

# Sounds of SAND

## #62 The Dreamer's Dream: Éric Baret

Michael Reiley:

Okay, I'm here with Éric Baret for the Sounds of San podcast. Thank you for connecting with San once again, Éric.

Éric Baret:

Thank you for having me.

Michael:

So we have a lot of articles and videos of your dialogues and writings on the website. So there's a lot of ways people can connect with what you've offered at Sand and elsewhere over the years. So as a way to begin and to orient perhaps listeners who aren't as familiar with your work, would you mind tracing your lineage and evolution along the spiritual path for us?

Éric:

Actually, it's very fast because there is no lineage and no spiritual path. Just as a chance to meet an exceptional man called Jean Klein. I would say that's it, nothing else has had any importance in my life but for that meeting. And I had the chance to listen to him without understanding it, of course, for 30 years. But even if you don't understand somebody on that level, you're due to be touched despite your own limitation. And so living with this... This light was my life up to now. I met him when I was 16, and now I'm more or less dying at 70 something.

Michael:

Yeah.

Éric:

So there's nothing else in my life but that. The

rest is of very little importance. Don't think he will even accept the idea of lineage.

Éric:

For him, the tradition is without anything personal. what he gave us came from his teacher and he came from the teacher of the teacher. So there's no personal entity in line actually. Teaching is there and the rest is really kind of romanticism. At least he was conveying this resonance with us and that's what we try to do.

Michael:

And was your initial meeting with John Klein, was it like a bolt of lightning? Like you said, okay, this is it, or was it more gradual?

Éric:

No, I was too superficial to be able to feel something like that. No, I met him and I... I'm not going to tell my story, it's really relevant, but I met him when I was 16. I was in a meeting in Nice, in France, or France. I really didn't like what I was seeing because at the time I was very anarchist and... I met this man, very rich, very elegant, very well dressed, everything, I could not stand, very educated. And I asked two questions. He put me down very rightly about the two questions. But at the end of the meeting, it was unknown at that period. We were maybe 10, 12 in the room. He said, forget everything we said. If it is of any concern for you when you will cross the street in some time, he will come back to you. And so I left, really unimpressed. I spent a week sleeping on the beach in Nice and literally crossing the street one week later. Something came very, very strongly to me that I had to see this man again. And so it was the beginning of a long friendship.

Michael:

If you remember, could you describe a bit what that realization crossing the street felt like or what it was?

Éric:

Now it was just that... I'm a see dust man again, you know, and slowly, slowly. It was so important for me was that maybe a few months later, he came to Marseille where I was living. And at the time I was doing yoga with a very extraordinary woman, an old woman that had a very high, I would say, spiritual experience. Actually, it was this woman, one way or another, introduced me to Jean. And so he gave the talk, then I slept the whole talk. First, I would not understand anything he would say because it was very strange way to present thing and I was totally unable to understand his semantic. But when the meeting stopped, I went to see her, I said, what do you think? And he said, and she told me, this man is beyond time and space and coming from her, that had an impact on me. And then slowly, something un-havered with it.

Michael:

Beautiful. And then you developed a student-teacher relationship with him at that point?

Éric:

He took time. He took time. During the same time in Marseille, the men were organizing a meeting, inviting him. I was with my parents. I was 16. And so we had lunch together. And he asked, his friend asked Jean, talking about me, he said, my friend wants to go to India. Can you give him some advice? That's what I was expecting, some very spiritual advice. and look at me in a very cold way and he said, work on your English.

Michael:

Hehehe

Éric:

And I really didn't like the advice. And then I look at this man and for the first time in my life, I was totally afraid. I couldn't look at him. And up to that, my life, I was very much into physical action. I used to drink a lot and to fight a lot in the street. And I would always have the feeling I could not respect any authority and anybody I could frighten physically, I could not respect. I was not stupid enough to think that I was stronger than anybody else, but I always told myself even if a man is stronger than me, if I kill his daughter, if I rape his wife, burn his house, this man may break. And I could not respect somebody who could break. And when I look at Jean for the first time... I had this, and of course I'm not saying it is right or not, but I had this very strong feeling that I could not break this man. Not feeling, but I felt in him something I could not touch. Whatever I would do to him, I felt it was something not negotiable, and that the first time I obeyed in certain way to authority. It was fear. I could not respect somebody which could create fear in him. So he created fear in me. And so that was my experience of surrendering to him. That was sort of a psychopathic case.

Éric:

But it was felt like that.

Michael:

Do you feel that was a way to experience surrender, this idea of the integrity and strength of your teacher that was an unbreakable force that you needed to devote yourself to?

