
Healing and the five elements:

an introduction to dzogchen in daily life

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Excerpts

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...The flow, the water element, of the unbroken sequence of our life experience is suddenly frozen into an 'Oh! Something has just happened.' It disrupts the easy forgetfulness which is the basis of health...

...What you actually have is story following story following story. On one transitory event a mountain of narrative gets built up. This is an example of the solidifying earth element function...

...Now if you are going to worry about something you have to be able to come back to it again and again. This means that each time you start to think about any particular problem you have to be convinced this problem continues to be what it is. But of course problematic situations – and all problems are situational – are linked to other situations. Many factors are coming together to create the particular pattern of what we feel is a problem...

...The activity of trying to work out who you are, then trying to be that person in order to please someone else, is a violence both to self and other....

...This is described as the natural wholeness of our situation. It's complete. It's undivided and in the Tibetan language, this is called dzogchen...

...The dzogchen teaching on how to experience wholeness – profound healing – is simply to attend to the natural spaciousness of our being. This is not something mystical or difficult....

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Tonight we are going to look a little bit at the nature of healing and health in terms of the five elements particularly according to the view of dzogchen. There are various aspects to this; there is the aspect of our relative health when we feel better, when we feel worse and although this can be grounded in the direct experience of pains in the body or freedom in the body, pains in the mind, freedom in the mind, the actuality, the givenness of our situation, is that these come to us as constructs. The immediacy of the presentation of the symptom is that it just is what it is. We maybe have a pain in our shoulder, pain in our back, this already an interpretation. We are the ones who say pain, we are the ones who say back. That is to say we live primarily in a conceptual world. A world of interpretation. We are free to or condemned to make sense of what is going on. So some sensation arises say in what we call our back and we draw a conclusion, 'I have a sore back', and then we go to see the doctor and the doctor gives us more interpretations about exactly what kind of causes about our sore back. We feel that our simple concepts are not enough. So we go to see an expert who has spent many years getting very wonderful concepts and especially if they can express their concepts in Latin it makes it more special! This of course is true.

Shaping experiences and identifying symptoms is an aspect of the earth element

We have experiences and we take them to be a symptom of something else. We live in a world of cause and effect in which aspects that we may define as 'poor posture' or 'physical trauma' result in tensions in the muscle or pressure on the spine and explain that this is why we get what we call 'a sore back'. Chains of cause and effect are experienced by us through our interpretative matrix – a matrix which may have developed according to the mood or the atmosphere of our childhood situation. At the moment, for example, I have a cold. when I was a child and I would get a cold and tell my mother *'Mum, I am not well I have a cold'* and she would say *'Of course you have a cold. You are a child. We live in Scotland it is cold and its wet here so what do you expect?'* In many ways that was very helpful since in some families to get a cold becomes a limiting situation. *'Oh you have to go to bed.'* or *'You must wrap up well and not go out take care of yourself'*. Whereas if you have the encouragement that life just goes on then you can integrate the altered state into your profile of who you.

Generally speaking the more flexible, the more wide ranging our sense of who we are, the more we can work with circumstances as they arise. Of course many things happen in our life that we don't like. Does this matter? It matters to us. It might matter to three or four or five other people. To everyone else wandering around in the city it doesn't matter at all. At this very moment there will be people dying in Vienna; some are dying at home, some are dying in the hospital and that's sad for the people around them, but for us that is a bit of abstract information. However when we have information coming out of the situation of our body or coming out of the situation of our feelings we have the raw, the uncooked, the presenting phenomena and then we have all our

different ways of cooking it. Cooking it according to our habitual recipes. That is to say, we make sense of what is happening according to pre-existing maps, interpretive schemas, templates. So some sensation, some raw feeling tone is occurring and we bring to bear on it some principles of organisation. We shape the experience.

This shaping tendency this is an aspect of the earth element. We know that if we sit quietly just observing what is happening in our body, perhaps scanning through it, we find there is the ceaseless movement of various sensations. A great deal of this is invisible to us or we may take it to be irrelevant. For example, if I turn to look at Sylvester and I lean over, I feel the muscle in the thigh of my right leg tensing up. I may disregard it. Soon I will be distracted and thinking of something else and so it vanishes. However, if I sitting more vertically and the pain or the sensation is maintained then I may start to wonder. I think 'what is that?' Something is happening. Already you can see how earth, as the function of shaping, is imputing an essence to something and so is starting to come into play.

