

SOUL PLAY

Turning your Daily Dramas into Divine Comedies

Vivian King, Ph.D.



Inner Way

www.innerwayonline.com

Copyright © 1998 Vivian King, Ph.D.

First edition 1998

New edition 2017

ISBN 978-0-9530811-8-9

Cover illustration from the painting 'Cómicos' © Antonio Quintana
by kind permission of the artist

All rights reserved. No part of this book may be reproduced by any means whatsoever without permission in writing from the publisher, except for brief quotations embodied in literary articles or reviews.

The author gratefully acknowledges the following individuals and publishers for granting permission to use their materials:

'For Those Who Possess Their Own Theater Within', *Satan Sleeps with the Holy: Word Paintings* by Carolyn Mary Kleefeld. © 1986 Horse and Bird Press, Los Angeles. Reprinted with permission of the author.

'And More', by E. B. de Vito. © 1992. Printed in *Christian Science Monitor*. Reprinted with permission of the author.

Excerpt from 'The Man Who Wasn't Afraid', © 1994 Wild Woman Enterprises, Albuquerque, NM.

Quotes from *Book of Qualities*, 1. Ruth Gendler, © 1988, HarperCollins Publishers.

Excerpt from *Dancing with Our Dreams*, Victoria Gamber, © 1992, unpublished manuscript. Scottsdale, AZ

Inner Theatre™ is a trademark of Vivian King, Ph.D.

Printed and bound by Lightning Source

Published by
Inner Way

77 The Park, Findhorn, Forres IV36 3TY, Scotland.

www.innerwayonline.com

Acknowledging ...

Allen and Fannie King – for setting a beautiful stage for my play on Earth and for recognizing my soul from the very beginning.

Roberto Assagioli, Robert Gerard, Piero Ferrucci, and many Psychosynthesis colleagues – for developing and refining principles for personal, transpersonal, and social synthesis.

My many students and clients – for sharing their experiences with the theatre metaphor, thereby encouraging me to continue developing this innovative approach to change. Special thanks to those whose stories I have included in this text.

Cait Wellsinger, Trudy Dunfee, Patricia Cox, Madelaine Weiner, Mirial Buller, Marilyn Barry, Deborah Onken, Fran Pieper, Carolyn Heggen, Carolyn Johns, and Vonda Long – for being loving and faithful members of my supporting cast.

Robert Reiher – for inspiring, encouraging, and believing in me.

Greg and Ruth Whitten – for technological support and for making my life easier.

*This book is dedicated to
my beloved son, Mark Adams -
actor, musician, and scientist.*

It is ...

*For those who possess their own theater within,
Who reserve the loge seats for themselves,
Having available whatever they care to nibble on ...*

*To go to most of society's entertainment
Is an unnecessary distance to travel
And usually less interesting
Than their own dramas within*

CAROLYN MARY KLEEFELD, in *Satan Sleeps with the Holy*

PROGRAM

- Previewing the Production* 9
 Opening the Door 10
- Raising the Curtain* 21
 The Soul's Masquerade 22
 On Imagination Street 25
- Discovering Who's Who* 29
 The Entourage 30
 The Actors 32
 The Director 37
 The Playwright 40
 The Universal Playwright 42
 The Audience 44
 The Supporting Cast 47
- Touring the Set* 51
 The Setting and Backdrop 52
 The Stage 54
 The Backstage 56
 The Basement 58
 The Mysterium 62
 The Director's Inner Sanctum 66
 The Global Theatre 68
- Claiming the Director's Chair* 69
 The Director's Chair 70
 Director's Identity 73
 Director's Tasks 77
 Playwright's Partnership 82

Directing the Cast 89

FIRST STEP IN DIRECTING 90

The Good, the Bad, and the Ugly 95

The Star 98

The Amateur Actor 103

Demons and Dragons 108

SECOND STEP IN DIRECTING 114

Love as Resonance 118

A New Way of Loving 122

Character Assassination 126

THIRD STEP IN DIRECTING 129

Inner Freedom 135

Power and Glory 138

Control Dramas 141

The Old Script 144

A New Script 147

SUMMARY OF THE STEPS IN DIRECTING 154

Super-Power 156

Enjoying the Play 161

Rehearsals 162

Dark Comedy 171

The Empty Stage 174

Peak Performances 176

Plays and More Plays 180

World-Class Actors 184

A New World Play 186

Appendix 189

An Innertaining Love Story 190

References 195

Index of Exercises 199

PREVIEWING
THE
PRODUCTION

Opening the door

Welcome to the Inner Theatre. The door is open. Come in and take a seat while I introduce you to *Soul Play*. Please sit back, relax, and enjoy this preview.