Éric:

I really think it was my own pathology. For whatever reason, I could not respect... I always had the feeling that when somebody was teaching, it was always fake. I could not respect my parents. I could not respect the government. I could not respect spiritual teachers, because I always feel when they say that, but they talk the talk, but you walk the walk. And Jean-Louis is the first person that had this feeling that, yes, he was really what he was seeing. I would not understand, of course, anything what he was saying, but for me it was genuine. I had already that experience with my yoga teacher, I was an exceptional woman, but with him it was beyond that. But it took time. With Jean, it took time to be closer to him and to become a student. It took years, actually. I was very young and very mature. or it just would be like that.

Michael:

One of the things I wanted to ask about was the importance of the relationship, especially in Kashmir Shaivism, of the importance of the guru and what qualities one should look for when they're finding a guru or a teacher or a mentor, whatever terminology we want to use, but someone who's our guide, who we surrender to as the...

Éric:

Well, actually you cannot judge a guru because you have to be a guru yourself. So instead of being a guru, you're always living in daydreaming when you try to understand if the guru is a right guru or a wrong guru, because we cannot judge. We cannot judge what is beyond our abilities. So Promi Kashmir Shaivism is sort of foreign for me because I feel it is a religious

teaching which I have high respect for that and I studied it to a certain point. But I think most people cannot study that, it's too complex. But what is important is to become aware of our own problematic, our own defense and limits. You know. The teaching must go to the fact, not to the theory. So in Kashmiri Ashram, of course, as in all Indian tradition, Guru is extremely important. But that's an Indian tradition. Like in India, if you study Sanskrit, if you study martial arts, you study whatever, you music, you have to, when you enter a room, you lie and touch the feet of your Guru. And it's India. Because in India, people realize that when you touch the feet of your Guru, when you lie down, you don't actually lie down in front of the Guru, you lie down in front of the Truth, which the Guru incarnates. So here, people will not understand that. So I think here, people need a Guru, they think they just need resonance with some teaching, like with some music, you resonate with that music. Some music touches you more than others, some teaching touches you more than others. He must be free of the fantasy of guru-ness. And actually, when John Klein was teaching in Europe, he was sort of formal in a way. And so in the public talks, everybody would call him sir or master or doctor. But when he went to California, the first time, I remember, he came back and we spent time together. And he said, you know, we're in California. He's not enough to be a guru. You have to be a friend. Like for example in France nobody will ever touch or claim physically, you know, there was something around him. In California everybody will take his arm and, you know, go around him and walk together and he played the game very well. It was very strange for French people who went to see him in California because we weren't used to this kind of seemingly friendship and looseness. But for him of course he was the same. And I think, you know, in Europe, we always go about 30 years late from California, always. So now in Europe, it becomes like that. And I think it is nice because I've learned in India, you know, when you study the Guru in India, first you don't pay anything, the teaching is always free.

But of course, you clean the house of the Guru, you beg for him, you cook for him. And when you leave the teaching... you offer one cow, two cows maybe, you know, but we're not in India. So I respect very much Indian tradition, which I've based for many years in it, but India is India and we don't live in India. So I think here we must be very more simple and functional. And so if you meet somebody which you feel a kind of, I think for me the most important is that you feel what the person say. he really feel it. I'm not saying he knows it, but at least he feel it. He has a preconception. He may not be totally realized because there's no goal at Jean Klein or the Marhage or the market. Genuine one, I mean. But at least the person must have this inner feeling and must live up to a certain point according to this feeling. And of course, who are we to judge? That's always an interpretation. But I think for me the main thing is the resonance. You must like your teacher, not personally, but you must, if you don't like your teacher, you must find another one. Because in a friendship which, and it's true of anything, if you learn tennis, if you learn boxing, you must like your teacher. If you learn Sanskrit, you must like your teacher. That doesn't mean you like his psychopathic level, but you must like something in him, because we learn from them. and so you must want to become like him, not in an outside way, not in a formal way, but in a, there's something like that. So when you play tennis with a teacher, for a long time you're going to play like the teacher. Later on you find your own way to play. And when you show you the teacher, you're going to copy him and that's not wrong because we learn by copying. And later on when you assimilate the teaching, then of course you find your own way,

which is more genuine for you. At the beginning, you must accept that copying is the only way to learn. And it's not formal copying, it's not that one should try to be like Longline, but that means you must have an emulsion, you must have a stimulation of the teaching. So I think this stimulation is only the recognition of the... And I'm not saying guru, because guru is specific, but let's say somebody who can, who may help you in your... discovery. So the person must have, he must feel that the person who teach you must have encountered more or less the same problematics and need to find a way to live lightly with it. So you ask him, well, you had fear and the teacher said yes and he said no, and the teacher said no, now I don't feel that. So you said, well, how do you do it? And so... is giving you an example which works up to a certain point for you. We are all the same but we are all different. And so that's it. But I'm not resonating very much with the idea of finding a guru like we have in India.

