

Celebrating Your Relationship

Werner Erhard — *Celebrating Your Relationships* (1978), Oakland Coliseum Arena.

PARTICIPANT

“And I came all the way from Idaho to come to it. And so being on the train, people started gravitating to each other. And this woman sat across from us and started talking about our relationship.

I mean, it was like magical things were happening. At every stop, we'd stop at Moore. People would come up and start sharing and saying, “Hi, are you going to the coliseum?”

And it was like a snowball.”

PARTICIPANT

“I noticed that even the guards here and the ticket takers are into the excitement of it, you know? There's just no way that you could be here and not be a part of it.”

PARTICIPANT

“I couldn't sleep last night. I was so excited about being here. And I feel the excitement is being generated from everybody.

It's just like, that's what the event is to me, is just everyone getting together and just celebrating knowing each other and just being related.”

PARTICIPANT

“I'd really like to get out of the course a sense that I contribute to people's lives and know that people experience my contribution by having me around them.”

PARTICIPANT

“When I heard the announcements in the seminars, I didn't really take them seriously, that I would begin to discover that my relationships were really miraculous. And since that time, I've fallen in love. I had the best relationship I ever had with a woman that I've ever had.”

PARTICIPANT

“As we were coming to the event this morning, we were all quite calm. It was like we were in total alignment already. And I looked at my family, and I realized that we were all in the same place.

And that's just a total thrill. I mean, just an absolute, total thrill. An acknowledgement of my relationship to my family and the love that we feel for people outside of ourselves. And it's just, we're all so high, it's hard to even speak.”

WERNER ERHARD

Thank you.

Well, welcome to you too.

I really love these events where there's nothing to do.

You've got it all handled before I get here.

Wonderful.

And I really do want to acknowledge you for that.

It absolutely is that way for me, that you've got it handled before I even get close to the place. I feel it when I come in. It's wonderful, I really love it.

You do a great job. I want to always have an opportunity to come to your events.

I wish I could tell you in really explicit words what I intend for today, what I'm clear will be the result of today, but I can't do it.

Because what I intend for today is beyond words. I'm clear that many of the people in this room already know what's possible in here today. That you came in touch with that space already. I can feel it in the room. That space beyond words.

Today is about the realization of ecstasy.

Today is about the realization of joy.

Today is about the realization of pleasure, but not the kind of pleasure that we're ordinarily used to. A different kind of pleasure.

As a matter of fact, not even a different kind of pleasure. An incomparable pleasure. Pleasure as an expression of love.

Today really is a day for miracles. And it's nothing that I'm going to do. It's that I've really gotten to know you.

Man, I really know you. And I am absolutely, totally and completely blown away by who you are. I am so deeply and completely in love with you that it's put me into a space of ecstasy and all I want to do is to share that experience with you today.

You know, recently we had an event in which we honored someone. And I said that one of the most important things that I had discovered in life is that there was no human being on the face of this planet about whom any other human being could say something absolutely and entirely positive. And I was clear that if you or I got a chance to meet God, we would say that she was wonderful and magnificent and radiant and all-knowing, but she was a little bossy.

So the point that I wanted to make is that there's always that but, you know? Always that but. Somehow, in our fervor to make sure that we haven't been taken in, in our fervor to make sure that we're really sure, you know, to make sure that we're really sure, it's mind-boggling, stupefying, to make sure that we're really sure, we always want to put in that little doubt, that little but.

So if you could kind of let go of the butts about yourself today, if you would be willing to drop the butts. I'm not saying drop the butts. I'm saying just be willing to have the butts drop away for you today.

Be willing to experience yourself as magnificent. Now, this is really what I wanted to say. This is the point.

Be willing to acknowledge that you got it so that you don't have to have it chiseled in stone, so that you can tell by the willingness to take responsibility for having gotten it that you got it.

Did you get what I said? So that you measure whether you got it or not by your willingness to take responsibility for the fact that you got it.