As the author, I have the pleasure of introducing you to an *entertaining* way to turn your daily dramas into magical moments. I encourage you to let go of the myth that change comes *only* through suffering. Suffering is often a catalyst for change, of course, but *you don't have to suffer to change!* The old saying "No pain, no gain" is a myth that has served us in the past, but there is another way. That way is to change through inspiration, conscious choice, and for the simple joy of it. As theologian Thomas Aquinas said in the thirteenth century, "You change people by delight, you change people by pleasure." This book is about taking charge of your life and doing it with delight and pleasure.

Having said that, I'd like to acknowledge the fact that contemporary life isn't easy, and often it's far from humorous. From our everyday perspective, life seems complex and chaotic. Often we look around with an air of masked indifference to see if others are having fun yet. We wonder how, or if, they are making sense of the madness. The accompanying question is: are we, ourselves, making sense of it?

Newspapers, television, radio, and computer hotlines thrive on the trauma of drama. To accommodate our curiosity, the media captures the colorful pageant of other people's lives and reflects it back to us bigger than life. It keeps us in suspense by reporting tangled webs of relationships and business deals. And since we have some version of the same tangled webs in our own lives, we become a captive audience.

Most of us are mesmerized by the soap operas and scandals of public personalities, be they performers, preachers, or politicians. We tune in to find out what the latest scuttlebutt is all about: Did the politician seduce the secretary? Was perjury committed? Who leaked the information? Who's masterminding the dirt-dig? What are the consequences?

We're curious to know: Is the famous athlete really a killer? Will there be justice in the courtroom? Which set of lawyers will pull off the cleverest performance? What will happen to the children of the murdered mother?

We stay tuned: Is the heroine sleeping with the enemy? Will her husband find out? Who's the real father of the baby? Is the mayor on cocaine? Will the preacher go to jail for misappropriating parish funds? And, who *really* is responsible for the death of the Queen of Hearts?

We become part of the feeding frenzy as the person in the spotlight is scrutinized to the nth degree and every angle of the situation is reported, discussed, debated, critiqued, and judged. Opinions are drawn. Sides are taken. The conflict rages. Eventually the production ends in pain and tragedy, or in resolution and redemption. As in every theatre drama, life's narratives open, unfold, and eventually fade from public consciousness.

In the noisy display of news and entertainment, we recognize our own sick and savage stories, as well as our sane and sacred ones. At least we know we're not alone in the confusion. But this doesn't necessarily mean the confusion is any more bearable.

Invariably, every light casts a shadow; every action leads to a reaction. There is something about human nature that militates against monotony; something that defies one-tone, one-purpose, one-theme.

Captivating entertainment is based on contrast or conflict. Suspense is built when that which pulls us forward clashes with that which holds us back. Either we become mired in the controversy and continue to suffer the pain of separation (tragedy) or we eventually resolve the conflict and experience the excitement of a new level of harmony (comedy).

Please note that I make a distinction between the *drama* of life and the *play* of life. When we're involved in the *drama*, we become totally immersed in a particular conflict. Of course we, ourselves, are always the protagonist (good guy) while the *other person* is the antagonist (bad guy). We perceive things in terms of polarities: for/against, win/lose, succeed/fail, poverty/wealth, friend/enemy. We feel separate. We repeat

old scripts. We struggle. Often there appears to be no way to resolve the problem. Stuck in the past and worried about the future, we fail to see humor in our situation. Life appears to be a farce, a melodrama, or a tragedy. And tragedy is usually what we fear most, for it implies suffering, humiliation, defeat, pain, confusion.