Éric:

Because it's very Californian. Californians like gurus but they don't follow more or less this fashion.

I don't like gurus very much.

Michael:

Yep. Yeah, and I guess, well, thinking of this word guru is just a placeholder for the idea of someone that you develop a personal relationship with. I feel that a lot of people on the spiritual path these days are, because there's so much information online, there's so many videos we can watch and books we can read and articles and podcasts, etc. Do you feel it's almost essential? that someone develops a face-to-face relationship with a teacher because it sounds to me like what you're speaking about with your relationship with Sean Klein is that it was indeed his words, the things he was saying, but also do you think it was the way he carried himself and the energy used, the word resonance?

Éric:

Honestly, the teaching is in the life of the teacher. What he says is very, very secondary. I mean, all the teachers say the same thing. Everybody now in non-duality says the same thing. So who cares what somebody says? You can read Ramana Maharshi and you read Krishna Menon and you can, if you're not stupid, yes, it's very easy to answer like them. But that doesn't make you a teacher. teacher means somebody who has accepted to see his limitation, who accepted to see his weakness, who accepted to see his jealousy, who accepted to see his own fear, and who shall develop a way to encounter them in a functional way. And so we can convey this art of living peacefully and which is the base of discovering what is essential. But for me, teachers do not transmit the essential. Essential is in yourself. Nobody can give it to you. That's why in India, we give very often the example of the transmission of the teacher as two matches. One match is light-lighted, and one is not. And one of the matches is lighted, come close to the other one, the light. But it's not a transmission. It is the... Unlighted matches has potential, but is not yet awakened. So it's not a transmission from one to the other. The lighted matches doesn't give anything, but just its own light sort of reverberate in the student's light.

And that was the main teaching of Jean Klein. When you will enter the room of Jean Klein, he will look at you, and he will see the beauty in you. not physically, not mentally, you will see immediately all our fault and our problematic, all our stupidity, but you will see beyond that. So you will see what was essentially us, which was of course what was essentially his. This oneness actually was the teaching. Then how it conveys and structural teaching was really secondary. He was teaching a kind of body taught music and singing, we learned the music and singing. It was really secondary. So the formal teaching was a pretext. And Jean very often says that. He said, you know, when we were meeting in seminar, he said, what are we going to do? What are we going to say is a pretext, actually. What's happening is beyond the reach of the mind. So we are here for the joy of being together. And what we do, we don't care. What we talk, we don't care. What we sing, we don't care. What you do care is just beingness, which is stimulated by being genuine in the moment, by not trying to achieve anything, by not trying to appropriate anything, by not trying even to understand anything. To remain in this aloofness of all conclusion, of all knowledge, of all solitude, was this coming together, what was actually the main teaching of Jean.

Michael:

Beautiful. Thank you for sharing that history of your relationship with John Klein. And just to stay in the past for one more question, and so after those initial meetings and those initial years with him, did you see an evolutionary arc to your own practice or was it more steady like...

Éric:

Um. There was two moments important in my life with him. After 10 years, I sort of understood the teaching. And then one day I realized I understood nothing. That was a very strong understanding. 20 years later, I had the feeling I understood the teaching. And then I realized I understood nothing. It was a very important moment. And then later on, I realized that there was nothing to understand. So I give up any fantasy of understanding his teaching. Which I think actually is not possible. So it remain a flower flavor. It remain music. It remain presence. But no, actually I feel that the same limitation as when I met him. I'm not stupid. And I'm. as arrogant and as defensive. And I didn't see any change in me. The only thing I could say is that I don't care. I really don't care of my limitation. I really don't care being egotistic. I really don't care having fear. I really don't care being jealous. I really don't. I don't care this emotionally, Matt. And when I met him, it was very important to him. It was I ate on myself being like that. I ate on myself being like that. Oh, I was praising myself being like that. It's the same thing. If you ate something in you, then you like something else. Now, I really don't care. I am like I am. And I give up any fantasy. I have any opinion on myself and on anybody else. I would say that would change. But nothing else would change.

Michael:

And so when you say, I don't care. You're saying I don't care about the contents of my personality? Is that what you mean?

