

The Inner Work of Spiritual Warriorship

By Stanford Siver

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Two things inspire me to awe –

the starry heavens above and
the moral universe within.

» Einstein

Introduction¹

If you bring forth what is within you,
What you bring forth will save you.
If you do not bring forth what is within you,
What you do not bring forth will destroy you.
—Jesus, The Gospel of Thomas - 70

This paper explores several systems of innerwork, examines them through the lens of process work (also known as process oriented psychology), shows how various techniques of innerwork can be practiced in a unified form stressing the interconnections between introverted and extroverted experience, and relates this to a path of spiritual warriorship. Spiritual warriorship, in this sense, is a disciplined practice of learning to deepen one's perceptions, to unfold the meaning of experience, and to use perception and meaning for the benefit of others. Two definitions of the warrior are: From Buddhism: One who has the courage to know zirsself. From Tibet: One who faces zir own fear. (Parry, 1991, p. 6) Spiritual warriorship is, ultimately, a political practice.

. . . one of the strongest motives that lead men to art and science is escape from everyday life with its painful crudity and hopeless dreariness, from the fetters of one's own ever-shifting desires. A finely tempered nature longs to escape from the personal life into the world of objective perception and thought. (Einstein, 2004)

The practice of inner work perhaps began long before recorded history. Many indigenous traditions practice innerwork in various forms: ritual, trance dance, vision quest, sweat lodge, chanting, and hallucinogenic experiences. Meditation, one form of innerwork,

¹ This paper uses the following 3rd person gender neutral pronouns: subject zie (he or she), object zir (her or him), possessive adjective zir (her or his), possessive pronoun zirs

is the foundation of the Eastern traditions of Taoism, Buddhism, Hinduism, and Sikhism.² There are innerwork practices in the Abrahamic traditions as well. In Christianity there is some debate as to whether innerwork is a practice meant to align the worshiper with the orthodox divinity outside of oneself or the divine that exists within. There is a similar divide in Islam wherein some want to fight an external *jihad*, killing infidels, and others see the struggle as being an inner *jihad* (especially in Sufism), struggling for inner moral purity, awareness, and alignment with Allah. (Pourafzal & Montgomery, 1998)

Innerwork can be practiced without a religious foundation, however. Einstein, for example, said, "My religion consists of a humble admiration of the illimitable superior spirit who reveals himself in the slight details we are able to perceive with our frail and feeble mind" (Einstein, 2004). Hafiz, a 14th century Persian poet who is claimed by many Muslims and Sufis as being one of their own even though he rejected all religiosity as being dogmatic, wrote "Love is my religion. This cosmos is my book." (Hafiz, 2003)

One non-religious form is Vipassana, for example, the basic technique of meditation taught by Siddhartha Gotama, the Buddha, twenty five hundred years ago, involves nothing more than maintaining awareness of the body and its sensations without judgment, attachment, aversion, or reaction. S.N. Goenka, a Vipassana teacher, says that Vipassana meditation by itself is not Buddhism: Buddhism is what has happened over the centuries as Siddhartha's teaching and this technique melded with other traditions after his death (Vipassana Meditation Center, 2001).

(hers or his), reflexive zirsself.

² Sikhism: A religious group that broke away from Hinduism during the 16th century and advocated a monotheistic doctrine, incorporating some aspects of Islam.

Another form of innerwork is *pranayama*, a simple technique of meditation that involves controlling the breath in order to heighten awareness. Another yogic technique from Hinduism is to hold awareness of the body's energy centers, the chakras, and to open them to the free flow of energy.

Why do innerwork? What's the point? When is it needed? What can it do? And what is the difference between innerwork in general, and the innerwork of spiritual warriorship or the more extroverted methods of Western psychotherapy?

Taken to an extreme, innerwork can be said to be a way to avoid life and its difficulties. On the other hand, avoiding one's inner experience and living only through extroverted experiences has its own problems. According to Arny Mindell (a process oriented psychotherapist) this lack of inner experience:

- Cuts us off from an empathetic understanding of introverted processes such as silence, non-verbal communications, withdrawn states, catatonia and comatose conditions.
- Makes us fear, neglect, and inhibit our own and our clients' internal experiences when these try to surface.
- Makes it difficult for us to deal with negative transference situations, and so forces the work out of our given psychological programme [sic].
- Makes us depend excessively upon colleagues, police, and hospitals.
- Tends to make clients overly dependent upon us since little effort is made to teach them how to work alone. (Mindell, 2002, p. 4)

Various techniques, taken on their own, tend to fragment experience. For example, massage work is fabulous, but it typically doesn't do anything to bring awareness to the

relationship between the body's tensions and relationship tensions. Family systems or relationship therapies are also fabulous, but don't point how the relationship between family and relationship dynamics and the individual's worldly difficulties, body symptoms, or inner world. Due to the inherent interconnection between the body's stresses and relationship dynamics, and the connection between relationship dynamics and world channel issues, process work sees this fragmentation as being potentially dangerous. Having a massage to relieve the stress without also processing the tension itself, is like painting a wall to hide the cracks. It may work in that the wall appears to be fine, but the wall will still fall down.

There is a philosophical attitude to process oriented innerwork. Developing this attitude is itself a spiritual path and requires a discipline of noticing, unfolding, understanding, and integrating that which doesn't necessarily go along with the attitude. It is an attitude of curiosity, a belief in the importance of all of the parts, and a reverence for the magic of it all. This attitude requires a fluid ego. A fluid ego requires the discipline of a spiritual warrior. Spiritual warriorship refers to the practice of someone who takes the disciplined attitude of a warrior towards zir spiritual development: in other words, someone who takes a disciplined approach to "daring the truth about oneself," learns to follow zir own inner process and who ultimately takes responsibility for zir troubles. This attitude and the fluidity it ultimately brings is referred to as eldership in the sense that an elder supports others and their experiences, their pain and troubles, even their violence (in a particular way) while encouraging them to use their awareness to change. Mindell writes:

The fluid ego is more flexible than the chronological observer who relates everything to his time and space, seeing the world in a solid, frozen static state. The

fluid ego lets go of his identification with time, space and cultural tradition, with his conscious intent and primary processes. He temporarily lets his definition of himself and the world stop and experiences its tendencies and strangeness as part of himself. He steps over his edges, follows his secondary processes, guided by momentary experiences and not by a prearranged reality program. When this person gets sick or has trouble with his world he experiences his body and world as a dreambody or a dream-world process, not as a disease or outer problem but as something which he is trying to express. Conflicts in relationships are battles he is having with himself, moods are gradients and paths along which he may temporarily choose to move. He becomes an unpredictable and mercurial person who lives in one world, participating in it as if it were him and as if he were one of its vital parts. He does not observe synchronicities but feels processes occurring in outer channels and experiences events as “agreements,” of his path.³ (1983, p. 65)

Unconditional love for one’s self and for others and for all of the parts, feelings, thoughts, attitudes, dream figures, tendencies, and flirts may be the *sine qua non* of eldership. Dr. King wrote:

A . . . point that must be bought out concerning the method of nonviolence is that this method not only avoids external physical violence, but also [avoids] internal violence of spirit. At the center of nonviolence stands the principle of love. In struggling for human dignity the oppressed people of the world must not succumb to the temptation of becoming bitter or indulging in hate campaigns. (1986, p. 87)

³ Mindell put “agreements” in quotation marks with an endnote referring to Castaneda’s *Journey to Ixtlan*.

How does one go about avoiding internal violence of spirit? The first step is to become aware.

Process science is a study of perception, and until we realize that the way we observe is strongly determined by our primary process identify of remaining cool, objective and whole, we shall lack the necessary awareness required to translate dreams of the “new age” into reality. (Mindell, 1983, p. 67)

Hence, inner work is a practice of perception leading to greater awareness. And yet, awareness is not enough for change to occur. One also must want to change. And, according to Dr. King, the desire to change has to be held with an internal nonviolence of spirit, or else one cannot change. One approach to help people want to change through finding greater meaning in life is known as Spiritual Eldering, is discussed in the next section.

Spiritual Eldering

The Wise are wise only because they love.
» Paulo Coelho

One approach, called spiritual elderring, was developed by Rabbi Zalman Schaachter-Shalomi, president of the Spiritual Eldering Institute and World Wisdom Chair at Naropa Institute, focuses on the importance of meaning and love:

. . . after you grow out of the issues of libido and the issues of power (so you are done with the Freud stuff and with the Adler stuff), you get a little bit more into the young creative artist of Rank and then Jung and the archetypal great visions. But when you get somewhat older, you see that what keeps you going every day is the fact that you have covenants of love and meaning with other people—and that you

are looking forward to the next stage of life to be able to fulfill your part in these covenants. (Lakritz & Knoblauch, 1999, p. ix-x)

The term “eldering,” as used by the Institute refers to a growth process, however it is seen by the Institute as being closely tied to a chronological process, which it often is. However, elders of all ages often appear, even if only to fill the role of eldership momentarily. Aging, and the effects on the body, are one metaphor, one source of experience, that helps people develop the wisdom of eldership.