However, when we're involved in the *play* of life, we somehow remember that we are more than the parts we are playing. We see through the illusion of separateness and recognize the larger truth in the conflict. We can even decide which roles to take, because we aren't defined by any one part. Living in the moment, we are able to keep our hearts open to all of the people involved in the situation. We see humor in our human foibles and remind ourselves that every experience is part of a Divine Comedy. This means that we can *observe* the show and at the same time *participate fully*. We can feel all the pain and pleasure of the human drama without losing ourselves or without suffering so much. Then, standing by those who do take the Play too seriously, we can offer true compassion and understanding.

All the world's a stage

In William Shakespeare's play *As You Like It*, the character Jaques makes the statement, "All the world's a stage and all the men and women merely players. They have their exits and their entrances and one man in his time plays many parts." Indeed, we're all players on the World Stage; we're all part of the same Drama. We touch each other's lives even though we may never meet face-to-face.

This "touching phenomenon" became apparent when Princess Diana died and we all stopped to mourn her passing. It was the first time in history when so many of us attended the same funeral. In the ruin of her life, we saw the frailties of our own aspirations. She was the beautiful, imperfect superstar of our Performance and she exited too soon.

The week following Diana's death, another one of our beloved stars left the Earth stage. In her life, Mother Teresa worked with the dying in

Calcutta's ghettos, where she saw "the face of Christ" in every homeless person. In the quietness of her service, she reflected back to the nobility of our own aspirations. She was the old, wrinkled saint of our Performance and we celebrated her full life when she made her exit – a more timely one in comparison to Diana's.

As actors on the World's Stage, we want to enjoy the Play on Earth and contribute something important. But often we stumble over our lines or fake our way through the scenes. Most of us players don't know how to turn daily dramas into divine comedies.

While you can put down your newspaper and turn off your television, radio, and computer to shut out the drama in the outer world, you can't switch off *your own dramas within!* You can't escape the cacophony of inner voices that push and pull you in different directions, voices that want to know who you are, where you're going, and what the show's all about. The problem is this: If you don't know how to deal with the inner tumult, life can be hell.

Hell isn't fun. To be stuck in your private anguish is tragic drama. That's why I've written this book – to pull you from your inner hell, guide you through purgatory, and lead you into paradise. In *The Divine Comedy*, Dante Alighieri explored the depths and heights of consciousness and experienced every nuance of human expression, from the most vile in his *inferno* to the most sublime in his *paradiso*. It was the *inner quality* of a person that determined whether he or she sank to the abyss or ascended to the heavens.

Perhaps you find yourself somewhere in between. Wherever you are, I invite you to make your play on Earth more enjoyable, meaningful, and worthwhile! Don't settle for routine, mediocre dramas. *Soul Play* can assist you in fine-tuning your character – or more precisely, your *inner characters*, and can guide you *safely* through expanded regions of consciousness.

The Inner Theatre metaphor

Soul Play uses the metaphor of the “Inner Theatre” to represent your life: all of the physical, emotional, mental, and spiritual elements; your entire psychological world; and all that takes place inside your mind. Certainly there are many other metaphors for life, but the one I’ve found to be most useful comes from the theatre. Theatre itself, because it reflects the dynamic essence of characters drawn from everyday life, is one of the most powerful ways we have to explore and attempt to understand the individual, the world, and the individual’s place in the world. This is surely why plays have been popular for thousands of years. They reflect reality back to us.

In stimulating our personal exploration, the theatre evokes deep emotions, often emotions that were previously unknown to us, and it externally personifies the inner drives and forces that cause us to do the things we do, things that often set people and society at odds with one another. The metaphor of the *Inner Theatre* provides you with a way to identify and resolve issues on your own inner stage, and to do so when that resolution may seem impossible in the outer world. You are given a way to direct your psychological energies, to work with the elements of your psyche, and to experience a deeper level of psychological integration, or *psycho-synthesis*.

While we know that metaphors are not literally the reality they describe – your inner life isn’t *really* a theatre – metaphors use words and images to convey information about our lives and the world that is real. Visualizing the different parts of your personality as actors on the stage of your life can truly help you see your experience in a valuable new way.

