyo, real training, unless you do it for the right reason. Don't just do it because I told you. You must do it for yourself, because you recognize what I am telling you. In other words, I am telling you this for you to make a decision for yourself. I am not telling you this just to make a new rule for you. If you learn to treat the universe in this way, you'll see that it is always treating you like this. You will notice the universe treats you as if what you are engaged in is significant. This is not something necessarily religious, but something simply true, that has real meaning and value for you. So then your life has value.

Changing Thinking

Before you pick up the bokken, how you think about that bokken is very important. I hope you don't think it is just a piece of wood, carved to look like a sword. It is much more than that. It is an extension of our very mind. This wooden sword is matter. How matter interacts with you depends entirely upon you. It has nothing to do with the matter itself, as separate from you, but everything to do with your perspective, your attitude towards it. You know that is why, if I keep One Point, you cannot lift me, but if I don't, you can. The difference is perspective. I don't weigh more. We cannot cause this matter that makes up this body weigh more, at least not instantly. Just changing the way I think changes the nature of my relationship with this matter. This is done by what we call mentally "maintaining stability." We may also say "Extending Ki." When we practice bokken, we are practicing extending our sense of presence throughout the bokken. In this way the One Point and the tip of the bokken are one, not separate. If you think that this is just a piece of wood that you pick up and swing, and that it is separate from you, this practice has no meaning. So even if you are a beginner, and you never have cut with the wooden sword before in your life, if you treat it like it is a life and death event, then even if your

technique is immature, your cutting will be OK. What matters is what you are expressing when you do something. How deep do you go? This is the question.

When you cut, you must be expressing your roots, your soul, your source, your original condition. If you practice that way then you can have that experience from the beginning. This expression opens more and more, as we practice, within each of us. The more effective you get at the technique, the more you are able to do that. On the other hand, you can be very experienced at cutting and not let go of your attachment to that, and then there will be no real cutting.

Kamai and Kimei

Through the years, first Tohei Sensei, and then Suzuki Sensei, developed ten suburi for bokken. Suburi means “repetitive cutting” with the bokken. We begin with the first of those, the kamai, or the positions, then second we do kiri kata, which is simple repetitive cutting in each different position, and then we do the eight suburi where we bring these positions and these cuts together in different combinations and practice them with rhythm and counting.

Even though we say that kimei means the point of cutting, or the point where the physical movement ceases, the mind must freely continue, or this is not truly kimei. Similarly, the word seishi means when you have finished the technique you continue to extend Ki with calmness. But you also must know that seishi continues at all times, not just at that moment of completion. Even as you are standing or sitting listening to me, you must be experiencing seishi. In exactly this same way, every time you pick up the bokken you must be continually experiencing kimei. Of course, it is at some specific point that kimei strongly manifests. But if this is not present in you when you pick up the bokken, then it will not be able to manifest when you cut. So even though when we do the kamai, the positions, there is no cutting, still we must be continually demonstrating kimei.

We are so used to taking the “smallness” of our life for granted. It seems almost embarrassing to us to act with such kimei, with such seishi. “How can I be so big?!” you may say. To be complete, you must give yourself up. We say “let go!” In this way the kimei is flowing through you very powerfully at all times. Never hesitate.

The key to living life completely is commitment, plain and simple. Many years ago, I said to Suzuki Sensei, “I want to be like you.” He said “Breathe one hour a day, every day, for the rest of your life, otherwise don’t come to me asking for me to teach you.” This is commitment! Of course, at the time I had no idea what I was asking. I am

very grateful now, but at the time I didn't know what I was getting myself into. This is the kokyu. This is the life force. This is this integrative quality that pulls everything together for you.

So here you have this opportunity to truly live this life. And I say you have this opportunity while others don't. Why? Somehow, when you were born, or perhaps even before you were born, you made a deep promise. Deep inside you, someone made a promise. That's why you are here now. If you don't fulfill that promise and you die, then look out! You must be true to yourself. Everyone in this work knows exactly what I am talking about, somewhere within them. Everyone. You may still be a bit confused about what matters. But please be encouraged to continue."

OK, so that's all I chose to read tonight, although there is much more, of course, and I'm sure you've read it yourself.

I don't know if it was obvious, after what I was saying before I read this. This chapter is sort of pointing to true value. I talk about true value and kokyu and kime and seishi and the life force and so forth. And these are all phenomena that are intimately related to shugyo practice, and don't arise out of keiko.