The term "spiritual eldering", was coined by Reb Zalman to provide a moniker for the potential and process that is open to adults in the context of growing older. It is the path of possibility that lies within the aging process, a pilgrimage of sorts toward finding meaning, purpose and wisdom in our years. For sojourners from all faiths and belief backgrounds, however, we sometimes find it difficult to understand the core ideals of "spiritual eldering" and "sage-ing"--the concept of "conscious aging." What does it mean to say that Conscious Aging represents a new form of "growth" in later adulthood? It means that Conscious Aging amounts to a higher level of functioning correlated to the distinct chronological stage of later adulthood. Both level and stage, hierarchy and chronology, are included in this definition of "Conscious Aging." (Spiritual Eldering Institute, 2003)

A process oriented view maintains that the spiritual elder, the sage, and the one who ages consciously, are roles. As roles they are not necessarily tied to chronological stages of development, nor available only in later adulthood. Also, while the patterns Rabbi Zalman described previously of working through Freudian and Jungian stuff may be

common patterns, process work does not stress any developmental model. These too are roles and processes that happen at various times throughout life and can happen at any age.

Vipassana

The focus of Vipassana is to simply notice the proprioceptive experience on each part of the body without attachment or aversion and to then move on to the next area. It helps to develop a consistent sequence, or path, to where you place your awareness to ensure that no area is missed and to ensure that the sequence isn't driven by the sensations themselves. S.N. Goenka, the main teacher, maintains that this technique was all but lost since the time of the Buddha. (Vipassana Meditation Center, 2000a, 2000b, 2001, 2002, 2004)

As the Buddha's teaching were passed on they were changed as they were integrated with other practices and religions until eventually the basic technique taught by the Buddha was all but lost. "Legend" has it) that the tradition was maintained as an oral tradition in Burma by a small lineage of monks (Goenka, 2004). A prophecy predicted that a teacher would appear after 2,500 years, and that this person would bring Vipassana out of Burma and carry it throughout the world. S.N. Goenka is apparently that herald.

I attended several ten day silent meditation courses at Dhamma Kunja, a Vipassana center located in Washington state. The night before my first silent ten day meditation I had the following dream:

I dreamt that I entered a darkened room and lying on a bed there was an absolutely divinely beautiful woman. She lay nude, partly covered with clean white sheets and blankets. There with a huge cyst on her left side. It was the size and shape as if she had been nine months pregnant, but the location was unusual: It was on her side. I knew that I

had to cut the cyst open to drain the puss so the wound would heal. There was a quiet somber atmosphere of surprisingly gentle warmth, tenderness, and love. I carefully placed clean, warm dry towels around her, preparing for the operation.

The next evening, in the opening discourse of the Vipassana course, S.N. Goenke talked of how we had all come to the course for a deep operation. He said that we had all come to have a surgical procedure, you have come to have the impurities of the mind gathered into a cyst and the cyst opened and drained (Vipassana Meditation Center, 2000a). He had my attention!

I had two more rich dreams during those eleven days and ten nights. In the next dream, I was at an airport. I was standing inside of the airport by an island which was formed inside of a long curvy bench and was filled with lush tropical plants. My cell phone wouldn't work and I looked around for a telephone. As I walked away from the plants I left a Mont Blanc fountain pen resting on the top of the bench. The "me" in the dream didn't notice this, however. As I walked towards the telephones, I passed by a large bank of electronic telecommunications equipment. There were blue arms of plasma energy—like those lamps with plasma arcs inside of glass globes—coming out of the cabinet. I felt frightened and turned and walked the other way but I could feel the energy come out of the cabinets and follow me. I ducked behind a partition but then knew that the energy had taken the other way around and I froze as it reached me and enveloped me. Everything went black. In the blackness I noticed a faint dark gray honeycomb outline of a field of hexagons. One of them suddenly became white. Then another and another until at last all of the cells had "reached enlightenment." This reminded me of the individual meditation cells in which the meditators sit and sleep in the larger meditation centers.

The final dream was of a gold crest—similar to a European royal family crest. The field inside of the crest, inside of the fabulously ornate gold filigree, was a golden field of honeycombed hexagons.

Unfolding the Symbols

There are numerous ways to work with dreams and these dreams in particular. One way, which is outlined below, is to begin by looking at each symbol individually and attaching my associations or meaning to the symbols. Note that these are, for the most part, my personal associations. Others working similar symbols in their own dreams would have different associations.

First dream:

- I entered a darkened room.

I'm entering a dream zone that is unfamiliar. Literally, the darkness may indicate that something is not well illuminated. However, in this case it feels more like it has to do with a particular atmosphere. There is a feeling association to entering a darkened woman's bedroom that is very special.

- An absolutely divinely beautiful woman is lying on a bed.

She is a dream figure representing the divine feminine.

- She lay nude, partly covered with clean white sheets and blankets.

The divine feminine figure is open and vulnerable, yet respectfully protected.

- There with a huge cyst on her left side. It was the size and shape as if she had been nine months pregnant, but the location was unusual. It was on her side.

She's giving birth to something foul that isn't supposed to be there, and that needs to be die or to be removed. It's on her left side, the non-dominant side, which is associated with right brain function.

- I knew that I had to cut the cyst open to drain the puss.

I have to actively intervene in order for the symbolic cleansing to happen.

- A quiet somber atmosphere of surprisingly gentle warmth, tenderness, and love. I

carefully placed clean, warm dry towels around her, preparing for the operation.

The setting and the atmosphere creates the feel of a deeply sacred ritual.

Second dream:

- I was at an airport.

Transportation is associated with large rapid changes, and with the direction of a process. In this case, since I'm at an airport but not flying, there is a potential for change.

- I was standing inside of the airport by an island which was formed inside of a long curvy bench and was filled with lush tropical plants.

There is something lush, organic, and natural that is isolated within the steel, concrete, and glass of the terminal.

- My cell phone wouldn't work and I looked around for a telephone.

My normal ways of communicating in the world aren't working and I'm looking for a new way.

- I left a Mont Blanc fountain pen resting on the top of the bench by the leaves of some plants. The "me" in the dream didn't notice this, however.

A pen is another communication symbol. But, a Mont Blanc fountain pen is a somewhat snooty status symbol. I wasn't aware that I was leaving the snootiness behind, probably because snootiness was itself not something I was aware of.

- I walked by a large bank of electronic communications equipment.

I'm approaching a very new and advanced way of communicating, which involves technology.

- Blue arms of plasma energy followed and engulfed me.

It scares me and I try to get away but it won't leave me alone.

- A faint dark gray honeycomb outline of a field of hexagons. One of them suddenly became white. Then another and another until at last all of the cells had "reached enlightenment."

This is a clear metaphor (to me) for the larger Vipassana center's meditation cells (the small one I was at didn't actually have individual cells), and for the enlightenment process of those who meditate.

Third dream:

- A gold European royal family crest with a field of honeycombed hexagons.

If dreams are the royal road to the unconscious, in this case, meditation is the royal road to consciousness.

These dreams make me feel shy. Sharing them, outrageously shy. They are very personal. Having presented the associations, how can I go further with the dreams? Taking the three as a story, there is a clear direction heading toward the final dream, which is somehow celebratory of meditation as the royal road to consciousness. That story began when the feminine figure had done the work of gathering the impurities of my psyche

[There's more where that came from!] so that they could be removed, and continues as I abandon my more familiar (cell phone) and more secondary (less known – Mont Blanc) ways of communicating in the world in favor of something that is more deeply connected with the collective dream field (mass communications equipment sending out blue plasma arcs to engulf me within a meditation cell). Ahha!!! A new kind of “cell” phone. The telephone of a meditation cell connects me with something universal.

Process work sometimes interprets dreams beginning with associations. However, due to the holographic nature of the connection between all channels, dreams are seen as being windows into processes that are already being lived. A more direct way to interpret a dream is to see how it's already happening in the dreamer's life. For example, that Goenka's comments mirrored the content of my dream of the night before suggests a random coincidence, or a non-local "dreaming" phenomenon, or synchronicity, connecting the two events: my dream and his comments. There may be no absolute distinction between a random coincidence and a meaningful synchronicity other than the phenomenological experience of the perceiver. If it feels meaningful, it is. At least to the person who is finding meaning in the experience although, it may not be meaningful in the way in which we first interpret it. From the point of view that sees everything as being connected by a dreaming field in the background, the surprising thing is not that synchronicities like this happen, but that they do not happen more often or, that we do not notice them more often.

The Sacred Path of the Warrior

One does not become enlightened by imagining figures of light, but by making the darkness conscious. This procedure, however, is disagreeable, and therefore not very popular.

» C.G. Jung

In *Shambhala: The Sacred Path of the Warrior*, Chögyam Trungpa presents “a manual for people who have lost the principles of sacredness, dignity, and warriorship in their lives” and boldly names the first section “Creating an Enlightened Society” (Trungpa, 1984, p. 25).

The Shambhala teachings are founded on the premise that there is basic human wisdom that can help to solve the world’s problems. This wisdom does not belong to any one culture or religion, nor does it come only from the West or the East. Rather, it is a tradition of human warriorship that has existed in many cultures at many times throughout history. (Trungpa, 1984, p. 25)

This practice of looking towards expansive, positive possibility is referred to as looking towards the Great Eastern Sun (see Figure 1 below). It’s opposite, the setting-sun world, includes attitudes, views, and practices that are based on fear or are not sustainable as they do not appreciate and care for themselves, others, or for future generations. “Having never developed sympathy or gentleness towards themselves, they cannot experience harmony or peace within themselves, and therefore, what they project to others is also inharmonious and confused”(Trungpa, 1984, p. 35).