You know, the last withhold, the last what I'm not telling you, the last thing I hold on to in order to make sure I survive, the last thing I keep from you in order to be able to manipulate you is that I've got it. So if you can just give up needing to hold out, you can just kind of open the space up to have the experience that, man, you got it. If you can do that, I would really appreciate that.

Because I had no idea what we would do today. That's right, I'm not supposed to tell you that. I brought along some poetry to read just in case.

That always frightens the hell out of people. Oh, God, he's not going to read poetry. I remember vividly the teacher I had in school who taught me practically everything I learned in school.

Got to about the middle of the class and he said, now we're going to do poetry. And I said, I better leave. This class has been too great for me to ruin it by having you do poetry with me because I have no interest in it. I hate it. I mean, I don't even hate it. I don't even have any interest in it.

So he said, well, you sit there and listen to this one poem. And he read me one poem. And it changed my life.

And the poet was E.E. Cummings. And it's the guy who started me and my whole relationship with poetry and altered my experience of life along with this man about whom I will tell you more later. And I want to read a little something that he wrote or rather said from a series of lectures which he gave at Harvard University in 1952 and 53.

He called them non-lectures, obviously.

"Poetry is being, not doing. If you wish to follow, even at a distance, the poet's calling, you've got to come out of the measurable doing universe into the immeasurable house of being. Nobody else can be alive for you, nor can you be alive for anybody else. If you can take it, take it and be. If you can't, cheer up and go about other people's business and do or undo till you drop."

Now I want to start to begin to move into this expression that this incredible being was able to create of exactly what it is that we are after today.

“Now air is air and thing is thing. No bliss of heavenly earth beguiles our spirits whose miraculously disenchanted eyes live the magnificent honesty of space. Mountains are mountains now. Skies now are skies. And such a sharpening freedom lifts our blood as if whole supreme, this complete doubtless universe we'd, and we alone, had made yes. Or as if our souls awakened from summer's green trance would not adventure soon a deeper magic, that white sleep wherein all human curiosity will spend gladly as lovers must be mortal and the courage to receive time's mightiest dream.”

“I like my body when it is with your body. It is so quite new a thing. Muscles better, nerves more. I like your body. I like what it does. I like its hows. I like to feel the spine of your body and its bones and the trembling firm smoothness which I will again and again and again kiss. I like kissing this and that of you. I like slowly stroking the shocking fuzz of your electric fur and the what-is-it comes over parting flesh and eyes big love crumbs and possibly I like the thrill of under me you so quite new.”

In order to get into this a bit, in order to begin to approach this, in order to move up towards it, there's another poet who I want to read. So I'm just going to read you one of his poems.

This is a very profound poet who has earned his right to speak. This is the poetry of St. John of the Cross. I'd like to read to you a little bit about where this poetry was forged.

“Juan de la Cruz's unlit cell was actually a small cupboard, not high enough for him to stand erect. He was taken each day to the refractory where he was given bread, water, and sardine scraps on the floor. Then he was subjected to circular discipline. While he knelt on the ground, the monks walked around him, scouring his bare back with their leather whips. At first a daily occurrence. This was later restricted to Fridays. He was tortured with such zeal that his shoulders remained crippled for the rest of his life. San Juan suffered other torments too. For most of six months, he was given no change of clothing and was infested with lice. He had dysentery from the food and thought he was being poisoned. The windowless, airless cell was unheated in the winter, stifling hot in the summer months. At one point, close to the end of his imprisonment, he was given paper and pen by a new jailer who was a bit kind to him.”

His poetry is incredible, given his background. There's absolutely no bitterness in it. There is this incredible sense of love and appreciation and certainly an absolute sense of ecstasy.

“For all the beauty there may be, I'll never throw away my soul, only for something I don't know that one may come on randomly. In savoring a finite joy, the very most one can expect is to enfeeble and destroy our taste, leaving the palate wrecked. For all the sweetness there may be, I'll never throw away my soul, only for something I don't know that one may come on randomly.”

For such a lover as the Lord, tell me if you will be in pain. For his love is devoid of taste. Among the things made in this world without a foothold, you must seek him out. No face nor form alone, tasting there something I don't know that one may come on randomly.