I didn't read this part, but in the chapter I told the story about the young person in Japan cutting bokken. During one particular class many years ago, Tohei Sensei was very unhappy with our cutting of bokken. And some young girl who never had trained before was watching. So he had her come up to the front of the class, showed her how to cut, and she cut, and he said, "There. That's kokyu." Well, she had never breathed, never meditated, she had no training at all. But she had an experience of shugyo right then. Of course, only with Tohei Sensei's great assistance could this happen. He led her right to it and she just did it. And he said, "There. That's what you guys are all missing. You guys are all cutting from your expertise. That's a high level of development in keiko. But you are forgetting that there is no other moment than this moment. And when you cut it has to be everything." And so this really imbedded itself in my psyche, because I respect Tohei Sensei so much.

You know, I've always been intrigued by that which is hidden. I like to read mystery novels. Of course I like the best, the most sophisticated ones I can find, because I like to have the mystery hidden, the deeper the better. And you know, when I think about it, my interest in this training is because it's so mysteriously hidden. It's like a murder mystery times a million. It's a lifetime of inquiry, looking deeply into the nature of why we are

the way we are, why we do what we do, what is it down underneath all of it that makes it all happen? You know, what is deeper than the judgment of good and bad? What is deeper than the judgment of experienced and inexperienced, of all these qualities that we are constantly demanding of each other, putting each other down for not having and putting each other up for having. There is all of this nonsense that causes all of this suffering and strife in the world. What is underneath all that?

So this is what attracted me so much to Tohei Sensei's teaching. And even though sometimes he didn't express it very directly, if you saw Tohei Sensei moving and speaking, then you knew that he was experiencing it. You knew that he was having a very deep experience of this phenomenon that is this unknown thing we can't quite put our finger on.

And so the more we practice this teaching that he has given us, it naturally brings us more and more into contact with this deeper nature. And shugyo is the nature of that kind of practice. Of course, everybody does keiko. Please continue to do keiko and improve yourself in every single way. There is no suggested negativity about that. But from your very first day in the dojo, don't forget. This is really about something much deeper, much more hidden, much more mysterious. And if you can't figure it out, that's fine. We are not here to figure it out. We are here to experience it, which is completely different than coming to some intellectual conclusion about it.

OK? Please, if you have any questions, go ahead.

Student: Thank you Sensei. First of all, I would like to just comment that it is always inspirational to read about the training like this. It's inspirational about vanquishing lethargy and inertia. "Yes, I'm going to get up at four in the morning and breathe for an hour. Yes!"

And then it doesn't always happen. But at the same time I thought, "Well, I show up. I still come here." You know, it's like, give myself a break.

But my question is, first of all I want to plead some ignorance, because I feel like I should know what "seishi" is, be able to stand up and define that in front of a group of strangers, at my level. But I don't know. In your preface tonight you said that you may not express things the same way that you did six years ago. And I noticed that, instead of saying "demonstrating seishi," as it says in the book, you said "experiencing seishi." And you did it twice in that same paragraph. I thought this wasn't a mistake, and I expect that you intentionally said "experiencing." So if you could please elaborate more on seishi and the difference between demonstrating and experiencing it.

OK, thank you. Yes, you are right. I did do that on purpose. In the new e-book, when it comes out, this will be corrected. It's not that "demonstrating" is wrong. But demonstrating indicates a kind of subject/object, a person watching someone else do something, and I am not so concerned with you being able to show others seishi in your condition. I'm much more concerned that you experience seishi. So I've changed that word from demonstrating to experiencing. It makes it closer to your own world of experience, which is what you experience in your life, is in fact what your life is. It's not doing something for the sake of what somebody else says, but doing it for the experience itself. That's what I have been encouraging.

I think maybe you have heard the word seishi before but are not quite clear on exactly what it means. Tohei Sensei likes to use that word when we are doing techniques. For instance, when we are doing Shomenuchi Kokyunage and we take the person down and sshht, there is a moment there at the end of the movement. We don't call it a pause, but there is a fulfilling of the downward movement. In other words, when we make a movement, it goes to infinity. It continues infinitely. And so we allow the experience of that to express itself. No one can say how long that should last. It certainly isn't very long. But it is not just a matter of pausing at the end of the technique. It's not that at all. So I would never express it that way.