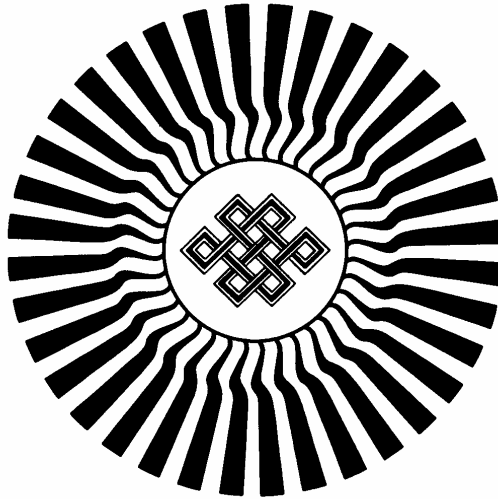


Figure 1: Great Eastern Sun from Tibetan Shambhala Tradition

This practice is based on “seeing what is needed and how things happen organically” (Trungpa, 1984, p. 58). It sees life as a natural process without imposed order or hierarchy. The natural hierarchy and brilliance in the world is “the innate wakefulness of human beings” (Trungpa, 1984, p. 58). The difficulty in realizing that innate wakefulness lies in being honest with ourselves. “We have to shed any hesitation about being honest with ourselves because it might be unpleasant” (Trungpa, 1984, p. 59).

This practice of looking toward the Great Eastern Sun while also being aware of the other setting-sun world, of being a part of that which we’re most hoping to be moving towards, while at the same time being who we are in the world in the moment parallels the Sufi concept of bi-luminosity as described in poems by Hafiz. *Tabalvor-e mozaaf*, a Farsi phrase, refers to a quality of bi-luminosity, or of

. . . the process of simultaneous enlightenment from two sources, both from personal involvement in the human mystery and from direct perception of divine inspiration. Bi-luminosity embraces humanity’s initial perception of duality and

purposefully projects a balanced world of unity. (Pourafzal & Montgomery, 1998, p. 45)

To be a warrior is to learn to be genuine in every moment of your life. That is the warrior's discipline. Discipline, in this sense, is not about punishing yourself for failures. Rather, it is about becoming "thoroughly gentle and genuine," while working to overcome selfishness and promote egolessness in yourself and others. "Discipline shows you how to make the journey of warriorship. It guides you in the way of the warrior and shows you how to live in the warrior's world." (Trungpa, 1984, p. 71)

This attitude, is sometimes referred to as the guest house attitude, referring to a poem by Jelaludinn Rumi, as translated by Coleman Barks:

THE GUEST HOUSE

This being human is a guest house.
Every morning a new arrival.

A joy, a depression, a meanness,
some momentary awareness comes
as an unexpected visitor.

Welcome and entertain them all!
Even if they're a crowd of sorrows,
who violently sweep your house
empty of its furniture,
still, treat each guest honorably.
He may be clearing you out
for some new delight.

The dark thought, the shame, the malice,
meet them at the door laughing,
and invite them in.

Be grateful for whoever comes,
because each has been sent
as a guide from beyond.

—Jelaludinn Rumi (Rumi, 1995, p. 109)

It is basically an awareness process of gradually increasing and extending one's sensitivity and discriminating awareness, or skillful intelligence, towards oneself, others, and the world while developing gentleness, compassion, and warmth for others—which cannot be done without first developing gentleness, compassion, and warmth for oneself.

A human being is a part of a whole, called by us “universe,” a part limited in time and space. He experiences himself, his thoughts and feelings as something separated from the rest . . . a kind of optical delusion of his consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest to us. Our task must be to free ourselves from this prison by widening our circle of compassion to embrace all living creatures and the whole of nature in its beauty. (Einstein, 2004)

“In the Shambhala tradition meditation is simply training our state of being so that our mind and body can be synchronized” (Trungpa, 1984, p. 37). Also, there is a metaskill of curiosity towards the world around us. There is a skill of gentleness, which is like a bow, and sharpness, which is like an arrow. The two, joined together, bring an ability to discriminate between indulging in either the setting-sun world or the Great Eastern Sun. Shooting the arrow, whether your awareness is on target or not, there will be a message. There will be feedback.

When you trust in those messages, the reflections of the phenomenal world, the world begins to seem like a bank, or reservoir, of richness. You feel that you are living in a rich world, one that never runs out of messages. A problem arises only if you try to manipulate a situation to your advantage or ignore it. Then you are violating your relationship of trust with the phenomenal world, so then the reservoir

might dry up. But usually you will get a message first. If you are being too arrogant, you will find yourself being pushed down by heaven, and if you are being too timid, you will find yourself being raised up by earth. (Trungpa, 1984, p. 73)

The unwavering sun of discipline provides a path of exertion and joy that allows you to make your journey, while the bow and arrow principle provides a weapon to overcome temptation and penetrate the vast reservoir of resources in the phenomenal world. (Trungpa, 1984, p. 74)

Windhorse

The final aspect of the warrior's discipline is meditative awareness. The two principles of discipline and the bow and arrow require the attitude and practice of meditative awareness with each breath so that balance may be regained with each misstep, and so that the messages of feedback from the world can be noticed, interpreted, and integrated. Learning to live this way, to stay grounded in the saddle of warriorship, to stay open to your own basic goodness while avoiding any tendencies towards depression, shame, or addictions to various sources of energy, leads one to find their own self-existing source of energy.

This is called *windhorse* in the Shambhala tradition. *Wind* is the strong, exuberant energy of basic goodness while the *horse* is the principle that basic goodness can be ridden. Following the discipline of warriorship helps harness the wind of goodness.

རྩལ་རྒྱལ་ཅན་གྱི་སེམས་ཉིད་དེ། རྩལ་ས་པའི་མཛོད་རང་གཏུ་བུལ།
 རྩལ་ཏུ་ཐེ་ཚོམ་མེད་པ་ཡི། རྩལ་ཅིང་གསལ་ལ་བའི་མ་བུ་ལྷན།
 འཇིགས་པ་མེད་པའི་གྲིབ་བསིལ་དུ། རྩལ་འཛིན་གྱོ་བའི་རྩུང་གཡལ་གཡོལ།
 དེ་ལས་ན་ཚོད་རྒྱས་པ་ན། སྲིད་པའི་རྣམ་གར་སྣ་ཚོགས་གྱིས།
 རང་བྱུང་རྩེ་དམོའི་ར་བར་བྲིད། དེ་ལས་ན་ཚོད་ཚེར་རྒྱས་པ་ས།
 བདོད་མྱོ་གཟེ་བཟིང་སྤེལ་བའི་བྱིས། རྩལ་འཕེའི་མདའ་ར་དགཏུ་བྲིད།
 དེ་ལས་ན་ཚོད་ཚེར་རྒྱས་པ་ས། བདོད་མའི་རང་གཞིས་སང་པའི་བྱིས།
 མཛེས་ལིང་གཟེ་བཟིང་སྤེལ་པ་ཡི། མི་ཡི་སྲིད་པར་བུ་རུ་བུལ།
 རྩལ་རྒྱལ་ཅན་གྱི་སེམས་དེ་ཉིད། རྩལ་འཕེའི་སེམས་སྤུ་འཁྱར་སྲིད་ཅིང་།
 རྩལ་ཏུ་གཞོན་པའི་གཟེ་བཟིང་དེ། བློ་མཐའ་མེད་པའི་མཁའ་རུ་བདལ།
 དེ་ཚོར་གར་ཚེན་ཉི་མ་མཐོང་།

Figure 2: Sacredness: The Warrior's World (Trungpa, 1984, p. 88)

“In order to experience fearlessness, it is necessary to experience fear. The essence of cowardice is not acknowledging the reality of fear.” (Trungpa, 1984, p. 47) Figure 2 translates as:

That mind of fearfulness
 Should be put in the cradle of loving-kindness
 And suckled with the profound and brilliant milk
 Of eternal doubtlessness.
 In the cool shade of fearlessness,
 Fan it with the fan of joy and happiness.
 When it grows older,
 With various displays of phenomena,
 Lead it to the self-existing playground.
 When it grows older still,
 In order to promote the primordial confidence,
 Lead it to the archery range of the warriors.
 When it grows older still,
 To awaken primordial self-nature,
 Let it see the society of men
 Which possesses beauty and dignity.

Then the fearful mind
Can change into the warrior's mind,
And that eternally youthful confidence
Can expand into space without beginning or end.
At that point it sees the Great Eastern Sun. (Trungpa, 1984, p. 89)

Trungpa maintains that fearlessness is developed by working with the softness of the human heart. "When we slow down, when we relax with our fear, we find sadness, which is calm and gentle" (Trungpa, 1984, p. 48-9). Sadness brings tears. It is the openness to perception and to these feelings, to sadness and to loneliness, emotions that are generally avoided, that is the path to fearlessness. This is the first glimpse of the Great Eastern Sun, "the sun of human dignity, the sun of human power . . . the rising of human warriorship" through synchronizing mind and body (Trungpa, 1984, p. 54). The warrior is sensitive to every aspect of his experience, including his own sadness and loneliness. "What the warrior renounces is anything in his experience that is a barrier between himself and others. In other words, renunciation is making yourself more available, more gentle and open to others" (Trungpa, 1984, p. 65).

