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Rethink, perceive freshly

This pdf-file is a translation
from the special edition
of the German book into English
by the author Gerd Köhler

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Content

Preface

Perceiving is communication with the world. The idea that this living exchange not only involves the material world but is also alive itself, has a long tradition in human history. Today indigenous peoples still view not only people, animals and plants as living, but also light, air, water and stones. With the triumph of the natural sciences this idea has been almost completely repressed.

Quantum physics has now rediscovered this liveliness and describes matter as a sequence of lively, creative processes. These processes follow a basic pattern that creates not only the material world, but also everything that we perceive, think and feel fresh and new every moment. This holistic view of one living reality not only gives us orientation and help in everyday life, but also offers the opportunity to build bridges between natural sciences and religions.

The first chapters of my book are about our perceived and experienced world, followed by the liveliness of the material world. The basic patterns of both worlds are graphically represented in the so-called *quantum model*. When developing this model, I also referred, among other things, to the statements of well-known quantum physicist Prof. Dürr, whose books and lectures have inspired me greatly. Another important source of inspiration were the teachings of Tibetan Buddhism and the Shambhala tradition, which I have been studying since 1982 and which are also the basis of my meditation practice.

At this point I would especially like to thank my teachers Chögyam Trungpa Rinpoche and Sakyong Mipham Rinpoche, whose wisdom helped and encouraged me. I would also like to thank Christine Behrens, Beate Kirchhof-Schlage and Priya Windisch, who supported my work on this book.

In the text I occasionally circumvented creatively the rules of German spelling deliberately, for example some terms were not written in capital letters but in lower case letters. I did this to make clear that these terms do not stand for things, but are an expression of living processes.

1

The radio

Perceiving happens all the time without me having to make any effort. Nature has endowed me with eyes, ears, nose, tongue and sensitive skin, the five sense organs. But it's also possible to experience a world without these five, for example in a dream. Even in dreams I can see people and hear music without my eyes or ears being involved. Perception has many aspects, is extremely complex, sometimes even magical.

When I was a child, our old family radio was a magical box for me. Music came out and I often wondered where it came from. One day curious, I crawled behind the radio. There was this back wall with lots of holes through which a mysterious, reddish light streamed.

I peered through one of the holes in anticipation, and there it was: the entire orchestra of tiny musicians, bathed in a softly glowing light. They made this wonderful music. I had discovered a secret and felt that it was my own personal secret. I listened with my eyes closed. The music was so clear and so brilliant, the tones almost tangible. They seemed to float weightlessly through the room. The music flowed around me and I felt enriched and happy.

It's been a long time now, but when I think about that moment behind the radio, a taste of that experience flashes back to me. I feel that there is a deep longing and the feeling arises, that the magic of such moments could be the real fulfillment in life.

2

Where do sounds come from?

Of course, I quickly figured out that the orchestra wasn't actually sitting in the back of the radio, and that the mysterious, reddish light came from the glow of the tubes. Later I got the explanation that the sounds were coming from the loudspeaker. But then the question immediately arises as to how they get in there. Today I can read a lot of details in specialist books about radio technology. There you will find treatises about radio waves that are emitted by the transmitter and received via the radio's antenna. The signals are passed from the amplifier in the radio to the loudspeaker, where the membrane of the loudspeaker is then caused to vibrate. Then we say that the music comes from the speaker. But is that really true? Is it perhaps just simply vibrating air generated by the speaker? These air vibrations then hit my ear, are converted into electrical impulses and transmitted to the brain. But how can these electrical impulses become a per-

ceived sound? Science has not yet provided a real explanation. And because I don't have an answer to that, I remain curious and investigate further. I just sit in front of my stereo, put in a CD with good music and listen. And if I just listen, I can tell that the sounds aren't actually coming from the speakers. I hear the orchestra further away from me, the first violins from the front left, the second violins from the front right, I hear the wind instruments in the middle and the timpani further back on the left. All the music plays somewhere in front of me, I experience the orchestra as if in a concert hall with great acoustics. I not only hear the sounds, but also the silence between the individual sentences. I also experience the room in which the orchestra plays. This time the orchestra is not sitting in the back of the radio, but directly in front of me, like in a concert hall. Now you might argue that this is just a nice illusion, not actually real. And this deception is only so effective because I spent a lot of money on a good stereo system. If I were sitting in a concert hall, it would be real. But even if I were actually sitting in the concert hall, the question still remains unanswered: Where does the sound come from?

Does the sound come from the vibrating string of the violin or does the vibrating string only make air vibrations that only then become a sound in my

experience? Many people have already thought about this topic, for example with the following question: There is an old tree in the jungle of Brazil. Let's imagine that there are no people or animals within a radius of many kilometers. The tree is decrepit and suddenly falls over. Is there a crash?

I'll just leave this question alone and turn to a simpler question first. What is necessary so that I can hear something? It should be a very simple list of the requirements, in no particular order and without any evaluation. To listen to music from a CD on my stereo system, I have to turn on the system and insert the CD. Before that I need electricity from the socket. To do this, a power plant somewhere has to generate the electricity. If the electricity comes from a gas power plant, the gas must be piped to the power plant. Engineers and workers are currently working to operate the pipeline and the power plant, and that's the only reason I now have the electricity for my stereo system.

What else do I need to listen to music? Of course my ears, two intact eardrums, healthy nerve conduction to the brain, enough oxygen in the brain so that I don't fall asleep. Of course I have to be alive, and I owe that, among many other circumstances, to the fact that my parents met, spent a hopefully romantic night and passed on

their genetic makeup to me. I was introduced to classical music when I was young, so I put on a CD with a piano concerto by Mozart. If I now press the start button, I can hear the concert, but only if all the requirements I just listed are met. These requirements not only make it possible, but each and every one of these requirements is absolutely necessary for me to be able to hear the concert. Without an eardrum there is no hearing, without electricity there is no hearing, without parents there is no hearing. Every single condition must be met so that I can hear now. And I have only listed a few requirements here. In reality, there are thousands and thousands of conditions that all have to be met in order for me to be able to hear the concert here. The CD must have been recorded and sold. The musicians must have learned their instrument, the violins must have been made. For this to happen, trees must have grown and been felled... If you want, you can pause here for a moment and find out for yourself a few conditions that are absolutely necessary for you to be able to listen to music from your stereo system. Don't have a stereo system yet? Then one of the conditions for you to listen would be that you first get a system. If you think about this for a few minutes, you can easily end up with Adam and Eve, or if you're more scientific, the Big Bang. But this is not

about a historical perspective along the lines of: Because the Big Bang happened, this world exists, and because this world developed like this, I can now listen to music on a CD. This reflection here refers precisely to this moment in which I experience the music. At this very moment my eardrums, which are made of organic molecules, are vibrating. These molecules contain carbon atoms that are thought to have been formed in the explosion of a giant star in the universe. So I could say that my eardrums are now made of this stardust, and this stardust is now vibrating at the very moment that I hear the sound.

You may now be wondering what this little intellectual excursion is all about. Isn't this just pointless brain acrobatics? In practice, two conditions are sufficient, namely inserting the CD and starting it. This is a very pragmatic approach that works well in everyday life. It is also not the idea that we should constantly think about the multitude of conditions, because then we would no longer be able to live because of all the thinking. However, it may be helpful to do it once during a quiet hour. Then you realize that a lot of things are connected in our world, that our lives are very complex. Sometimes when you think about it, you also find humorous situations, for example when you ask yourself what could have caused our parents to

have romantic feelings on that very crucial night for us. Maybe they had just had an argument before, and that night made it up again. We can also see how many so-called coincidences have led to us being here and doing what we are doing. Knowing that there are always a lot of conditions for what we are experiencing right now can be really helpful. We see a larger world, and that world is connected in wondrous ways. When we consider this, we may become more curious about what comes next. We may experience what we are experiencing with greater appreciation. Sometimes we also see that many of these conditions have simply miraculously come to us. For example, many years ago we walked past a cafe and felt like having a coffee. And who do we meet there? An old school friend who we hadn't seen since the end of school... Now we've been married to this woman for a long time and the children have all left the house. Our lives would certainly have been different if we hadn't gone to this cafe that day, but to the cafe next door.

This contemplation of the many conditions that are necessary for what we are currently experiencing can perhaps also be helpful in everyday situations. We often think and act as if there was only one cause. Our partner didn't take out the trash again, even though we asked him specifically to do

so. We get angry and immediately find someone to blame for our anger. Then we rumble off and start a serious argument with the result that we both suffer.

3

The richness of the universe

Everything is said to have started with the Big Bang around 13.7 billion years ago. Since then, the universe has been expanding, with galaxies drifting outwards at breakneck speed. At first it was assumed that this movement was directed outwards from the point of the Big Bang. However, recent measurements have shown that this is not the case. The movements of galaxies do not originate from a common origin, a center. And so scientists today either leave the question of a center of the universe open, or say that the center can be at any point in the universe. If the center of the universe can be anywhere, then I could put the center at the place where I am right now. I'm sitting here, my laptop in front of me, my bookshelf behind me, a picture hanging on the wall to my right, the desk lamp to my left, the ceiling above me and the floor

below me. This is the place where I am and my little universe around me. So I'm at the center of this universe of laptop, bookshelf, picture, desk lamp, ceiling and floor. And now when I get up and go into the kitchen, I'm in a new, little universe. And here too I am the focus, this time the focus of the stove, kitchen table, refrigerator and kitchen window. Wherever I go, I experience a new front, back, right, left, above and below. I always experience a new environment, and every time I am at the center of this experienced world, this experienced universe. When I walk by the sea at night, I can certainly experience a much larger universe. Then my universe also includes the moon and stars and distant galaxies. I then experience it above me, the solid ground beneath me, to the left of me the dike, to the right of me the sea and in front of and behind me the wide beach on which I walk stretches out, a really big universe. This subjectively experienced universe is wonderful and unique, and it encompasses much more than just my perceptions. In this experienced universe, in addition to my perceived world, there is also the world of my thoughts, feelings and dreams. In dreams I can also walk by the sea, the moon and stars above me, the dike to my left, the sea to my right and the wide beach in front of and behind me. And here too, in the dream, I feel at the center of my ex-

perienced universe. If I were to say now: I am the center of the universe, then you could certainly think: There is nothing like cultivated megalomania. But here the term center does not refer to the question of whether I am significant and important, but simply to the fact that I experience the world around me very personally. My experienced universe of perceptions, thoughts, feelings and dreams is simply there, it is incredibly diverse and immeasurably rich. How great this wealth really is becomes clear when I imagine what I wouldn't have if I were blind, for example. But even then, my experienced universe would still be overflowing with riches. This wealth is available to me anytime and anywhere, I just have to really look, start to really take an interest in my perceived universe. In German perceiving is *wahrnehmen* (*wahr*-means true and *nehmen* means taking), therefore I think that there are also truths to be found in perceiving. In the following chapters I will look more closely into my perceptions and try to find the obvious and the hidden truths within them.

4

I can see what you don´t see

As with hearing certain conditions are also required for other perceptions. To see, for example, I need light, my eyes have to be in order and the optic nerves have to transmit the signals to the right areas of the brain. Similar to hearing, a variety of conditions must come together when seeing in order for me to see something. Last but not least, I have to open my eyes to see. Then I can see, for example, my friend who is sitting across from me at the table. If I then relax my gaze a bit, I not only see my friend, but at the same time I also see the table we are sitting at and the glasses on the table. I see the wall of the living room behind my friend and the picture on the wall half-hidden by my friend's head. If I were to ask my friend to say what he sees, he might say: I see you sitting in

front of me, the table with the glasses and the wall of the room behind you. This sounds similar to my presentation, but it is different in important ways. I see my friend sitting in front of me, see his face. He doesn't see his face, but he sees mine and the wall behind me, which I don't see. We may be in the same room, but everyone sees a different world. I can even go further and say that I am the only one who sees this panorama like this now. Nobody in the entire universe sees it the way I see it right now. And that doesn't just apply to this situation. Everything I see can only be seen in this way by me, exclusively for me, completely unique. *I see something that you don't see...* we liked to play as children. And this statement is actually true. No one can see exactly what someone else is seeing.

And then there is another fact that we are often not aware of. For example, if I say that I'm seeing my friend right now, that's only half the truth. As I just mentioned, I cant see my friend without seeing the surroundings, the wall behind him and the chair he is sitting on. And if I then let my gaze wander a little further, I can see that no single thing in my world can be seen alone. When I look at the chair my friend is sitting on, I also see the carpet on which the chair is sitting. I can't see my friend's face without also seeing his neck, his hand without his arm. In the world I see, everything is

connected to everything else. I cannot see a single part of my seen world alone. And now when I close my eyes, this entire seen world has disappeared. And then when I open my eyes again, it is there again in one fell swoop. The world, so to speak, appeared fresh in my perception at that very moment. Isn't that fantastic? And I didn't even have to try hard for it. All I have to do is open my eyes and this whole colorful world pops out like a rabbit out of a magician's hat.

5

The roller coaster

When I see the world with people, houses, cars, and trees, many conditions must be met. If all requirements are met, I experience my colorful world. For example, when I look at my bike that I just parked in front of the supermarket, there is no doubt in my mind that it is there now. I just cycled with it. The fact that my bike with a solid aluminum frame, wheels and is now standing there in front of the supermarket is a necessary condition for me to be able to see it now. But when I take a photo of my bike now and look at this photo on my laptop at home, I also see my bike. But this time I don't need a bike with a solid aluminum frame as a condition to see it, just a lot of different colored dots on the screen of my laptop are enough.

When I go to bed in the evening and see my bike again in my dream, I don't need the solid bike or many bright dots on the screen. Nevertheless, the image of my bike appears in my dream. It is created without a material basis, and of course my image of the bicycle is also non-material. But I see it, or rather: I experience that I see it. In my dream this bicycle is part of a world with streets, cars and people. I can experience this world just as clearly and vividly in a dream as I can in real life.

In these three examples I always experience a world of images with my bike and the surrounding area. Although the conditions for each of the three worlds seen are very different, the result is pretty much the same in all three cases. I don't know how it comes about, but I know that it comes about. I experience it. The image is there in all three cases. It is a world of images that arises and passes away and can be very vivid and alive even without the so-called solid world out there, such as in dreams. Of course, in addition to the similarities between the three worlds seen, there are also differences. For example, I can't ride to the supermarket with my bike seen on the screen, whereas I could go on a wonderful bike ride with my bike in a dream. I could even take my dream bike and cycle with it high in the sky over meadows and fields.

At the DOM, the big fair in Hamburg, there used to be this hemispherical 3D-cinema, where several projectors were used to project short films onto a curved screen: helicopter flights through the Grand Canyon or rides with the highest roller coaster of the world.

I always enjoyed going in there, standing in the middle of the dome-shaped tent and look at the hemispherical screen in front of me. When the roller coaster car was then slowly pulled up, I was already sitting in it. The tension within me increases. When the car reached the highest point, I looked into the abyss and shudder. And then I almost free fall into the depths. I hear people screaming and my stomach churls. Everything was like on a real roller coaster. When it got too much for me, I closed my eyes for a moment and the sinking feeling in my stomach suddenly disappears. Then I open my eyes and I was on the roller coaster again.

When I then looked at the people next to me in the cinema tent while driving, I also saw something interesting. The crowd of spectators swayed like the ears of a wheat field in the wind, sometimes all to the right and sometimes all to the left. Their bodies followed every turn the roller coaster makes.

The experience in the 3D-cinema or the experience in my dreams shows me that I can experience worlds of images and emotions vividly and powerfully, even if there is no solid world as a basis. This experience still feels true to me. I undeniably get this sinking feeling in my stomach when watching a roller coaster ride in the 3D-cinema. What really fascinates me about such experiences is that with the help of a number of changing light-points on a screen I can experience such a vivid world of images and emotions that even forces my stomach to join in. It is equally fascinating that I can experience intense worlds of images and emotions when I dream. In a dream, you wouldn't even need the flickering points of light from a 3D-screen as a trigger for a daring roller coaster ride with a queasy stomach.

6

Perceiving is a law of nature

Perceiving is something that we are all born with as humans. Nature has endowed us all with this wonderful ability. I don't have to learn it, it's just there. It works great and I don't even have to put in any effort. When all the necessary conditions come together, I can't help but see, hear, smell, taste and touch. Perceiving is my basic equipment as a human being. I could also say: Perceiving is my nature and this perception follows the laws of nature. It's a bit like gravity. If I stand on the ground and let go of a stone in my hand, the stone has no choice but to fall downwards. And so it is with perception. When there is light, my eyes are fine, I look ahead and my thoughts aren't completely somewhere else, I can't help it: seeing just happens. The friend who approaches me appears

in my experience. Maybe not immediately, but at the latest when I hear him say: Hello, nice to meet you.

Perceiving is a lightning-fast process. When I open my eyes, faster than the blink of an eye, the complete picture is there: space, people, houses, cars and trees with clear contours and magnificent colors. There is no choice. I have to perceive whether I want to or not. Accompanied by a fire-work of electrical impulses in the nerve cells of the brain, I experience all these shapes and colors and the space in which houses and people and cars and trees can be seen. It works like this in everyday life, in the cinema and also in dreams. What seems particularly creative to me is the experience of dreams, where I can encounter both beautiful people and terrible monsters. One perception follows the next: shapes, colors, sounds, smells, a thought, a chain of thoughts, a brief annoyance, a pain in my right knee... Particularly with chains of thoughts, I sometimes have the feeling that the thoughts are rushing down like a huge waterfall.

But there are also times when I experience my thoughts and perceptions more like a calm, broad stream or sometimes even more slowly. Some time ago I accidentally bumped into my teapot while clearing the breakfast table. It tipped over and then

fell over the edge of the table. I was shocked - and then I saw it: the teapot suddenly fell in slow motion, and fell and fell and fell... And then I saw my foot moving forward as if in slow motion. Then the happy coincidence: the foot was there before the pot hit the ground. The jug landed gently on my foot as if in slow motion and rolled from there onto the floor and remained intact. Then my perception switched back from slow motion to usual motion and time.

No matter whether fast or slow, one perception follows the next, one thought follows the next and in between, colorfully scattered, feelings and emotions. I experience this never-ending procession, lined up like a string of pearls. Without doubt, this chain of perceptions, thoughts and feelings is there, and every single perception, every single thought and every single feeling is only experienced by me in this way. No other living being in the entire universe is experiencing exactly the same thing I am experiencing right now. The environment outside my window is not seen by anyone exactly in this form. Now when I think about fried potatoes for lunch, that thought is only being thought by me at that moment. All my perceptions, my thoughts and feelings are only ever experienced in their unique form by one person, namely me.

But what does that mean about me? Perceiving, thinking and feeling obviously happen, but what can be said about a perceiver, thinker and feeler?

Some time ago a book by David Precht was published with the title: *Who am I - and if so, how many?* This question could be the basis for a philosophical debate, but I would like to see it here as an invitation to take stock of my everyday life. Instead of asking who I am, rather look at what I am, e.g. what has appeared in my experience today?

When I look at all these more or less interesting experiences and try to find something in common in all the diversity, then I can come to a very simple statement: My day was filled with perceptions, thoughts and feelings. Anything else, anything that wasn't perception, thought, or feeling? I think no, just perceptions, thoughts and feelings. This simple, almost banal fact can also be formulated like this: I think, feel and perceive - and that is me. And since there are always many perceptions, thoughts and feelings, I can also say: *I am many*.