In the buddhist tradition the basic sense is that we live in a state which not very awake, not very aware. That is to say, we are ignorant; we are in a state of ignoring the actual situation and we do this because we are preoccupied. We are already full of concepts, attitudes, behaviours, assumptions and these have the function of shaping experience. Moment by moment the flow of our experience tends to be one shape to another to another to another. Something is always happening. Since we got up this morning we have had many, many experiences each of these moments was there, was meaningful but we didn't necessarily appropriate it.

For example if you are cleaning your teeth you can feel the taste of toothpaste in your mouth, you can feel the movement of muscles in your arm, you can feel the pressure on your lips and gums, you can say that something is happening. Something is happening to me, for me, by me but it's then gone. If you phone your friend you don't tell them how good it was to clean your teeth that morning! It's an event that you can take for granted. That is to say you don't need to make sense of it. We tend to think more about what is unusual. The process of cleaning your teeth remains inside the moving elements. Water, fire and wind are operating together in that process and they don't leave much trace. But if you are a man you might be shaving and if you are a bit careless you might cut yourself. The razor is going down your cheek, for some reason the angle is not right, and you nick the flesh. *'Oh, something has happened'*. You can see a little blood coming out. There is something to hold on to. You can build more of a story onto that.

How the earth element operates

This indicates that the earth element, as it functions in the inseparability of the body and the mind, is very much linked to the process of narrative generation. We catch that moment as being something. Something unusual, something we didn't want, and then very quickly other interpretations or judgements can come and land on it. We might wonder, *'Oh I am so stupid. Why did I do that? This morning I have to go into a meeting I am going to look a bit stupid.'*

When these kind of thoughts come they create a density. It's like taking a piece of wet clay and squeezing it so that water comes out. The clay becomes more dense. The flow, the water element, of the unbroken sequence of our life experience is suddenly frozen into the *'Oh'*; something has happened which disrupts the easy forgetfulness that is the basis of health.

In Vienna you have a lovely river in your city. You can stand on the bank and watch the water flowing. The early Greek philosopher Heraclitus said that we can never step in the same river

twice. Since you know the name of the river you look at your watch and every minute you can name the river. It is undeniable that the river always has the same name but when you actually look at the flow of the water the river is always changing. However if we were to look at the water and have nothing to say then we would be like a cow. But we have the capacity to name and to shape and to fix this moving phenomena even when, in one sense, this is illogical. We may say, *'Oh yes, the river is always there'*. What we actually mean by this is that we have the capacity to repeatedly apply the same concept to this ever-changing phenomenon. An excessive use of the earth element blinds us to the dynamic nature of water, fire and wind.

Living in this modernist, capitalist commodity-oriented culture, we are used to the notion of being in a world full of stuff. We accumulate possessions. Now, we can only accumulate things. You can't really accumulate the wind. You can't accumulate a fire. The fire is there as long as the wood is burning. The nature of the fire is to dissolve its own source. The fire shows the immediacy of experience and simultaneously the non-appropriat-ability of the experience.

That is to say, what we appropriate is the earth element form of the other elements. This is held in place through our use of language. Now that the weather is nice we can imagine ourselves being outside, camping perhaps, sitting around a wood fire. Somebody puts a piece of wood on the fire, some sparks come out and a bigger flame appears; we might remark that it's a beautiful fire. That expression 'beautiful fire' stands in the same relation to what you are seeing as giving a name to the river. The fire shows itself in the random ever-changing pattern of the flames arising and passing in accordance with the wind and so on.

So part of the dzogchen approach to understanding the elements is to see how we have an imbalance of the elements when we rest too much on concretisation. Although we live in a world of ceaseless experience we grasp our experience through concepts which, because they are abstracts, seem to exist outside of time.

This has an advantage, namely that it gives us the sense of being in control of knowing what is happening. We gain that sense of control on the basis of putting our knowledge on to the world. That is to say, we experience a world on our own terms. We seek out and are attentive to the familiar. There are many, many Viennas. There are the Viennas of the street drinkers, of people taking drugs, of people who are very ambitious, of people who are lazy, of people who are vegetarian, of people who eat a lot of meat and so on. All of these identities or patterns of identification direct our attention through our five senses, highlighting certain aspects of the potential of the open situation and completely obscuring others. In that way the open potential, the endless infinite possibility present in a city or in the country is hidden from us by our seeking the finite, the finite whose patterns reassure us about the continuity of who we are according to our own patterns of self-definition.