And don't look to your inner eye, though of vastly greater worth, to find among the joys of Earth a happiness, an ecstasy. More than all beauty there may be or may have been or can be now, one feeds on something I don't know that one may come on randomly.

On Earth, you must never rely on what the senses understand or on all the knowledge you command, although it rises very high. No grace nor beauty there may be will make me throw away my soul, only for something I don't know that one may come on randomly."

This is a person with the power to teach us about how to approach all of this.

Now a little Cummings.

Let's see. Oh, yeah.

This one I get all at once.

"I carry your heart with me. I carry it in my heart.

I am never without it. Anywhere I go, you go, my dear, and whatever is done by only me is your doing, my darling. I fear no fate, for you are my fate, my sweet.

I want no world, for beautiful you are my world, my true. And it's you, or whatever a moon has always meant and whatever a sun will always sing, is you. Here is the deepest secret nobody knows.

Here is the root of the root, the bud of the bud, and the sky of the sky of a tree called life, which grows higher than soul can hope or mind can hide, and this is the wonder that's keeping the stars apart. I carry your heart. I carry it here in my heart."

This is about softening you up, you see, or softening me up.

I want to do a little thing with you for just a minute. And what I'd like you to do is just to close your eyes and be comfortable.

And I'd like you to create for yourself the experience of being on the bow, the front of a sailboat in the tropics at night.

So I'd like you to create for yourself the experience of either standing or sitting or lying, whatever is most comfortable for you, on the bow up in the front of a sailboat at night in the tropics as it plunges its way through the water, plunges its way through the ocean.

And I'd like you to create for yourself the experience that all around you is only ocean, no land in sight.

And you're out on the bow of this ship which is plunging through the swells up and down comfortably. And you're on deck feeling very secure and warm and at ease. And you're looking up at the sky in such a way that you can't see any of the ship in your peripheral vision and so all you can see is the sky.

Begin to create for yourself the experience of losing the ship under you and sailing out into space, being in fact the leading edge of that which is moving in space. And in fact you are the leading edge on this particular spaceship called the Earth.

You are out in the heavens.

And I'd like you to create for yourself being out in the heavens and having nothing in your periphery and so the only experience you have, the only thing which you can sense are the heavens. And I'd like you to look up directly above you and you'll see up there what looks like a cloud to you. It's a kind of reflected light that a cloud at night seems to be.

And I want you to look more closely at that cloud that stretches all across the sky, a band across the sky and look into it more closely and you'll see that instead of being a cloud, it is in fact stars, the Milky Way, so dense that it looks like a cloud. And off around the sky are individual stars, some very bright, some not so bright.

And I'd like you to create for yourself the experience of being absolutely alone in the universe, out on the prow of this planet, out on the bow of the planet, moving through space.

And it's you in the universe, you alone in the universe.

You get the wonder of moving through the space, the wonder of the universe, the magnificence of the universe, the space of the universe, the beauty of the universe, this profound universe. And alone, just you and the stars, just you and the planets, just you and the heavens.

Then I'd like you to create for yourself the idea that in fact one of those other bits of light out there in the universe is someone else on the prow of a planet looking out into the universe alone and looking among the other bodies in the heavens at the body on which you are on the prow, on the bow of this planet, looking out alone.

And I'd like you to create for yourself the idea that one of those other bits of light, one of those other heavenly bodies is not only another being alone looking out, but another being with the idea that one of those other bits of light is another being looking out.

And I'd like you to allow yourself to experience what it is between you and that other bit of light in the heaven to which you have assigned the quality of being and to whom you have given the power to know you.

What is your experience of that which exists between you, who are alone in the universe, and this other bit of light to whom you have given the quality of being and to whom you've assigned, you've allowed to know you.

Okay, will you open your eyes now?

I want to give you an opportunity to share, so if you've got something to share or a question you'd like to ask, if you put your hand up, an assistant will call on you and take you to the station so that you can share.

SUSAN

Hi.

WERNER ERHARD

Hi, Susan.

SUSAN

I'm going through a lot of spaces just standing here.