Éric:

Yes, I mean, I accept that I cannot be different than what I am.

Éric:

So when an emotion comes, when something comes, I stop having the fantasy, oh no, it's good or not good, I should be different and I should, I should, I should not. No, I should nothing, I should not nothing, you know, what is there. Cannot be anything else on the ultimate. I may be able to see it or not, that's my problem. But I stop pretending knowing what it is. So pretending understanding what's happening because we can't. When I said I understand something, I limit the immensity to my own stupidity. It's not an understanding, it's just a concept. So you give up in a way any dynamic of conclusion, of understanding, and you become stupid. I mean, there's nothing I know, there's nothing we can know, there's nothing I need to know, I need to know, maybe you're going to tell me in a moment. That's very simple. The mechanism of understanding, for me, the ultimate problematic of the human mind, because there's nothing to understand. Beauty cannot be understood, love cannot be understood, oneness cannot be understood, and what can be understood? When I said I understand something, I put a concept of it. Now I understand. I understand nothing. I put a name on it. If I'm Buddhist, I put Buddhist name. If I'm Hindu, I put... I can put two names, I'm a Shaiva, I can put a Shaiva name, I can put a Christian name, I can put a fascist name, I can put a capitalist name, I put a name, I don't understand. So this was really the core of the teaching.

Michael:

Hmm. And do you feel like, do you feel as though you're in that space for most of your, your day so that you're in the space of, um,

Éric:

No, I feel nobody. I'm still 99% in limitation, in judgment. And that's OK, because I don't have any other way. I need to be different. I accept that the... I accept it. Why? Because I have no choice. You know, when you're young, you think, oh, I'm going to transform myself into yoga. I'm going to eat like that. I'm not going to do that. I'm going to read the Tantra Locca, I'm going to study, I'm going to do this. And it's very sweet. But you know, it's like a child wearing a Zoro mask and thinking he's Zoro. Then you come at some point in life, life is short. You're going to die today, tomorrow. There's no time to become anything. There's no time to appropriate anything. There's no time to understand anything. But there is time to totally give oneself to the moment. And the moment, don't need any comment about, I should be, I should not be. It's a kind of childish game to think. There's nothing to think in life. Life is nothing to do with thinking. But all our day, thinking this, I should do that, I should not do that. Thinking is a curse. It's

Michael:

I'm going to go ahead and turn it off.

Éric:

a beautiful curse. There is a whole to play, but thinking that I should find what they look for in thinking is a really diluted vision. Yeah, I mean, it's a beautiful perspective you're offering, although it's very essential and simple, and I think a lot of people can identify with this. But I do,

like, you know, most people are also stuck in thoughts, they're stuck in the judgments and the things that you said you spend 99% of your time in. But still don't you feel that there is a perspective that you're able to say, oh, okay, I'm in that? Like, there's an identification with a. an awareness, a witness that's able to recognize these things as not the primary self.

Éric:

When you see you're stuck, you're not stuck.

Michael:

Right, but most people don't see that.

Éric:

But you cannot not be stuck because to think that is being stuck.

Put it in different way. You cannot be humble. To say humble or to think I'm humble is arrogance. But the moment I seem arrogance, it is humility. But there is no room for anybody to be humble. The moment I will think I'm humble, that's arrogance. No, it's a negative path, not in a psychological way, but in a way that... I can never appropriate any positivity. So to see what I'm not is a revelation of what I am, but I cannot be what I am because it will be a subject of relationship. So. To see my arrogance is humility, but it's not going to be humble, otherwise you'll be arrogant. So it's important to see that there's no room for appropriation. There's no room to become humble, like the Christian people who try to be more and more humble. It's just arrogance. How people want to be spiritual or realize or it's pure. You know, it's very sweet. And for me, it's like somebody who wants to wear a... becomes all because you wear a mask of all.

Michael:

And when you use the word appropriation there, are you saying like two imitate what we think is someone

Éric:

Yes,

Michael:

else's behavior.

Éric:

in the same way, it's a bad word in English. I'm sorry. In

Michael:

No,

Éric:

English,



Michael:

no.