I hope from this you get a sense of how the earth element operates. Earth by itself is simply shape and colour. It is neutral. But when we use it as a means of reassuring ourselves about the continuity of our defined identity and the continuity of our competence as people who know how to live in the world, then it's being misused. Why? Because earth as a formative direction is then being imposed on the lively movement of the emergence of experience.

How to worry

A great number of the problems that we can have physically and mentally arise from an imbalance in the elements and are inbuilt into the human situation. For example, stress and anxiety

are fairly pervasive in the culture. We tend to get caught up in problems and worry about them. Now if you are going to worry about something you have to be able to come back to it again and again. Which means that each time you start to think about this particular problem you have to be convinced this problem continues to be what it is. But of course problematic situations, and all problems are situational, these situations are linked to other situations. There are many factors that are coming together that create the particular pattern of what we feel is a problem.

Perhaps you have some difficulty at work, working on a project that doesn't go very well, for example, and your boss is not happy. You can grasp that in lots of ways. *'My boss is terrible; she doesn't understand me'*. *'My boss doesn't like me, I am never going to get on with her'*. *'I need to get a new job'*. Something happened, someone was a little bit critical of you and you got a little bit shrunk so in the evening you are out with a friend and telling them about how terrible it was. Like the water in the river, the event has passed. What remains is the narrative and the narrative is made up of fixed solid features. There is me, the hero, the persecuted hero; there is the boss, the terrible demon, and there is the insult to my dignity. It can get very, very solid. We might question, *'How could this have happened'*, *'It doesn't make sense.'* We think and think about it more, but it's gone. What we actually have is story following story following story. So on one transient event a mountain of narrative is being built up. This is another example of the solidifying earth element being abused by acting against the natural releasing of the trauma situation.

We have this capacity to pull things back and fight the flow of time with the sword of truth. We want to establish what is the 'real meaning' of an event. But each event is like an empty sausage skin. You can fill it with whatever ingredients you want. That skinning is the earth element, because the moment is already starting to dissolve. Something else is happening: you are in the office, there is a bad moment but then the phone rings and you are talking, you are into some other experience. So when we pull it back, when we ask, *'But yes, why did that happen?'* we encapsulate. We wrap a skin around something which was part of a situation that was dissolving or self-liberating.

Making meanings is a desperate activity

From a general buddhist point of view this commitment to making meaning is a desperate activity which is evoked by the felt sense of a lack. That is to say, we slip out of a natural relaxed open flowing situation. Being off balance we get pulled into activity and we try to rectify it but that activity only maintains the structural imbalance.

For example, I may have developed a tendency to tilt my head to the right side. This has become normal for me. The muscles are being asked to do some work to keep my head at this angle and after a while they get used to doing that. This has become the new normal. If I then go to some body class, such as Alexander technique or Feldenkrais and am told to keep my head up straight it doesn't feel quite right.

It's the same in relation to the mind. The arising of ignorance, that is to say a forgetfulness of our natural openness, has us knocked off balance. We maintain this being off balance by the busyness of our interpretative activity and this becomes normal. Of course everyone we go to school or to work with is also off balance. Our teachers try to help us by telling us that if we want to have a good life we have to try hard, make something of ourselves. We have to work on our selves to get the right shape. But when you are small and you look around the world and you notice that big people have all different kind of shapes. Because you are small you are still quite flexible and you can imagine having all kinds of shapes. But big people have become a bit sclerotic, a bit frozen, because they have become someone. Becoming someone gives you power, identity, personality

however it is on the basis of the forgetfulness of all the other possibilities. The busyness of the mind, the process of the construction of identity, a process that is going on all the time, goes from being a game to being something serious.

Only playing

Now that I am getting old and hope to retire soon from my work I am withdrawing my sense of seriousness from my work. I sit in meetings with managers and it reminds me of being at school on a hot day with a boring teacher. People are talking but it feels that it has nothing to do with me. Some new five-year development plan is being discussed and I am thinking, *'I'll be gone'*. They are playing but it is a game that is not very interesting for me now, because there are some other games that I want to play.