WERNER ERHARD

Yes, I know.

SUSAN

Good.

WERNER ERHARD

Me too.

SUSAN

And they have to do with being important and having an important thing to share,

WERNER

Uh huh

SUSAN

And I don't. So I've got that out and I'm going to share.

WERNER

Great.

SUSAN

I really am enjoying being here with you tonight. It's really, I really get that you love me and you support me and it's far out.

WERNER

THANK-YOU. THANK-YOU. THANK-YOU

SUSAN

Okay, this is the last thing, and that's more personal, and that's that my act, or the biggest thing right now for me that I have to give up is being in control of my life, and that's really scary for me because I've always been in charge of every situation and thinking about giving that up, you know, what's underneath that, it's like I'm at the mercy of other people.

WERNER ERHARD

Yes.

SUSAN

Thank you.

WERNER ERHARD

Yes, thank you. Beautiful.

I'm really glad that Susan brought that up because that's really important.

See, I tried to talk about that earlier and didn't do it very successfully, so I'm going to make another stab at it now if I can, and that is this. You and I, we created everybody else, and the one problem with creating something is that immediately after you create it, you become the effect of it. You've got to give up control.

See, you have ultimate control in that you're allowed to create things, and then even after that, you've got ultimate control in that you're allowed to create the space in which they exist, and then even after that, you've got ultimate control in that you can recreate them so that they can disappear, but during that little process, you are completely out of control, and the only way to regain control when you're out of control is to be out of control.

One of the best experiences I've had of that in my own life that just happened to come to me a minute ago was an experience of going down the rapids in some river or other, and we got out of the rafts and jumped into the rapids and went down just, you know, body-wise. No raft, just the body. And you get taken along by the water with an incredible amount of force, and your first impulse is to resist it.

Now, fortunately, the river is so big that you can't resist it, and so you get to have this experience whether you want to or not.

You do actually let go, and the instant you let go and you're willing to be out of control, you're willing to be swept along by the river, if you stay conscious, little if in there, if you stay conscious at that moment, you realize that you're able to direct the motion of your body through the rapids, that you can go around the stones, that you can avoid things, and that it doesn't take any effort, you know?

The water doesn't go into the stones, you see.

It goes around the stones.

The people who resisted, they got inserted into stones.

Susan, thank you very much for that. That was really great. I want to recommend to you that you let it hang out in your relationships.

Hi.

SANDY

Hi.

WERNER ERHARD

What is your name?

SANDY

Sandy.

WERNER ERHARD

Hi, Sandy. How are you doing?

SANDY

I'm fine.

WERNER ERHARD

Great.

SANDY

When you were talking about falling back and relaxing and kind of just not having the butts, what I realized is that all of my butts come up about myself.

WERNER ERHARD

Great.

SANDY

And it's very difficult for me to realize or acknowledge my own magnificence. I'm a great but.

WERNER ERHARD

Yes.

SANDY

And whenever I'm, like when I'm falling down into the tunnel, it's really nice. It's just relaxed, you know. Everything goes loose.

Like when you're breathing and panting when you're having labor pains and being able to relax and go with it.

WERNER ERHARD

Yeh

SANDY

And then all of a sudden, I start to claw at the walls of where I'm falling into. And it's clawing at what I don't think is good about me, what I don't think is great, and I want to hide it.

Almost if I let them go, I might really be great.

WERNER ERHARD

Yep.

SANDY

And that's scary.

WERNER ERHARD

Oh, that's really wonderful. You know, it's very interesting. I want you to know that this is how the training was developed.

People think that I perhaps sat down and wrote out the training or that I borrowed a little bit of this, a little bit of that, a little bit of the other thing. None of that is true. The training really came out of exactly what we're doing here, but exactly what we're doing here.

And I'd like to be really very clear with you about this.

What I have to share with you is most appropriately shared with you out of people sharing.

It becomes real.

It becomes what fits.

It becomes not my idea of what you need to know, but responsive to where you're at. It's just a really wonderful way to do this.