Éric:

it's a bad word. I mean in a way of making something out of it. To appropriate is like a child, he wears a mask. The whole one, he thinks he's wrong. He's just identified with the, you know. So there's nothing to appropriate. And there's nothing wrong with that to appropriate because we have no choice. But the one I see my appropriation, the one I see I react as Éric, there is something free of the fact. But I cannot not react as Éric if I said I don't want to react. Then it's in the fantasy. So you can only see what is a. wrong, wrong in a metaphysical way, not wrong in a moral way. You can only see what you are not. But what we are is not something we can experience in subject-object relationships. So we cannot know it. We cannot feel it. We cannot think it. We cannot experience it, because that's what we are. Everything we think and feel, experience, is not what we are. We are it too, of course. But in a certain way, in For a long time it distracts us from the core of what is essential, which is the silence between two thoughts and two perceptions, the deep sleep, in the moment where there is no reference, when there is no me and the other. So this is the ultimate simplicity, because there's nothing more simple than not to do anything. But we are constantly doing something. As Jean-Claude would say, meditation is just not to take the train. So not to take the train, you have nothing to do. We are constantly taking the train, mentally. We are constantly doing, doing. And then one day you realize that what is important is not what you do, but what you are. But as long as you have this inner fulfilling of that, you're constantly looking, what shall I do? What is better for me? Shall I do this? Shall I do that? Is it better to become Buddhist, to be a Shaiva, to be a vegetarian, to be a Brahmacharya, to sleep with everybody? What is the best? It is actually meaning what is the best for me. But as there is no me, as me is a fantasy. It is a ridiculous question, but I spend my life asking myself this question, what is the best for me, what shall I do? To realize it means nothing. It means nothing. Not what I do what is important, it's what I am. And we're constantly forgetting that, and so we... When I don't have this full feeling of what I am, I'm looking for myself in doing. So I become a Buddhist, I become a Shaiva, I do yoga, I become this, I listen to this great teacher with a long beard, and I... I go to India and I do this, I do this, what I do is irrelevant. What I think is irrelevant, what I sleep with is irrelevant, what I eat is irrelevant. The only thing important is what I am. But I constantly deny this evidence in looking myself in what I do. That's the important line to resonate with. The only question people ask is what should I do?

Michael:

Right.

Éric:

And there's no answer.

Michael:

It's the first question everyone asks you. What do you do?

Éric:

It was the last one, but there is no answer, because the question is, stop trying to do something. What you are is not the result of your doing. Go back to yourself. What you do is a prolongation of yourself, but you will never find yourself in what you do, in what you think, in what you feel, what you experience. You can take the best drugs, you can do the highest, your guide can become an asset, you can do... It is irrelevant, because in every writing leadership, you give up all that. to be nothing, that's the core of life. Deep sleep is a, the approach of deep sleep is very important in our resonance.

Michael:

the importance of deep sleep.

Éric:

Yes, because you may have the best lover after two days, what you want, you want to sleep. You may have an incredible car after two days, what you want, you want to sleep. You may have a pile of gold, what you want after two days, you want to sleep. The more important, the deep sleep is being nothing. And that you see metastasy in the night, when you have the chance to sleep alone, and in the night you give yourself to nothingness, and you're really going deep in it. I mean, you're going to sleep to die. I don't know, maybe it's a Russian synatomic bomb. And there's no tomorrow. I don't care of tomorrow. Now, you go to sleep. Now it's finished. I give up my wife, my child, my body, my past, my future, my fantasy. The beauty of sleep is giving up everything. And there's a want of ecstasy of letting go.

Then if one can do it intensely, sometime in the morning before the body wakes up, before the mind wakes up and tries the word. Sometimes it's a kind of knowing but without knowing it. A bit like in a dream, sometimes in a dream, you know there is somebody in the other room. You don't know how you know it, but you know it.

And then, sometimes, you may have in the morning that you know yourself before the body wake up, before the mind wake up. You don't know how you know it. It's not, it's very difficult to convey it if you're not a poet. And then the body wakes up and mind wakes up. This is fulfilling. But that's due to going to sleep, in the deep sleep, in a very intimate way, which is a big part of non-stitching, actually.

You know, dreaming and waking is the same. When you dream, if you crocodile eat your leg, it's the same experience that you call the waking state. It's only after you said it was a dream. But during

the dream, it was a waking state. So for us, we never interfere with dream. On the contrary, because in a way, in the dream, you cannot fake anymore. Like, let's say you're afraid of a black cat. Maybe you do yoga, whatever you want. Maybe in the daily life you come to a point that you're not afraid anymore of black cats. But if in dreams you dream you're afraid of black cats, I mean you're still afraid. On the contrary, you're afraid of black cats, you do some therapy, whatever, you're still afraid of black cats in waking state. But in the dream, if you're a black cat, you're not afraid. That means slowly, in waking state, you won't be afraid anymore. Because the