From the point of view of dzogchen our freedom is based on recognising that we are only playing. They have a word in Tibetan *Rol Pa* which essentially means 'play'. It is like the Hindi word *lila*. Krishna, the Hindu god, is often described playing with dairymaids. He wasn't very serious at all. To have a god who is a trickster is a very interesting concept. It is essentially saying, *'Don't worry.'* This moment may be terrible but then suddenly it's gone. One of the themes you can see in North Indian art is Krishna is sitting up in a tree surrounded by saris and girls are in the river. They have gone into bathe and have taken off their saris. He encourages them to come out of the river but they are too shy. *'Oh it would be too awful if he saw my body'*. That would be solid, difficult, bad, shameful.

We also invest many moments in our lives with this incredible solidity. Maybe we make a mistake and then we regret the mistake and look back and think that if only I had acted differently. *'If only'*. We don't know what would happen. The key thing is recognising the displacement, of being taken out of this moment. I am here; I have a memory of someone else, somewhere else, 'if only'. I can't go there and they are not going to come here. These are two completely separated moments but our mind creates a bridge, a link between them, and so we then can compare and contrast. *'My life would be better if only we hadn't split up'*. Or it could go the other way, *'Oh if only I had left my job five years ago and started that new career... but now I am stuck'*.

Comparing and contrasting is over-privileging the earth element because it's based on abstracting moments from situations through the use of concepts and then setting out as if there were an even field where these concepts could be compared and contrasted. So it's extrapolating, it's taking out from the lived field moments which are taken as concepts, are reified and turned into something which can now be compared and contrasted to something else.

This is our ordinary worldly intelligence. We review the options available to us and then we make a choice. That is to say, we go into the level of abstraction, look at the possibilities, make a choice and then manifest that choice. We have a pulsation between the concrete, which is always vanishing, and the abstract, which seems to endure. We pulse between these two levels.

The healing of space

From the point of view of dzogchen the way to promote profound healing or integration is to focus attention at first on the element of space. Space is different from the four other elements in that it has no form. Space is itself inseparable from the four elements. Space is both the ground and

the medium through which these elements are occurring. We don't displace space the way we displace water when we get in a bath. That is to say, space and form exist in non-duality. They are not two opposites. If you put a stone in a glass of water the level will rise because the volume of the stone has displaced that same volume of water. Space is different although we may often talk of space as if it were a commodity: *'I need some more space'*. *'How much more do you need'*. *'A kilo?'* *'It's so nice here, I feel all this space around me'*. It's as if space were something which by standing in relation to it, I become more spacious.

From the point of view of dzogchen this kind of formulation is already the appropriation of space through the space element. It may be a subtle element, a noumenal rather than phenomenal element, but which none the less it exists as a something. However, space is not a thing at all. The main practice in dzogchen meditation is to recognise the inseparability of our mind from space. In terms of our self-identity we can present many formulations. That is to say, we can show ourselves in different ways and in different contexts: we speak differently at work than we do with our friends or family.

Our feeling as a person is that we exist as someone and we can describe ourselves in terms of what we like and what we don't like. Usually we hold that quite lightly but if we become more disturbed it may be expressed in a very solid way. States of depression, anxiety and so on tend to be underpinned by very solid self-definition: *'I have to do this'*, *'I'm lazy'*, *'I'm stupid'*, *'No one likes me'*. In that way our self appears to be something which we have and which can be got and therefore can be fully known and can be improved. So if someone is in a desperate situation they may say, *'I have fucked up my life, I am completely stupid, it's useless, I am going to kill myself'*. It is as if they have a clear and definite knowledge of who and what they are. But of course if they don't kill themselves and if they live another twenty, thirty years their life is likely to show many other forms.

Selfing

This points to something very central in the buddhist understanding: that there is no true, reified, knowable self. That doesn't mean that we don't exist at all. Rather, we manifest as a process of selfing so that moment by moment, as situations change, we manifest through our posture, our gesture, tone of voice, contents of our mind; we reformulate ourselves. There is an unfolding quality to me being me.

Instead of telling myself who I am I start to observe this movement of selfing. How incredible we are. How many different moods, how many different thoughts we have in the course of a day. We are not a fixed object, we are not an entity. We are this fecundity, this creativity and there is no end to it. Our potential is not a fixed volume like a glass because life brings its various challenges. We can be hard-working one day and lazy another day; we can be steadfast and loyal and we can also be confused and lost. Each of these forms manifests for a while and it's gone. Something else comes and something else comes in waves of manifestation. This is our existence.