Although the warrior's life is dedicated to helping others, he realizes that he will never be able to completely share his experience with others. The fullness of his [or her] experience is his [or her] own, and he must live with his own truth. Yet he is more and more in love with the world. That combination of love affair and loneliness is what enables the warrior to constantly reach out to help others. By renouncing his private world, the warrior discovers a greater universe and a fuller and fuller broken heart. That is not something to feel bad about: it is a cause of rejoicing. It is entering the warrior's world. (Trungpa, 1984, p. 69)

Warriorship, in this sense, is not a state, a static way of being, or a destination. It is a journey, a path, and a process. “To be a warrior is to learn to be genuine in every moment of your life” (Trungpa, 1984, p. 70). It is not for the purpose of gaining “unnatural power over the phenomenal world, but rather the discovery of innate or primordial wisdom in the world as it is” (Trungpa, 1984, p. 103). In Tibetan, this natural wisdom is called *drala*: from *dra* “enemy” and *la* “beyond,” meaning, that which is beyond conflict or dualism. The key is in realizing that our own human wisdom is not separate from nature.

The point of warriorship is to become a gentle and tamed human being who can make a genuine contribution to this world. The warrior’s journey is based on discovering what is intrinsically good about human existence and how to share that basic nature of goodness with others. There is a natural order and harmony to this world, which we can discover. But we cannot just study that order scientifically or measure it mathematically. We have to feel it—in our bones, in our hearts, in our minds. (Trungpa, 1984, p. 126)

The Politics of Shambhala Warriorship

The most unpardonable sin in society is independence of thought.
» Emma Goldman

Warriorship is not only a personal path. One expression of the greater vision of warriorship lies in a connection and comradeship with the greater human society and appreciation for the world and our collective challenges. In this sense, it is not enough to feel compassion and connection with others. Abstractly caring for others is not enough. The practice has to be grounded in the actual experiences, signals, “messages,” and feedback of others as they exist now, in the moment.

“When corruption enters a culture, it is because that culture ceases to be *now*; it becomes past and future” (Trungpa, 1984, p. 96). This means that the culture is no longer able to experience the messages that are present for it now, in the present moment. The culture is attached to some moment of the past or the future. It can no longer experience now. In essence, there is no feedback loop. A culture that ceases to be *now* has become like a panicked horse running wild with no rider to direct it or to calm its fear. It is reacting to a ghost role, a dream figure from another time. Ram Dass is famous for saying “Be here now,” which is also the title of one of his books. The comedian Lily Tomlin lightened this up a bit when she said, “Don’t be late for now!” These are humorous aphorisms for living authentically, but there is a greater vision behind them. “The vision of enlightened society is that tradition and culture and wisdom and dignity can be experienced *now* and kept *now* on everyone’s part. In that way there can never be corruption of any kind at all” (Trungpa, 1984, p. 97).

In the Shambhala tradition, the practice of personal growth is inherently political. The vision that there can never be any kind of corruption, is just that: a vision, a high dream. The Shambhala vision is not a fantasy. It is a high dream to be pursued.

Any perception can connect us to reality properly and fully. What we see doesn’t have to be pretty, particularly; we can appreciate anything that exists. There is some principle of magic in everything, some living quality. Something living, something real, is taking place in everything. (Trungpa, 1984, p. 99)

This is the ground of nowness, which is connecting to the essence of sentience, before it is shaped by the form imposed by history. It is, in a sense, a primordial essence. It is a cosmic mirror, free from bias or distortion, hope or fear. The ground of nowness, the

foundation to being in the moment, is the vastness of perception: feelings, sounds, sights, smells, tastes that we have never experienced before.

Chögyam Trungpa describes in great detail how to follow the path of a warrior. However, he doesn't address the sorts of problems that keep people from being able to do this. Castaneda provides some practical techniques, and a parallel philosophy for warriorship, which is summarized in the next section. Following that, drawing on Trungpa, Mindell, and Castaneda, Jytte Vikkelse addresses one obstacle, trauma, in her model of trauma and the wounding cycle.

Castaneda & the Warrior

A warrior could be injured but not offended, he said. For a warrior there is nothing offensive about the acts of his fellow men as long as he himself is acting within the proper mood.

The other night you were not offended by the [mountain] lion. The fact that it chased us did not anger you. I did not hear you cursing it, nor did I hear you say that he had no right to follow us. It could have been a cruel and malicious lion for all you know. But that was not a consideration while you struggled to avoid it. The only thing that was pertinent was to survive. And that you did very well.

If you would have been alone and the lion had caught up with you and mauled you to death, you would have never even considered complaining or feeling offended by its acts.

The mood of a warrior is not so far-fetched for yours or anybody's world. You need it in order to cut through all the guff.

I explained my way of reasoning. The lion and my fellow men were not on a par, because I knew the intimate quirks of men while I know nothing about the lion. What offended me about my fellow men was that they acted maliciously and knowingly.

I know, I know, don Juan said patiently. To achieve the mood of a warrior is not a simple matter. It is a revolution. To regard the lion and the water rats and our fellow men as equals is a magnificent act of the warrior's spirit. It takes power to do that. (Castaneda, 1972, p. 151)

Carlos Castaneda is a complicated character. There are many critics who claim that his adventures with don Juan Matus, his alleged Yaqui Indian informant, sorcerer, and mentor, never happened. Also, Castaneda's earlier books resonated with the drug culture

of young Americans of the 60's causing further criticism. However, in his later books he admitted that the substances weren't actually necessary and claims that don Juan said that Carlos had only taken them so many times because he was stupid. However fictionalized, the philosophy presented through his books, whether authentically indigenous or not, is contributes to this study of the innerwork of spiritual warriorship. His third book, *Journey to Ixtlan: The Lessons of don Juan*, provides the most concise presentation of this philosophy, albeit with his tedious but effective (by occupying the skeptic role he frees the reader to more freely imagine don Juan's message) trademark portrayal of himself as a narrow minded, timid, rationalist firmly adhering to consensus reality, a character who would not have returned to don Juan again and again. My attention here is on the philosophy and attitude of warriorship, and not on the techniques presented by Castaneda.

The title of *Journey to Ixtlan's* first section, "Stopping the World," refers to a practice of shifting one's consciousness or view point (which Castaneda elsewhere refers to as shifting one's assemblage point) from consensus reality to another level. This parallels Plato's description of consensus reality being like a shadow in a cave—it is related to the dancers casting the shadow, but it is not reality. Similarly, Castaneda maintains that since birth we all endure the best of efforts of those around us to instill in us a genuine conviction that the shadow is reality, but that what we hold in mind as the world at hand (the shadow) is merely a description of the world (Castaneda, 1972, p. 9). One aspect of this is to use events in the world surrounding us, interpreting them as messages from a separate reality. For example, when the wind suddenly blows rattling the bushes, it may be the wind affirming a statement that was just made. This seems irrational and mysterious, and yet:

The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead: his eyes are closed. (Einstein, 2004)

A part of the path of warriorship involves cultivating an openness to and respect for the mysterious.

Erasing Personal History

“Your father knows everything about you,” he said. “So he has you all figured out. He knows who you are and what you do, and there is no power on earth that can make him change his mind about you.”

Don Juan said that everybody that knew me had an idea about me, and that I kept feeding that idea with everything I did. “Don’t you see?” he asked dramatically. “You must renew your personal history by telling your parents, your relatives, and your friends everything you do. On the other hand, if you have no personal history, no explanations are needed; nobody is angry or disillusioned with your acts. And above all no one pins you down with their thoughts.” (Castaneda, 1972, p. 30)

One of the consequences of watching the shadows is that we develop a personal history and think that we are who we are. This becomes a rigid primary identity and a static ego. Erasing personal history means realizing that personal history is no more who we are than a movie we watched last night is who we are. However, dropping our identity takes

what don Juan calls power. It is difficult to do. We feel threatened, lonely, and uncomfortable without it. Dropping our identity is what don Juan calls a magnificent act of the warrior's spirit. It takes power to do this. "It is best to erase all personal history . . . because that would make us free from the encumbering thoughts of other people" (Castaneda, 1972, p. 32). Self importance is one aspect of personal history.

"You're so damn important that you can afford to leave if things don't go your way. I suppose you think that shows you have character. That's nonsense! You're weak, and conceited!" (Castaneda, 1972, p. 41)

Behind this attitude is the idea of taking personal responsibility for everything: for one's decisions and for the troubles that one encounters in life. Even an inner critic, or isolating one's acts as mean or evil, is based on self importance.

Death as an Ally

Nothing is as important as this day.
» Goethe

Paraphrased and slightly rewritten to make it flow:

Whatever you are doing now may be your last act on earth. There is no power that can guarantee that you are going to live for one more minute. If you knew that, you would be a hunter and not waste your last lack on earth in some stupid mood. You agree. But agreeing is only another stupid mood and a way of avoiding changing. You must, instead of agreeing, act. Change. The change I'm talking about never takes place by degrees; it happens suddenly. And you are not preparing yourself for that sudden act that will bring a total change. There are some people who are very careful about the nature of their acts. Their happiness is to act

with the full knowledge that they don't have time; therefore, their acts have a peculiar sense of power. There is a strange consuming happiness in acting with the full knowledge that whatever one is doing may very well be one's last act on earth. I recommend that you reconsider your life and bring your acts into that light.