A good analogy for this view is a river. The flowing water in the river is a different, new water from moment to moment. Someone gave this flow of ever-new water in Hamburg a name, called it *Elbe*. The word Elbe is like a label that has been

given to this process of ever-new water passing Hamburg. And this label is extremely practical. If you gave a new name every time new water had flowed past, you would run out of names very quickly. And from that point of view, it is also very practical that, even though I have changed considerably since I was born, I have kept my label, my name Gerd.

But most of the time, those practical labels quickly become a solid thing. For example, if I see a ship on the Elbe, the ship appears as an image in my perception. And as the ship moves forward, this image continually changes in my experience. If I forget this, the living process of perception, which produces new images of the ship from moment to moment, becomes the solid thing ship and I become the perceiver of the thing ship. This is the experience of I am one and the world outside is separate from me.

I can experience the same situation with the Elbe and the ship also as if I am many, as a constant stream of perceptions, thoughts and feelings: I sit on the Elbe and look at the water. A small whirlpool of water appears right in front of me. The water circulates faster and faster, then calms down a bit and then spins faster again. A small piece of wood flows in the sluggish stream of

water, swims directly towards the water vortex, becomes faster, and, as if pulled by invisible threads, floats directly towards the rotating eye of the water vortex, trembling as if it were afraid of being torn into the depths. But it cannot escape its fate. Another quick spin and it disappears into the maw of the vortex. I'm curious to see if it might appear again, and I raise my eyes a little to perhaps spot the piece of wood again. And then I suddenly see this wonderful play of light: it glitters on the water like thousands and thousands of diamonds. The small crests of the waves emit sparks that seem to come from small explosions of light. And then the huge bow of the ship appears in my experience. Majestic and proud, the ship's bow divides the water into two shimmering bow waves. For a brief moment I am almost overwhelmed by the sight. So majestic, so touching, so personal. And when the thought occurs to me shortly afterwards, that I am the only one in the entire universe who saw this bug and this bow wave just now, then I realize that this meeting between the bug, the bow wave and me was very intimate. When I am so close and intimate with my perceptions and feelings, I can also say: I am these perceptions and feelings. And since there were many, a never-ending, passing chain of perceptions and feelings, I can also say: I am many.

But all these many perceptions, thoughts and feelings also have something in common. No matter what I perceive, think or feel, awareness is always present with its knowledge that is aware of every single detail. And this awareness of details is accompanied with a more general knowing. It is like the one, common background of all experiences, an unchanging oneness, so to speak, within the entire diversity of what is experienced: *the awareness of being aware*. It is this omnipresent, limitless and not graspable awareness that I could refer to when I say "I."

When this pure awareness is not recognized, my experience splits into *I am here* and *the world outside is separate from me* and as a result of that separation I experience the world as somehow lifeless and flat. But sometimes this separation dissolves for a moment and I suddenly experience my world lively and fresh. Since the many individual perceptions, thoughts and feelings always arise fresh in the moment experienced, I also can feel this freshness and liveliness. It makes me curious because I want to know what will appear in the next moment, and so my interest in the world increases.

This way of perceiving is accompanied by a background feeling of peace, connectedness and

simplicity and often together with a feeling of appreciation and gratitude. And sometimes there is this sadness that seems to have no reason. I look and look - and then I see - with my eyes and at the same time a little with my heart.

7

Perceived and thought world

A few years ago I read a lecture by Chögyam Trungpa on the four foundations of mindfulness, which also covered, among other things, perception. The lecture took place in a large tent and Trungpa said[1]: *A gigantic world of mind exists to which we are almost unexposed. This whole world - this tent and this microphone, this light, this grass, this very very pair of spectacles that we are wearing – is made by mind. Mind makes this up, put the things together, conceived and realized all of this. Every bolt and nut was put in by somebody-or-other´s mind. This whole world is a mind´s world, a product of the mind.*

I remember how, when I read these lines, everything inside me felt like total rebellion. That can't be right. The glasses, the bolts and the grass are real and not a fantasy. And then I read the next

sentence: *This is needless to say; I'm sure everyone here knows this*. That really made me angry.

This rebellion has now subsided. Today I understand the perspective: What I experience in my perception is not a material thing, but an image created by my mind. And I can only say something about this image. I can describe what I experience. Even though I think this perspective is correct and helpful, I usually experience it differently. I forget that all this is actually experienced images, and so the lively, creative process of my perception quickly becomes a solid thing.

So I can distinguish between two worlds, the experienced world of my perceptions and the material world. For example, when a car approaches on the street, I first see an image of a car created by my mind. At the same time, I also know that it is not advisable to step onto the road now because then I could experience a very painful encounter with the material world of the car. So it's always good to be clear about which of the two worlds is relevant at the moment.

The experienced world and the material world constantly meet in life. For example, if I am strolling through the old town of Celle, the city where I grew up, and then say to my companion in one of the historic streets in the city center that

there is a beautiful half-timbered house over there, then I am talking about my very personal encounter with the material world of this house. The result of this encounter is an image of the half-timbered house that appears in my experience. The image is the information I need so that I can say that house is over there on the other side of the street. The perception comes first, the idea that the house is a solid thing made of beams and red bricks comes after the half-timbered house seen. The house is first experienced as a colored image and then thought of as a solid thing.

My mind not only had produced the image of the house in color and detail, but also placed it at the right distance, for example twenty meters in front of me. Now if I close my eyes and take twenty steps forward, I will actually hit the wall of the house. My mind does not produce just any images, but rather works particularly intelligently and precisely in such a way that the images created of the world I see are in harmony with the material world. This is extremely practical because it allows me to deal with the material world in a meaningful way. However, I can mess up this intelligent interaction relatively easily if, for example, I look at the house with binoculars. Then my mind creates a picture in which the half-timbered house is

placed in front of me at a distance of perhaps three meters.

If I close my eyes now and take three steps forward, I'll be standing in the middle of the street and not directly in front of the house. Has my mind made a mistake now in creating the image of the house? I don´t think so. Because what I see always depends on the conditions, and those have changed through the binoculars. Binoculars are said to magnify the object, but binoculars actually only change the angles of incidence of the incoming light rays. The optics change the angle of incidence of the light rays so that the light rays now seem to come from an object that is not twenty meters in front of me, but only three meters. And due to these new conditions, my mind now correctly places the experienced image of the half-timbered house at a distance of three meters.

In everyday life, the interaction between the seen and the material world usually works wonderfully. When I sit in the beer garden and there is a glass of beer in front of me, my mind creates a wonderful image of a freshly tapped beer at that moment. The glass is placed at exactly the right distance in this seen world. When I reach out to grab the glass, my hand finds the glass exactly where my mind created the image of the beer

glass. So it is a well-coordinated coexistence of the experienced, seen world with the material world. This coordination may be somewhat disturbed if, late at night, my mind suddenly creates two glasses for me, even though there is only one in front of me. This is probably a clear signal to end the lovely evening and go to bed.

8

Perceiving is like a chord

In the last chapter I wrote about the two worlds, the experienced and the material world. Making this separation is helpful because it then becomes easier to understand these two worlds. In the following chapters I would like to continue to focus on the world I experience, i.e. the world of my perceptions, thoughts and feelings. In later chapters I will try to show some connections between the material and the experienced universe. In the following chapters I don't want to present a consistent concept, but simply highlight a few aspects that helped me to better understand the universe I experienced. Perhaps one or other of these highlights will give you a fresh insight into your own experienced universe.

I have already mentioned some aspects of perception, for example that perception is a process and that every perception requires thousands of conditions. But then, when all of these conditions are met, perception magically happens spontaneously. And when I look more closely now, despite the incredible diversity of perceptions, thoughts and feelings, I can recognize three fundamental aspects that are always present in every experience: openness, liveliness and uniqueness. These three always come together, like a chord. There are three inseparable aspects of experience. For example, if I say that I see my friend in front of me, then that is only part of the truth. Together with my friend, I also perceive the space that surrounds my friend's head and body and the space that extends behind my friend to the wall of the house across the street. And this space also includes the sky above. And when I think about it, this space doesn't stop at heaven, not even anywhere in the universe.

And in this feeling of space, in this openness that extends around me and above me, not only images emerge, but also sounds. The rattling of the motorcycle that is passing on the street behind my friend, the shouting of a child on the other side of the street, the voice of my friend who is complaining to me about his difficult relationship with his

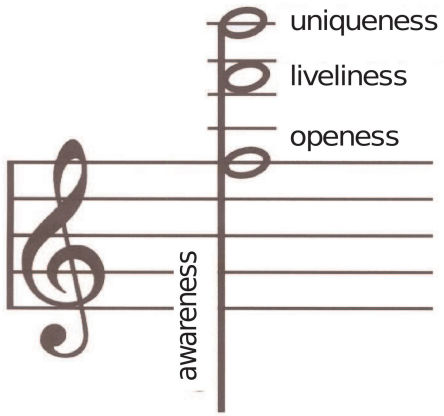
girlfriend. I could describe this openness experienced when things are seen as the expanse of space and when it comes to noises and tones as the silence of space. The openness in which all shapes, colors, sounds and smells have their place has a quality all of its own. It feels like this space simply accommodates whatever appears. And I always experience everything that arises and the openness in which everything arises together. The openness, the feeling of space, is always inextricably linked to what is perceived.

The second aspect that is experienced as part of the chord in all perceptions is liveliness. To be alive means to be in a constant process of renewal. Growing and decaying and emerging again are what makes life. When I look at my perceptions, this is exactly what happens all the time. I can't escape it at all. One perception follows the next, interspersed with thoughts and feelings. A never ending stream with a wide variety of contents. If I try to stop this flow, I quickly realize that this is not possible. And all those perceptions arise just effortlessly, spontaneously. There is a powerful dynamic, liveliness and clarity in it. When I close my eyes and then open them again, the perception is there in a flash, no hesitation, here and now, completely fresh.

And the third aspect is uniqueness. Every detail that I perceive is unique in every moment, for example the face of my friend in front of me. I think that I already know the face. But when I look closely, I see that I have never seen this face like this before, in this environment, with this lighting, with this slightly clouded gaze and with that single hair on his chin that his razor blade must have slipped past this morning. The call of the child across the street is also unique. This is the second time I've heard it calling, but this time it's different, each time unique. I can perceive every detail of the world I experience, with clear contours and vivid colors. Every detail unique.

And then there is something that is there in every perception, which I had mentioned already in my last chapter: awareness. I can only experience the openness, the liveliness and the uniqueness if there is awareness present. And logically this awareness must be there at the moment of experience, otherwise how would I know about this world I experience. Awareness is connected beyond meeting and parting with every experience, is spontaneously present, exactly present in the moment of experience. I see, hear, smell, taste and feel. Integrated in awareness, I experience openness, liveliness and uniqueness always in one moment together like in a chord.

Fig. 1



But awareness is not limited to simply being aware. For example, if I see a cup on the table in front of me, then I see the cup together with the table and the table together with the cup. I am aware, but at the same time I can also differentiate. I know that the cup is a cup and the table is a table. The cup appears together with the table as an image in the world I experience, but it is not attached to the table. I know I can lift the cup and drink from it.

Now, if this cup and the table appear together in the image on my laptop screen, then I can also identify and name the cup and the table. At the same time, I also know that I cannot lift this cup and drink from this cup. So awareness is not only aware, but also discriminates accurately. Awareness has discrimination and is extremely intelligent. This is how I can find my way around my world and act sensibly. I know that I cannot drink from the cup on the screen, whereas in a dream I could enjoy excellent tea from a dreamed cup.

With all these perceptions that appear in my experience like chord after chord in a never-ending sequence, I could ask myself what could be behind them. Especially when I feel really gifted and grateful after happy moments, the question arises in my mind as to whether there is a giver and, if so, who that could be. This question is central to all religious and spiritual traditions and the answers to it are diverse. Some speak of the Most High, of God, or of a variety of different gods. In the Buddhist tradition, this source of everything we experience is called Buddha-nature, and in the Shambles tradition, Basic Goodness. Every color I see, every sound I hear, every thought and feeling arise from this one, fundamental source. And this source simply donates, gives just like that, without the need for a donor.

This view can perhaps be made clear by a simple comparison with gravity. Gravity is one of the fundamental forces in the universe. It ensures that rain falls from the sky, that we can stand firmly on the earth with both feet, and that the earth revolves around the sun. Even though I can't say what gravity really is, I can still experience and describe its effect. When I notice that my full shopping bags are heavy, I am experiencing the effects of gravity. Gravity has made my shopping bags heavy and the two weights are now pulling on my arms. But there doesn't have to be anyone here who has given weight to the shopping bags, nor anyone who has to stretch my arms. It just happens. I don't know how, but nature has designed it so that gravity makes the shopping bags heavy and my arms long.

9

Unique and alone

Everything that appears in my experienced universe is unique. Every moment of my experience is only experienced by me now. No one in the entire universe is perceiving at this moment exactly the same thing that I am perceiving right now. And that is not transferable. No matter how much I would like to, I cannot pass on my perceptions to others. My own perceptions, thoughts and feelings cannot be experienced by others. For example, if I say that I know what someone else is thinking, that's not true. Rather, it is my thoughts that I pass off as the thoughts of others. Or if I should have the feeling that I am feeling exactly what someone else is feeling, then that is not correct either. The feeling I have is first of all my feeling, my own version. This isn't meant negatively in the sense that I'm making my own version. It's just like that. Nature has arranged it so that it is my feelings that I feel. Of course I can be happy with others, others' sadness can make me sad too, I can feel bad when

I experience the misery of others. But it's important to know that these feelings are my feelings and not feelings of somebody else. If I am aware of this, I can avoid a lot of unnecessary conflict and suffering for myself and others.

Only I can experience my perceptions, my thoughts and my feelings. In that sense, I'm alone. And when I feel alone, that is the logical expression of what is true. I am alone on my island. But being alone does not automatically mean being lonely, because there is a constant exchange with other people and with the material world. I wouldn't be able to survive if it weren't for this exchange. I couldn't have grown up without my mother's care, I need food, air to breathe, sun, communication, etc. I am unique and alone and at the same time in constant exchange with my surroundings and those around me. It is only through this wonderful interplay of being alone and exchange that I am a living person.

10

The earth is flat

As I write these lines, my gaze falls on the vase of tulips on my desk. The tulips just landed in my vase fresh from the market. Unfortunately, a tulip probably lost one of its petals during transport, but this gives me the opportunity to see what the inside of the flower looks like. My desk lamp shines its light straight through one of the petals from behind so that I can see its fine grain. A delicate, bright orange with delicate, light green lines, translucent like the finest porcelain. In the center a strong, fleshy pistil and five slender, elongated elements beginning with delicate yellow, translucent stems at the base of the pistil. Each of the five elements is finely divided, the tip slightly curved, and when I look closer I see that all five are very similar, but still different. Sometimes the tip is a little

more curved, sometimes the lower part is stronger. Each of the five elements is unique. And if I now move my head a little to the side and thus change my perspective on the inside of the flower, each element also changes its shape a little. And not only that. A sixth element peeks out very carefully from behind the fleshy stamp. And when I carefully push one of the petals aside, I discover a seventh element. So the truth is: one stamp and seven elements. I would probably find this truth in a botanical textbook about tulips. This tulip variety has one pistil and seven identical stamens. This is the botanist's truth. But if I now move my head back and push the petal back to its original position, I see a pistil and only five elements. And these elements are by no means identical, each of them is unique.

Thus there are two different truths that seem to contradict each other. The botanist's truth and my own perceived truth. This contradiction arises again and again in my life. For example, if I said that the earth was flat, you would probably think that I was from the day before yesterday. Every educated person knows today, that the Earth is like a like that revolves around itself, whizzes around the sun at rapid speeds and drifts through the universe at a speed that is almost unimaginable.

But when I stand in a meadow on a beautiful spring day and look at the flat land around me, I experience that the earth is flat and wonderfully still. The idea of a ball and rapid speed does not fit the world I experience at all and is not helpful at this moment. If an astronaut is to be sent to the moon, then of course you have to work with the truth that the earth is a sphere. This is the only way to correctly calculate the trajectory. For the astronaut, the truth that the earth is a sphere is vital to survival, but this idea is not useful for my experience of peace in the meadow. If you classify truth not as right or wrong, but as helpful or unhelpful for a given situation, then there can be multiple truths without having to argue about which is the only true one. The botanist's truth about the tulip is helpful if, for example, you want to distinguish between different types of tulips. Accepting my own perception as true is helpful when I want to experience the uniqueness and beauty of the tulip.

If I have trust in my own perception, trust in what is true for me, then that is a good prerequisite for me to be able to vividly experience and thereby appreciate the creativity of my perception. Then I just look or listen, trying to simply be with my perception. And then it can happen that for a brief moment I see or hear in a new way, experiencing my perception as true and alive. The botanist's

truth still remains true, but it is not relevant to my direct, living experience at this moment.

11

Hamlet and the matchbox

How many sides and how many corners does a matchbox have? A simple question. If I imagine a matchbox and count it, I come to the result: six sides and eight corners. Then I pick up a matchbox and look: three sides and seven corners. I'm amazed and turn the matchbox to see the eighth corner. Now I see the eighth corner, but another one has disappeared, so there are only seven corners and three sides. And as I slowly turn the matchbox in my hand, I suddenly discover another truth: one side and four corners. And then another truth: two sides and six corners. And as I just keep turning the matchbox slowly, I notice that the sides are constantly changing shape and size. And then I notice that my hand is there too. I can't even see the matchbox without my hand. And both move

and form ever-changing shapes. And then I notice that there is stillness around the spinning hand and the spinning matchbox. There is this sense of space that feels completely relaxed. I experience the changing shapes of my hand and the matchbox and a feeling of space that is at rest, movement and stillness, relative and absolute, together in one perception. This is the truth of the matchbox with seven corners, the experienced truth.

The imagined truth of the matchbox with eight corners remains unaffected. This truth is sometimes useful too. If I were to describe a matchbox and base my explanation on the truths I have experienced, probably no one would understand me: A matchbox is a thing with seven corners and three sides, but sometimes there can be four corners and one side. For the sake of clarity, I would prefer to use the imaginary version with six sides and eight corners for a description.

And as I sit there, turning my box of matches in my hand, Hamlet comes to mind: *To be or not to be, that is the question*. Yes, I see the matchbox, therefore *being is true*. Then I see no matchboxes all around the matchbox, so to speak the not-existence of matchboxes, therefore *not-existence is true*. And then I experience that the matchbox rotates in this not-matchbox-existence, this space. I experience

being and not-being together, therefore *being and not-being together* is true.

Here I have three truths: Being is true, not-being is true and being and not-being together is true. My reasoning mind tells me that only one of the three propositions can be true because each determination excludes the other two. Logic is good and useful in many situations, but it doesn't help me here. And so I remember that when in doubt, what counts for me is perceiving. The logician in me says that only one of the three truths can be true. For me as a perceive, however, all three truths are equally true because I have just perceived them with confidence in my experience. Even though all three truths are equally true, I would like to highlight one of the three because I have found it to be particularly helpful on my journey through the world of my perceptions. And that is the third truth: Being and not-being together is true. And that's why I give this truth the rating: Highly recommended.