I am not telling you a fairy story. Observe yourself as you lie in the bed in the morning before you get up. Just tune in and attend to yourself as you respond to, and move into, the various situations which unfold in the course of a day. If you are there with it moment by moment it's fresh. If you haul it inside your story then it's stale. That's the real basis of the practice.

The difference between samsara and nirvana is the quality of our cooking so don't put fresh food in a dirty pot. *'But I need to remember so many things'*. *'So many things have happened to me that have been difficult...'* If we think this way we rub the past into the present. Our so-called 'self' is

like a museum: full of stuffed animals, statues with limbs broken off, bits and pieces of all the weird situations our life has gone through.

Our awareness is not the same as our self. The self is an organising principle which can be turned in the service of the moment or turned in the service of the maintenance of our suppositions. So when we observe the process of the unfolding of the self, where is this stuff coming from? Is there a personal factory inside which is manufacturing me? We are not actually very intentional creatures. That is to say, we find ourselves saying things. The look on someone else's face calls us forth to express ourselves in a particular way. It's not that I am going to work out beforehand what I am going to say. Find ourselves in a situation we can't cope with is often the experience of being a teenager. When we feel socially anxious and try to work out how to be in order for other people to like us is quite painful. There is no end to that line of thinking. In fact not only can we not know who we are, we can't know who anyone else is either!

The activity of trying to work out who you are, then trying to be that person in order to please someone else, is a violence both to self and other. When you are relaxed, perhaps sitting in a cafe with a friend, just chatting, you are just chatting. You might be quite interested in what you are saying, or maybe not. You might only come to know what you are thinking by your speaking aloud. All that would indicate that there isn't a little pot of 'real knowledge' inside you that can churn out all this stuff.

The mind itself is space. Our awareness is infinite. Infinite awareness reveals both ourselves, our embodied selves, and the environment. Space is the ground and the medium of all our experience. When we look at a painting, we see the colours and shapes and we have thoughts and feelings about it. We experience the forms of the painting, the colour and the brushwork, as something external to ourselves. I experience my feelings and thoughts about the painting as something internal to myself. But if we just put both to one side, the painting, the feelings and the thoughts are arising as my experience. Both are immediate in their domains, which is the open domain of experience.

According to the tradition this points to the participative nature of our existence. That is to say we are manifesting into the world. Sometimes we appear to be active, determining and sometimes we are passive and determined.

When the talk finishes I will put my shoes back on. *'I will put on my shoes'*. I will put on my shoes, as directed by the nature of my shoe. The shape of my shoes and the kind of laces determine what I have to do with the shoe. Then I will walk down the stairs onto the street. *'I will walk down the stairs.'* This is my confidence. However I will walk down the stairs the way the stairs will tell me to walk because the steps have different gaps between them and different extensions. So how the steps have been placed by the architect and the builder calls my body into specific movements of the pelvis to maintain my balance as I do this strange activity of descending.

Even a simple event like getting up and walking down the stairs can be told in different ways, but let's take two main ways: I am an independent individual acting on the world and sometimes acted on by the world; or I am part of the world and how I come into expression is part of the world.

Now the weather is warm and so people are wearing t-shirts. If it were January people would be dressed differently. We choose what clothes to put on in the morning but the weather is also determining what our choice is likely to be. Our bodies and the air around us are not two separate things. You are aware of your body and you are aware of the temperature in the air. We look out the window at the sky and find ourself being drawn to some clothes and not others. Being

open to the qualities of the experiential field, which includes yourself, the elements will balance themselves. If it's a hot day and you see someone wearing a warm coat that's a sign that they are caught up in something. They may not be very well, they may be very preoccupied, they may be sick, but you can see that they have a private formation which is at odds with that which is around.

Attend to the natural spaciousness of our being

The dzogchen teachings on how to experience wholeness, which is profound healing, is simply to attend to the natural spaciousness of our being. This is not something mystical or difficult. As you engage in your life through the day you are filling and emptying with a whole stream of experiences. Only space can do this. If you are a small pot then you'll get over-filled. Moving from being spacious to being a small pot we get overwhelmed, we suffer burn out, we may even say, *'I've had it up to here!'* In being identified with a self-construct, a formulation, a shaping of our identity, we experience limited capacity. Who is the one experiencing the limited capacity? You weren't in that mood two hours earlier; you probably won't feel that way tomorrow. So what you have is an over-identification and a preoccupation with a particular configuration. Who is the experiencer of that? You are here; it's happening to you, you are the experiencer.