Because metaphors stimulate imagination and intuition, they make it easy for the unconscious mind to communicate with the conscious mind. In a non-threatening way, metaphors give you insight about yourself on various levels. And because these ideas and images come from *within you*, you are easily able to realize that they carry significant infor-

mation about you, for you. That's the reason you will find that accepting the truth of these insights is easy and fun.

Metaphors, with great efficiency and amazing ease, involve your whole brain. While the left hemisphere (the so-called "left brain") is busy analyzing meaning and arranging all the pieces of the puzzle, your right hemisphere (or "right brain") perceives the *patterns* of your life and allows you to see the whole picture instantly. By combining analysis and synthesis, a metaphor cuts through rationalization, prejudice, and resistance, thereby communicating its message to you directly and incisively! This is a powerful, rapid, entertaining way to change and grow!

Take the metaphor of the *director*, for instance. In thinking of a director, you may see an image of a person in a director's chair. Or you may visualize a man or woman authoritatively giving instructions to the actors on stage. You might see a person earnestly holding private conversations with different actors, giving them advice and counsel. Perhaps you will see a person alone in an office, studying the script of a play, figuring out all the details of the production – how, when, and where the actors will move and speak. Regardless of what you may see the director doing, you can realize that there is a director within *you*. You, as director, may be accomplished and skillful in directing or you may lack the skills you need to put together a forceful performance. In either case, once you realize that *you are the director*, you're on your way to being able to work effectively with the parts of yourself and to develop self-mastery.

To me, what most clearly symbolizes the director's leadership position is the *director's chair*, an image to which I will return again and again in this book. When you imagine yourself taking charge of your inner drama, that director's chair is exactly where you will be sitting. In thinking about this chair you may ask: "Where is my chair?" "Who's actually sitting in it?" "How do I take leadership in my own theatre?" Those are questions to which you'll find answers in this book.

Overview

Here's a brief overview of what you'll find in *Soul Play*. First, you'll consider the connection between your soul and your play on Earth, and the reason why it's so easy to forget who you are. Then you'll exercise your imagination and prepare for an exciting inner adventure. You'll meet your "entourage" – your inner actors, director, and playwright, as well as members of your supporting cast and those in your audience. Then you'll take a tour of your inner theatre and explore the set. You'll see what's happening on stage and behind the scenes. You'll explore the basement and the upstairs (which I call the *mysterium*).

After all that, you'll discover your director's inner sanctum and find your director's chair. Most importantly, you'll learn the secrets of *who you are* and *what you do* as the director. You'll also make contact with the playwright – a very exciting get-together in which many people never consciously participate! Using what I call the "three steps in directing", you'll have the opportunity to take one of your unaccomplished actors through all three steps to help him or her become a star. To enhance that actor's new script, you and the playwright will explore how the role can be *even better*. Having practiced using the principles of directing, you'll realize that you now know how to work with the other actors to *get your act together*.

Finally, you'll focus on the value of rehearsals and look more closely at the dark times in your life. You'll learn what to do when nothing seems to work and the stage appears empty. You'll discover what it means to give a peak performance and to enjoy each moment. And before completion, you'll also reflect on the roles you play in the Family, Organizational, and Community Theatres, and determine how *your* role fits into the larger World Play.

Now, before we actually begin, I want to answer some questions you may have.

Why read this book? What is its purpose?

This is not just another book to add to your collection. Instead, *Soul Play* is a call from your own soul to step back and take a deeper look at what your play in life is all about. It's a call to shift your perspective from the dramatic elements of your story to the reality of who you are behind your masks. It's a call to develop your character and to express your many star qualities.

Soul Play will help you develop self-awareness, self-acceptance, and self-mastery. In reading this book, *you*, as one of the world's actors, can expect to become the director of your own life, so you can play a more excellent part in the greater Performance.

For whom is the book written?

For *you*. Whether you are an engineer, factory worker, therapist, teacher, artist, CEO, mystic, or student, this book is meant for you. It's written for alert and concerned actors on the World Stage. Since everyone is involved in the Play, all who are interested in taking charge of their dramas can benefit, regardless of age, race, creed, or culture.

What are the underlying principles or traditions of this book?