dream is closer, because you cannot pretend in the dream. In the waking state you can pretend to be a guru, you can pretend I'm not afraid of anything, but in the dream state your ability is different. So the dream state is closer to truth than the waking state. So we never interfere with it. We listen to it without interpretation, with the feeling that you wake up from a dream. The whole body is still vibrating with the dream, so we live with it. But we never try to... our dreaming state consciously. For us, it makes no sense. I respect it is in the Trinitan tradition, it is in the Dominican tradition. So I have no problem, no quarrel with that, but we don't resonate with that. For us, dreaming must be totally free of any artifice. And in France, of course, we have two words, we don't have in English. We have a *rêve* and we have *songe*. *Songe* is a... It's a dream, but more subtle. It's very difficult to convey the meaning. And the dream is personal. I mean, the dream, generally, you cannot rape your neighbor in daily lives. You rape her in the dream. And you cannot kill the husband in the dream. So it's a prolongation of the waking state. But the soul in French, I think in Spanish, they have another word, too.

It conveys, it doesn't come from you. It's a kind of a revelation. And so the teaching, the moment you really engage, not psychologically, but from the heart, in a tradition, you're going to dream about it, and that's the sign. Like if you sleep with a woman or with a man for certain time, if you don't dream of your lover, that means the relation is not that deep. It's the same thing of everything. If you do martial art, if you don't dream about how to fighting, you're not really into it. When you're really into it, you dream about it. You can proceed with teaching in dream. and yoga and what we discussed today, it is the same thing. So understanding in dream actually is more important than understanding in the waking state. Because in waking state, you can push it in a certain way. You take some *avasca*, you take some drugs, and you, ah, yes, you understood. But one week later, your wife sleep with a neighbor, and your understanding is very different. But. in dream, understanding completely first in dream, then he will eventually unravel in waking state. So, for a dream is very sacred, we don't touch the dreams.

Michael:

Yeah, I had a teacher once who said, a dream practice teacher, he said dreams don't lie basically, that everything that happens in the dream is true because it's present. You were mentioning the energetic resonances of dreams in the body, and I think that's a lovely gateway to discuss the body because, you know, science and non-duality often were focused on concepts, especially in this podcast format, the conceptual mind, the theories and practices. But I was wondering if you could talk a bit about the body and the importance of the body on the body.

Éric:

Well, the first thing is to see that body and mind are just two words for the same thing. But for semantic, our language not allowed us another way. So sometimes we talk about the physical effect on the mind. Sometimes we talk about the somatic effect on the body. But actually, there's no effect from one to the other because there's only one. These are two said with the same coin. So when you talk about the concept, We said it is the mind, we talk about the percept, that it is the body. But it is a superficial formulation, because actually the concept is a perception, because you feel the concept. And actually the perception is a concept. Moment you said it is a

perception, it is a concept in the mind. So perception and concept are two worlds. We talk about the same thing in different ways. And again, with our limited mind, we don't allow this, at least in the modern language, in Sanskrit, in Chinese, in Arabic, or any different, maybe different. There are more certain words, but in our very limited language, semantic, we talk about physiological effect and somatic effect. And it's been nothing. But what we can realize is that more the body's sensitivity come alive. more the thinking reduce. I think when you make love with your new girlfriend, you don't think when you make love. You totally, after three months, maybe when you make love with her, you can think about something else. That means the love of reduce, the intensity of reduce. In the moment of intensity, you don't think. That's why when somebody has a nervous breakdown, you slap the person in one moment. The person keep quiet. Because you cannot feel the slap and think at the same time. So... in all I think tradition, there's always monstasis in the physical element. And even in the very religious teaching, you know, the monk of all the Christian church, they were spending 18 hours doing gardening or doing cheese, wine, working. The monk of the Chan tradition in China, they were working all day long. Then there was sometimes there was some teaching of Wang Po, Wen Nang, Chen Wei. There was no dual teaching, but before and after, they were in the field cleaning. So I think in all tradition, the physical element is very strong, because when you do, when you give yourself to doing, there's no doer. There's only doing. And so the mind at the always limited place in traditional teaching. Of course, when we record the teaching, now you read Wan Po and you said it's fantastic, but Wan Po's teaching was not what you read, it was what you read for people who work 18 hours in the field. For 18 hours, they were not thinking about Nongyoti, they were actually one with what they were doing. And it's a true old tradition that the Muslim people, that they do the Dheer, in India they do yoga, whatever, in Tau'i they do some kind of yoga too. the Jewish, this kind of movement, and the old tradition includes the body. So it's only when we look only at the text or the tradition that it seems that it was very intellectual. But it's not always the case. Like, Ravana Maharishi never talked about the body, but that was sort of an exceptional thing, even if it was advertising pranayama for some people. I would say his power of being was enough to subdue the mind of people around him. And so he didn't need to do a gymnastic. But I think in most teachings and in Jean's teachings, the bodywork was not essential. Not for everybody. If you're too old, there's no need to pretend to be a yogi. But he was part of the... he was not spiritual. because he didn't want the word yoga because already at the time when Jean, yoga was used in a very, um, Arrivist point of view, people were doing yoga to become this, to become that, to be, uh, so Jean didn't like this Arrivist attitude, so he didn't ever use yoga, he used the word body work.