It's on a fulcrum point. If you fall into the experience, if you merge into it then it becomes who you are. But just breathe out very gently and relax and embrace the experience; this is what's happening. Without creating a tear in yourself you can experience being aware of something which is you yet which, by being aware of it, is not the whole of you and doesn't define you. This is the Buddha's teaching of the middle way. Not merging into an experience, not trying to push it away, or observe it, or witness it, or keep it at a distance, resting in this spacious awareness day and night – a lot of stuff is going on. Pattern encounters pattern and new patterns are formed. Some are formed easily and then we say, *'I am happy'*. Some are formed with conflict and difficulty and then we say, *'I am unhappy'*. Both are events unfolding in time. Each of these moments can be taken as 'this is who I am', 'this is my life' and that may have a truth but it's not the whole story.

We can't think ourselves into freedom. We can't have an intellectual enlightenment. Thoughts can't free us from thought. Thought is not the enemy. Observing the arising and passing of these different forms – happy, sad – we have many flavours but none of them define us.

This is the point of freedom according to dzogchen. We are not trying to smooth life, or homogenise it or make it bland. We can have the rich turbulence of our life – in any case it is very difficult to stop it happening – but awareness, which is not separate from space, is not defiled or contaminated by emergence of the creativity of the mind.

How space differs from the other four elements

In relation to profound healing the direction is to rebalance ourselves, release our over-emphasis on the earth element, and awaken to the direct actuality of space that cannot be appropriated. That is to say, we cannot be defined, pinned down, appropriated by language. We can never know who we are and yet we are who we are.

Relax the quest to work out who we are and, instead of trying to make sense of things, of trying to make meaning of situations, stay with the immediacy of the intrinsic value of the direct revelation of momentary experience.

I have not been describing any bio-medical intervention to rebalance the elements because from the point of view of dzogchen the body and the mind are both experiences arising in the open mirror of awareness. Although medical interventions and different kinds of body work may be helpful in readjusting the balance of energy, energy manifest as earth, water, fire and wind. Space is not energy. Space doesn't manifest. So the interventions which work on manifest energy forms are important but they will not bring profound freedom unless they can be integrated with the direct experience of spaciousness.

Many and different methods have been described in the Buddhist tradition and others, such as Taoism. Most are concerned with earth, water, fire and wind. Why? Because they give people something to do. Space is nothing to do. Space is just there. Because we are so locked on to doing, many of the dharma paths operate as a kind of homeopathic intervention. They seek to cure the imbalance of doing by even more subtle forms of doing. This may be useful but there is no end to activity. Because we are part of the world and are moved around by causes and circumstances, earth, water, fire and wind are always going to be unbalancing.

So the path or direction from dzogchen is to relax into the open state and allow the movement of the elements to occur, rather than seeking to rectify any ongoing imbalance. Again and again we should observe how we get locked into habitual patterning and then letting it go.

So, two things are revealed: one is the very transitory help that we get from over-identification with whatever is arising and the other is that space is free. We don't have to do it. It's a big holiday. This is why it is described as 'vajra'. Vajra means indestructible. It's indestructible because it is not a creation. Everything which is created is destroyed. But the mind's own nature, inseparable from space, is infinite.

When we come to die the elements dissolve into each other: earth into water, water into fire, into wind and finally wind dissolves in space. If we have spent our whole life being very busy moving these elements around, creating and adjusting patterns and so on, the nothing-at-allness of space will be very terrifying. Why? Because generally we experience space as a lack, as an absence, as something to be filled by our busyness.

However through our practice the more we relax and open instead of depending and hanging on to the expressed forms, the more they become the play of our non-dual communication. We experience them coming and going, coming and going.

At night when we go to sleep let the elements relax into each other and fall into space which is the openness of the mind free of content. In that state we can gradually bring more light, more clarity, so that we trust the natural, innate, intrinsic light of the mind, the clarity of the mind. Then in the morning when we wake up out of this infinite space of awareness the patterns of the day will start to manifest. In that way there is increasingly no difference between inside and outside. Between self and other. Between manifestation and death. Between space and the from-manifesting elements. This is described as the natural wholeness of our situation. It's complete. It's undivided and in the Tibetan language, this is called dzogchen.

So that's the end. Thank you for being here – a pleasure to meet you all.