The book reflects the elements of *Psychosynthesis*, a "psychology with a soul", developed by Italian psychiatrist Roberto Assagioli (1888- 1974). In *Psychosynthesis*, the parts of the personality are singled out so one can understand their nature and their relationships (analysis) and then bring them together to express the fullness and beauty of the whole self (synthesis). This rich yet relatively unknown psychology offers a comprehensive approach to personal, transpersonal and social development. In fact, it was Assagioli's monograph *Life as a Game and Stage Performance* that inspired me to develop the Inner Theatre metaphor.

Overall and most important, *Soul Play* is based on principles of divine light, love, and will, and is for that reason *spiritual*. In addition, because it is . . .

...based on principles of education, it is *instructive*;

- ... based on principles of psychology, it is *therapeutic*;
- ... based on principles of energy medicine, it is *healing*;
- ... based on principles of directing and acting, it is *entertaining*.

The Inner Theatre approach sounds intriguing, but how does it actually work?

Imagine watching your daily drama from an objective perspective. At work, the office is your stage. Your desk, computer, and papers are your props. You're dressed in your usual business costume. Today your boss is condescending and impatient with you and other workers. In turn, you're angry, resentful, and a bit worried. You know this old drama by heart and it isn't fun. Suddenly you remember that your Businessperson is just one of your actors playing a part. You step back from this role and take your director's chair. What if you, as the director, helped your actor change his lines, or what if you brought in Monsieur Diplomat to help deal with the boss? How could you make this scene turn out differently?

Or it's the end of the day and you arrive home dead tired and hungry. The stage is now set in the living room, where your spouse is reading the newspaper and watching television, not contributing to the household tasks. You point this out. Soon both of you are arguing about fairness and rights. Will the same old song and dance replay or will one of you step back from your role-as-spouse and take your director's chair to address the problem on another level?

The time is now midnight and the scene shifts to the bedroom. Who will appear in the spotlight tonight? Will your seductive Lover invite your partner's passionate Lover to bed, or will your whimpering inner Child crawl under the sheets to snuggle with your mate's reassuring inner Parent? Who will determine who goes to bed with whom?

After a moment's reflection, you can think of other examples, such as the tragic Drama of Joint Custody, which often takes place when parents drop off or pick up their children. Incriminations and excuses are exchanged for approximately twenty or thirty minutes before the parents depart in despair and mutual loathing. Where's the director here? Who can help the Ex-spouse actor heal the pain and begin to love once again? Who can help design a new ending to this totally frustrating script?

Will I benefit if I simply read the book and don't do the exercises?

As with everything else, the benefits you receive will depend on the degree of commitment you have in developing your inner life. If you're embroiled in conflict and are suffering, you can use the exercises in this book to lead you through the difficulties. Change won't happen overnight, but it will come about if you are committed to helping yourself. If you're *not* committed, your struggling actors will continue to scream, scratch, and bleed all over your stage. As you know, slipping and sliding in your own blood is melodramatic and very painful! I recommend that you make the effort to change.

If you are healthy and your life is fairly functional, you may use the program in this book to *fine-tune* your presentation. As any accomplished musician knows, an instrument that is a *little* out of tune can ruin an otherwise superb performance. Your inner actors will thank you for the time and attention you give to polishing their roles. This is true "character development".

Finally, if you are one of the lucky few whose life flows smoothly most of the time, you can extend your possibilities even further and create new scripts with the gods and goddesses themselves. In the Theatre of the Divine, there are no limitations to the expansion of consciousness! Yours is a Never-Ending Story.

What does the author want readers to get from this book?

My deepest desire is that you remember who you are behind all of your masks. By knowing who you are and giving the best of yourself, you will become a better person, and the world will become a better place to be.

I hope you'll find *Soul Play* inspiring, intimate, and liberating. Read this book for the fun of it. Read it to increase your joy. Read it to put more life in your Life!

Now, if you're ready, I'll step aside and raise the curtain. Enjoy the show!

RAISING
THE
CURTAIN

The Soul's masquerade

Settling back in the most comfortable seat in the house, you watch as the curtain rises, revealing scenes from *Cocoon*, the film by Ron Howard. *You are there*, and you watch as an enterprising skipper finds himself attracted to a slender young woman who, along with several male companions, has rented his yacht for a special diving mission.