When I hear a cuckoo in the distance while walking in the forest, this call comes from a space of silence: first silence, then cuckoo, then silence again. This is the truth of being and not-being one after the other, of being or not being. But I can also experience the cuckoo as a third truth, as a cuckoo

together with space of silence. Then the sound of cu-cook is like a clear and lively echo, experienced within a sense of great expanse of space and peaceful silence. This is waking experience: *being and not-being together, that's how it is, without question.*

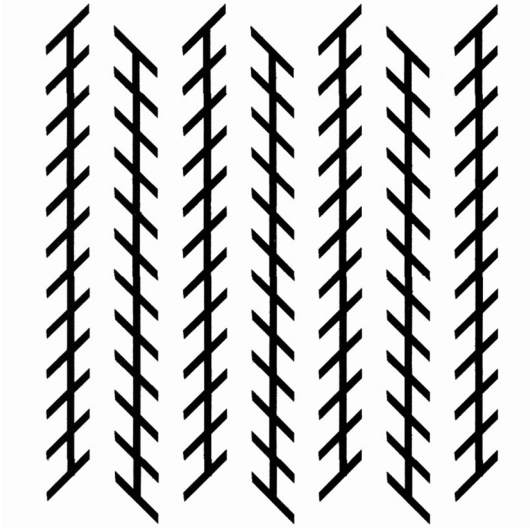
12

The optical illusion

Many of you have probably already seen pictures about optical illusions. In Fig. 2, for example, you can see long lines that are slightly at an angle to each other. But when I measure, the lines are completely parallel. Since the lines are equally spaced, I should actually see them as parallel lines. That would be the mathematician's truth. Now when I pick up the book and look very flat across the page, I suddenly see that the lines are actually parallel. Now I see the mathematician's truth. But if I tilt the book slightly towards me again, the lines are slightly slanted to each other again. I tilt the book back horizontally and the lines become parallel again. A nice game. Simply magical, how the lines in my experience slowly change from parallel to slightly oblique, depending on how I look at

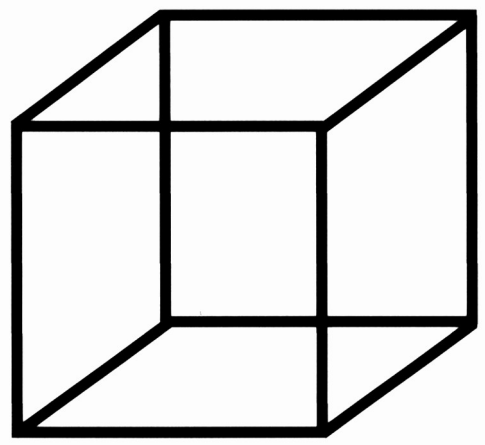
them. I'm amazed. The mathematician's truth is irrelevant, parallel or not parallel. It's just interesting to have this interplay of lines. The mathematician may call it an optical illusion, but I don't feel deceived, but rather enjoy the magical, creative change in my perception.

Fig. 2



I also find the effect of the following image very interesting. Please just relax and look at this representation of a few simple lines.

Fig. 3



The two-dimensional lines on the paper become a three-dimensional cube with, for example, the lower left corner pointing forward. If you continue to look at this cube, sooner or later the flip will happen. The cube suddenly changes its position. Now the upper right corner is suddenly in front. And if you look for a while, the picture changes

again. Sometimes the image seems to switch suddenly, and other times the change occurs smoothly, as when the first version is wiped away to gently make way for the other version. And if you are completely relaxed, you will notice that this switching happens spontaneously, without any intervention on your part.

I can view this process as an optical illusion, as if my perception had fooled me. With this perspective, however, I deprive myself of the opportunity to discover two very crucial aspects of the perception process.

The first aspect is that I can see how creative my perception is. A cube is created from simple lines. It's really creative as it adds a third dimension that isn't even present on the template. An explanation for this could be that two-dimensional structures practically do not occur in the material world, whereas three-dimensional structures such as houses, boxes, tables, etc. are part of our everyday world. If, as in this case, there are only two-dimensional lines, my mind interprets these lines as the edges of a three-dimensional body and presents me with a cube. Even in everyday life, I actually only see the edges of houses, boxes and tables and this creates three-dimensional structures in my perception. This is extremely practical because

I can now use houses, boxes and tables in a meaningful way.

The second interesting aspect of the cube's appearance is that two versions seem to alternate without my intervention. So I experience that my mind is not just creative, but it also interprets and tries to process it into meaningful information. There are two possible variants of the cube, and my mind now offers them to me alternately. Creativity and interpretation, I can experience that directly here with the cube. And in this way I get a brief insight into the way my perception actually works.

13

Experience is always now

After these short excursions into the world of different truths and optical illusions, I would like to return to the fundamental aspects of my perception: openness, liveliness and uniqueness, inseparable from awareness. These fundamental aspects are present in my every perception, as well as in everything I think and feel.

Perceiving is a process in which something arises, emerges and is perceived. To better understand this process, I could this process into two phases. There would be first a phase of arising, which ensures that something emerges in the experience: a color , a sound, a smell, a thought, a feeling. The mind creates everything that I perceive, think and feel, and it also perceives it. The creating mind and the observing mind are both active and

inseparable connected in the process of perceiving: Creating and observing , giving and receiving are one in the realm of the mind.

This process of giving and receiving allows me to experience my entire universe: colors, shapes, smells, thoughts or feelings. Phenomena appear and are always as they are, as they are perceived, thought and felt at this moment. I can't take back or change anything that came up afterwards. Nevertheless, I often unnecessarily waste a lot of energy imagining what would have happened if... For example, if there is a headache, it´s there and I can not undo the pain I experienced. Instead of obsessing over how horrible I felt and feel now with this completely inappropriate headache, I could just accept the situation and then get a headache pill.

Perceiving, thinking and feeling always happen in the present moment, even if it sometimes feels different. For example, I think about the argument I had with my friend yesterday and it feels like I'm in the past. But when I look closer, I realize that although the issue is from yesterday, the thought of yesterday is happening now, here at this moment, and that the anger I feel about the argument is not yesterday's anger , but a new anger that is just now emerging. I can also apply the same considerations to my thoughts and dreams that deal with the

future. Every thought about the future is experienced in the moment in which it freshly emerges now. Every feeling, whether it relates to the past or the future, is freshly created at the moment in which it is felt. This is the law that underlies all our perceptions, thoughts and feelings. Our experience naturally always works like this: now, now, now...

A thought arises, I hear it speaking internally, and when the thought is expressed internally, it is over. Every thought always arises fresh when it arises, and it passes away, making room for a new thought. And this new thought can somehow sound exactly the same as the one that just passed. I then think it's the same thought. It may even be a thought with the same wording, but it is actually a fresh thought on the same topic.

Thoughts, feelings, perceptions are fleeting. A process ends and a new process follows. This is impermanence, but not only in the sense that everything just keeps going down the drain anyway, or that all things are sadly doomed to die. I can also see transience positively here, as a prerequisite for creating space for something new. I can turn to the new. I can let the experience be as it was and be friendly and curious about the new thing that appears next. And then I will notice that there is always enough supply, just like that.

This dynamic in my experience is completely without hesitation. I could also call this dynamic confident, or even fearless, because not even the idea of fear comes into play. The process of experiencing simply moves forward, confidently and fearlessly.

This fearlessness happens all the time, it is part of our nature as humans, and therefore we can discover this fearlessness in our every perception. And once we have discovered this spontaneous fearlessness, we can also feel it directly. There will then be no more doubt and we can just move forward with a feeling of confidence.

14

The imagined murderer

In the past chapters I have dealt a lot with the environment that appears in my experienced universe. Obviously there is an arrangement around me. People, houses, trees, sky and earth seem to be arranged at greater or lesser distances around me. I experience this environment, but often I don't pay much attention to it. Maybe I think that I already know them and that I don't really need to look anymore. Or I am so busy with myself and my thoughts that my surroundings are hardly or not at all consciously noticed.

But then there are also moments when a part of the environment I experience suddenly becomes completely present. A completely normal traffic light suddenly lights up in such an intense, strong green that I have never noticed before. A small

child at the next table in the cafe laughs at me so warmly that my heart swells for a moment and I'm suddenly there, wide awake. There are these touching moments again and again. Often they come out of the blue, as if a curtain were suddenly opened or a veil was suddenly lifted. This feeling is particularly intense the moment I fall in love. Whether I fall in love with another person or my heart swells at the sight of a flower, a shell, a work of art, such a moment always catches me somehow unprepared. Sometimes even like a shock, for example when the squealing of a car's tires abruptly pulls me out of my daydream.

These awake, touching moments in my perception have a very special quality. I can't create these moments, they just happen. But perhaps there is a way to prepare the ground for these waking moments to be invited to happen. I think that the following lines show a possible approach to this.

I used to enjoy listening to crime shows on the radio that were recorded with a so-called dummy head. This recording technique creates a total sound experience: spoken words, tones and noises in 3D together with great room acoustics. I put on the headphones and I'm right in the middle of the action: I hear a faint creak of stairs from my left. Silence, then another creak, this time a little closer.

A slight squeak from the left as the door slowly opens. The tension increases. Creeping footsteps approach and stop, right behind me. I hear soft breathing behind me and think I can feel it on the back of my neck. The tension is at its peak. The murderer is standing behind me right now. As a person who experiences and suffers I am right at the center of this crime universe.

When I open my eyes now, I see that I'm not in the same room as the murderer, but sitting here in my living room. The entire crime universe no longer works. It only works if I think about it as a player and observer in this game. It starts with the thought, that I want to get into the middle of the action as an observer, and then it happens very quickly: creaking noises become an old staircase and squeaking noises become an old room door, and the creeping noises become the footsteps of the murderer. Stairs, room doors and murderers are so-called projections that my own mind creates with the help of a few noises. And one of these own projections, the imagined murderer, sends a nice shiver down my spine.

But I can only experience the radio play, including the chills, if I enter the situation as an observer and consider the projections, i.e. the creaking stairs, the squeaking door and the creeping mur-

derer, to be real. If I know that I'm actually not in the room with the murderer, but sitting here in my living room with my headphones on, then I'll experience the situation a little differently.

The creaking noise can still become a creaking staircase, the squeaking noise can still become a squeaking room door and the creeping noises can become the quiet footsteps of the murderer, but knowing that they are just projections, just imagined ideas, I can no longer really imagine fear the murderer. But that means the whole thing has become a bit stale and I could take off the headphones and look for something else to do.

But if I stick with it and continue to listen, I can see that the creaking of the stairs has many interesting details. And when I listen with fascination to all these little details, I somehow forget about the stairs and am just listening to the creaking. Kkkkkknnnnnaaaaaarrrrrrrrr and then silence. I feel this silence, experience the space. And this space, this openness is there again when the next creak emerges from this space, from this silence. KKNNNAR, this time shorter, louder, completely different than the first creaks. There is still a small observer involved, a slight feeling of me observing, but it doesn't really seem to disturb my universe of wonderfully unique creaks and calm silence. I can

relax and just be with my experience. And if I continue to be curious and just listen, a creak can suddenly and without warning become so intense and vivid that it is almost too much for me. It's as if a curtain suddenly opened and a refreshing gust of wind woke me up. *Oops!* What was that? Experienced, but somehow incomprehensible, just a brief flash. But after that my universe is somehow a little different. It's as if the flash is followed by a kind of resonance. I feel touched, I feel appreciation, openness and quiet joy in all the little details that I noticed shortly after the *Oops!*-experience. It feels like my heart had opened a bit and I now hear not only with my ears, but also a little with my heart.

15

Playground universe

As children, we used to love playing the game *I see something you don't see*. One of us chose an object in our environment, for example the red cap of the ballpoint pen on the desk, and then said: *I see something that you don't see, and that is red*. Then the rest of us looked around, went on a journey of discovery through the room and looked curiously and alertly for red. And then the answers came: the red book cover - no, the red flower - no, ... and then at some point: the red cap of the ballpoint pen. As soon as the result was clear, this round of the game was over. The exciting thing about this game was actually the search, the alert, curious looking, the result was actually not that interesting anymore.

When I play this game with myself in my kitchen today, the first thing that pops into my field of vision is the red kitchen bench because it can't be overlooked. And when I continue to look in a relaxed manner, more and more red tones appear, bright red, subtle red, red tones with a hint of orange, purple, brown and pink. And there's another thing - it suddenly flashes from behind the spice jars. The red catches my eye and it actually feels that way. Immediately I know that it is a small, red plastic lid. I have just realized an important truth: first comes the experience of red, then the knowledge of what it is, then the naming. The experience of round shape and red color has become a thing, the red plastic lid, and I become the viewer of the thing. The simple experience quickly becomes twofold, two separate worlds: me here, and the plastic lid there. For a brief moment there was a vividly experienced perception of red; the red behind the spice jars spoke to me directly.

Now I'll get into it. I pick up the clear jar with the red plastic lid from the spice rack. The red is actually very appealing, a rich but gentle red with a subtle sheen. And then I feel the jar between my fingers. Solid and smooth, that's how this material feels. This is where the world I experience meets directly with the world of matter. And as I slowly turn the jar, I can see through the transparent ma-

terial of the jar how the deep red, fine paprika powder in the jar is cracking. These cracks become deeper and wider, and suddenly whole chunks of red powder break off and tumble down the slope. I keep turning slowly and new formations of the fine powder form new cracks and new chunks spontaneously fall into the depths. And then I see my fingers slowly turning the jar. There is movement and at the same time a calm background, a feeling of space that is at rest. A calm sense of space, lively movement and unique formations when observing a simple process. I feel touched and awake.

How did that happen? I looked around playfully and with interest and let myself be attracted to a color, then stayed curious and looked further into the details and discovered more and more interesting details. And as a result, there is suddenly a new, unique and interesting world that I experience simply and awake.

However, with this game there is no guarantee of a desired result. The only thing that is guaranteed is that the result is fleeting, as fleeting as the experience itself. What has just been experienced is guaranteed to be followed by a new experience according to the motto: Now is just now. And the reservoir of new nows is inexhaustible.

16

Touch and be touched

I've just made myself a cup of tea and still have time for another round of play, this time with shape instead of color. *I see something you don't see, and that's round*. I look around my kitchen with alert attention and see many round shapes: plates, water glasses, bottle, cups... Then I notice that I hardly see any circular shapes, but almost only more or less flat ellipses. Brief surprise, but then: of course, the perspective makes circles appear into ellipses. The fact that a plate is circular is the mathematician's truth, the elliptical shapes here are my experienced truth. I prefer the experienced truth and continue playing. I lift my teacup and watch as the ellipse at the top of my cup becomes flatter and flatter as I lift it. And then all of a sudden I see the swirls of steam rising. Delicate steam rises from

my cup and dances in gentle vapors over the shimmering surface of the tea. I always see new forms in lively change, wafting, rising veils surrounded by still space.

I bring the cup to my lips and feel the touch. At that moment there is a lively exchange. The material universe communicates its qualities directly to me: solid, smooth and hot. And because I experience it directly, I can make a clear statement about it. The fact that the cup is made of earthenware and not porcelain and the tea comes from India and not Ceylon is not interesting at this moment. At this moment the direct contact with my senses and the material world of my cup is experienced alive, and particularly intensively and directly via the sense of touch.

Even very small children go on a journey of discovery, wanting to touch with their hands, understand things with their hands or experience things with their mouths. Through skin contact we can experience the solid quality of solid matter, the flowing quality of water, the temperature of the environment and the light breeze on the skin, the gentle breath of wind. When a loved one touches us gently, we feel the touch on our skin, but at the same time we also feel something tender in our heart area. Our heart is touched, triggered by

direct contact with our skin. Our hearts can also be touched by seeing, hearing, smelling or tasting. We can experience every little nuance of a color, a tone, a smell. Our sensitive, touchable heart responds when it is addressed, addressed by a color, by a sound, by a child's face laughing, by the howl of an abused dog. Our human heart feels and responds in many ways, with appreciation, sadness, clarity, quiet joy, alertness or compassion.

We can rejoice with all our hearts, we can discover our hearts, we can take heart, we have our hearts in the right place, we have a big heart, we have something on our hearts. The heart is the most tender place for us humans and at the same time the seat of courage.

17

Light

After dealing essentially with the process of perception in the previous chapters, I would now like to turn to what is perceived, the so-called external world. As an example of this world, I would like to use the spectacular fireworks displays, which I really like to watch in Hamburg. This show of light spectacle and noise takes place on the largest stage in the world, the vast space of the sky. I can experience this with every explosion and with every shower of silver stars that gently falls and fades into the darkness of the sky. This is the universe experienced during fireworks. The triggers for my experience come from the external world, the material universe, which can be described using the terms of physics and chemistry.

The chemists say that the cause of the emission of light is chemical processes with the development of heat, and the physicists say that this heat stimulates atoms, which then leads to the emission of photons. When entire volleys of photons hit my eyes, this is explained to be the trigger for my experience of flashing flares and showers of burning stars.

But what are photons? What exactly is light? This question has been discussed by physicists for a very long time. Some experiments show that light behaves like a particle, other experiments can only be explained if light is viewed as a wave. Basically, four different options can be formulated:

1. Light is particle
2. Light is wave
3. Light is particle and wave
4. Light is neither particle nor wave

Our reasoning mind thinks it has to choose one of the four options, because each of the four statements seems to contradict the other three.

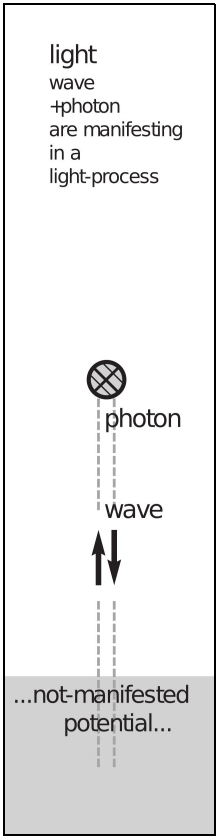


Fig. 4

However, this contradiction disappears if one assumes that light is a process that includes all four possibilities. I have taken up this approach from the Indian philosopher Nagarjuna[2] and developed a graphic model, the so-called *quantum model*.

Fig. 4 shows the flashing of wave and photon from a source, that I have called *not-manifested potential*. This potential refers to the fourth possibility, where the light is neither particle nor wave. From this potential, the two manifestations flash out: the wave as the energy form of light and the photon as the particle form of light. In this model particles and waves are includes both, but also the common source, where neither particle nor wave are manifest. The whole light-process is cyclical, a process of manifestations from the not-manifested and back to the not-manifested source.

The well-known quantum physicist and author Prof. Dr. Dürr had described this process of manifesting from the not-manifested very clearly in a lecture[3] using the example of the movement of an electron from A to B: *„But the joke is that there is nothing in-between. On the left the electron disappears and on the right it reappears, i.e. a bunch of processes take place underground where something comes out of nothing and where something sinks back into nothingness. It has characteristics of a liveliness, real creation. True creation means that it is not a development or unfolding. Development and unfolding always means: I crumpled up a piece of paper and I unfold it. It was always there, I see it afterwards. Real creation means that something really new comes and disappears again, like at the beginning of the Big Bang. It takes place continuously. The world is recreated new every moment, but with a memory of the world before."*

In his lecture, Dürr does not use the term *Big Bang* in reference to the event that is said to have occurred 13.7 billion years ago, but rather points out, that Big Bangs happen all the time here and now. Electron A disappears into nothingness, and from this nothingness electron B arises Big Bang-like as a completely new electron.

In the same lively and creative way waves (the energy forms of light) and photons also appear Big

Bang-like during light-processes as if out of nowhere.

Big Bang-like arising also means that not only the photon itself, but also the space for the photon is created anew. In Fig. 5 this space is shown as a black dot within a white area. Here the white area symbolizes the space, which actually is not white but transparent. The space borders the black dot and expands outwards infinitely. The black dot in space is, so to speak, an invitation for the photon, the particle form of light, to manifest itself here.

The flash of space (Fig. 5) and the flash of the photon (Fig. 6) are shown together in Fig. 7. The photon in this graphic has flashed within the black dot in space and therefore covers the black dot in Fig. 7. In order to make dot in space visible again, the black dot in space is depicted slightly offset to the left in Fig. 8. This offset makes visible that space is primary and form (photon) follows.