Michael:  
Sorry,

Éric:  
Just

Michael:  
what was the word you used? Relivist? I didn't understand.

Éric:  
body work.

Michael:  
Yeah, sorry, you used a word like Relivist or something? I didn't understand. You said...

Éric:  
use the word to not to be in the Arivist dimension of modern yoga.

Michael:  
Sorry, that's the word I didn't understand.

Éric:  
Arist, I mean,

Michael:  
a RIVEST.

Éric:  
yes, I'm sorry. Yes,

Michael:  
That's okay.

Éric:  
with the idea of getting something.

Michael:  
I see.

Éric:  
It was important that when we do bodywork, we do it for the sake of it, for the beauty of it, not because it will... convey any benefits. It's just an art of being like a musician play music, not because it will give you many things, but he's a musician, dancer, dance, and we do body work because that's what we do. But he doesn't convey anything special. He's just celebrating oneness in one way as a poet and celebrating with words and an architect with volume. So he didn't like the fantasy of spiritual achievement in... bodywork. So body was part of his, but not for everybody. Some people went to him and they were open enough to directly, I would say, receive the teaching without going to the bodywork. But most of us, we are not very bright, we are not very sensitive. So for us, bodywork was a big part of, not the teaching, but a big part of open up for the teaching. Bodywork makes you aware of your tension, your desire, your fear. And this awareness helps you to receive, actually, the teaching when the body is totally tense and when the mind is in obsession and in arrivism and in looking for something and defending. And it's very difficult to listen to a teaching. So the bodywork helps you cool down. this kind of

mechanism and make you simply to a state of very simple listening, in which you can receive a teaching in an effortless way. Bodywork for us is just a way to be more open, to be more perceptive.

Michael:

Yeah, thank you. And you mentioned listening, and I actually had a question about listening because one of the things I loved in reading the book, *Let the Moon Be Free*, and some of your other teachings is the way that you illuminate listening as this important spiritual practice in and of itself. And do you think there's something inherent in our ability to listen that, you know, because we're such a visual species and we're often using visual metaphors and so much of our life, especially with media, is fixated on the visual. Do you think there's something in the auditory and the listening that allows us to understand

Éric:

Well,

Michael:

this

Éric:

you

Michael:

teaching?

Éric:

know, the way we use listening is not actually a link to the hearing. Listening is just abiding to the fact. Like a child, you put a two-year-old child in a room, and he's listening. To the sound, but to what he sees, to the smell, and to the cold, and to the... So listening is not something we do, listening is what we are. When you go out in the street, if it's cold or warm, you make an effort to close your jacket, to remove your jacket. Listening is the very core of life. So it has no... It doesn't do anything. But it is true that we are so much cut, generally, from that listening, because we are caught in thinking. And like when you see people walking in the street, you can see that nobody is looking. Nobody is listening. People are... thinking. I don't mean even the new Decadent One, looking at the phone, but even before the absurd creation of the phone, people in the street, you could see some, they walk, they laugh, some, they walk, they cry, some, they walk, they think. They're not, they're not present. They, they, if somebody falls, they will not see, they don't, they're not present, they're in thinking. So when we realize that we have been educated in a certain way, to be like that. to be obsessed with our own souls. Body work sometimes is a very pedagogical tool to come back to a simple fact of when I move my arm, I feel the resistance of the hair. When I bring back my arm, I feel the resistance, and I feel the textile which is on my chest. And it's something very basic, which is like when you walk on the sand on the beach, you make no effort to feel it's hot. And then when you walk in the snow with barefoot, you make no effort to feel this cold. It's very natural. But our society, our education,

and so on, made that this simple fact of feeling has been reduced for many people. And I'm not talking even about the next generation who spent his whole life looking at the computer who don't feel

Éric:

the cold. because they have air condition, we don't feel the warmth because they have air condition. We don't want to feel anything. We don't want to have a pain, like a painkiller. So we're creating a society where nobody wants to feel anything.