But there are some things which came up in the first segment which I want to kind of flatten with you, kind of handle with you, kind of go over so that we can be clear about them.

And perhaps one of the most important things is I think I mentioned having a magic wand.

And if I didn't mention having a magic wand, I now mention to you having a magic wand.

People say, well, how do you create this space of ecstasy? You know, how do you bring this ecstasy, this joy, this pleasure as an expression of love, this wholeness, this completion, this unconditional love into the relationship? And you do it by waving a magic wand.

I mean, obviously, there's no other way to possibly do it. So I want to tell you about the magic wand. What I want to tell you about the magic wand is that in the ordinary course of events, in order to bring something about, you need to establish a process.

I'll just repeat myself. In the ordinary course of events, in order to bring something about, you need to establish a process. In other words, in order for me to get from here to there, I can't do it all at once.

I have to do it one step at a time. And by handling it one step at a time, I can, as a matter of fact, be from here to there. So all I need to do is to be willing to establish a process, to manufacture a process, to produce a process.

And by a process, I can, in fact, accomplish something. Now, that's the ordinary space in which we live. There is, however, an extraordinary space in which we also live.

I want to be clear that I didn't say to you that there's an extraordinary space which you can achieve. Let me be very clear that I did not say that there's an extraordinary space which you can achieve. I said that we live both in the ordinary space and we live in this extraordinary space.

But it's like having the keys to an automobile in your pocket. If you don't ever go out and put it in the ignition, you don't get to drive the automobile. It isn't enough that the automobile is there.

You actually have to know about it and use it. So I want to turn you on to a quality of the space in which you live which could be called the extraordinary quality. And that is that at the base of it all, fundamentally, what's so is so by your consideration alone.

Now, for most of it, you have to deal with it in the ordinary way. In other words, with respect to this chair, which is really rather ordinary stuff, I have to deal with this in an ordinary way. In order to accomplish something, in order to achieve something with the chair, I need to set up a process so that if I want to take the chair away with me, I have to take the back off and fold the arms up, fold the legs up, and then I can take it away with me.

But I have to do this 1, 2, 3, 4, 5, 6, you know, this linear progression, this progressional thing in order to achieve something with the chair. However, it is also that in the space in which you live, much of what is there is a function not of any process, but as a function of your consideration alone. That is to say, whether this chair is good or bad is a function only of your consideration.

At any rate, a great deal of what exists in our life exists as a function of our consideration. You consider it to be so, it's so. If you consider, listen, by the wave of a wand, if you consider that I love you, I love you.

Now, you may not be able to consider me down there on the floor standing next to you. It may be that that's the part of your life that works in the ordinary way. Because that's pretty ordinary standing next to someone.

To be loved is extraordinary. And it's a function of the extraordinary space. And it happens as a function of your consideration alone.

By merely considering that I love you, I love you. So you've got this universe in which you can create by consideration alone. I call that the magic wand.

And it is the instrument by which one creates this ecstatic quality in one's relationship. You imbue the relationship with ecstasy. You create in the relationship ecstasy.

Now, I caution you that you cannot create in opposition to anything. Listen, you cannot create in opposition to anything. So that if there's something in the relationship which you would consider to be inconsistent with ecstasy, you can't create ecstasy in opposition to that thing.

You can't say it's horrible, but I'm going to make it ecstatic. You can't say I don't trust them, but I'm going to pretend it's ecstatic. This is not act as if.

This is not pretend. This does not go through the motions. This is something far senior to that.

So you can't consider, you can't create by consideration. You can't create by magic wand in opposition to anything. You can, however, include anything in that which you create.

So to create ecstasy in your relationship does not mean that any particular thing has to be in your relationship or not in your relationship.

There can be any circumstance and any condition presently existing in your relationships, and you can wave the magic wand of ecstasy as long as you're willing to include in the ecstasy, as long as you're willing for that circumstance or that consideration to be a function of the ecstasy to in fact manifest the ecstasy, to express the ecstasy. And your willingness to allow any condition or any circumstance of your relationship to express the ecstasy is a part of the creation of the ecstasy.