In all graphics, the not-manifested potential is symbolically represented as a light gray area in the lower area of each graphic. This area is like the source from which space, waves and photons manifest again and again Big Bang-like.

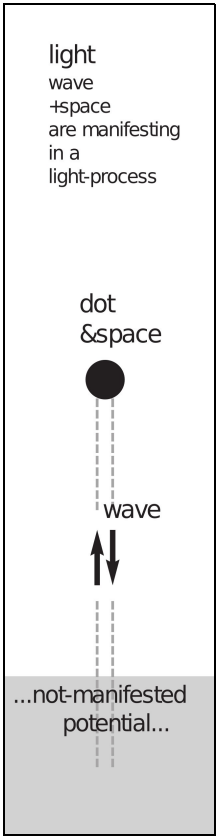


Fig. 5

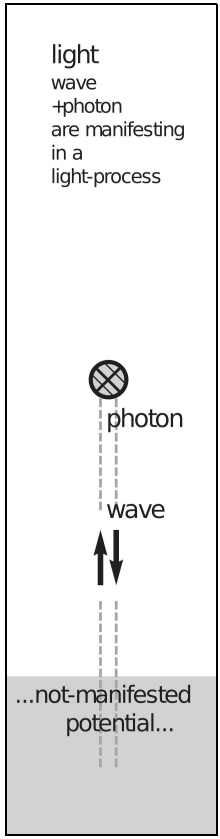


Fig. 6

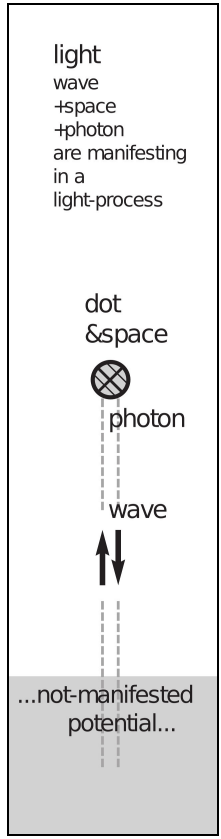


Fig. 7

The two arrows show symbolically that energy is flashing. When this happens at the frequency of light trillions of times per second, pulsating energy is created, which classical physics interprets as wave and represents as a harmonic oscillation.

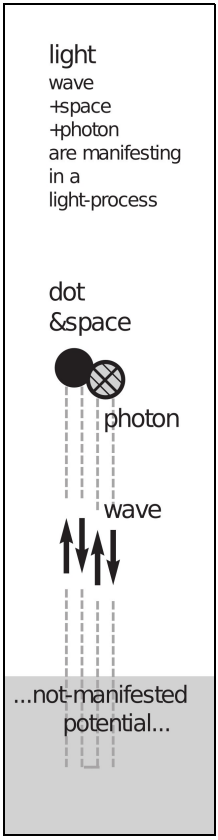


Fig. 8

During fireworks there are whole volleys of light-processes after each explosion. The graphic in Fig. 9 shows light-processes stimulated one after the other that constantly overlap each other. Each light process is only stimulated once at the beginning and then continues on its own in that the dissolution of a photon stimulates another light-process and its disappearance stimulates the next. This creates a sequence of constantly new flashing photons. Each new photon only flashes briefly and then immediately dissipates. Therefore one single photon cannot travel.

But then the question arises as to how the movement of light occurs, which we can measure as the speed of light.

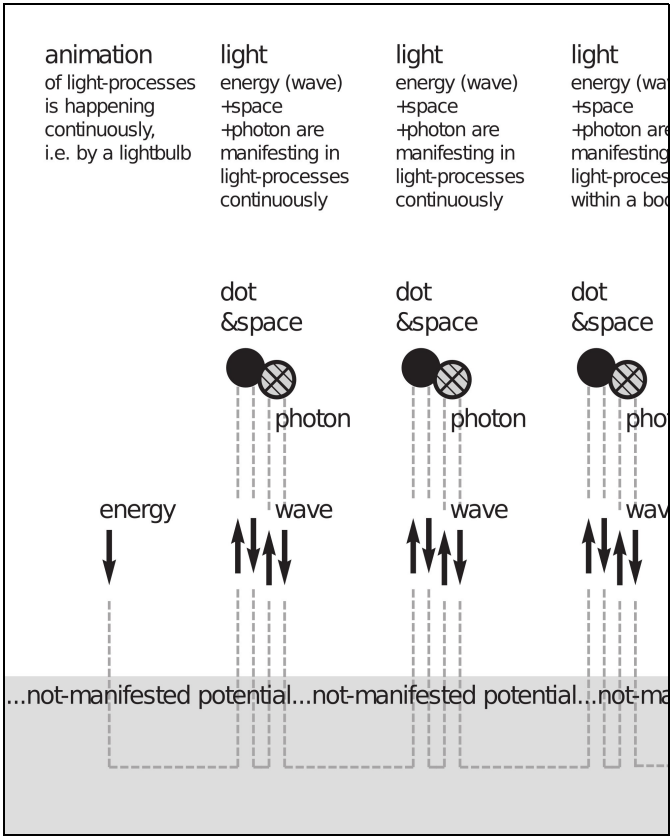


Fig. 9

In this quantum model, it is not a single photon that moves through space, but rather a sequence of ever-new photons. In this sequence, the new photons flash one after the other, always at a certain distance from the photon that just disappeared.

The speed of light results from the time between two flashing photons, i.e. from the frequency of the respective light, and the distance between the two photons, which responds to the wavelength of this light. In Fig. 9 all three photons are at the same distance from each other, which results in a constant velocity of light in air. When the light then enters a glass body, the distance between the flashing photons must become shorter, because the speed of light in glass is slower than in air. As light then leaves the glass body, the distance changes again and light immediately picks up speed in air again without an acceleration phase and without any external energy supply. But how does the photon know the correct distance? This knowledge lies as a law in the not-manifested potential and always flashes anew with each new photon, appropriate to the respective environment.

Using the example of light, the difference between the perspective of classical physics and quantum physics can be made clear. In the classical physics model, a photon arising from the exploding firecracker travels from there at the speed of light before hitting my eye. During the entire journey from the source of the explosion to my eye the photon exists permanently. Therefore it is the same photon from the place of explosion that then hits my eye.

In the view of quantum physics, which is also the basis for my quantum model, light-processes only flashes briefly at the source of the explosion and immediately dissipates again. The photon flashing in my eye is therefore a total new one, which looks like the photon that has disappeared just shortly at the place of the firecracker explosion.

Fig. 9 shows the first three light-processes of a continuous sequence. In this graphic, both energy (waves) and photons flash in all three processes. However, additional conditions are still required for a photon to flash. Photons only flash when light-processes interact, for example with an instrument or an eye. Only through interacting with my eye energy and photons from a light-process will flash and cause a stimulus in a receptor of the retina. During fireworks, this interaction between photons and receptors happens continuously at the place where I am standing. If I now change my place the photons then flash at the new location of my eye.

At this point it is perhaps appropriate to mention that models like the quantum model are just parables, and not a statement that this is how reality is. Parables and models can point to important aspects of reality, make connections more clear and

thus help to better understand reality. In this respect, the quantum model can be helpful. Of course, the quantum model cannot provide a comprehensive answer to the question of what light really is. But it opens up a new perspective with far-reaching consequences, which I will discuss further in the following chapters.

18

Experiencing flashes

After looking at the physical side of light in the last chapter, I would now like to look into the processes that allow me to experience fireworks. I will also describe these processes here with the help of the quantum model. Triggered by the explosion of a firecracker, volleys of light processes flash at the explosion site and spread out in all directions. Fig. 10 shows the light-process on the left that has just hit a receptor of the retina in the eye. Energy and photon flash and disappear immediately.

This time, however, it is not a new photon that flashes out of the not-manifested potential, but rather an electrical impulse in the receptor. Between the dissolution of the photon and the flashing of the electrical impulse there is a phase of in-between, where neither photon nor electrical impulse are manifest.

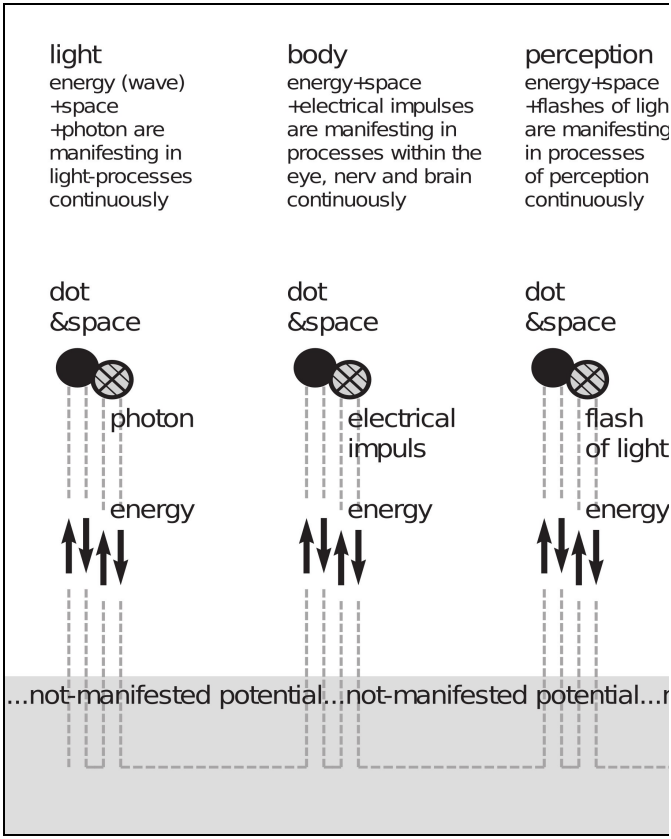


Fig. 10

From this *no-man's land*, from the not-manifested potential, the first electrical impulse flashes within the receptor. Then, as with the sequences of photons, sequences follow, at this time sequences of electrical impulses, that propagate in the nerve.

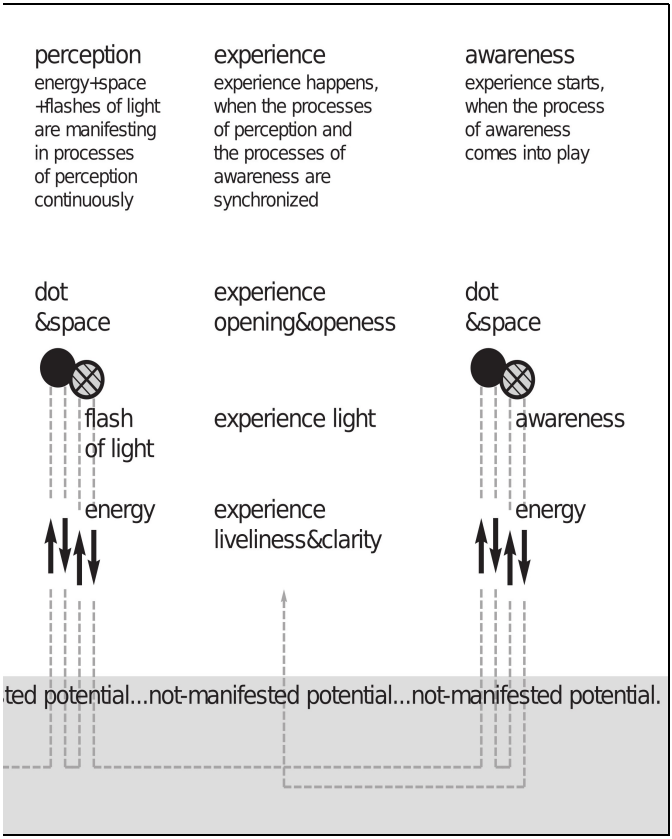


Fig. 11

Every pulse in such a sequence is a new pulse, flashing out of the not-manifested potential Big Bang-like, as described with the photon in the last chapter. And since these sequences are constantly triggered by new light-processes, a gigantic thunderstorm of neurons are flashing in the brain.

Each individual electrical impulse of the neuron-thunderstorm then dissolves again into the not-manifested potential. From this source the perception process flashes, which is shown in Fig. 11 on the left. The flashing neuron, shown as a process in Fig. 10 under the heading *body*, is part of the material world, the perception process is part of the experienced world. Both worlds have the same source, the not-manifested potential. This common source connects both worlds so that lively communication can take place.

In the process of perceiving, the flash of perception appears together with the flash of space or openness. However, all flashes dissolve immediately again and thereby trigger the process of awareness. To experience something awareness is needed. It's not enough for my eyes and brain to be active,
I also have to look and be aware during the fireworks. When the processes of perceiving and processes of being aware synchronize, I can have a lively experience of the fireworks.

Fig. 10 and Fig. 11 are the left and right parts of one common graphic. In Fig. 10 the processes of light and body belong to the so-called material world. Fig. 11 shows the processes of the experienced world. You can see that all processes have

the same basic pattern. Everything emerges as flashes from the common source and returns to that source, to the not-manifested potential. This flashing is symbolically represented in the graphics by the upward and downward arrows. For every lively arising there is always a dissolution, a death as a necessary condition for this liveliness. Death opens up the space for new processes to arise. The new arising is then like a kind of resurrection, although what is resurrected does not always look the same as what has dissolved before. For example, electrical impulses from the brain dissolve, and in response something completely different emerges, something spiritual, flashes of perceiving processes. This is how the material world communicates with the experienced world in a magical way. Both worlds are being created anew every moment, and each individual manifestation is always completely fresh and new.

After a first manifestation, the first flash, a sequence of further new creations follows, all of which occurs with a memory of the flash before.

19

Seeing

When I look at Fig. 12, I first see something like a gray vase. If I continue to look at the vase in a relaxed manner, it suddenly tips over. I see white profiles of two faces, their noses almost touching. And if I continue to look relaxed, the image tilts again and I see the vase again.

This so-called tilt image now gives us the opportunity for a better understanding of our perception. Perception is a lively and creative process, and I can experience this liveliness and creativity directly just by looking at the picture. The shape of the vase and the shapes of the two faces change quite unexpectedly without me seeming to have any influence on it.

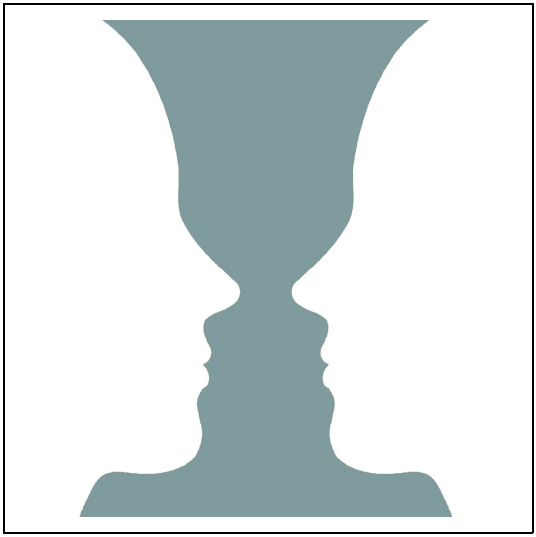


Fig. 12

It's an either/or: either vase or faces. But there is also a both/and. Every time the image has tilted, both the shape and the corresponding surrounding space appear. By the way, this is also the case with all of our perceptions in everyday life. Every object we see is always surrounded by space. The two always fit together perfectly, always forming a common boundary. Where the object ends, the space begins and vice versa. Space and form are directly and inseparably connected and depend on each other. Space and form are equal aspects in our perception process. They are sometimes even interchangeable. For example, in Fig. 12 the vase form becomes the space between the two faces after the

image has tilted. And then there is something else interesting. Between the appearance of the vase and the appearance of the faces there must be a phase in which neither the vase nor the faces are there. From this phase of the perception process, the neither/nor, the vase or the faces suddenly appear as if from nowhere.

In the Buddhist tradition our perception is sometimes explained using the image of a film projector. With a film projector, individual images of a film are projected as still images in rapid succession onto a screen. After each still image is projected, the film is moved abruptly to the next image. During this movement to the next image, the projection is interrupted, which is achieved by sliding a rotating black shutter into the beam of light. During this interruption, neither the old nor the new image can be seen.

With the tilting picture there is also this phase of in-between, a phase of neither vase nor faces. That's like a gap - *oops!* We're amazed, it's kind of magical. The vase or the faces appear suddenly, like in the magician's show where the rabbit suddenly jumps out of the hat. When we relax and look at this tilting image, we experience the magic, creativity and liveliness of our perception process very simply and directly.

Even if the example of the film projector is very helpful, it is of course only a model. A key difference to the perception process is, that with the film projector, each image is already present on the film, whereas in the perception process, each individual image is created anew after each in-between, and not just the form, but also the space that surrounds it.

How space and form interact in the perception process can be made clear further with the help of the quantum model. In the graphics from Fig. 13 to Fig. 15 you can see three individual phases of the perception process when looking at the tilt image.

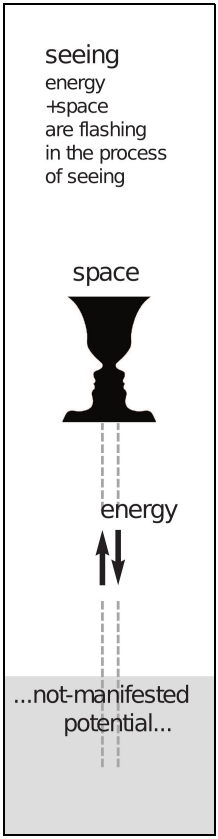


Fig. 13

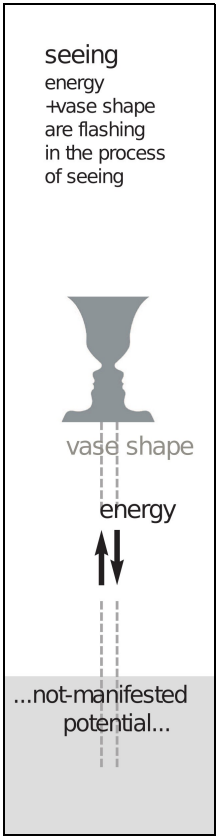


Fig. 14

Fig. 15

When we see, space initially flashes from the not-manifested potential. This space is the space that surrounds the vase shape and is symbolically represented here as a white area (Fig. 13). This space is unlimited on the outside and borders the shape of the vase on the inside. This vase form shown here

in black is, so to speak, the invitation of space for the form (shape) of the vase to manifest itself here. This manifestation of the vase form then flashes, symbolically represented as a gray vase shape in Fig. 14. The overall picture then results from Fig. 13 and Fig. 14, as a gray vase with a white background, as shown in Fig. 12.

According to the quantum model, all manifestations are like a flash, i.e. they immediately dissolve back into the not-manifested potential. The result of these dissolution processes is symbolically represented by the black area in Fig. 15. After this space and form (shape) flash again, as shown in Fig. 13 and Fig. 14. The process of seeing therefore has a recurring pattern as a running sequence from Fig. 13 to Fig. 15. Fig. 15 stands for the phase of in-between, which was already discussed at the beginning of this chapter. In this in-between phase, neither space nor form is manifest and therefore everything that flashes afterwards is always totally fresh and new. What remains unchanged is the not-manifested potential. Every manifestation of space and form that flashes from the not-manifested potential dissolves immediately right back into that potential.