Often what a word we use in Aikido literally means in society has no bearing on the way it is used here. Often Tohei Sensei takes words out of context, brings them into Aikido, and gives them a new definition. This may very well be one of those, or not. I don't know. But seishi is the experience of infinite kakudaiho, the experience of infinite shuchuho. This is seishi. So, yeah, you can see that it is not just something that happens at the end of the technique, even though we might use it that way. I drew the parallel with kime, that we use in a similar way, that happens at the end of a cut. But if the kime is not there already, if that kime isn't in you and moving and acting and being experienced, then it will never be there at the end of the cut. It's not something that you can produce. It's a condition of mind. So seishi is also this condition of experiencing, or condition of mind. Mind and experience – same thing.

Does that help?

Student: Yes it does. It just occurred to me in order to experience it, one must practice it. What I got from it is that it is almost something that is outside, or a condition of the universe that you experience through practice, and if you experience it then you can demonstrate it.

What do you mean by “outside?”

Student: Well, say that it's a force that exists....I guess it's an aspect of Ki, of awareness, of source consciousness, something like that.

Are you trying to figure out what this thing is?

Student: No, no, I'm just trying to.... Basically what I thought was the difference between demonstrating and experiencing is something that if you train long enough, then you are receptive to this seishi.

Well, I'll go that far with you. In order to experience it you have to practice. As far as your attempt to define it as having to do with Ki or something in the universe, something outside, or something over there or in here...all that stuff is beside the point. Those distinctions are irrelevant to actual practice. They might be OK in theory, but in practice, they're useless. Practice is just practice. So if you want to experience seishi, just practice half, half, half. This is seishi.

Student: OK, Sensei. Thank you.

Student: This might be a continuation of Mike's question. When you are talking about keiko, it seems like there is a lot of effort involved in that. And when you referred to shugyo, you said it's the only thing that we decide to do. It's the only decision we make. Keiko deals with conditioning, and shugyo requires a decision.

Choice.

Student: Choice, there you go. So there is effort in keiko. Is there no effort in shugyo?

That's an important question because it's a kind of a paradox, isn't it. If we don't make any effort to Keep One Point, to pay attention and be present, then our life becomes a kind of confused messiness, with no direction, no clarity, and no stability. On the other hand, because of our conditioning, what we identify as “making an effort,” tends to take us in the direction of keiko.

Let me give you an example. Can you imagine that you are holding an apple in your hand there? Now, change it to an orange. OK? Did you do that? How much effort did that take?

Student: Hardly any.

Almost none. In fact, it seemed really effortless. It was just changing mind. That's the name of the subchapter I read, "Changing Mind." Keeping One Point just mean changing mind. There is an art to it, because it is a kind of a shift that comes about. For instance, we tend, in our keiko approach to living, in the conditioned way we see things, we tend to think that there is evidence for an outside world, and then there is also evidence for an inner world, an outer reality and an inner reality. If we look closely there is actually no substantiation of that from anywhere. And so, if we look closely at that differentiation that we are making between outside and inside, we see that we are looking everywhere except in our experience. However, we are experiencing this distinction. So if we look closely at our experience we will see that we actually don't know where an experience occurs, inside or outside. And when we look that closely, this shift occurs in us, this shift into shugyo.

It's almost like saying, if you are sincere, shugyo practice will begin to happen. If you are humble, which means you are not making arrogant assumptions about things as if you think you know what is going on, if you admit that it is a mystery and you don't really know, and you look openheartedly, you open to this experience right now, and there's a shift. You feel it. You can't identify it. We're calling it shugyo, and it's a kind of a shift.

Further, you can ask yourself, "Who experiences this?" And instantly you will find another, deeper, shift. Because when you look there to see who is experiencing this, you don't see anything. It's not about finding an answer. It's in the looking. It's in the inquiry itself. If you inquire with the idea of finding something that you can define, pin down, intellectually understand, you'll never capture it, because it's infinite. It cannot be captured. You'll miss your mark. No matter how strongly you are paddling the canoe, if you are going in the wrong direction, it doesn't do any good. So it's not so much how strongly you are paddling the canoe, but aiming correctly. If it takes a thousand lifetimes, then it takes a thousand lifetimes. But at each moment we want to use this practice to hone and clarify our aim, in this sense. And this is what I am talking about when I talk about this shugyo practice, going more and more deeply in the right direction. And what changes, is maybe not that you have some brilliant intellectual insight or explanation for all of this mystery, but that you have a new level of experiencing life. And when we are in this condition, there is no suffering. Suffering happens when we are reacting to the good, the bad, and the ugly.