So one creates ecstasy by waving one's magic wand. One does not create ecstasy by doing something. I am ecstatic because I am ecstatic.

I love you because I love you. It is so because you consider it to be so. So, to master this space, to master the space of ecstasy, to master the space of love, one must be willing to create by consideration.

You need to be willing to do that. You need to be willing to create a context around the existing circumstances. And as you've heard from the people who've expressed it, it often takes a lot of courage.

But what if it turns out that you are a fool? Well, fool is probably not down very far from where you are if you're worried about it. I mean, what the hell, it's probably worth taking the chance.

You come out of this space, you rewrite all the sex manuals. Promise all that technology about sex is based on attempting to get to ecstasy. They ain't seen nothing yet from people coming from ecstasy.

No kidding. Honest. No kidding.

I want to be clear about your expression as a sexual being transforming as a function of your willingness to come from ecstasy. To come from being whole and magnificent and complete to bring to your sexual expression your own ecstasy instead of trying to get it out of it. So you need to be willing to wave your magic wand to create this ecstasy.

You know, you don't wait to go home to find out if this person that you live with now has got you absolutely blown away. No! You come from being blown away.

See, you want to tell me how your relationships are. I don't give a damn how they are. That isn't what this is about.

This is about where you're coming from. It's about who you are. It's about the context of the relationship, the space of the relationship.

It doesn't make any difference how it is. At this level, you get to create how it is. And you can come out of this into your relationship.

You come out of ecstasy into your relationship to create ecstasy. You come out of ecstasy, out of pleasure as an expression of love, out of celebration to create the experience of celebration and love and ecstasy. This is about lighting the fire, not warming yourself by it.

Hi.

ANNE LOIS

Hello.

WERNER ERHARD

How are you doing?

ANNE LOIS

Hello, Werner.

WERNER ERHARD

Hello.

ANNE LOIS

My name is Anna Lois.

WERNER ERHARD

Thank you, Anna.

ANNE LOIS

And I have the slightest idea what I'm going to say.

WERNER ERHARD

I know the feeling.

ANNE LOIS

And I wanted to give myself the opportunity to be up here and create.

WERNER ERHARD

Wonderful.

ANNE LOIS

And, Werner, I love you. And I just love creating that.

WERNER ERHARD

Yes. That's beautiful. That's wonderful.

ANNE LOIS

Yay!

Oh, wow.

WERNER ERHARD

Too big, too bright, too wonderful, too magnificent for most people.

ANNE LOIS

It is.

Oh, I love it.

And I want you to know, though this includes this morning also, that this is the most validating experience of me, probably of my whole life, and I love it, and I got it.

WERNER ERHARD

That's terrific.

Beautiful.

You know, it reminds me, so it was such a perfect expression of that one poem I read by E.E. Cummings about all the wisdom being nothing when compared to, I think he talked about *A Wink of Your Eye*? Yes, something about *violets*. That's right.

But, you know, it's very interesting. She got up there and she did exactly what I was talking about. I mean, she stuck her neck out.

She was alive. She was real. She was magnificent.

And she wasn't inhibited. She wasn't, you know, she wasn't inhibited by the normal things which people consider when they're doing that. Got to be coming from ecstasy. It's wonderful.

You know, I can picture people's minds saying, but what will they think?

You want me to tell you what they'll think?

They'll think terrible things about you.

What the hell did you think they were going to think?

They think terrible things about you anyhow.

That's what thinking's about. It's about terrible things.

Thinking's all about butts.

You want to move them? You want to inspire them? You want to give them the opportunity to be in touch with and experience and express their own magnificence?

The hell with what they think.

You know, I don't mean put down what they think.

I mean allow them to think it. Oh, what a wonderful expression of love that you doubt me. I mean, hell, I'm used to those usual expressions of love.

You come up with something unusual.

Let's not make that commonplace, however. No, that was beautiful.

That was so, so remarkable. God damn! What a love affair.

Hi, over there. What is your name?

KERMIT

My name's Kermit.

WERNER ERHARD

Hi, Kermit.