And well, the result will not be surprising. But the art of life is feeling everything. One day, Jean was always accenting, he said, when you're cold, just wait a second. Then you put your coat. But just feel it. When you're warm, wait a second to feel it. When you feel to drink, when you're thirsty, just wait a second, feel the thirst. When you want, and it's very important. Not that we have to wait, but just to encounter the feeling. But you know, it's the same, immediately. I have a pain, I want to use the pain, I take the pills, or I'm cold, I pull the thing on, and I'm warm, and I pull the fan on, and it's a bring a way of life for me. We live in shingling. It's important to be cold. It's important to be warm. It's important to have source. It's important to have a lack of food sometimes. It's important to be tight. It's important to... Yes, if it's too much, why not using modern tools? But not immediately. First, we must encounter the simple fate of... Before deciding, you know, what should I do? Why not shingling it? Just... Like somebody carries your hand and you, before seeing is nice, it's not nice, and you can shut up and just feel it without creating a story about it. So it's a big part of stitching too.

Michael:

Yeah, beautiful. That's, I think, much needed advice in this day and age. I mean, our smartphones, they're designed basically so we don't feel anything. So any moment of boredom can be filled instantly with some new information.

Éric:

It's terrible, I'm traveling a lot. Yesterday I was in Spain, in the airport, nobody looks.

And in the airport people are just looking at their phone. They want information. They don't look. The beauty of somebody, the ugliness of somebody, the strength of somebody, the lightness of somebody. They don't look, they don't smell, they don't hear. This stupid music constantly... like in the supermarket and so on, and people are, the sense are totally abuse. So no silence, no

Michael:

Yeah.

Éric:

silence. It's terrible, why? Oh, they must put some music, just put some music.

Michael:

Yeah. Do you know the music for airports by Brian Eno? Have you ever heard that piece of music?

Éric:  
No.

Michael:  
So Brian Eno, he's like an ambient music producer. He made this piece of music in the 70s, I think, or 80s. And he was in the Cologne airport. And he said, yeah, it was the senior describing everyone, there's this really bad music playing and everyone's distracted. And he said, you know, the airport should be like a cathedral, you know, because we're, we're in this, you know, going on you know, this tube of metal that's going to fly through the air. It could be the end of our lives. So he created this really majestic, you know, very simple piano and, uh, vocal piece that should be played in, in the airport. And he said also that the Cologne airport he was in already kind of looked like a cathedral, it had these big glass windows, but everything else on the ground, like the music and the stores and the shops was very kind of non-

Éric:  
Mm-hmm.

Michael:  
Yeah,

Éric:  
Yes.

Michael:  
non-transcendent.

Éric:  
Mm-hmm.

Michael:  
Sure. I wanted to ask, since we are coming back to Science and Nonduality for this podcast about the Let the Moon Be Free, the book that Jean-Ric Melner, a very important behind-the-scenes person who kind of keeps science and nonduality running in many ways, did a beautiful translation. I read it over the weekend, and it's

Éric:  
It is a fantastic translation. When he asked me to read it, I think I just commented on one little thing, which was very mild. It's amazing. He translated it. Honestly, it's an amazing translation.

Michael:



Bye. Yeah, because what I love is the sort of poetic language and the metaphor that he was able to bring to life,

Éric:  
Peace.

Michael:  
to find sort of the English way to say that. And it was,

Éric:  
Yes,

Michael:  
I...

Éric:  
which is very difficult. I heard my books translated into Spanish and into Italian. I don't have this kind of quality.

Michael:  
Awesome. So we'll have links to that book in the show notes. It's available through Science and Nonduality. So you mentioned you're traveling now, are you giving talks and dialogues?

Éric:  
Yes, but I never travel for pleasure. I, pleasure is sitting on my bed. But I do, yes, I was in Spain yesterday in Basque country and before I was in Italy. And my life is to travel for the, to convey the little I felt of my teaching. So, unfortunately, very few of us are still on the market because Jean is dead like maybe I don't know 25 years ago or something like that. And so I was one of the young ones so but most of the CAU students of Jean have gone for a long time. When I met Jean there were some people who fought the first Bois Noirs. They were in their 80s

Éric:  
but no so all these people have of course are gone. So few of us remained and they're all, so I think it's important to convey the little we have understood of our film.

Michael:  
Right. Beautiful. So people can connect with you if they're in Europe. And I guess on their website you have lists of the talks and things like that. And as I said, there's a lot of... dialogues, videos on the SAN website. Well, thank you, Éric, for this chance to speak together, and I hope it was nice for you.

Éric:  
I thank you all