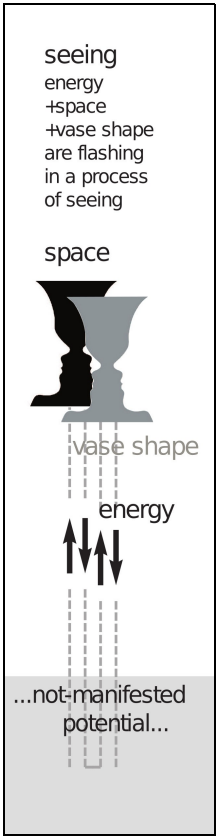


Fig. 16

Fig. 17

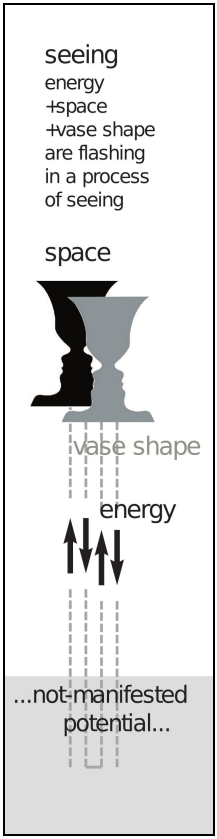


Fig. 18

In Fig. 16 the processes from Fig. 13 and 14 are shown together again. When the gray vase shape flashes, it actually completely covers the black vase shape. In Fig. 16 I have depicted the black vase shape slightly offset to the left in order to make it visible again. Now you can see that space is prima-

ry and form follows. But that doesn't necessarily mean a chronological order. In this model, space and form can flash and dissolve at the same time. After every dissolution of space and form, there is also a phase of in-between (Fig. 17), without which lively and creative seeing would not be possible.

The graphics show that the flash from the not-manifested potential is the beginning of everything that arises in seeing. In this flash, energy comes into play, and within the dissipation, that energy relaxes back into the not-manifested potential. Dissolving is always a stimulus for further creative processes. Flashing and dissolving are phases in a balanced and effective game of tension and relaxation. Just as an arrow when shot from a bow only flies when the bow has completely relaxed its tension, anything that manifests itself will only ever appear after the previous activity has completely dissolved. The quantum model also reveals this fundamentally new understanding of the interaction between cause and effect. Only after a cause has completely dissolved a corresponding effect can manifest itself.

Why vivid seeing happens will always be remain a big secret. Also the quantum model has no claim to answer this question answer. But with the help of this model will a basic structure visible, a pattern, that can be found in all living processes. A color catches my eye, suddenly flashes unexpectedly and wakes me up. There are cyclical processes happening including ongoing communication with the non-manifest potential as a source. It feels alive because the seeing process is always alive. I can experience colors fresh and new, I can feel attracted to a color, I can let it touch me. Such lively moments in experience are also called nowness. Everyone *.now.* is always connected to an in-between, where the old *.now.* has passed and the new *.now.* is not manifest yet. With every dissolving of a *.now.* the space for the following *.now.* will be opened. That´s why there is no single *.now.*, but always a sequence of .now.now.now.. The dots in the lettering .now.now.now. symbolize the gap between everyone individual moment of nowness, the lowercase *.now.* expresses that every .now. is a lively process and not a thing. In the Buddhist tradition it is said that the sequence of fresh moments of *.now.* happen very quickly, 360 times during a finger-snap[5]. But I don't experience this as individual events, but, similar to viewing of a movie, as a coherent ongoing move-

ment. Sakyong Mipham writes[6]: *The Big Bang of our consciousness happens exactly at this moment.*

Sakyong Mipham uses the term *Big Bang* here to refer to the peculiarity of emergence of each new *.now.* Within every .now. not only new space and new form are flashing, but also fresh awareness. I can catch a glimpse of this when the tilt image changes or when a sudden event cuts my day-dreams. Since every *.now.* has the fundamental qualities of being open, unique, lively and clear, I can feel these qualities also directly in my every-day experience.

20

Speaking

A word consists of a sequence of individual syllables. In-between there is a space, a small gap. For example, when I pronounce the word *Paris* and make a long pause between the two syllables, I can clearly experience this gap: *Pa* - gap - *ris*. If I now make the pause between the two syllables shorter, the gap time become shorter and shorter, but it does not disappear. It remains as moments of gap even with the rapid succession of syllables when speaking. However, I do not experience the syllables and the moments of gap individually, but as a smoothed version, as a whole word that emerges from the silence of the open space: *Paris*. And then, all of a sudden and suddenly, the meaning of the word is present. The two syllables make sense and become the name of the French capital.

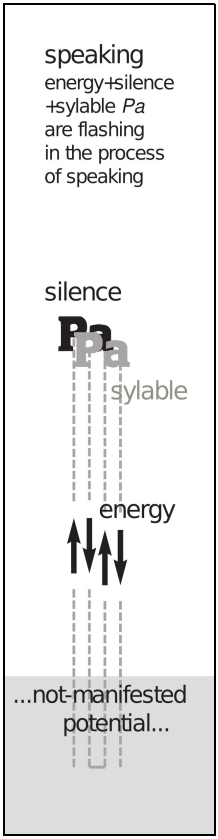


Fig. 19

Fig. 20

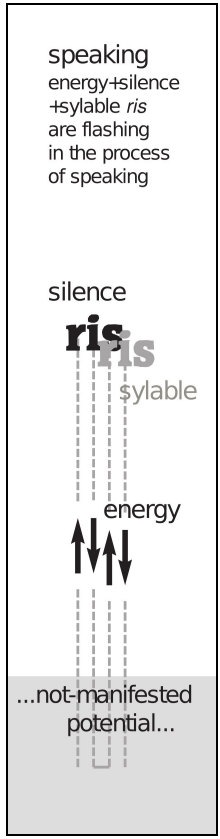


Fig. 21

When speaking, individual syllables are always interrupted by a gap, which is shown here in Fig. 20. Fig. 19 - 21 show the same sequence as I described with the sequence of seeing in the last chapter.

When we see, space and form (shape) flash together; when we speak, silence and syllables flash together. The black *pa* or the black *ris* are, so to speak, the invitation of silence for the syllables to manifest themselves here. In music, instead of syllables, it is tones that emerge from silence. For most people, the tones are the main focus when listening to music. But you can also place the emphasis on silence, which is what the famous jazz trumpeter Miles Davis once expressed:

True music is silence, and every note only serves as a frame for the silence.

I the process of speaking there are three necessary phases: silence, syllable and gap. The gap is a kind of no man's land, wide and open space that is beyond silence and syllables. This open space is also a source of wisdom, from which the meaning flashes out from the not-manifested potential along with the words and sentences.

Sakyong Mipham writes[7]:

Before they are expressed, words, as well as the concepts and ideas behind the words, are formulated through wisdom. Then they dissolve, back into this wisdom. Without wisdom, words could not even be formulated. Without wisdom, words would be meaningless.

21

Communication

The term communication is often associated with the idea that people talk to each other. Person A says *Hi* and greets another person. Person B hears the *Hi,* communication starts and perhaps a lively conversation ensues between the two. But communication involves much more than just exchanging words. Tone of voice, facial expressions and gestures, all have their own messages, making communication a very complex process. Furthermore, even a simple conversation needs many external conditions for it to take place and even more conditions for the interlocutors to understand each other, e.g. a common language.

I don't want to go into the too many details here, but I would like to shed light on the basic pattern of communication and again use the quantum model.

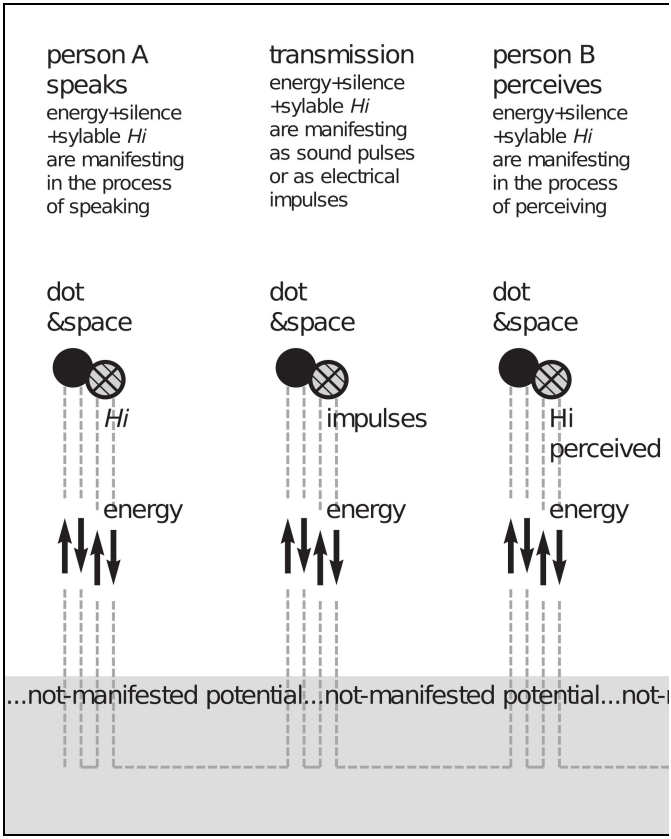


Fig. 22

Fig. 22 shows how person A's *Hi* is created. Silence and the syllable *Hi* flash together from the not-manifested potential and immediately dissolve again. This end of the mental *Hi* now triggers processes in the so-called material world: vocal cords vibrate and sound waves arise.

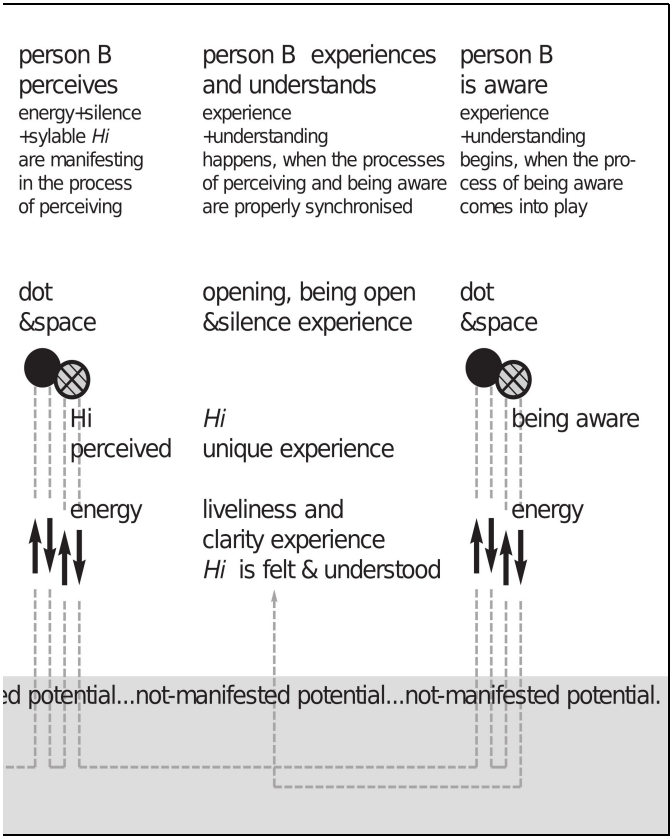


Fig. 23

And when person A breathes *Hi* into their smartphone, many other processes are triggered along the transmission path, radio waves, processes in computers of the providers, in the smartphone of person B and electrical impulses in the brain of person B.

In Fig. 22 the process labeled *transmission* represents all of these individual processes. According to the quantum model, all processes have a common source and the same pattern. At the end of this chain of processes, the perception process is triggered in person B. This process is shown in Fig. 22 and Fig. 23 under the heading *Person B perceives*. But for the *Hi* to become conscious, the process of perception must be synchronized with the process of awareness.

This synchronization is shown in Fig. 23. The gray dashed lines in the not-manifested potential connect the processes *Person B is perceiving* with the processes *Person B is aware*. Only when perception and awareness work together, person B can consciously perceive the sound of *Hi*.

In order to understand the *Hi* and feel the message associated with it, you need a lot more than just the sound. Without the background of a common language and culture, a word heard remains incomprehensible. In order to understand, knowledge and sound must come together. This knowledge flashes forth from the not-manifested potential along with hearing the *Hi*, and so we can also hear and understand at the same time. Openness and silence, clarity, liveliness, and uniqueness flash through, and if person B really listens and feels,

he or she can experience the *Hi* in an atmosphere of openness: clear, lively, and unique.

In the graphic you can see that every single process in the entire communication always happens as an up and down, as an exchange with the common source, the not-manifested potential. If you contemplate this further, you could find out, that during a conversation between two people, person A is not the direct opposite of person B. The direct opposite for person B rather is what flashes out from the not-manifested potential in the experience of this person B. Both people are always inextricably linked to one another via this common source.

This connection is profound, always effective and shines through as being connected, as a phase of oneness or communion in every kind of communication. The graphics in Fig. 22 and Fig. 23 show that these phases of communion lie in shared, not-manifested potential. These phases of *oneness* form the basis not only for our interpersonal communication, but are also the basis for all processes throughout the universe.

Communication is usually associated with transmission processes in the material world, e.g. with sound waves, but it is also possible without them. A few examples of this direct communication may

make this clear. For example, sometimes we feel someone's gaze behind us without us seeing the person. Or we think of someone and the phone rings and that person is on the line. There is the story of a mother who wakes up in the night with a premonition that something very bad has happened, and then the next morning comes the news that her son has died in a car accident that night at the exact moment she was woken from her sleep.

Direct communication can also be observed in the animal kingdom, for example in sea turtles. They paddle around as lonely wanderers somewhere scattered in the world's oceans, only to suddenly set off on a long journey in a very targeted manner. The timing of this call to travel is coordinated so that thousands of turtles arrive at the beach of their birth almost simultaneously, despite different distances to their destination. During this mass gathering, they then lay their eggs in the sand within a few days and immediately disappear back into the vastness of the ocean.

Direct communication is always effective even in our everyday conversations. Prof. Dürr describes this in one of his lectures[3]. He says that in a conversation we're actually just reminding each other of what we already know. This knowledge is initially like a hunch that is very subtle and does not give

us any concrete clues. If we give space to this inkling, a real, creative exchange can occur in a conversation. Intuition also guides us in our everyday actions. It lies before knowledge and therefore belongs to the area of the unconscious. Sometimes we wonder afterwards where we suddenly ended up and call it either a crazy coincidence or a lucky twist of fate.

Experience occurs magically when the processes of perceiving and being aware are synchronized. This synchronization is usually stimulated by processes in the material world. For example, sound waves and vibrating eardrums trigger the process of perceiving, which then triggers the process of being aware. This sequence is symbolically represented in Fig. 22 and 23 by gray dashed lines in the not-manifested potential. But there is also lively perception without the impetus coming from the so-called external world, for example when we dream. Our brain is also active when we dream, electrical impulses also flash out of the not-manifested potential, but this time without sound waves and vibrating eardrums being involved.

The graphics of the quantum model in Fig. 22 and Fig. 23 clearly show that our experiences in dreams and our experiences in everyday life are based on the same, fundamental processes.

Because of this common ground, the Buddhist tradition also recommends that we treat everything we perceive like in a dream.

Direct communication is the basis of the experienced world, but also the basis of the material world. Physical experiments show this impressively, e.g. the so-called *EPR experiment*. Photons were observed using two measuring devices that were set up more than ten kilometers apart. So-called *entangled photons* were sent to both devices from another station between the measuring devices. If, for example, you changed the spin of a photon A in one of the two measuring stations, then a photon B in the second station, ten kilometers away, also changed its spin, almost at the same time. This would mean that the message would have had to travel from A to B at a speed greater than the speed of light. According to Einstein, speeds higher than the speed of light are not possible, and that is why Einstein probably dismissed this type of communication as ghostly action at a distance.

However, if you look at this action at a distance using the quantum model, it becomes clear that it is not ghostly at all, but simply a form of direct communication. Photon A is always already connected to photon B via the not-manifested potential. When then photon A changes for example it´s

spin while flashing, photon B in the second measuring device, ten kilometers away, changes it´s spin too the same moment while flashing. In this experiment so-called entangled photons were used, which have had a particularly close relationship since their first flash together. This is why photon B behaves in solidarity and changes its spin instantly.

Direct communication is effective in both worlds, the experienced and the so-called material world. Sakyong Mipham[8] calls it natural communication or Drala:

In Shambhala, goodness is not just communication between humans; it is also communication with the elements and all living beings. This is known as drala, the natural communication that is always happening in our environment. The tides changing, the birds singing, and people kissing are living signs of the innate wish to communicate, that percolates in all relationship. It is this warmth that binds us. The dance between the elements and our perceptions is a dance between the masculine and the feminine principles: Our senses are always engaging with our environment. This, too, is enlightened society – the pure, clean communication of the living world.

22

Calculating and learning

Every child knows that three and four equals seven. Children learn to calculate with their fingers and find the result by counting their fingers. Later, they may use their fingers again, but this time to type the task into their computer keyboard. Then the computer works and displays the result on the screen. In both cases this is called calculating. Instead of the word calculate you could also say: find a result. The word find means that what you find must have already been there before. That means we calculate to find what is already there. The result seven is actually always there, it simply flashes up as the number 7 when calculating, it simply becomes manifest from the not-manifested, from this source of wisdom, where every calculation result has always been ready as a potential to become know, to become knowledge.

In this way arithmetic can be viewed as communication with this source and that applies to a child as well as to a computer. And when wisdom flashes up as knowledge in the form of the number 7.

This process can also be described using the quantum model. So when calculating with the computer, the query three plus four goes into the not-manifested potential and the number seven becomes manifest as the answer. The computer itself doesn't know the answer at first, but it is programmed in a way to find the answer. And when the answer flashes forth from the not-manifested potential, it presents the result. Computers only help to find this result, manifest it and make it visible as an answer for the user.

The brain also doesn't know the answer, but can make the right connections so that the wisdom and creativity of the not-manifested potential leads to the flash of the result. The computer's processor and the nerve cells in the brain are definitely involved in this whole process. The energy storm of the nerve cells and the oscillation of the processor are even necessary activities in the process of computing. Millions of Millions on/off switches happen here and with every on/off and with every off/on there are these phases of in-between, i.e. phases of - *no longer on and not yet off* or - *no longer*

off and not yet on. And because during those phases of in-between the door to the wisdom of the not-manifested potential is opened again and again, the wisdom of this source can shine through as fresh knowledge all the time during phases of in-between.

The computer's processor essentially consists of simple, electronic switching elements that switch back and forth between on and off or between one and zero at high speed. Because of these switching processes, the chips are probably also called processors. The essence here is not the ones and zeros themselves, but the phase of the processes when changing from zero to one and from one to zero. If you combine these on/off switches on the chip in parallel and in series, so-called *gates* result. For example, there are so-called *and-gates*, *both-and-gates* and also so-called *storage gates*. The word *gates* already indicates that there is some kind of through-traffic here. So the gate with the name *storage gate* is probably also responsible for the through-traffic to the memory. Chips with a lot of those *storage gates* transferring data by flashing from the not-manifested potential and back to this source with gaps of in-between. And because this in-between is gateway to the not-manifested potential, it makes sense to assume that the storage location for the data is also located there. The not-manifested po-

tential is often described with the metaphor of the infinitely wide sky, which correlates with the computer language in which one speaks of the storage location as a cloud.

This would result in a sensible division of tasks. The chip's job would be to ensure data traffic as quickly as possible. The more gates there are on the chip as hardware, the more data flow could take place. The data would then end up in the cloud, in the not-manifested. The memory chip is limited by the quality and number of its gates, managing to shovel perhaps 100 GB of data back and forth. However, the storage capacity of the cloud has no GB-limit. Data could be stored here indefinitely.

What we call computing and storage is actually communication with the not-manifested potential. During the calculation process, access to the wisdom of the not-manifested potential is opened through a complex sequence of on/off switches in the chip or in the brain. This is how wisdom can become knowledge. The child then says seven and the 7 appears as a number on the computer screen.