KERMIT

I had something I wanted to share and it came out of the relationship that I've had with you for a long time, and I've really been complete that that relationship is complete.

WERNER ERHARD

It's beautiful.

KERMIT

I want to take the opportunity now to voice something that came up to me today. Because it was complete, I thought that, well, why do I feel uncomfortable sometimes when I get this sometimes experience I got today?

And that was a little bit of overwhelm, a little threat. And I don't know if I got it all, but I got some part of it, and it looked like there's resentment somewhere that in all my life, to get what I got, I seemed to have to effort at it, and I seemed to have to do something spectacular to get it. And this was free.

WERNER ERHARD

Ha, ha, ha, ha, ha.

KERMIT

Yeah, and out of that, if I were to really acknowledge that, then I have to get clear that I'm going to acknowledge you personally for that gift, for being responsible for me putting that mirror up so I can look into it.

WERNER ERHARD

That's beautiful, Kermit.

KERMIT

And again, it was just something, I'm having difficulty getting it out now, and that is to give that acknowledgement to another man is something that I was jealous of, I guess, and then to get the bottom line that I got that from another man who was a white man, and I think at one point in time that made some kind of difference. I just wanted to get that off. Thank you.

WERNER ERHARD

Kermit, you know, it's, in the normal course of events, first off, I do want to acknowledge your courage and your honesty and your directness and your straightforwardness and your openness. And, uh, and I want to take then a little look, a little bit deeper, because I think that that really all comes as a function of recognizing your own magnificence.

You know, when you take a look in your life, you've got lots of things to give away, to be able to give away your jealousy, to be able to give away your resentment, to be able to give away your prejudice.

What an incredible gift to give that away. I really salute you. Thank you very much.

KERMIT

Thank-you

WERNER ERHARD

Listen, can you get it? It's easy to give away your love. You know, easy to give that away.

Easy to give away your support and your appreciation. Very difficult to give away those things like jealousy and resentment and prejudice. Incredibly difficult.

Enormous gift. Is it possible that you don't have something to contribute? Not possible.

Yes. Hi, what's your name?

JONATHAN

Hi, Werner. My name is Jonathan.

WERNER ERHARD

Good to see you, Jonathan.

JONATHAN

I really want, I really want you to get, and everybody to get how utterly absurd, ludicrous it is for me to be in a position where I could be up here acknowledging my feeling of relationship with you and my feeling that I've gotten of your integrity and your caring and concern and your love.

You can imagine a place utterly contradictory of that space, a place utterly mind-bound and totally rational and unwilling to come from that celebration. My halfway position that I'm at now would look like wild celebration to you.

WERNER ERHARD

No, no, it's wonderful. I'm telling you, it's great because the bigger they are, the harder they fall and you're really beautiful. You know, it's so wonderful to be big enough to get out of, to get off of that space you were talking about.

And you see, it's not that, you know, what I'd like you to get is that coming from that kind of reserve and being big enough to get off that, not to give it up, but to be big enough to expand, to include the celebration, it's just a remarkable, wonderful thing. So those of you who are stuck deeply, you've got something really beautiful to contribute. Thank you.

Go on. It's great.

JONATHAN

Where I am is this, in relationship. My mind is chattering and yelling and fighting and going down screaming, and I'm willing to make that stab and commitment into coming from ecstasy and joy. And my mind keeps saying, what does it look like, and Werner says, well, it doesn't look like nothing, but it's got to look like something.

And I have this sense. My feeling of relationship with you, I get an analogy between your relationship with me and my relationship with my father and a woman in my life and others who I don't relate to, or who won't relate to me, rather, in the sense that they won't play with me, that they will withhold and deny and not be intimate with me. And I just wonder what your experience is, how it looks to you and how it could look to me, where I come to them from that kind of love and acceptance, and there's no play on the other side.

They won't play.

WERNER ERHARD

Yeah, you see, look, I want you to know...

JONATHAN

There's no relationship...

WERNER ERHARD

Well, okay. You see, my answer is not at all complex. It's really very simple.