(Castaneda, 1972, p. 109-10)

I've often heard this expressed as, "if you knew that today were your last day, what would you do?" But, for me, that is not quite right. If I know that today is to be my last, I will do very different things than I will do if I live each moment as if it might be my last. In the former case I might choose to repair a relationship, be with friends, walk in the forest, or to hold a lover. But if I live as if each moment might be my last I will address relationships as soon as any problem is apparent, I will walk in whatever forest surrounds me in every moment, and I will hold my lover in every moment, together or apart. Living as if each moment may be the last while maintaining awareness is the goal of warriorship.

Dreaming

The Wise are wise only because they love. —Paulo Coelho

Don Juan dismisses nighttime dreams completely. "They are only dreams. Like the dreams of any ordinary dreamer, they don't have power." (Castaneda, 1972, p. 118) But embraces *dreaming*. "You call them [nighttime] dreams because you have no power. A warrior, being a man who seeks power, doesn't call them dreams, he calls them real."

(Castaneda, 1972, p. 119)

"Dreaming is real for a warrior because in it he can act deliberately, he can choose and reject, he can select from a variety of items those which lead to power,

and then he can manipulate them and use them, while in an ordinary dream he cannot act deliberately.” (Castaneda, 1972, p. 119-20)

In a sense *dreaming* is more real than consensus reality. “In *dreaming* you have power; you can change things; you may find out countless concealed facts; you can control whatever you want” (Castaneda, 1972, p. 120). This is similar to Jungian active imagination (Jung, 1997) and process oriented lucid dreaming (Mindell, 2000).

“A man hunting for power has almost no limits in his *dreaming*” (Castaneda, 1972, p. 126). For example, don Juan uses seeming inconsistencies in the visual channel, a rock or log that looks like an animal in the twilight, as opportunities to “stop the world,” allowing the imaginal *dreaming* to unfold in a powerful vision, and stopping the normal projection of consensus reality images onto the setting. Whether this happens in nighttime or daytime *dreaming* is irrelevant. Power kept the animal alive. That reality is as real as that in which it is only a rock.

Don Juan’s views regarding warriorship seem extremely onesided in moments when he makes statements against victimhood. For example, “Nobody is doing anything to anybody, much less to a warrior” (Castaneda, 1972, p. 139). Yes, and no. From a particular point of view there are no victims and no oppressors and every experience is a chance to gather power through increasing one’s awareness. On the other hand, differences in rank and privilege clearly give some people the upper hand while others are unable to defend themselves. Somebody is doing something to them. Although, they also have an opportunity, despite horrific abuse, to adopt a warrior like attitude and find meaning in the experience as, for example, Viktor Frankl, Anne Frank, Elie Weisel, and others were able to do even in the hell of Nazi death camps. However, it is unfortunately a rare individual

who manages to accomplish this in life. Don Juan maintains that a warrior (or anyone else) could be injured, but not offended. It takes power to maintain this attitude, to stay centered, and to not be offended while being injured.

It also takes power to intentionally maintain the sort of visual and auditory inconsistencies that we normally refer to as hallucinations. However, Castaneda maintains that consensus reality is only so surprisingly consistent because it is so well known to us. Einstein allegedly said, "Reality is merely an illusion, albeit a very persistent one." Castaneda maintains that any other realm can be as easily accessed once it is well known. Power, in this sense, is about developing the ability to notice, experience, sustain, and access other realities fluidly. "Stopping the world" involves suspending our normal projections of reality so that we can experience another.

Don Juan describes well-being as a condition one has to groom, a condition that is initially unknown. Paradoxically, it first must become familiar so that it can be sought. "He said that the only thing I [Castaneda] knew how to seek was a sense of disorientation, ill-being, and confusion" (Castaneda, 1972, p. 221). Either way, the amount of work is the same, but the emphasis differs. Changing the emphasis takes power. Our everyday mind says, "Is this true," and tries to find the rational consensus explanation for experience. From the perspective of someone who is hunting power, trying to develop zir warriorship, it doesn't matter. "The most difficult part about the warrior's way is to realize that the world is a feeling" (Castaneda, 1972, p. 232). Our normal visual, audio, and proprioceptive connection with the world is an illusion, which is not to say that the world doesn't exist—only that it doesn't exist as we normally experience it. Consequently, this isn't something that can be taught through talking or writing and reading. "When one does something with

people . . . the concern should be only with presenting the case to their bodies” (Castaneda, 1972, p. 233).

Maintaining an awareness of the world as a feeling becomes especially difficult for traumatized people. The following model—developed by Dr. Jytte Vikkelsoe—examines the psychological effects of trauma and the role of warriorship in overcoming the challenges.

Trauma and the Wounding Cycle

Your comrades are not simply the lowly phantoms you once despised, and their shots are not the attacks that make you bleed. Rather, they are the voice of history asking you to repay culture by expanding your sense of yourself to include others. Either remove yourself from your acts and see your trouble as a debt you owe history, or fight like an hero and die like a phantom.

» Mindell

Therapeutic issues often arise because of prior trauma. Often, those traumas are perpetrated by someone who has himself been traumatized, and the wounding cycle continues. Jytte Vikkelsoe presents the wounding cycle as shown in the following figure:

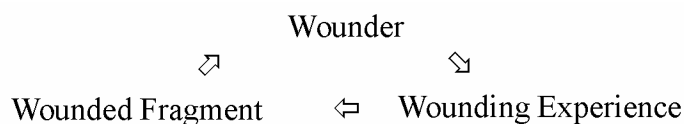


Figure 3: Wounded Wounder Cycle (Vikkelsoe, 2001)

For example, this cycle sometimes occurs in children who grow up with a father who expresses power too harshly or too often. It is very difficult for them to integrate the woofers. It's as if the child then vows not to hurt others and so splits off the figure or behavior that expresses itself so forcefully. That split off figure, that wounded fragment then expresses itself unconsciously, and the wounded fragment becomes unconscious power behind the next unconscious wounder.

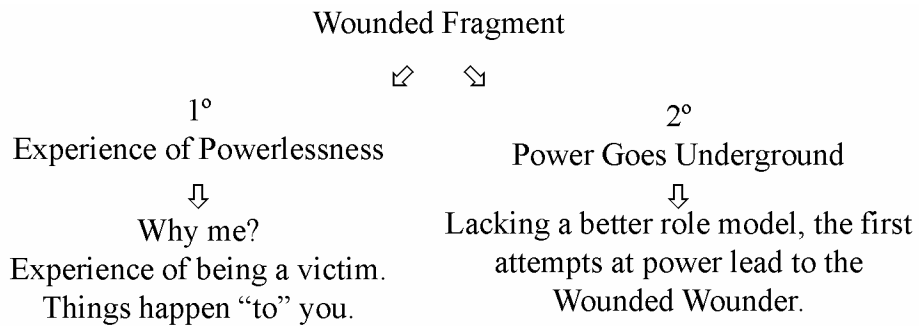


Figure 4: 1° - 2° Power Fragmentation (Vikkelseo, 2001)

The “wounded fragment” is actually power. Power itself is secondary, and the 2° goes underground, while the person is left with a 1° experience of powerlessness. The wounds can come from an outer reproach or accusation in a relationship conflict. The inner wounder then takes that approach and continues to use it against the person, sometimes far more violently than the original reproach. The 1° is the defensive victim and the 2° is the aggressive attacker. There is a deadlock between these two inner forces.

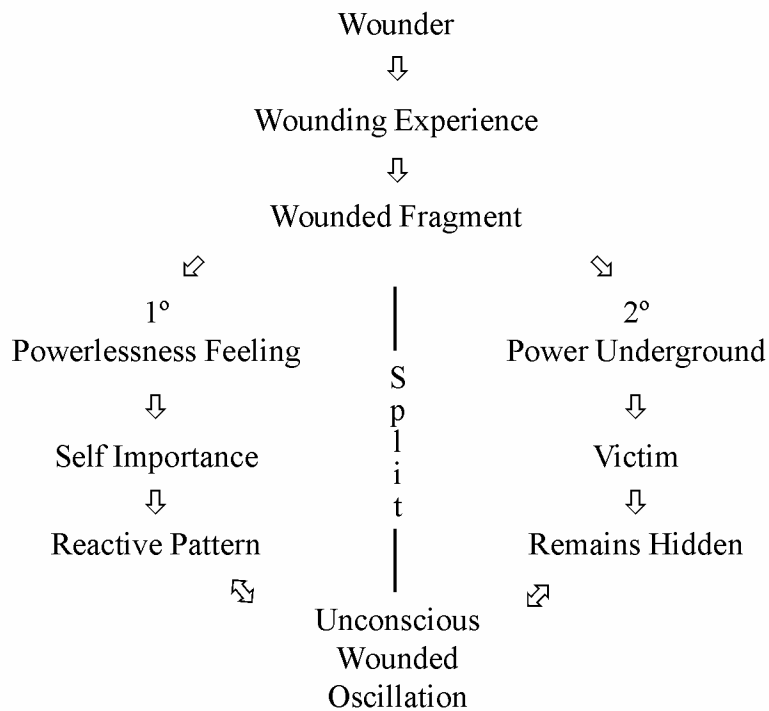


Figure 5: Wounded Pattern (Vikkelseo, 2001)

There is no conscious relationship between the two parts, which are split off from each other. Only when the two parts are integrated—when *zie* becomes aware of *zir* power, self importance, reactivity, and also of *zir* victimhood—does *zie* become whole and then becomes a wounded healer. This would all be easy, of course, were it not enormously difficult.