You smell the sea breezes as you watch the woman go below deck to her chamber on a balmy afternoon. Magnetized by her presence, the skipper goes to her door and quietly crouches outside, peering through the keyhole. He watches as she undresses slowly and gracefully. She is tan and beautiful. Then just as naturally as she removes her clothing, she reaches up behind her neck, slips off her hair and face, and proceeds to step out of her skin. Dropping her human costume on the floor, she scintillates as a light and shining being. The skipper, totally stunned by what he sees, meets her gaze through the peephole – then runs away in a panic.

The woman in the film has an earthly mission that requires a human body, but you realize as the story develops – she never forgets that she is more than her skin. The skipper on the other hand, believes something is “terribly wrong” with *her* and forgets that he, too, is a radiant being in a human costume.

Italian philosopher Tommaso Campanella wrote a sonnet that begins like this: “In the theatre of the world our souls play a masquerade, hiding themselves behind their bodies and effects.”

In the theatre of the world *our soul plays a masquerade!* It's all a grand Divine Comedy! Perhaps we could say that the soul joins the great Actors' Guild of the Human Race when it takes a physical body and is born on Earth. Having access to the Costume Department, the luminous Self chooses a guise for the masquerade. It may hide behind skin that is rose beige, creamy brown, medium olive, velvet black, or ivory porcelain. It may choose to take a male or female form for its human incarnation.

Cultural and religious choices are multiple. One's soul may arrive in a nomad's tent in the Sahara desert, a maharajah's palace in India, a jet-setter's apartment in Paris, a farmhouse in Kansas. The family it is born into may be religious or agnostic, or somewhere in between.

What generally happens in infancy is that families or tribe members begin to relate to the newborn exclusively as a physical being and forget to see the soul shining through. Then, if the baby's inner light is not reflected back, the little one soon forgets that he or she is a *divine being*. You know the rest of the story. As we grow up, we put on social masks and elaborate costumes to fit in with those around us. We find ourselves playing many different parts. We hide who we really are because we're afraid we're not good enough. We're afraid we'll be judged, "found out", rejected.

Slowly we begin to identify with the parts we play and then believe we *are* those parts. Some people don't just *play* the roles of Pleaser, Parent, Politician, or Pimp; they think they *are* the roles. Some don't just *wear* the masks of Wage-Earner, Warrior, Worrier, or Wimp; they believe they *are* the masks.

Throughout the day we express many aspects of ourselves. That is natural. However, when we get stuck in a role or when we believe we have no choice but to perform an old song and dance, we suffer. And sometimes we suffer big time.

Why, we wonder, did the soul choose this human experience? Why is it playing a masquerade?

We might think of it this way. A novelist gets an idea for a new story one day while she's looking idly out her window. She sits at her computer (for she is a modern woman) and begins to develop the plot and characters. As she works, the story begins to take on a life of its own in her mind. The characters begin to tell her who *they* are and what *they* want. Relationships among them are established. Intriguing conflicts are created. The exciting and entertaining plot thickens to keep readers in suspense. Then finally the mysteries are resolved; the tensions are

broken. Whether it turns out to be a tragedy or a comedy, the story is over. The End!

When she's finished, the author realizes to her surprise that she herself has changed. She now knows herself in ways she never could have before. Through her creation, she discovers more of who she is.

In much the same way, we may imagine that the soul, desiring to know itself in multiple dimensions, chooses to become human and experience its own "novel". In human form, the soul experiences all the dualities and polarities of earthly life and discovers its own various facets and nuances.

Why do we forget who we are?

Perhaps we forget who we are so we can really get into the story, get into it in a way we couldn't if we were not fully involved in the material world. Perhaps we desire to experience the thrill of remembering. Do you recall the excitement of playing hide-and-seek when you were young? Can you still hear the shrieks of delight when you were *found*?

Getting lost and finding ourselves makes great drama. It's the theme that runs through many of the world's great literary classics, including *Quest for the Holy Grail* (England), *Ramayana* (India), and *Kuan Yin* (China). It includes Dante's *Divine Comedy* (Italy), Homer's *Odyssey* (Greece), Dostoyevski's *The Brothers Karamazov* (Russia), and Baum's *The Wizard of Oz* (America).