And its power is not in the brilliance of the response, but in the fact that what I'm about to tell you is very real. I'm telling you the truth. And I'm not telling you the truth just for me.

I'm telling you what's really so about those people. I'm telling you that their inability to respond, their bound-upness is the highest expression of love which they can muster. Now, look, you may be smarter than they are, they may be smarter than you are.

You may be richer than they are, they may be richer than you are. You may be more clever, more communicable, they may be more clever, more communicable. About none of those things can I speak.

Or will I know the answer. About this I know the answer. They have the capacity for love.

They have a capacity for love like yours and like mine, which is absolute. The only thing bound up in their life is the expression of that capacity. So what you're getting is a bound expression of an absolute love for you.

And if you can accept that as their love for you, and if you can be in ecstasy about that expression, if you can be joyful and celebrate that expression, your joy, your ecstasy, your being blown away by your relationship with them, I promise you we'll provide the heat necessary to melt whatever's there. Miracles will happen.

JONATHAN

I just want you to know that I'm willing to come from there.

WERNER ERHARD

Absolutely, I see it.

JONATHAN

I really look forward to going that extra.

WERNER ERHARD

Man, you are so beautiful. You are so real. I can't tell how much I appreciate your sharing. Wonderful.

I wanted to share with you where this came from, and I wanted to share with you where this was going, because I think it creates a context around it that makes this context of ecstasy clearer and more meaningful. That is to say, what is the context of this context of ecstasy?

What makes ecstasy possible, what allows for ecstasy, is when your life is committed to a purpose larger than those things which are in your life.

It's very interesting, and as you know, I've gotten a chance really to examine people's lives, and a lot of people's lives, about the intricacies of making life work, about the difficulties and intricacies, and there are these wonderful, complex, wonderful techniques and theories about how to make your life work, how to make it actually work for you, and it's very interesting because all of the nonsense in your life is swept away when you commit your life to a bigger purpose than your life. Suddenly, my neuroses are gone, my psychoses are gone.

Now, it may be that I'm so stuck in my problems that I'm not able to commit myself to a bigger purpose, and I want to recognize the possibility of that and support the people who are in that position in transcending the problems and working their way through the problems.

But for most of us, nothing more difficult, nothing more complex than to commit our lives to a purpose bigger than our lives is necessary to really shift the whole spectrum of the problems in our lives so that suddenly these problems are really not problems, they're simply additional things to deal with.

I want to read a quote to you from George Bernard Shaw which really sums up the sense which I have, this sense which I have about what makes life work for people ultimately.

"This is the true joy in life, the being used for a purpose recognized by yourself as a mighty one, the being a force of nature instead of a feverish, selfish little clod of ailments and grievances complaining that the world will not devote itself to making you happy. I am of the opinion that my life belongs to the whole community, and as long as I live, it is my privilege to do for it whatever I can. I want to be thoroughly used up when I die, for the harder I work, the more I live.

I rejoice in life for its own sake. Life is no brief candle to me. It is a sort of splendid torch which I've got a hold of for the moment, and I want to make it burn as brightly as possible before handing it on to future generations."

And for me, that is the context of this context called ecstasy. It's the space from which it comes, and it's the place to which it's devoted. And it is what gives it meaning.

It is what dignifies it. It is what sanctifies it. It's what makes it real.

It's what makes it honest. It's what makes it tough. It's what makes it straightforward.

It's what makes it love. I started off by reading poetry, and I want to finish by reading you one last poem. This is also from E.E. Cummings, who I want to acknowledge for his contribution tonight. This is a poem about you.

Now, I don't know how the hell he knew you, and I don't know how he knew about your life, but this is not my statement. This is your statement.

I've already completed with my statement. Now I want to complete the evening with your statement.

"Miracles are to come. With you I leave a remembrance of miracles: they are by somebody who can love and who shall be continually reborn, a human being; somebody who said to those near him, when his fingers would not hold a brush "tie it into my hand"

Thank you very much, and good night. Thank you. Thank you very much. Thank you. Thank you very much. Thank you.

I love you. Good night.