Process Oriented Innerwork

I want to unfold.
I don't want to stay folded anywhere,
because where I am folded,
there I am a lie
» Rilke

Western psychotherapy is, generally speaking, a fairly extroverted process. Innerwork can be thought of as a methodology for bringing Eastern meditation practice into the realm of Western psychotherapy, and Western psychotherapy into the practice of personal growth oriented awareness work—work which may be accomplished with or without the help of a teacher, guide, or therapist.

Process oriented innerwork has parallels in various forms meditation and other religious or new age practices. For example, Vipassana and process work both value awareness. However, Vipassana and many other practices at times actively repress signals. Sensory signals that are suppressed may disappear, but the information is conserved and appears in other forms. And an opportunity for awareness has been lost. Dealing with the disturbing signals directly provides an opportunity for increased awareness more directly.

Various practices also tend to repress anger, hatred, greed, and other “lower” human drives. Process work, instead, focuses on getting to know them. Suppressed anger

from someone's consciousness will still appear in various signals. Unfolding them, learning from them provides a more direct path to awareness.

Similarly, many spiritual traditions marginalize relationship by avoiding sexual contact or ignoring conflict and various signals in communications. The suppressed emotions and 2° will anyhow continue to appear in various signals.

Avoiding relationship processes has the advantage of heightening introverted experience, but repressing affects in relationships never really succeeds; it tends only to create more outer conflicts, since the avoided emotions come up in another way. (Mindell, 2002, p. 7)

Our goals in meditation, dreamwork, energy or body work, and analytical psychotherapy are all influenced by an image of an ideal, fully human, state of being. This image is itself a process, which may change over time as a given individual develops. Mindell suggests that a process oriented approach to innerwork should meet these immediate and intermediate goals, and should be fluid enough to change as an individual's goal evolves. Process oriented concepts should

- Include other meditation procedures
- Enable one to follow the automatic and individual process of changing goals as one develops
- Have already proven useful in revealing the meaning and alleviating the pain of psychosomatic symptoms
- Enable one to discover various meditation procedures with oneself. Hatha yoga, creative movement and dance, relationship work, vision quests, visualizations

and internal dialoguing occur naturally in meditation, even when one has not previously studied them

- Lend themselves readily to criticism and investigation. (Mindell, 2002, p. 14)

For example, as I'm going about my normal day, I'm generally more aware of what I'm doing than I am of "who" is doing it. My 1° is doing something, but my 2° may be to be supportive or critical of what I am doing, or of the way in which I am doing it. The secondary process is usually called a distraction, although being supportive and loving towards myself can also be secondary.

Process work introduces a third dream figure, the meta-communicator. This is the impartial meditative observer who simply notices what is noticed. "Now I am typing, and I also notice that I am critical of what I am writing. Now I feel a slight tension on the right side of my neck." The meta-communicator is actually the same as the ego, the "I." However, in general, the Western view is that the ego should be strengthened, and the Eastern view is that the ego should be discarded. Process work simply says that the ego is, at first, one sided and focused solely on the 1°. Through innerwork, it can learn to also observe the 2°, and to develop a more neutral style of observation and meta-communication.

Mindell clearly states that this way of working on one's self isn't for everybody. Some people are content the way they are and have no need to work on themselves at all.

Some of the greatest people are those who, with the brute strength of their primary process and the miraculousness of their human nature, overcome personal problems, struggle through impasses, become individuals, go against the judgment of their neighbors in becoming themselves, and do all of this without recognition

and without ever meditating. The need to meditate arises when our primary identification, our normal way of living, no longer works well. Meditation arises spontaneously when our inner life can no longer remain still, when it begins to rumble and dream, revolt and excite us to awake. (Mindell, 2002, p. 22)

Process Oriented Meditation

There are many approaches to meditation in process work. However, none of them are prescriptions for change, healing, or awareness. Process work is, in general, descriptive rather than prescriptive. Through exploring and describing experiences and behaviors as they occur, process work helps to bring awareness to them. People still have to do the work of changing on their own. However, the various “tools” of process work do have a certain structure. There is a prescription for one way of getting to a description and a deeper understanding of the experience. However, there is no prescription that anyone should use the tools or should work towards, for, or against any particular outcome.

This most basic technique of process oriented meditation is simply noticing what channel is occupied. The basic process meditation “mantra” is what “channel am I in?” Just notice. Ask yourself if you are seeing something, hearing something, feeling something in your body or emotions. Are you in movement, in relationship, in the world channel, or in the spiritual channel? Notice if you feel stuck or come to an edge. Go back to the questions. “What channel am I in?”

How do you know when you’re stuck in inner work? You may lose a feeling or an image and start flipping to other images very quickly. There is an edge to staying with one experience and going deeper into it. You may get bored. Look at your watch. Scratch an itch. Or change to other channels and lose access to the energy of the original

experience. When you notice edge behavior, bring your attention back to the original experience. Or, try changing channels intentionally. Try drawing the thing. Or move it. Sing or shout it. Jump over the edge and do it anyway even if just a little bit.

It makes sense to do inner work anytime something is troubling you, or anytime something mysterious is happening that you'd like to understand more fully. It probably does not make sense to do inner work when you're at an edge to doing something more directly in relationship or in the world. In that case, just go for it.

In general the procedure is to notice something interesting and amplify it. Follow that experience qualitatively—even through different channels if that is what wants to happen.

Edges & Channel Changes

The basis idea of process oriented inner work is to begin by noticing a secondary signal, and then amplify that signal in the channel in which it first appeared while retaining the same qualities that were most mysterious about it. Channel changes can be used to help unfold the 2°, by getting to know more about it. However, channel changes often occur organically at an edge to go further into the experience of the 2°. Edge behavior often involves channel changes, a sudden shift in the energetic quality of the signal or movement that is being unfolded, laughter, or squirmism movement. Another form of edge behavior is a tendency towards CR and rational clarity. For example,

Sitting here typing, I'm mostly noticing the computer screen, sometimes I notice my fingers on the keys, and I notice part of the internal stream of suggestions as to what thought, what sentence, what word to type next. Sometimes the various elements of that stream collide and something quite unusual appears on the screen. Freud called this *para*

praxis, Latin for “faulty acts,” the classical Freudian slip. Sometimes I notice a simple explanation for the anomaly. Often, one finger is typing a character from the word that I was going to type next. One sub-process gets a little excited and ahead of the well timed flow that has to happen for clear sentences to come together. I easily can ignore the possibility that there is any meaning in this particular *para praxis* because my explanation provides a certain clarity. Carlos Castaneda spoke of clarity as being the first edge to attaining the power that comes from awareness and from unfolding the 2° (Castaneda, 1972).

An altered state occurs when we allow our focus to shift from what we’re normally noticing, to something that we normally marginalize. There are various techniques of amplification, many of which can be learned, but it is part of the process worker’s creativity to help unfold a signal by allowing the signal itself to show the way to amplify it.

One way to work with edges and channel changes is to ask yourself the following questions pertaining to the pattern of the edge figure that structured the channel change:

- What vision, figure, object or scene can you almost not bear to look at?
- What do you not like hearing? Which tones or voices do you detest?
- What feelings, emotions, physical sensations or body parts can you almost not bear to focus upon?
- What movements seem to be forbidden to you?
- What relationship issues would you like to avoid, and which people do you hate?
- What world situation do you avoid or is beyond your ability to comprehend and tolerate? (Mindell, 2002, p.69-70)

Army maintains that channel changes occur not only to be confusing, but also in order to help you develop awareness in channels that are less well known.

Ask yourself: what channel am I in now? Discover the channel and amplify the events occurring there. If you notice sudden content changes or channel switches, check to see if an edge was present. Did you want to avoid something or was it too magnificent for you to believe in? If you do not easily discover an edge, then follow the switching, increase your awareness and learn about your endless capacity to know the world through different channels. (Mindell, 2002, p. 75-6)

Forbidden Signals

One way to get to know a signal is to amplify it. Another way is to forbid it. Forbidding a signal can be very powerful too as it gives the person a chance to feel the need to continue that signal and allows them to dream into the importance and the message behind the signal. Forbidding a signal may mean challenging someone to stop doing something, or it may mean challenging them to do the opposite of what they've been doing.

Channel Awareness

Some of us are naturally gifted in certain channels. For example, people who are naturally gifted in proprioception may gravitate naturally to being massage therapists, acupuncturists, or chiropractors. Visual people may become artists, decorators, or film makers. These are gross generalizations, but we each tend to have channels in which we are more comfortable, and others that are less well known to us. But we can practice our channel awareness and get to know more about even our most difficult channels. For most of us, the visual channel tends to organize a great deal of our experience. Our 1° identify is

generally visual: Meaning that the relationship, auditory, movement, and proprioceptive channels are somewhat dissociated. So let's work with the visual channel as an example of how to do channel awareness work. The same thing can be done with any channel.