As a modern-day person performing your own version of the play, will you remember that getting lost, though part of the great drama, is only an illusion? Will you remember who you have always been? Those are the questions!

*When the soul wishes to experience something,
she simply throws out an image and enters into it.*

Master Eckhart

On Imagination Street

To attend the Masquerade Ball on earth, the soul agrees to live a dual existence – to live in both the inner and outer worlds simultaneously. The inner and outer worlds are both real and significant. They are dynamic and ever-changing. Both attempt to maintain integrity and equilibrium as they interact with each other. While most people find it easy to make their way around the well-mapped outer world (the reality in front of their eyes), few know how to find their way in the inner world (the reality behind their eyes). For many, the inner regions remain a mystery.

Moving inward, we discover infinity. Here there are no barriers, no boundaries, no restraints, no time limits. If we choose, we can fly to the farthest reaches of the galaxy in the sky of mind.

To get the most out of the Earth experience, we must take time to understand and develop our inner life. As the Swiss philosopher and poet Henri Frederic Arniel noted, “The man who has no inner life is a slave to his surroundings.” To insure that you’re not one of the enslaved, you need to find time to be alone and to reflect inwardly, even though finding the time may be hard. Developing your inner life is deeply rewarding on every level. Besides, you get to take all your inner riches with you when you die – an added bonus. The time you reserve for yourself will definitely pay off in the long run.

To discover your inner domain, you must use your imagination and have a spirit of adventure. The great theoretical physicist Albert Einstein once said, “Imagination is more powerful than knowledge.” *Why did he say that?* Could it be that imagination is more powerful because it activates the creative function of the mind, while knowledge simply activates the memory?

For a moment, use your imagination and envision yourself standing on the corner of Imagination Street and Adventure Avenue. Now imagine that Knowledge is standing on one side of you (hands filled

with books) and Imagination is standing on the other (hands empty and free). Both beckon you to follow.

When you walk along with Knowledge, you discover that he is happy to assist you by offering important facts and figures related to physical perceptions and the material world. He's also great with pragmatic problem-solving. However, you can get a bit tired after a while because he keeps talking on and on. Under your breath you may say impatiently, "I know, I know." You also have to be careful that he doesn't ask you to carry all his excess baggage. (He doesn't travel light!)

When the two of you are together, Indoctrination is apt to join you. Indoctrination thinks he knows it all and tries to structure your mind so you'll believe only what he wants you to believe. He's militantly determined that he's right! This, of course, makes you wrong if you express a thought of your own. When he's around, you begin to feel small and unimportant, and find you don't have much to say.

On the other hand, when you walk down the path with Imagination, Intuition soon joins you. Those two take you to places where thoughts, ideas, and images are born. When you're with them, you feel alive and excited. You feel free to ask questions, to dream, to play, and to create. With them, you don't get tired.

In your inner theatre, Imagination and Intuition help you use your "mind's eye" to see, your "mind's ear" to hear, your "mind's nose" to smell, your "mind's tongue" to taste, and your "mind's skin" to touch. They help you develop these extrasensory perceptions that are subtler than your five physical senses.

Along the way, you'll also meet Venture, juggling his maps and traveling paraphernalia. When he shakes your hand, you'll discover what a real handshake feels like. With an enormous smile and great enthusiasm, he assures you that he can help you find amazing places and treasures within.

Then there's Pleasure, who's wild and sweet; and Panache, who's gallant and flamboyant. In a sweeping gesture, Panache bows low in a

grand Renaissance inflect, while Pleasure offers you fresh cherries in an elegant cloisonné bowl.

Grace also greets you and invites you to take off your coat and hat and armor and masks. She encourages you to lay down your sword and laptop computer and briefcase and purse. She gives you permission to go barefoot and to let your hair blow in the wind!

Yes, in your inner explorations you'll find these companions and many more. All are prepared to take you to various regions of consciousness where you will discover vast resources available to you. But first they are prepared to help you get acquainted with your very own entourage – the voices you hear inside your mind.

*Infinite worlds appear and disappear
in the vast expanse
of my own consciousness.
Ancient Vedic saying*