All right? Does that get there?

Student: Thank you.

Student: Sensei, I have a book on Japanese armor, and I was curious to see that the Japanese word for armor is keiko. And I'm wondering if that is an apt metaphor, that it's the form that you have but the armor is not the naked life force that goes into this battle. I mean you could go out on the battlefield without your keiko, but that might not be so good.

Well, I wouldn't make too much of that. I think that's interesting.

Student: It could just be a different kanji, or Japanese character, and not be the same word at all.

Yes, they might say the same word in English, but it might mean something else altogether. Thank you.

The only thing I would add here is that I want to be sure not to cast any aspersions on keiko. It is limited in its scope, but it is essential, very important. So, I guess in that sense, going onto the battlefield without your armor would be very foolish.

Student: Sensei, you mentioned briefly about motivation. Earlier, when you were reading, you said that it's good, as a beginner, to get on the mat early because that's the rule. But over a period of time your motivation should change and be different. So I started wondering if there are aspects of training, or just life in general, where you realize that your motivation is probably not conducive to what we are trying to practice here. Do you stop? Or do you just continue to bring your awareness to, "Oh, man, my motivation is still just trying to accomplish something," or maybe it's approval seeking. But should I continue to do that practice, whether it's training here and trying to get really good at the arts, or as otomo, trying to be really good, look at him, he's always ready for anything...etc? If you realize that there are aspects of you and that this training is feeding those kinds of motivations, what do you do about that?

Do you mean when you discover that you are less than perfect?

Student: Yes.

That's a great question, because everybody suffers in that way. I'll say that, secondarily, we suffer that way because we compare ourselves to others all the time, which is just

about the biggest mistake we can make. The bigger mistake, and the primary one, is that we judge ourselves. We judge ourselves because we are all on a campaign to be perfect. Did you know you were on a campaign to be perfect? Everybody wants the pure land. Everybody wants to be pure. And so when we find something that our mother wouldn't like, or our teacher wouldn't like, or just our own weird idea about Aikido doesn't support, then we become despondent, and depressed. This kind of self-criticism is very unfair. Because, let me warn you right now, you are never going to be perfect. In the keiko world, you can improve, in the sense that you can become more skillful and effective in your movement, your language, your intellect. But you'll still have pain. Bad things will still happen to you, and good things will still happen to you. And if you are after becoming a pure Aikido guy, then you are going to hate the bad things, and criticize yourself for them, and meanwhile criticize everybody else too because you are going to see that everybody has that. And then maybe you will even try to hide some of those bad things from your teacher, or from others, or even from yourself, because you have pre-judged them. And in that effort to judge, put down, and avoid what you see as negative, you will rush after the pleasure, the good, whether it's rank or approbation from other people or polishing the apple with your teacher to get him to think that you are a really good student, all of which is to no avail.

I'll tell you a story. There is a farmer that lives out in the country and he has a wife, a son, and a horse and that's it. The horse is the power that runs all of the equipment, tills the fields, does everything. One day the son leaves the corral unlocked by mistake and the horse escapes that night. The next day the neighbor comes over and says, "Oh you poor man. The kid let the horse out, what are you going to do now?" And the farmer says, "Well, we'll see." Two weeks later the horse returns with another horse. He made friends and brought a wild horse home with him. And now the neighbor says, "Oh, how lucky you are. Now you have two horses." And the farmer says, "We'll see." The next day he asks his son to break in the new horse so it will be useful, and in the process the son falls from the horse and breaks his leg badly. The neighbor now says, "Oh you poor man. Now the kid's got a broken leg. How are you going to get anything done around here?" And the farmer says, "We'll see."

A week later, the government comes through the village and conscripts into the army every young man in the village except his son, who has the broken leg. That's the end of the story, but it just goes on and on and on.