One way is to make an exercise out of noticing people. What are they wearing? Notice the colors and the textures. Practice seeing in more detail. Think of your five closest friends. What colors are their eyes? Do you know? Ask yourself, "what can I almost not bear to see?" Let an image come to mind. Draw it and describe it in writing. Write down your dreams. Try drawing and sculpting images from them.

One aspect of channel awareness is learning to differentiate between occupied and unoccupied content in a channel. Occupied means that the person, and *zir* 1°, is having the experience. Unoccupied means that the experience is secondary and is happening to *zir*.

For example,

- "I'm having these great visions." Looking is unoccupied. *Zie* is not the visionary.
- "Wow look at that tree." Looking is occupied. *Zie* is looking.
- "I hate it when people look at me that way." *Zie*'s being look at: visual channel is unoccupied, and so is the relationship channel. Furthermore, people are secondary. They are the ones who are looking. He hates. This is a feeling—he's suffering because he doesn't identify with the people who look at him a certain way.
- "I am beautiful." Visual channel is occupied & unoccupied. Being beautiful is primary.
- "I wish I were beautiful." Being beautiful is secondary. Who decides? The judger is even more secondary.

- “I feel ugly” Proprioception is occupied. Also, proprioception and the visual channels are coupled here. You’ll have to check to see which is primary. Is there a ghost role, a secondary figure that judges.
- “I look good” Vision is primary. The visual channel is occupied. “Good” could be a lot of things.
- “I watch out for signs of danger.” Being watchful is primary. Danger is secondary. The signs are even more secondary. Visual channel is occupied & unoccupied. It’s occupied because watching is primary. But also unoccupied because whatever zie is actually seeing is unknown.

Gandhi, Nonviolence, & Political Innerwork

Strength does not come from physical capacity.
It comes from an indomitable will.
» Gandhi

The innerwork of spiritual warriorship is directly related to political nonviolence. The practice of nonviolent resistance referred to by Gandhi as *satyagraha* involves a strong commitment to innerwork in order to avoid the natural tendency to react violently.

I do believe that, where there is only a choice between cowardice and violence, I would advise violence. . . . I would rather have India resort to arms in order to defend her honour than that she would, in a cowardly manner, become or remain a helpless witness to her own dishonour. . . . But I believe that non-violence is infinitely superior to violence, forgiveness is more manly than punishment. Forgiveness adorns a soldier. But abstinence is forgiveness only when there is the power to punish; it is meaningless when it pretends to proceed from a helpless

creature. A mouse hardly forgives a cat when it allows itself to be torn to pieces by her. I therefore appreciate the sentiment of those who cry out for the condign punishment of General Dyer and his ilk. They would tear him to pieces, if they could. But I do not believe India to be helpless. I do not believe myself to be a helpless creature. Only I want to use India's and my strength for a better purpose. . . . Strength does not come from physical capacity. It comes from an indomitable will. (Gandhi, 1942, p. 3)

We in India may in a moment realize that one hundred thousand Englishmen need not frighten three hundred million human beings. A definite forgiveness would, therefore, mean a definite recognition of your strength. With enlightened forgiveness must come a mighty wave of strength in us, which would make it impossible for a Dyer and a Frank Johnson to heap affront on India's devoted head. . . . We feel too downtrodden not to be angry and revengeful. But I must not refrain from saying that India can gain more by waiving the right of punishment. We have better work to do, a better mission to deliver to the world. . . . This *rishis*, who discovered the law of non-violence in the midst of violence, were greater geniuses than Newton. They were themselves greater warriors than Wellington. Having themselves known the use of arms, they realized their uselessness, and taught a weary world that its salvation lay not through violence but through non-violence.

Non-violence in its dynamic condition means conscious suffering. It does not mean meek submission to the will of the evil-doer, but it means putting of one's whole soul against the will of the tyrant. Working under this law of our being, it is

possible for a single individual to defy the whole might of an unjust empire to save his honour, his religion, his soul, and lay the foundation for that empire's fall or its regeneration. (Gandhi, 1942, p. 4)

Wrestling with Death

My life is my message.
» Mahatma Gandhi

In Castaneda's terms, it takes real power to defy the whole might of an unjust empire. Gandhi spent forty years meditating on the *Bhagavad Gita*—"The Song of the Lord," an ancient Hindu spiritual text—to gain the power and wisdom to be able to defy the British Empire. (Gandhi, 2000)

. . . When I first became acquainted with the *Gita*, I felt that it was not a historical work, but that, under the guise of physical warfare, it described the duel that perpetually went on in the hearts of mankind, and that physical warfare was brought in merely to make the description of the internal dueling more alluring. (Gandhi, 2000)

"Therefore, says the *Gita*, 'Have devotion, and knowledge will follow.' This devotion is not mere lip worship, it is a wrestling with death" (Gandhi, 2000, p. 18-9). This wrestling is continuous concentration on God. Gandhi maintains that continuous concentration is the ultimate sacrifice. The *sannyasa* (renunciation or sacrifice) of the *Gita* is all work and also no work. This is the *wu wei*, or doing-not doing, of Taoism. *Ahimsa* is non violence, and *satyagraha* is its application as truth-force in nonviolent confrontation. Speaking, in 1926, of his wrestling with death through struggling to understand the *Gita*, Gandhi said

. . . after forty years' unremitting endeavor fully to enforce the teaching of the Gita in my own life, I have, in all humility, felt that perfect renunciation [of attachment to outcome or personal gain] is impossible without perfect observance of *ahimsa* [non violence] in every shape and form (Gandhi, 2000, p. 23).

Einstein perhaps felt the same, and came to the same conclusion when he wrote:

[She or] he who joyfully marches to music rank and file, has already earned my contempt. He has been given a large brain by mistake, since for him the spinal cord would surely suffice. This disgrace to civilization should be done away with at once. Heroism at command, how violently I hate all this, how despicable and ignoble war is; I would rather be torn to shreds than be a part of so base an action. It is my conviction that killing under the cloak of war is nothing but an act of murder. (Einstein, 2004)

The marchers have devotion but without wrestling with death the devotion is blind faith in authority and “heroism at command.” These warriors use violence to support a particular civil structure. The New Warriors, described below struggle to allow positive and much needed change to occur in civil structure.

The New Warriors

The Warrior's job is to bring change to the Tribe.
» Yaqui teaching

Thousands of people around the world are actively involved in peacebuilding efforts, efforts bringing change to their tribes. These are the new warriors. They are bringing children from warring groups together in the Middle East, Bosnia-Herzegovina, and in Africa for dialogue and conflict training and simply for bonding, to become friends.

They are leading dialogue groups in conflict zones all over the world, bring people together with their enemies, and running reconciliation groups that bring people together with their abusers. And they are filming documentaries and running media projects throughout the world educating people about conflict, about conflict resolution, and about the “other;” those individuals who they have been taught to hate. These are the new warriors. People who are using their own inner worlds, awareness, power, and compassion to change the global tribe.

Only a few are called by their own hearts, their own dreaming process, to follow the warrior’s way. In a sense, being a warrior is different than being a social activist fighting for peace in much the same way that the spiritual and social warrior differs from the military warrior. Social activists are often focused on a worthy goal, but because of their attachment become unaware of their methods. “If we are attached to our goal of winning liberty, we shall not hesitate to adopt bad means” (Gandhi, 2000, p. 9). The “bad” means needn’t be overt violence. Often, the “bad” means are emotional and verbal violence, projections, and hatred directed towards others. The military warrior and social activists fight against external enemies, whereas the spiritual and social warrior fights primarily a inner struggle for awareness and seeks to support the external enemies to learn and to change, while struggling to maintain an intimate relationship with them.

Inner Violence

There is a pervasive form of contemporary violence to which the idealist fighting for peace by nonviolent methods most easily succumbs: activism and overwork. The rush and pressure of modern life are a form, perhaps the most common form, of its innate violence. To allow oneself to be carried away by a multitude of conflicting concerns, to surrender to too many demands, to commit oneself to too many projects, to want to help everyone in everything is to succumb to violence. More than that, it is cooperation in violence. The frenzy of the activist neutralizes

his work for peace. It destroys his own inner capacity for peace. It destroys the fruitfulness of his own work, because it kills the roots of inner wisdom which make work fruitful.

» Thomas Merton

The basic assumption behind innerwork, spiritual warriorship, and its place within the field of conflict resolution is that the violence of our own inner lives is projected onto others, and for that we fight wars because it is easier to fight an external war than it is to make our own violence conscious. This is the first half of innerwork. To discover those qualities of one's inner experience that are "not the best," to examine them and to integrate the power behind them.

The second half is to develop an openness to the sort of non-linear experiences and messages that come from beyond as well as to one's own experience. Awareness in this sense is its own goal, and yet that is not enough. To sit and meditate for the benefit of oneself and the benefit of humanity is a beautiful and powerful. But the wisdom that comes from doing that also needs to be brought into the world.

There is a change of heart in shifting from seeing others and one's enemies as being bad, evil, or the source of the world's problems, to seeing the roles, history, feelings, and experiences involved in the conflict as inner and outer experiences with a great deal of complexity. There is another change of heart in shifting from hoping for the eldership of a superhero who can arise and lead the world to solve its world problems, to seeing eldership and leadership as a role and believing in our own power, wisdom, and courage. Richard Lamm, former Governor of Colorado, said that "Peace is neither the absence of war nor the presence of a disarmament agreement. Peace is a change of heart."