And just like in arithmetic, learning is also communication with the not-manifested potential as its source. Therefore every child can basically walk before they start trying it out. There are still a few

clumsy attempts with small incidents, but then the ability to run shines through irresistibly. Even young birds can basically always fly, so they don't need any training from their parents, just maybe a little push from the edge of the nest.

Learning to walk or learn to fly is based on the confidence of those involved that they can already do it, that only the connection needs to open up to what is laid out in the not-manifested as potential already. This process of learning, of uncovering something that is already there, often happens effortlessly, but sometimes only through hard training and many repetitions. An example of effortlessness is the use of our senses. Seeing, hearing, smelling, tasting and touching simply reveal all the colors, shapes, sounds and smells that we experience. The creativity of artists also makes it clear that they uncover something that is already potentially there. For example, musicians describe that their compositions simply flowed through them and all they had to do was write the result down as a score. Of course, this doesn't happen without prerequisites. In addition to musical talent, you also need good training, a lot of practical skills and great dedication. Then, when the gates to the not-manifested open, it just flows. Then you might say that the artist was kissed by his muse.

23

Matter

Today the world is mostly viewed as being made up of atoms, which in turn are made up of elementary particles. Neutrons and protons form the nucleus and a certain number of electrons around it. Elementary particles also consist of even smaller particles, e.g. quarks or leptons. All of these particles are assigned a certain lifespan, and so atoms and therefore matter are viewed as something that exists permanently. The well-known quantum physicist Prof. Dürr, who has spent his entire life researching elementary particles, contradicts this view and writes a book entitled: *Matter does not exist*[9]. This is also the view that underlies my quantum model. In Chapter 17 I had explained this in detail using the example of the photon.

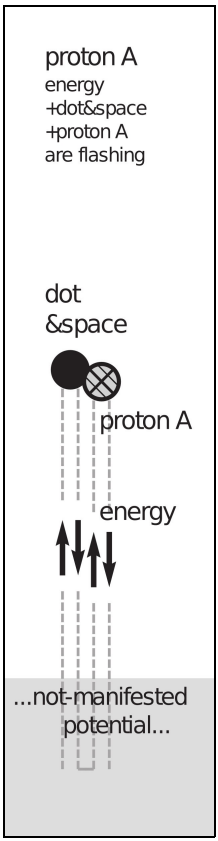


Fig. 24

Fig. 25

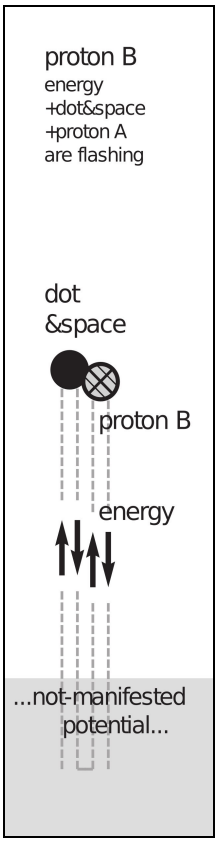


Fig. 26

Like photons, also protons, neutrons and electrons flash trillions of times a second. And with every flash a new particle is created, or rather: something is created that behaves like a particle. The living processes instantly produce new energy, space and

form trillions of times a second. Each elementary particle follows its own rhythm when flashing and has its specific natural frequency during the process of creation. And for each so-called elementary particle, its characteristic features flash, its mass, its electrical charge, etc. These properties flash constantly, become manifest as a pulsating sequence, and can therefore also be observed and measured.

In the quantum model, after flashing, a so-called elementary particle immediately dissolves completely again. Energy, space and form, as well as all flashed properties such as mass, electrical charge etc. dissolve back into the not-manifested potential. From this phase of in-between, everything flashes again with each new run, is recreated with a memory of the run before. Fig. 24-26 show such a run for a sequence from proton A through an in-between phase to the new proton B. This sequence of similar processes creates a continuity that gives the impression that particles such as protons, neutrons and electrons exist permanently, similar to very quickly pulsating light, which is then perceived as a continuous glow.

The same applies to atoms, e.g. a hydrogen atom. Here too, energy, space, form and all properties of a hydrogen atom A flash out from the not-mani-

fested potential, only to immediately dissolve back into this source. From this phase of in-between, a new hydrogen atom B flashes out, new but with all the the properties of the hydrogen atom A. Because this fundamental process repeats itself trillions of times per second, it appears as if the same hydrogen atom exists permanently.

Classical physics assumes that atoms consist of permanent elementary particles such as protons, neutrons and electrons. But here the question arises as to how the completely different qualities of the three elementary particles can become a hydrogen atom that has completely different properties than its three building blocks. In the quantum model, this question does not arise, because the specific properties of each atom always flash directly from the not-manifested potential. The abstract idea, that atoms consist of protons, neutrons and electrons is therefore not important in the quantum model.

In every process of manifesting there must logically also be a phase of not-manifested, otherwise the term manifesting would make no sense. In this phase of being not-manifested there is nothing to observe and nothing to measure, and therefore this area of reality is mostly excluded from classical physics.

According to the quantum model, atoms like the hydrogen atom constantly arise and perish trillions of times in living processes, which contradicts the current idea that every atom on our planet exists unchangeable for a certain period of time. All of these permanent atoms on our Earth are believed to have been created in the distant past by processes in giant suns somewhere in the vastness of the universe. When these suns exploded at the end of their solar life, all of these elements were thrown out into space as stardust. This dust then somehow clumped together and formed planets like our Earth. This lump of matter then contained all the building blocks such as hydrogen, oxygen, carbon, iron, etc, from which not only the dinosaurs in ancient times were made up, but also us humans today.

According to today´s common belief, around two million red blood cells are reassembled in our body every second. To do this, all required atoms such as iron, nitrogen, oxygen, carbon and hydrogen must be kept on site as a precise supply. All of these atoms would have had to have made their long journey through space beforehand in order to be available in sufficient numbers at exactly the right place and at exactly the right time to assemble two million red blood cells per second. This requires a logistical masterpiece.

If one takes the quantum model as a basis instead of this theory, there is no need for the idea of atoms traveling through space, nor for there to be a corresponding supply of atoms before assembling a molecule. According to the quantum model, every single atom or molecule is simply created anew, exactly at the time and place where it is needed. As described above, the creative processes necessary for this simply flash from the not-manifested potential and thus form the atoms and molecules required locally. All blueprints for flashing are always included, as is the definition of which properties should manifest during each flashing. The atoms and molecules and their properties then dissolve again in order to immediately re-emerge. When the molecules flash in the same place trillions of times per second, it looks as if they have not moved, but when they flash in a new place, it looks as if they have moved.

In the quantum model, it is not a single blood cell that moves, but sequences of ever-new blood cells that create the illusion of continuous movement. This is how movement happens without a single blood cell moving. In the quantum model, the blood cells are not the taxis to bring their oxygen passengers into the lungs and to transport them to the individual cells using the heart as a pump. This type of transport is not necessary in

the quantum model, because the oxygen atoms are simply constantly being recreated where they are needed. Every oxygen atom is produced fresh and new on site.

The conventional model of a blood circulation as a pump system with pipes and oxygen transport via hemoglobin taxi looks quite convincing, but if you look more closely, you will find out, that it cannot work at all due to the physical laws of fluid mechanics. All the finest capillary vessels to each individual cell create such a great flow resistance that the pumping heart could not deliver one drop of blood to the cells. If you then look at the size ratios, it becomes clear that blood cells with a diameter of 7µm or monocytes with a diameter of 20µm cannot be pumped through fine capillary vessels with diameter of 1µm.

24

Moving

We know from anatomy that muscles are responsible for movement. They move my arm from one position to the next, when I lift it. It is the muscles and tendons that move the bones of my arm. In the process, the muscles contract or stretch. But this raises an interesting question: if the muscles and tendons move the bones, who or what moves the muscles themselves when the arm lifts? All atoms of the muscle also have to move with the arm so that the arm as a whole arrives in its new position.

The quantum model and the explanations in the previous chapter could also provide interesting food for thought here. According to this model, all atoms constantly dissolve into the not-manifested potential, only to immediately re-emerge as new

atoms. When the arm is at rest, all the atoms appear in the same place again and again. If the arm is to move, all the atoms must appear in a new location. If this re-appearing of all atoms goes in the same direction, a continuous sequence of constantly changing arm positions is created, which we perceive as continuous movement. In this way the arm moves without a single atom moving. This requires maximum precision. All atoms must always flash in the right place in order to form a complete form of the arm each time.

This view is somewhat reminiscent of the transporter from the television series Star Trek and the saying: *Scotty beam me up*. In this series with the command *Energy!* the traveler was dissolved into its atoms and was then reassembled into a complete human being at the designated landing point. This allowed the transporter to transport people and objects from the starship Enterprise to a planet or to another another spaceship. Will my body then beamed every time I move? Very interesting idea.

Of course I know that when I move my arm muscles play a role in the movement of my arm and that without a nerve connection to the brain and the activities in the brain, my entire musculoskeletal system cannot function properly. But

since all the atoms of the muscles, nerves and the brain arise from the same source, the movement of my arm seems to me to be a wonderful interplay of this source with the muscles, the nerves and the brain. That it also works without a brain is demonstrated by the many simple creatures, the unicellular organisms. Without muscle tissue, without nerve connections and without a brain they move lively and purposefully.

But it's not just living things that move. A cup also starts to move when it slides over the edge of the table. On the table, it has the potential to fall. When it slides over the edge of the table, this potential manifests itself as movement. If you carry out experiments, you can measure this increase in falling speed and determine the so-called gravitational acceleration. So far, this is all measurable physics. When it comes to the question of why all this happens, a model has been developed that is based on an attraction between two masses, the so-called gravitational force. This force can be measured and is known as the weight of the cup. The next question would then be where this force comes from. For this purpose, the model concept was extended to include the assumption of a so-called gravitational field that generates the attraction. To date, physics has not been able to clarify what this field is and how the attraction comes

about. This idea of a gravitational field is therefore still only a theory.

In order to avoid any misunderstandings here: of course you can calculate the fall of a cup using the established laws and determine the weight using a scale. These are all very practical insights that are helpful in many areas of our lives. But the explanation that the processes when falling and the forces when weighing arise from a so-called gravitational field is still only a possible model idea.

Even the quantum model cannot solve the secret of the falling cup, but it does provide an impetus for new thinking. In the last chapter it was shown that matter does not exist permanently, but rather happens as a living process in which atoms only flash and immediately disappear again. This means that all the properties of the atoms only flash briefly, e.g. the property that atoms behave like particles. And the properties of the atoms, such as mass and weight, also only flash briefly trillions of times out of the non-manifested potential. In the quantum model there is nothing that exists permanently, i.e. no permanently existing mass, no permanently existing weight and no permanently existing gravitational field. Maybe physicists will find that out when, after long, fruitless

attempts to prove gravity exists permanently, they come to the conclusion that there was actually never a need to imagine such a gravitational field.

If you take a closer look at the scientific approach in general, you can see that scientific findings about reality must be limited because natural science limits itself with many preconditions and assumptions, including the idea that mathematics is a suitable one language to describe reality. Although mathematics is one of the exact sciences, it can only say something about how something is connected to something else, but cannot say anything about what is connected. For example, if I say that a table is three meters long, that only means that the table is three times longer than a stick that is one meter long. However, the mathematical statement 3x says nothing about what a table is or what a stick is. The fact that scientific descriptions of reality are fundamentally limited is also made clear by the following quote from Prof. Heisenberg[10]:

Why should reality care about how we can understand and calculate it with our minds?

25

Giving and receiving

In the quantum model, the not-manifested potential as a source is the basis for everything that arises in the material or experienced universe. Among other things, energy becomes manifest, which then immediately relaxes and dissolves again. The constant ups and downs are a balanced, intelligent game of tension and relaxation. It's a dynamic of give and take. What comes out of the not-manifested potential also goes back in, so that the bottom line is that the potential remains unchanged. Giving and taking are inseparable, happen as phases of a living overall process, and giver and taker are identical, are one, are the not-manifested potential. Every relaxation in the process of taking gives the impulse for new creation, new giving.

The active phases of giving are represented in the quantum model as arrows pointing upwards, all arrows pointing downwards belong to the phase of taking. The flash of knowledge and energy is active. Together they are like bursts of intelligent energy that just continually flash out of the not-manifested potential. They are an expression of liveliness and generosity. It is dynamic giving without hesitation or hesitation. I could call this flash of intelligent energy confident or even fearless because there is not even a thought of fear involved. The fearless flash is immediately followed by relaxation. What flashed from the not-manifested source suddenly relaxes, is returned, flows naturally back into this source. In this way the source always remains unchanged, beyond tension and relaxation.

After the phase of relaxation there is a phase of in-between, a phase of greatest instability and at the same time highest sensitivity. Instability and sensitivity are necessary conditions for something truly new to emerge and are prerequisites for real creativity. And because all processes go through these phases of in-between over and over again, there is this inexhaustible creativity and immeasurable diversity in the world we experience.

After every phase of in-between, there is always a flash of knowing or knowledge. The wisdom of the not-manifested potential always manifests itself as knowledge that, like a blueprint, determines how and what will emerge in the following process. For example, when you hear, silence and syllables will flash and when you see, space and form will flash. Everything just happens, generously, without anything in return. I just have to listen, to look, be there, just notice and be aware.

26

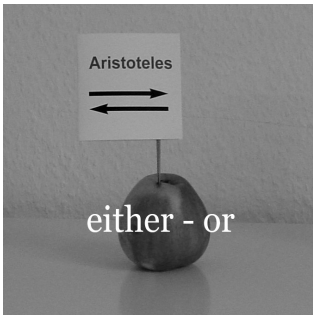
Logic of the living

Living processes follow a basic pattern that I described in the last chapters and presented graphically with the help of the quantum model. In these processes knowing, energy, space and form are constantly manifesting from a source, the not-manifested potential. All processes just flash and immediately dissolve back into their common source. The Indian philosopher Nagarjuna discussed this pattern in his writings[13] and used the term *dependent arising* to describe the dynamics of these processes.

The characteristics of this dependent arising can also be used to formulate a logic of living. This logic differs from that of the philosopher Aristotle. Aristotle's logic is the dominant logic in Western culture. When we say: It's logical, isn't it?, we are referring to Aristotle's logic, whose characteristic feature is *either-or*. If you take an apple as an example, the apple is either there or not there.

A third possibility is expressly excluded in the logic of Aristotle.

In Fig. 27 and 28 the logic of Aristotle and the logic of Nagarjuna are compared. There is no difference between point 1 and 2. Under point 3, however, with Nagarjuna´s logic there is no *either-or* as with Aristotle, but rather *as well-as.* The apple is both there and not there. This sounds paradoxical at first, and that is why this logic is sometimes referred to as paradoxical logic. However, if you not only look at the apple, but also take into account the space that surrounds the apple, then the seemingly paradox makes sense again. There is no apple anywhere in the space around the apple, and therefore that space represents no apple. And since this space is always there when the apple is there, the apple and no apple (space without apple) are always there together. Space and form always belong together. That´s why the apple is both there and not there.



Aristotle
1. The apple is there
2. The apple is not there
3. The apple is
   either there
   or not there

Fig. 27

Nagarjuna
1. The apple is there
2. The apple is not there
3. The apple is both,
   there as well
   as not there
4. The apple is
   neither there
   nor not there

Fig. 28

In Nagarjuna's logic there is also a fourth aspect, the *neither-nor*. I had already described this *neither-nor* as in-between in the previous chapters. Such phases are essential. You can also discover them in the apple if you don't look at the apple as a separate thing, but as a participant in a cyclical, living overall-process.

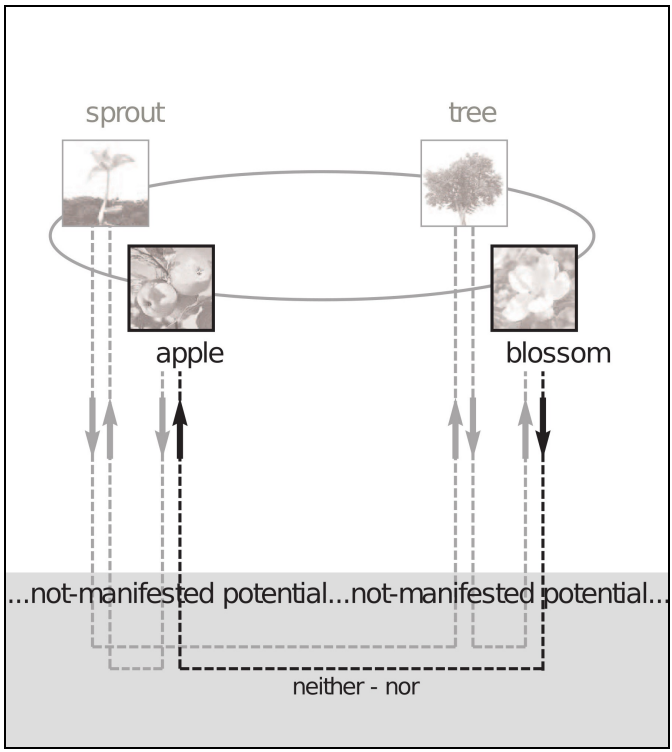


Fig. 29

Fig. 29 shows four phases of this process. The apple comes from the blossom, the blossom from the tree, the tree from the sprout, the sprout from the apple seed, and the seed from the apple. In this way the cycle completes.

If I now take a closer look at the transition from blossom to apple in this cycle, then the apple can only emerge when the blossom has faded. So there

must be a phase in this transition in which the blossom is no longer there and the apple is not yet there. This phase is characterized by a *neither-nor*, neither blossom nor apple. As already shown in the previous chapters that this phase of in-between is essential for every living process. In Fig. 29 this transition is shown by a black, dashed line with black labels: *neither-nor*. But this kind of in-between also exists in all other transitions, from apple to sprout, from sprout to tree and from tree to blossom. These transitions are shown in the graphic by horizontal dashed lines.

All processes shown are connected to each other within the common source, the not-manifested potential. All processes together are like a complex organism that constantly connects the individual phenomena such as apples, sprouts, trees and blossoms, and which triggers the individual processes to be active at the right time and in the right order, i.e. that apples only grow when blossoms are no longer present.

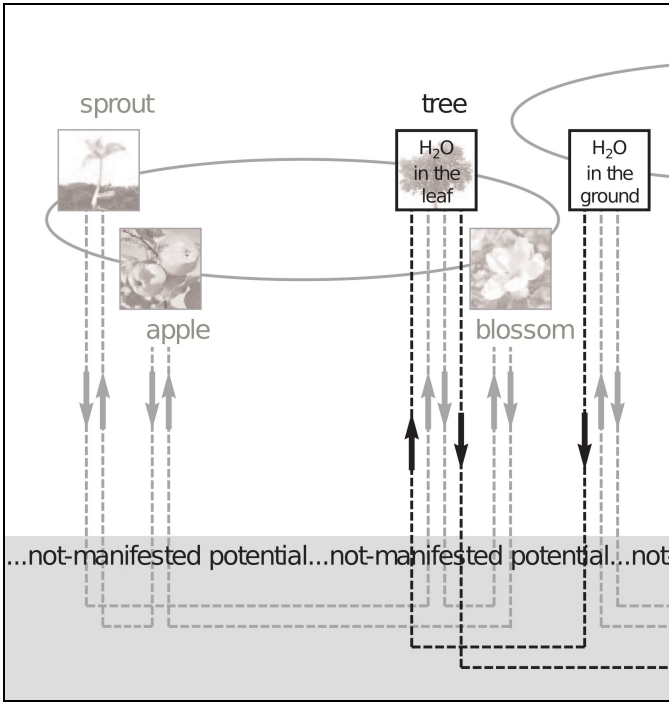


Fig. 30

However, the apple only grows if other conditions such as sunshine and water are present. I have chosen the water cycle as an example, which is shown in Fig. 31.