So what that story is expressing is equanimity. Equanimity, in a sense, is patience. Patience is a common word for this. We have to be patient with ourselves. It's going to go on forever. You have to forgive. It's not about how much you can accomplish in the keiko world. What it's about is your shugyo experience. That's what counts. When

everything falls down around you, you can still say, “We’ll see.” You’re not trapped in the world of self-improvement and being better than everybody else, perfecting yourself in Aikido and becoming the pure Aikido guy. There’s no such thing. Keiko, to me, is what we do while we are waiting to wake up to shugyo. And yes, sometimes the kind of falsely comparing your self to others maybe motivates you to want to stick around so you can get ahead. Maybe it doesn’t. Maybe it makes you want to give up and go hide your head in a hole. But it’s completely beside the point. That’s not what we are doing here.

We have all of this elaborate practice for everybody to do, because if I didn’t do that nobody would come. You have to have some bait on the hook, you know. So we practice and practice and let’s face it, it’s fun, it’s good for your body, it’s good for your mind, and it’s a great way to hang out together with a bunch of really great folks. It’s a great thing to spend your time doing. But don’t think that’s all it is, because then you are going to drive yourself crazy. Sooner or later you are going to think, “OK, well this doesn’t really change anything fundamentally in my life.” That’s why I wrote the book. That’s why I want to express how important this is.

Don’t forget now, Aikido is very young. It started only a little before World War II. It was just beginning to form. But it didn’t really come full blown, even from O-Sensei, until after they’d been practicing for some time, really in the early 50’s when he sent Tohei Sensei over here and then throughout the world. Realize that Tohei Sensei also was very young. He was thirty years old when he first came here. Can you imagine? So this has been developed in our lifetime. Buddhism has been developing for twenty-five hundred years, Christianity two thousand years. I mean, some of these trainings are ancient, other martial arts, ancient. This is new. It’s been so successful because it’s so insightful as a practice. It offers so much. But how it offers that and how we best proceed in our practice is becoming more and more refined all the time. So it’s opening, opening, opening. We value the tradition of it, and we value the teachers that went before us, because without them we couldn’t be here doing this. So that’s essential. But the wonderful thing about this now and in the years to come is that it will continue and continue long after I’m gone.

So you have to realize that this is a new teaching, every day. It is like that for me and I want it to be like that for you, for everybody who practices.

So that was a little more than you asked for, but it’s easy to get me going about this. It’s so often misunderstood, even in the world of Ki-Aikido. Of course that is understandable, forgivable. It’s very difficult to understand. I mean it’s very difficult to see through to what is underneath all of these practices, though I am not saying that I

necessarily do, either. There is no end. Every day each of us discovers more and more deeply, the more the mystery is revealed, for each of us, every day. OK? And that's why we write a book, have a discussion group, and come to the dojo to practice together. I know many of you are teachers and you share in this same way with your students. So that's the process that we are all engaged in together here.

I'm sure you understand this, but you don't want to be thinking in any way that you are coming here to get some kind of information, from me or from Tohei Sensei's teachings. You are not here to get information. Tohei Sensei had an experience. He spent his life formulating, developing, expressing ways to help us have that experience, that's all. That's all we're here for, to have that experience, that indefinable experience, and open to it more and more deeply throughout our lives.

Student: Sensei, my question kind of comes out of what you said to Ben. I noticed on page 285 you wrote, "In this state, you find what we call equanimity. In that condition you don't really care whether someone is starving or not, because there are no objects there, there is no other." And then skipping down a bit, you say, "We call this living in a state of dual/non-dual. This is living with passion and equanimity at the same time.

Now, my question...Why did you put that in and where is the place for compassion?

I know your question. I have to tell you that when I was studying the chapter this month, I got to that and thought, "I had better take that out. Mele is going to die when she reads that."

Student: Well, I just think it's misleading, because I understand what you are saying about the self and our practice, but when you are looking out at others, I don't understand.

You're right.

Student: Thank you.

You're absolutely right. It is misleading and it will be ripped from the pages of this book. But I am really glad to hear that you understood what I was trying to say there anyway. It's not about not caring about others at all. Maybe I could just change it to say, "not falsely caring." But that is so heavily implied from everything that is written around that, that probably when I was writing it I thought it would speak for itself. But when I

went back and read it to prepare for this class tonight, I did think, “Oh my goodness. Mele will die when she reads that.”

Student: Well I had underlined it quite a long time ago!

OK, that was a good question. Thank you very much, everybody.