The inner work of spirituality, in all of its various forms, traditions, and paradigms, is one way to create that change of heart.

Innerwork Theory in Practice

I was invited to teach a single class on conflict to a group of young Jewish Americans as part of a month long training in democracy, conflict resolution, and leadership conflict held at George Washington University. This was part of their last week.

I knew that they had been receiving great training throughout the month, and I felt really nervous. The voices of many critics arose. “What can I contribute? What if they don’t like me? What if they don’t like process work theories and think this is too far out?” I’d had some discussions with the program’s organizer. She was excited and thought that the group would love something different, something less theoretical than what they’d received, and something less like a lecture telling them about conflict and the efforts of various NGOs and government agencies. The evening before the training I sat staring at the emails and the notes from our telephone conversations. I felt the nervousness in an unusual place: it was along the front surfaces of my arms, stopping just short of my hands. There was an unusual coolness in the sensation and it felt like something was lifting the surface of the skin, or ever so gently pulling on the hairs. I tried amplified the sensation by pulling up on my shirt with one hand. That didn’t feel the same. The quality changed. I tried pulling up on my arm hairs. That definitely wasn’t it. I let the unexplainable energy raise my arms slowly while my hands dangled at the wrists. This felt more interesting. I followed the movement and let my arms guide me. I began to feel like a puppet, a marionette, being guided by the strings of a puppeteer. I stayed with this state and the experience of being guided by the puppet for many moments and then I realized, I am not

the puppeteer. I am, and I am not. There is a Puppeteer that is the Tao, and there is me that is my own puppeteer. All that I would have to do the next day would be to follow the basic advice that I was going to be teaching anyway: make an intervention, notice the feedback, and update your structural hypothesis considering the roles and rank issues.

The following morning, after very brief introductions and a description of the work of the Institute for Multi-Track Diplomacy, I simplified things by explaining that multi-track diplomacy and deep democracy were both steps in the same direction of greater communal awareness, intimacy, and solidarity through diversity. I gave a twenty minute introduction to group process practice and asked for two volunteer facilitators.

The group began a group process with the two acting as the designated facilitators. We were sitting in a circle in a large room. I noticed that I was really excited and then I thought, “oh, that might be a problem!” I stopped myself for a moment, scanned my body, and looked at each person in the circle. I was really excited and wasn’t yet noticing the atmosphere of hesitation.

Until that moment, their group work had only included conflict simulations on preassigned topics with preassigned roles, which is a very different thing. There hesitation was telling me that they didn’t yet understand what was expected. I asked them to facilitate any conflict they wanted to and their first task was help the group find consensus on what issue or topic to work on. It wouldn’t matter if it was a conflict that existed in the group, between two individuals, or in the world at large because either way the basic roles of any of these conflicts exist within each of us. Working in this way is not only a good way to help ease conflict, but it is also a powerful way to develop facilitation skills and awareness.

I walked around the circle, demonstrating speaking from various roles in different positions. Suddenly I felt a rush of energy. What was that? I stepped back. People began to move around the room and get animated and speak freely. People moved, at times, into different positions within the circle, each of which began to be associated with particular political positions.

The dialogue centered on interfaith dating, relationship, intermarriage, and the views of their parents, aunts, uncles, Rabbis, and communities. One of the views expressed was something like, “Thou shalt not date nor marry non-Jews!” I hated this view and I hated the parents who supported it. Suddenly I noticed the sound of a fire truck outside and I felt frightened. What did the fire truck mean? What was I afraid of? I noticed that I felt hot. A part of me was enraged. I realized that I was one-sidedly against certain views. The kids weren’t free to stand against that view in their relationships with their parents so I, of course, being the only non-Jew in the room and the only “authority figure” was dreamed up to have the reaction for them. Rather than have the reaction I used this to frame an intervention. I moved to a position opposite of the location where the “Thou shalt not” view had come from and said, “Can someone speak against that role from over here? What would this side say?” Several people stepped into the new position and a very focused group process evolved.

Eventually the group noticed a parallel to the issues in Israel and Palestine and the whole focus shifted. People speaking for a secular state were in one spot, more Zionist, fundamentalist people in another, and a third group supported a religious life and community but did not want to impose a religious state onto the system. I know that groups

often shift topics when they collectively come to an edge, but I didn't yet understand the edge.

The interactions continued with people at times moving out of one group and joining another as they noticed something had shifted in their own views and feelings. I noticed at one point that all of the people were in one half of the circle and there were no people in the other half. How fascinating! What did that empty space represent? I pointed out the empty space and asked the group what they thought it represented. One of the participants stepped into the empty space to see if she could feel what was there. She spontaneously closed her eyes and went inside for a moment. She suddenly said that from this space all that mattered was her connection with God. Religion mattered only in so much as it helped her to develop that connection. She was no longer interested in external Zionism. Many people joined with her and began to discuss religion as a small pond which is intended to show the way to a greater ocean.

Not everyone agreed. Some carried the dream of a Jewish State. Others felt differently and the group process continued. Perhaps this is not an issue that can be solved but a process of awareness. Society hasn't solved this issue and any one group can't be expected to either, but some of the participants were deeply moved by the experience. In that moment, dreaming together became more interesting than the creation of outer enemies. The shadow and the edge had been to see that the external rules of interfaith dating, the politics of Israel, and even aspects of the externalities of their own religion—all of which were intended to support them in their relationship with God—were all aspects of something that was also preventing some of them from connecting more deeply with all of the different roles.

And me? I was ecstatic. I felt a strong electric buzz, I couldn't stop grinning, and I loved the group for their courage and creativity.

Appendix 1: Innerwork Exercise

Although it has scholarly roots and an academic basis, process work is less of a theoretical paradigm than an experiential practice. The following is one practical example of a way to do innerwork alone:

The first step is to ask yourself, what channel am I in? Are you feeling or hearing? Are you reading (visual channel) this page? Stop reading for a moment, sit back, close your eyes (you can still be in the visual channel (introverted seeing) even with your eyes closed: see if there is an inner image), and notice what you are noticing? Anytime you ask yourself about channels it brings you more into awareness of your inner experience and you begin to meditate. For now, keep your focus inside and notice inner seeing, proprioception, and hearing. Block out any other channels for a few moments as an exercise in channels awareness. Movement and extroverted seeing happen very quickly, so initially it may help to leave them aside to slow down the process of observing.

After noticing what channel you are noticing, the next step is to notice exactly what you are perceiving in that channel and to amplify it. The idea is to help the 2° come forward, revealing its message. If you are feeling, feel even more. If you are hearing, hear even more. And if you are seeing internally, see even more? How can you feel more, hear more, and see more?

If you are feeling, scan your body. Start at one place, and take care to scan the entire body noticing each sensation in each location. Is there heat, cold, an itch, or something that feels really good? Then move on to the next area. Make subtle movements of each area to help you feel more deeply. A special case of innerwork with proprioception

is to work on body symptoms (see DSRE-711 *An Introduction to Process Work* for more information).

If you are seeing, notice the image more exactly. What textures or colors do you see? What are the patterns or figures? Is there a story unfolding in the image. Imagine it becomes a movie and dream the dream on further. Take care to do this slowly and “complete” the dream or the image. Then slowly open your eyes and notice what happens? What do you see? Notice also all of the things that you don’t see?

If you are hearing, listen to the inner and outer sounds? Is there an inner dialogue? Who is speaking? What is the tone of voice? What is the rhythm? Mindell suggests that you, “consider the possibility that you only hear that which you do not know or do not accept in yourself” (Mindell, 2002, p. 48). If you hear a nasty critic, listen to it carefully while feeling the reaction that your body has to the message. Then change channels and continue with the work.

Appendix 2: Innerwork Exercise in Movement

Dance, when you're broken open.
Dance, if you've torn the bandage off.
Dance in the middle of the fighting.
Dance in your blood.
Dance, when you're perfectly free.
» Jelaludinn Rumi

Taken literally, Rumi's poem sounds like a prescription for healing through movement. In a process oriented sense, we're always dancing, but the dancer is secondary and we don't notice it. This exercise is about becoming the dancer, or, following whatever form of movement arises from the inner "dancer." Plan to spend about an hour in this exercise. Find a quiet space where you won't be disturbed. Imagine that you are the first yogi and that you are creating yoga by following your body. Your only goal is to follow your body in movement. Imagine that these movements are themselves healing energies, and that they need no further unfolding.

Working in the movement channel is one of the singularities of process-oriented mediation. Continuous willingness to move differentiates this work from certain Eastern rituals which integrate the need for movement, for example, by recommending that the initiate get up periodically to complete a programmed walking movement. (Mindell, 2002, p. 65)

Allow your body to be still at first. Notice what subtle movements it wants to make naturally. Slow the movement down and carefully move in that direction, but only a centimeter or so. Do it slowly. Take care to feel into the movement deeply, repeating it until a certain energy or feeling comes forth. Maybe a vision or a voice that goes along with the movement. Let your body immerse itself in this exercise. As one vision or voice is

completed, switch back to movement and continue to notice your body's natural rhythm and direction. "Whatever happens during the ritualized time of meditation . . . is a glimpse of how life might be lived—wondrously" (Mindell, 2002, p. 65).

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