Fig. 30 and 31 are one common graphic.

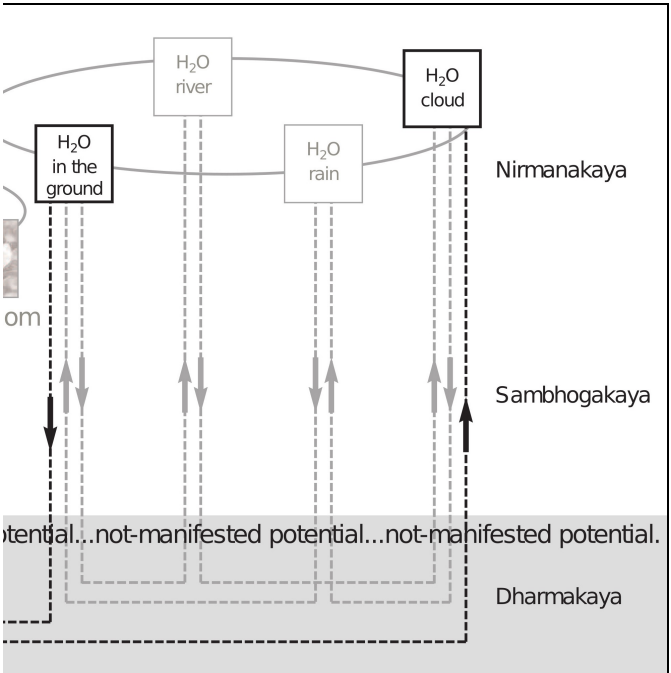


Fig. 31

In the water cycle, the individual processes are connected to each other within the not-manifested potential and work together naturally. Water from the rivers and the sea has to evaporate and become clouds so that it can rain and the apple tree can be supplied with the water it needs. The excess water collects in the ground and rivers return it to the sea, where it evaporates again. This is how the water cycle works.

The conventional model assumes that it is individual, permanently existing water molecules that travel through this cycle. Such an H_2O-molecule would therefore float in the river to the sea, become water vapor there, combine to form clouds, condense and fall to the ground as rain. In the ground it would reach the roots of the apple tree and then rise in existing channels and capillaries into the cells of the leaf tips in the tree crown. Therefore it would be one and the same H_2O-molecule that moves through the entire cycle sometimes as water and sometimes as steam.

This all seems clear and obvious, but if you look deeper into the individual processes, big question marks arise. For example, no satisfactory physical explanation has yet been found for the rise of a water molecule in large trees. The capillary action in the channels seems to play a role, but energy must be supplied somehow in order to rise, although this cannot be detected.

Nagajuna discussed the idea of a thing moving from A to B in his treatise[4] *Mulamadhyamakakarika* in 14 stanzas on the permanent existence of things and 25 stanzas on the movement of these things and thus reduced our conventional ideas about things and their movement to absurdity. The well-known quantum physicist Prof. Carlo Rovelli also

questions our traditional understanding of things and their movement: If we see a thing in position A and then later in position B, we can say something about these two states, but we cannot make any statement about the in-between.

The quantum model does not offer a simple answer to the subject of movement, but it does offer new food for thought. According to the quantum model, there is no permanent existence of a water molecule, and because a water molecule does not exist permanently, but only flashes, it cannot move. In the quantum model, water transport must occur without a single water molecule moving.

As already shown in Chapter 23 using the example of the blood cell, there are sequences of ever new manifestations, here sequences of continually emerging water molecules, which then looks like a flow or rising of water. A water molecule in the leaf did not migrate there, but was created there newly and freshly. And this applies equally to all H_2O-molecules in the entire cycle. Some of the water in the leaf then becomes sweated out and appears by passing a phase of in-between as a completely new water vapor molecule in the cloud. In this way the water cycle and the apple cycle are interconnected, as shown in Fig. 30/31.

The flowing and rising of water is, so to speak, a combination of digital background and analog appearance. The digital background is characterized by the continuous flashing of water molecules from the not-manifested potential, which happens trillions of times a second, each with a gap of in-between. Our sensory perception presents us with a smoothed version of the digital processes. We see the analog version, a continuous movement. This type of averaging also happens, for example, when we watch a movie, which I have already described in detail in chapter 19.

With the quantum model, *dependent arising* is graphically represented as a lively communication process with the not-manifested potential. In the Buddhist tradition this communication is also described with the three kayas: Dharmakaya, Sambhogakaya and Nirmanakaya. These three kayas are three fundamental phases in all processes in the universe. They form an inseparable unit, which in Buddhism is called Trikaya. In the phase of Dharmakaya nothing is manifest, in the phase of Nirmanakaya all manifestations of form flash and both phases are connected by the Sambhogakaya, a phase with vivid flashes of intelligent energy.

Fig. 31 shows on the right the assignment of the three kayas to the corresponding phases in the

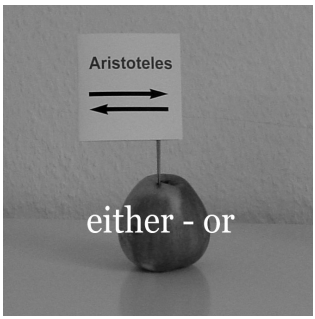
quantum model. In the Shambhala tradition there are also three fundamental phases for all processes in the universe: *The three Courts*. There is a graphic with explanatory text on my website[18].

In the Christian tradition there is also a threefold division for all creative processes in the universe: God the Father as a not-manifested source, the Son as a manifestation of all forms and the Holy Spirit as an expression of the lively connection between Father and Son. These three are always inseparably linked as phases in every creative process, are a unity, form the so-called *trinity*. In the Christian tradition, there is the metaphor of the miracle of the virgin birth for the manifestation of the Son and the metaphor of the ascension for the return to the Father, to the not-manifested source. The world is thus described as a manifestation from the not-manifested as a magical creation-process.

Fig. 29 shows examples of magical creation-processes as dependent arising in an overall process: blossom-apple-sprout-tree. All four phases of the process are united as if in a single circle and form a mandala according to the Buddhist tradition. A circle has no beginning, and this also applies to the four phases of the *apple-mandala*. In each individual phase, however, there seem to

be beginnings. For example, the apple appears and begins to grow.

Because the overall process is beginning-less, but has many individual beginnings, we can speak speak of *beginning-less beginning*. Anyone who understands this logic also knows, that the chicken and the egg are simply two phases of an overall cyclical lively process, like the process of breathing in and breathing out.



Aristotle's logic is straightforward and one-dimensional. It cuts with the knife of either-or the world and tries to build one abstract conceptual cosmos from that dismembered corpse[2]. (Lama Govinda)

Fig. 32

The Logic of Nagarjuna is based on cyclical processes, which are called *dependent arising*. In these processes the unique appearances of our living world manifest themselves constantly from a not-manifested source.

Fig. 33

In Fig. 32 and 33, the fundamental differences in the logic of Aristotle and Nagarjuna are summarized in short statements. Aristotle's logic is a logic that is helpful in dealing with things pragmatically. But it cuts through lively connections with the exclusiveness of *either-or* and thus leads to a false understanding of our world. The logic of Aristotle

emphasizes the separateness of things, and so we lose sight of what connects and lives.

In contrast to the logic of Aristotle, Nagarjuna's logic is a logic in which the cyclical processes of life, the liveliness of things, remain in focus. Existing and not-existing , being and not-being, are not viewed as something opposite, but as something that is inextricably linked. The Tibetan meditation master Chögyam Trungpa sums up this logic of life: *Things exist because they do not exist.*

Nagarjuna describes reality as a living process, which he calls dependent arising or emptiness: *Dependent arising, this is what we call emptiness*[14].

In the quantum model, this dependent arising and thus also emptiness is graphically represented. This allows one to understand important aspects of emptiness at a glance and in context. Fig. 30/31 shows that reality is an organic overall process in which everything is connected with everything else within the not-manifested potential. There is only the indivisible whole, where all sequences of living phases are interconnected and interdependent. This means that none of these phases exists on its own, no phase is independent. And each of these phases arises and fades away, which means that no phase exists permanently.

Reality therefore is empty of independent, permanent existence. And that is what is meant by emptiness.

Emptiness is often misunderstood as if nothing is there. The opposite is the case. Precisely because reality is based on emptiness, on an existence which is neither independent nor permanent, there is the apple tree and the apple. And this is why we can pick the apple, bite into it and enjoy it. That is magic in everyday life.

27

Old and new physics

Quantum physics is also often referred to as new physics. This term makes it clear that it is not an extension of the old Newtonian physics, but rather a completely new way of describing reality, especially in the area of so-called elementary particles. The beginnings of this new physics go back to the early twentieth century, when Prof. Heisenberg encountered something in his investigations that he himself could not understand.[3] If, in an experiment with elementary particles, first an operation p happened and after that an operation q, the result was different when the order of operations was reversed, when starting with the operation q and than performing operation p. Mathematically expressed, this would mean that multiplying p times q, will produce a different result than multiplying q times p. This contradicts the mathematical rule that the factors can be swapped when multiplying without changing the result.

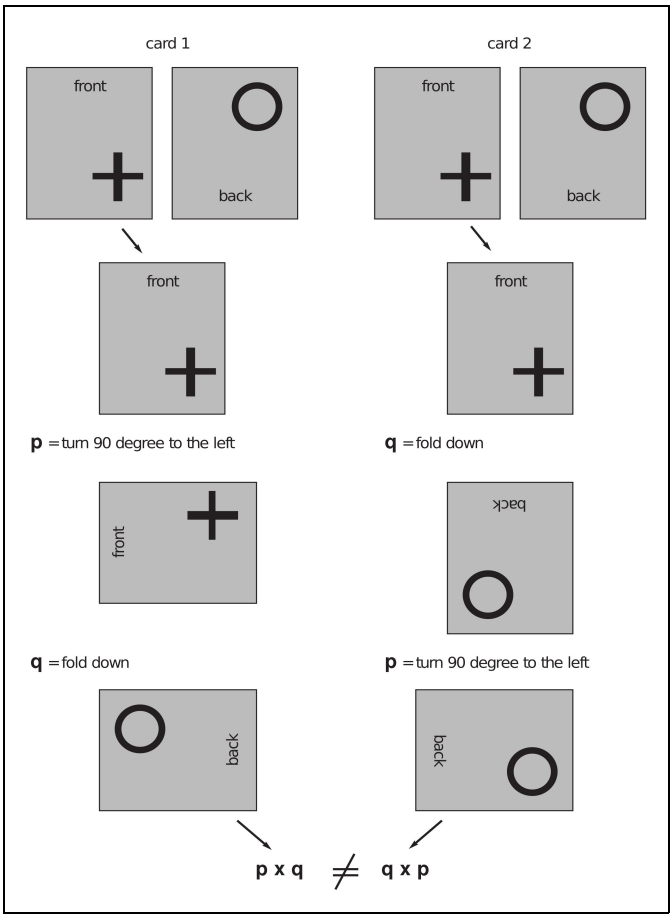


Fig. 34

Fig. 34 shows two identical cards, shown in the first row. In the second row they have the same starting position at the beginning and show the same front with a cross at the bottom right.

The left card is first turned 90 degree to the left (operation p), then folded forward (operation q). The right card is first folded forward (operation q) and then turned to the left (operation p). The result is astonishing. The positions of the two backs with circles are different. This means that pxq is not the same as qxp, or in other words: if I do two operations one after the other, then there are different results depending on the order of the operations.

This corresponds to experiments by Prof. Heisenberg. In his experiments with elementary particles the deviations he found were not measurement inaccuracies, but were of fundamental nature. Therefore it became clear that elementary particles, by their nature, could not be permanent things, but had to be interpreted as processes, because only with processes does exchanging the order of operations would bring different results.

Heisenberg published this insight together with the physicist Nils Bohr in 1927[11]. This groundbreaking view of the world of so-called elementary particles is also the basis of my quantum model. The trillion-fold flashing and disappearance of the so-called elementary particles is driven by processes for which Prof. Dürr has introduced a new term.

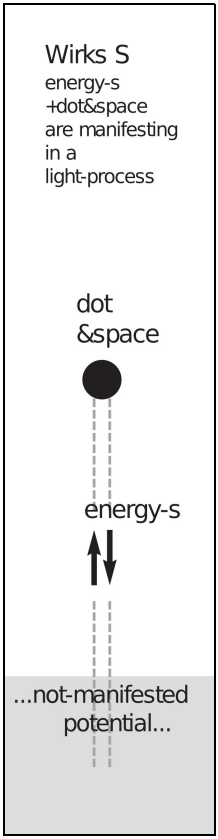


Fig. 35

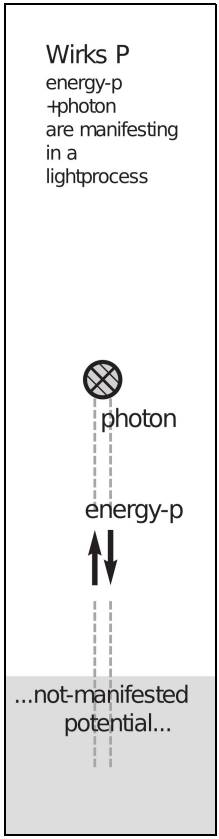


Fig. 36

Fig. 37

He calls them *Wirks*[12]. With this term Prof. Dürr refers to the essence of reality: something is at work (German: *es* *wirkt*), lively processes are at work. In German there are two translations for reality: *Realität* and *Wirklichkeit*. Dürr points out the difference, which is evident in the word roots.

The word *reality* contains the Latin word *res* and that means thing. The German term *Realität* therefore refers to permanently existing things, while the German term *Wirklichkeit* refers to the lively and creative activity of *Wirks* that give rise to all so-called things.

Fig. 35 to 37 show the light process that was described in Chapter 17. *Wirks S* is active in the phase of the light process in which the space for the photon flashes and *Wirks P* in the phase in which the particle properties of light are flashing. *Wirks I* is present in-between, a gap where Wirks *S* and *Wirks P* have both dissolved into the not-manifested potential. From this source of wisdom, *Wirks S* or *Wirks P* flash again.

You could also subdivide *Wirks P* and *Wirks R* even further and then have *Wirks E* for the flashing of energy. In one cycle of a light process, *Wirks E* is always active twice, once when flashing space as *Wirks ES* in Fig. 35, and the second time with flashing of the form (photon) as *Wirks EP* in Fig. 36. Both energies flash trillions of times per second in light processes, creating two types of pulsating energy, one with electrical properties and the other with magnetic properties. This digital pulsation of two different energies is interpreted by physics as an electromagnetic wave and is described and rep-

resented with the analog image of a harmonic oscillation.

In my quantum model, lively processes are the basis of reality and not elementary particles with a certain lifespan. This is also in line with one of the core statements of quantum physics, the uncertainty principle, according to which no experiment can determine the position and momentum of an elementary particle with any precision at the same time. Prof. Dürr comments on that as follows[13]: *The real joke of quantum mechanics is that it is not the inability to measure position and momentum at the same time that is crucial, but that there is a more general dynamic in the background, that explains this question of precise joint determination of position and momentum as nonsensical.*

Dürr is pointing to a dynamic here that is also shown in all the graphics of my quantum model. Fig. 35 - 37 show examples of three phases of this dynamic, which is fundamentally effective in all so-called elementary particles. The task of measuring position and momentum at the same time with any precision is based on the idea of elementary particles as a kind of small billiard balls. The task makes sense for billiard balls, but for complex and dynamic processes like *Wirks*, this task makes no sense. Heisenberg and Bohr therefore fundamen-

tally corrected the particle concept and interpreted so-called elementary particles as processes in their Copenhagen interpretation[11].

In the quantum model there are only dynamic processes. Movement happens here, when these processes flash in a sequence in new places distant from each other. The properties such as mass, electrical charge etc then flash as sequence too at all the new places. After each flash there is a phase of in-between, i.e. a gap. This means that mass, electrical charge, etc. are digital events, and movement is a sequence of jumps, like a frog: hop - hop - hop. In the quantum model, the frog disappears between jumps and a new frog lands, but newly created with a memory of the frog that jumped off before. In the continuous sequence of Fig. 35 - 37, instead of a green frog, a gray photon jumps, and of course here again with stops in the not-manifested.

Even if this new way of thinking leads to a completely new understanding of reality, it does not mean that the old physics, represented for example by the ideas of Isaac Newton or Albert Einstein, is invalid as a whole. Dürr uses a vivid image to describe the connections between old and new physics[3]. It would be like speaking of a resident of London as a *Londoner*. Of course, *Londoners* don´t

exist as a person, but only as a statistical quantity or as a caricature. Actually, every citizen of London is an individual, i.e. there are millions of different London residents. Old physics works with the average, the statistical *Londoner*. New physics looks at the uniqueness of the individual London resident, their lively and creative qualities.

In old physics, permanent elementary particles with permanent properties are the basis of our world. For example, if two particles have electrical charges, they attract or repel each other. The basis of new physics are lively and creative activities of *Wirks.* It is through their flashing activity that particles and their properties are created, or more precisely: something is created that behaves like a particle with special properties. When these creation processes, the *Wirks*, for example flash their electrical charges trillions of times per second, a pulsating effect is created, which can then be interpreted and measured as a repulsive or attractive force.

The view that *Wirks* are creative processes, and that they all continually flash forth from a common source, the not-manifested potential, opens up the possibility of building a bridge between the natural sciences and religions, because new physics also includes a realm in which nothing is manifest is in which nothing is tangible. Dürr calls this area

of reality potentiality, which corresponds to the not-manifested potential in my quantum model. Such an area of reality, which is intangible and incomprehensible, is also of central importance in all religions.

The following comments by Prof. Dürr from one of his lectures show that building such a bridge between natural sciences and religions is a difficult undertaking[3]: *Science and religion are moving closer together again. But not in the way that religion is now becoming more similar to science, but conversely, that science is becoming more similar to religion, or actually: both have to give up parts of their view when coming closer. At the turn of the century we talked a lot about the relationship between science and religion, mainly in connection with Galileo, who was reprimanded by the inquisition and had to renounce that the earth revolves around the sun. At that time this was required of him so that he would not be burned at the stake. And he had done well, I would have done the same. It's not worth arguing about. What you have recognized will prevail anyway. There is no need to simply emphasize this. So today we have realized after all, that the Catholic Church has arrogated something to itself and that this was actually a bit absurd. And that the Church didn't understand its own religion properly in the sense that religion, in what it says, has to speak in the form of parables. But I can also say in retrospect: we have a dif-*

ferent situation today, and yet in a certain way a similar situation, only perhaps with the difference that science today is the inquisition, that they say: finally there are people in this world who can really say something about true and false. This is of course the same arrogance as that of the Catholic Church back then. Thank God the scientists don't burn those who don't believe science, but at least they don't get a job, and in some cases that means pretty much the same thing. We know today that science itself is only a kind of metaphor for reality and should not be confused with actual reality.

In this sense, I would also like my quantum model and the explanations about it to be understood as a model or parable that can be helpful in the discussion about a better understanding of reality.

28

When stones speak

The Indian philosopher Nagarjuna describes reality as *dependent arising*[14], a magical kind of emergence and disappearance in which there are no permanently existing, independent things. The graphics of the quantum model show three examples of this type of emergence in Figures 38 - 40 for an apple on the tree, for a picked apple and for a stone on the beach. All three arise in cyclical processes, as *Wirks*, which flash trillions of times a second with essentially the same, living pattern. The liveliness is there in all three examples, but shows itself differently. The apple on the tree grows and ripens, the picked apple first ripens and then slowly rots.

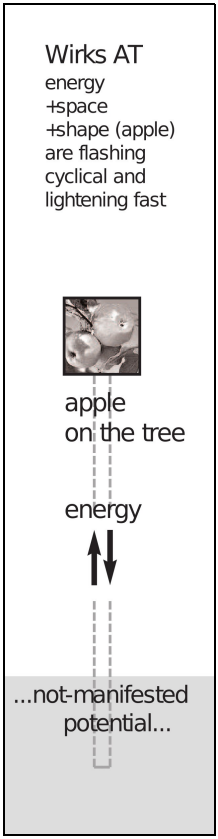


Fig. 38

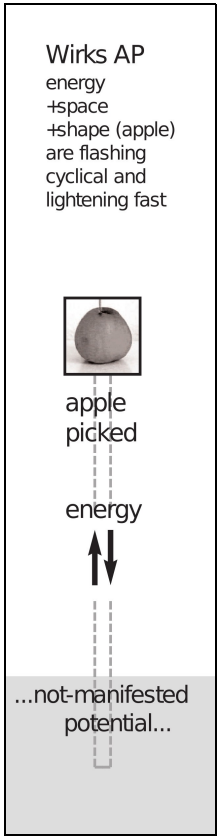


Fig. 39

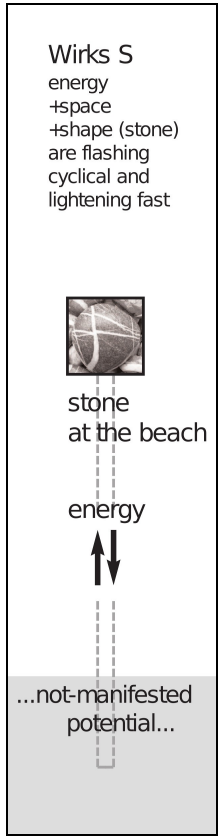


Fig. 40

With a stone, the liveliness is more difficult to recognize, because the shape changes only imperceptibly. So you could say: *A stone is life that treads on the spot*. The stone somehow can't think of anything other than to simply manifest itself in the same form over and over again.

In the quantum model, a stone is not viewed as a dead thing, but as a sequence of living, creative processes, the *Wirks S*. If I now take a hammer and hit the stone in two pieces, the liveliness has been cracked. I can bring the two parts back together the way they were before, but this will no longer restore the original state. The pieces no longer stick to each other. The living processes that continually ensure that the stone is held together are no longer effective between the two pieces. Apparently I can no longer awaken these effects with their powers by holding the fractured surfaces together again. So when I broke it I destroyed something essential. Prof. Dürr described this thought process for breaking a stone in one of his books and finds this a bit surprising that *a stone has a little bit of the properties of a living thing*.[15]

Dürr puts it even more clearly in an interview, when he says16 that there is basically nothing not-creative in the universe. This statement refers first of all to the chaotic vitality in the subatomic world. But since this creative vitality is the basis for all atoms, molecules and all the forms that arise from this kind of liveliness. With this idea, you can then also take a completely new look at the question of how from simple, so-called dead molecules, so-called living organisms could have developed.

When stones speak, when they speak to me, I can react. If, for example, during a walk on the beach a special stone unexpectedly catches my eye, communication is opened. I pick it up, look and feel. The stone now simply communicates its unique properties. The beauty of its grain appeals to me, I can feel its cool, smooth surface, its solidity, its weight. And when my perception and my awareness are fully present, my encounter with the stone becomes a lively experience.

This also applies in particular, when stones pile up into huge formations, when they form majestic peaks and deep gorges. Communication with these stones could touch our hearts so directly during a mountain hike that it begins to dance joyfully and at the same time make us feel humble in the face of the sublimity of such a landscape.

The idea that a stone is also part of the living nature, just like light, air, water, earth, sun and all the stars, water, the earth, the sun and all the stars, has a long tradition in human history. Even today there are still indigenous peoples, e.g. the Mapuche people in South America, for whom everything within their world is alive. They regard the whole universe as a living organism, as a *cosmic WE*. This *WE* encompasses the entire creation, in which of course all human beings are also embed-

ded, not as separable parts, but as non-separable participants. We would not be viable without the common whole.

That was probably the basic idea of God, and so he consequently first created the entire universe and then mankind. It was clear to him that his creation of mankind will only make sense if he embedded them in the cosmic whole with sun, air, earth, plants and animals.

The fact that God made creation in just six days is of course not meant literally, but should be understood as a parable. Language in the form of parables is used in all religions and spiritual traditions because our language was developed for dealing with things and not for expressing something intangible, something incomprehensible. In principle, religious texts should never be understood literally, but only as parables or metaphors. We can see what can happen when communities take their religious texts literally when looking at the example of the radical currents in Islam.

In our Western culture, the idea of a cosmic, living whole has been increasingly pushed into the background in the course of the age of Enlightenment and the emergence of natural sciences. The analytical approach, especially in the sciences, has repeatedly cut through the living connections of

our reality with the knife of either/or. The result of this is that living parts no longer look alive. And then this liveliness was simply declared as dead, as dead matter, and then this dead matter was paradoxically declared as the basis of our living world.

Of course, it is undeniable that science has also produced findings that have led to progress and were and are practical for our lives. But overall, developments were and are fundamentally going in the wrong direction. Once you declare living creative processes to be dead matter, it is only a small step to limitless manipulation. You can declare yourself master of inanimate and living nature, use its resources only for your own purposes and release them for plunder. The consequences of this type of approach to our shared, living whole are becoming increasingly clear. We are currently destroying our own basis for living, and if we continue like this, we could soon ensure our own extinction as humans on this earth.

29

Encounters with water

When two hydrogen atoms, an oxygen atom and a spark come together, water is created. According to the quantum model, this process can be described as follows. Both gas atoms lose their identity each time they disappear into the not-manifested potential, becoming no longer hydrogen and no longer oxygen. There they then encounter the no-longer spark, the phase of the process in which the spark, after flashing, has dissolved back into the not-manifested potential. This dissolution is the necessary prerequisite for a completely new beginning. Only because the three ingredients hydrogen, oxygen and spark have lost their properties in the not-manifested potential something completely new can arise: a water molecule. This is real creativity. The water molecule

then no longer has anything in common with the properties of hydrogen, oxygen and the properties of the ignition spark. In this respect, the description of the quantum model that water consists of *no-more-hydrogen* and *no-more-oxygen* fits our everyday experience with water better than the chemical model in which water consists of hydrogen and oxygen. This scientific model is rather abstract. The formula H_2O actually just indicates that water can be made from two parts hydrogen and one part oxygen. So water is not the sum of its parts, but much more, namely something completely different than the sum of its parts.

In physics, water is described as a substance that can have three physical states: liquid, solid and gaseous. But you can also describe water by how you experience its special qualities. For example, when I dip my hand into the water of a swimming pool, I experience the flowing quality of the water. When I do a belly flop from the three-meter board, I suddenly experience the same water in a completely different way, namely as hard and solid. This encounter with water then leaves painful, red marks on my skin. When I skate, I can experience both the solid quality and the flowing quality of water. The solid ice supports me and at the same time I gently glide on a thin liquid film of melted ice. When it snows, I encounter the water in the

form of dancing flakes, each one unique, none like the other. When I encounter such a snowflake, my experience is also unique. A white flake sits on my anorak, briefly shows its delicate shape and melts away. When I drink a glass of hot water, my encounter with water is completely different. Here I experience the fiery quality of the water and its airy quality in the form of dancing plumes of water vapor. At the same time, I also experience its flowing quality because the water perfectly fills the shape of the glass presented to it.

Water has four qualities that I can experience. It can feel solid, flowing, airy and fiery. These qualities are also referred to as the four elements: earth, water, air and fire. Space is often mentioned as additional element. These five elements are always there as potential and flash depending on the conditions, e.g. as liquid water and as solid ice. All five elements manifest themselves from the common source, which is also the source of my experience. This means that the direct connection between the material and the experienced world is there from the very beginning. The water opens up communication and it can become a living exchange of elements with all of my five senses. I can see dewdrops glittering, I can hear a stream bubbling, I can smell and taste ocean water. In direct contact with

my skin, I can feel water particularly intensely, closer than just skin-close.

But there are also encounters with water that do not need communication with a material world, for example in dreams. In a dream I can experience a mountain stream without a material water world being present. According to the quantum model, all experience comes from the not-manifested potential, which then also applies to the mountain stream in the dream. If this dream stream is known to me, then my previous encounter with the stream must have been stored in the potential, and if it is a completely unknown dream-stream, then the creativity of the not-manifested potential was particularly in demand here.

You might now argue that science places memory in the brain, in the regions of the brain that have been shown to be active during remembering. But the fact that there is activity in the brain just means that there is a correlation between brain activity and remembering. The fact that this region of the brain is also the storage location remains only an assumption.

There are other examples of encounters with water that appear to occur without using any of the five senses. For example, a herd of elephants finds a waterhole that the lead cow of the herd can

head to unerringly over great distances. The migration of the salmon back to the river where they were hatched is also such an encounter. After leaving the waters of their childhood home and wandering around the vast oceans for years, they follow a callback and set off on a long journey. The timing and route are coordinated so that thousands upon thousands of salmon arrive almost simultaneously at the mouth of the river in which they were hatched years ago. From there they all start the arduous journey upriver together to their spawning grounds.

This salmon migration is one of nature's many wonders, full of unanswered questions. I'll just stick with my amazement here and simply describe what else happens on the salmon's journey. It's not just the salmon that are out and about, but also the bears. They make their way to the best fishing grounds before the salmon arrive and wait. When the salmon arrive, the big feast begins. The salmon not only provide a delicious meal for the many bears on the rapids, but also provide the bears with the necessary winter fat, without which the bears' survival in this area would not be possible. However, there are still enough salmon moving on, which then build shallow nest troughs in the gravel bed in the shallow upper reaches of the river. The females lay their eggs there, which are

then fertilized by the males. These eggs also form an important source of nutrition, for example for certain bird species. But there are enough eggs left over from which young salmon then hatch, which later move around in the vast ocean. The old ones have fulfilled their task. They die immediately after spawning and leave their bodies behind as an important source of life for other animal species down to the microbes.

In this way, the migration of salmon can also be viewed as an act of generosity, an act of selfless giving. Whether the salmon themselves would see it that way, or what they experience and feel as they migrate upstream, will always remain their secret. But when I look at the facts, simply at the fact that the salmon fight their way upstream undeterred and give up their lives for the benefit of other living beings, then I can say: *The salmon migration is confident and loving.*

30

Smelling in a different way

Some scientists are trying to explain at least part of the miracle of the salmon migration, for example with the assumption that the salmon use their good sense of smell to smell the water of the river in which they were born and can thus travel unerringly to their place of birth. With thousands of kilometers from the river and changing ocean currents, it is unlikely that one single odor molecule from the river water will reach a salmon's sensitive nose. Smelling as an aid to orientation when the salmon are migrating can therefore actually be ruled out.

Dogs also have a very good nose and this is often used in search operations in disaster cases or when detecting drugs. Dogs are now also being trained to pursue perpetrators. In this so-called

man-trailing, the dog sniffs a scent sample from the perpetrator and then follow his path.

The training of such dogs was recently scientifically investigated in an extensive study by the Forensic Medicine Institute at the University of Leipzig. The results of the study[17] show that well-trained dogs can track a target person with a reliability of almost hundred percent. It continued to work even when the dog was placed on the hot trail days after the trail was laid. Even six months later, the dog was still able to reliably find the trail. The dog also showed where the target person had not been. None of this was expected. After six months, could there still be any odor molecules that the dog could have sniffed?

It was decided to carry out another experiment in which the dog was not even given scent molecules to sniff, but rather the DNA of the target person, which had previously been obtained from their blood. The DNA is completely odorless, and yet the dogs correctly indicated the target person's route in most cases. So what did the dogs sniff out? The model idea that odor molecules acted as triggers no longer seems tenable. The scientists of the team were faced with a puzzle.

The quantum model cannot solve this puzzle either, but it offers an approach to new thinking.

In chapter 21 I have explained the concept of direct communication, which happens because of the communion within the not-manifested potential. It does does not require any sense organs and happens complete and without any time delay. Individual additional aspects, such as air vibrations when hearing or odor molecules while smelling follow with slight delay. They confirm so to speak the message, that has been present there already through direct communication. The migration of the salmon and the man-trailing are examples of this kind of communication, where no signals propagating through space and time are needed to deliver the message.

But conversely, according to the quantum model, there is no sensory perception in which this direct communication is not present. For example, if I look at the sea and listen to the waves and a deep feeling of connection arises or I feel appreciation, gratitude and joy within me, then these are signs that I am currently experiencing the continuous flash of communion or oneness. It is my heart that experiences the connection to this common source directly. I see and hear with my senses and at the same time with my heart. The fox in the book of Antoine de Saint-Expiry *The Little Prince* already knew this: *It´s only with the heart, that one can see rightly. What is essential is invisible to the eye.*

Seeing with the heart is always possible, including in all our everyday encounters. For example, I perceive my fellow human beings through my senses and at the same time I can directly experience our connection. We share a common foundation that defines our humanity. We can experience simple kindness toward ourselves and others and real empathy that is extremely sensitive and tender. Even though we often hardly feel this heart connection, it is constantly present, with every perception, with every thought and with every feeling. This connection is usually hidden like behind a curtain. And in moments of surprise or when we fall in love, like a sudden gust of wind: *Oops!*, what was that? - the curtain is opened for a moment and the heart connection can be felt.

31

The universe is dancing

I recently watched a documentary about the migration of sardines. There were particularly spectacular shots of the sardines dancing. When predatory fish attack, the fish form a dense school to make it more difficult for attackers to concentrate on a single fish. Then suddenly, as if on a secret command, the swarm makes evasive maneuvers and keeps forming new formations: the whole swarm dances. This wonderful dance requires the highest level of communication and synchronization. But it's not just the fish bodies that dance, the water also has to dance along and make room for the dancing bodies of the fish. This magical interaction between water and fish bodies is only possible because all individual fish and the water are already connected at every moment via the not-

manifested potential. This way the choreography can be implemented and the magical dance can emerge naturally. The fish bodies and the water are then like two partners in this dance.

The Dance of the Sardines is an example of the magical quality that permeates all phenomena throughout the universe. Dancing in the universe is always based on a basic sequence of steps: space &form, followed by a gap, followed by space & form. It's amazing what can emerge from it: rocks, planets, galaxies, every cell in our body, our eyes and ears, our brain, all the flora and fauna with all their diversity and richness. All these fantastic phenomena arise magically from the not-manifested potential fresh every moment.

And just as the material universe dances, so does my experienced universe, my perceptions, thoughts and feelings. The invitation to dance often comes from the so-called material world. When flashes of energy from dancing atoms during fireworks invite me to dance, my experience dances along and I can enjoy vibrant, colorful glow in the open space. When dancing air, created when a car tire brakes hard, asks me to dance, then I dance along and can experience lively, squeaking noises in the wide space of silence.

The basis of all this is the connection within the not-manifested potential. This potential is beyond all conceptual ideas because every thought and formulation also comes from this source. I can't grasp it, but I can experience how the world dances and manifests itself in a new and unique way every moment. Everything flashes freshly from this source at every moment, only to then immediately dissolve back into this source.

In this dance there is a constant alternation of ups and downs. The up is associated with confidence and generous giving and the down with letting go and relaxation. Up and down work together in a balanced and intelligent manner, are an expression of the energies in the communication between the source and all the unique phenomena. Dancing happens all the time, just like that, and is an expression of the laws in the universe and needs no conditions. That's why confidence, generous giving, relaxation and letting go are also unconditional. And because these unconditioned energies are constantly at work, we can also directly experience confidence, generous giving, letting go and relaxation in all of our perceptions, thoughts, feelings and actions.

32

Suffering as an alarm signal

When I say that the whole universe is dancing, I also mean that everything that appears in the universe is new and fresh. There is nothing at all in this dance that remains fixed and unchanging, or to put it another way: the only thing that is unchanging in the universe is its constant change. And as a result of this dance there is this infinite variety of appearances. In the material universe these phenomena are called galaxy, gravity, tree or nose, in the experienced universe they are called thought, feeling, silence, sound, color, smell... All of these phenomena have the aspects of knowledge, liveliness, openness and uniqueness appearing together as if in a chord. In the experienced universe, these chords are associated with awareness. Awareness is like a constantly flashing spot-

light. If there is strong and frequent lightning, you can get a clear picture of what is happening. You then see and feel that every phenomenon is a living process and not a solid, unchangeable thing. You experience clarity, liveliness, openness and uniqueness directly and are in contact with your touchable heart. This is awake experience.

Within moments of awake I can experience the fireworks glowing in open space with childlike wonder. But most of the time I don't experience it that way. The living perception process is quickly split into a shining thing, the fireball out there, and a viewer, a self, who is separate from the thing out there. This means that the liveliness of perception and the appreciation for the perceived, unique details are lost. Thoughts creep in like: *The fireworks last year was much more spectacular.* I also quickly forget the openness, the feeling of open sky, because I'm more preoccupied with my thoughts and my judgments. It is as if a curtain has been drawn over the living process of perception. This curtain now ensures that my impression of living reality is distorted. I forgot that every detail of my sensory perceptions had just arisen fresh.

Each of these freshly arising details is an original and can be experienced directly, even before a thought arises about it. But when the curtain is in

front of it, these originals can only be seen imprecisely. The living version, the original, flashes behind the curtain all the time, but I mostly experience only a frozen version, a flawed copy.

The curtain dampens my sensory perceptions and creates a feeling of being separate, the observer. This observer looks at the defective copy, takes it for reality and then makes it his own: I am the one seeing the flare our there. What is actually there, living appearance in open space, is the actual reality: a chord of clarity, liveliness, openness and uniqueness together with pure awareness. This does not require a separate observer to be aware of.

But if I mistake the faulty copy for reality and my world splits into me and what I experience, my mind begins to develop erroneous ideas, so-called projections. So, as described in Chapter 14, the creaking noises become an old staircase and the sound of breathing behind me becomes a murderer, which then terribly frightens me. Although the murderer is only imagined, he feels very real. Following the same pattern, I first think of the world I experience every day as solid before I then have the feeling that it is solid. And I first think of myself as an observer, before I then have the feeling that there is always an observer there. This is

the entrenched pattern that then develops as an ego pattern in all its variations and generates surges of emotions such as anger, envy or jealousy. Every kind of dissatisfaction and suffering arises from this ego pattern.

Suffering is unpleasant, and we would therefore like to get rid of it. But suffering also has an important function. Just as physical pain lets me know that a certain part of the body needs help, suffering shows me that something is wrong. When I stub my toe, the pain tells me that I need to do something for my toe. I am informed and can now go to the doctor or simply put an ice pack on my toe. In a similar way, suffering alerts me, like an alarm signal, to the fact that I am wrong, that I am taking the copy for reality. Although the original constantly reappears and is always present, because of the curtain I do not experience the original, but a misunderstood version, the frozen copy. And since both versions, the original and the copy, are present together but do not fit together, they constantly rub against each other. I experience this friction as latent dissatisfaction and in the form of various types of suffering, e.g. fear, irritation, aggression, envy, etc.

These sufferings can only go away when there is no longer any friction. The friction disappears

when the copy is no longer there for the original to rub against. The copy falls away when the flashing awareness illuminates the situation so well that I can really see clearly. Then for a moment I only experience the original. The curtain and the observer are recognized as webs of thoughts, as what they have always been. The whole ego process can no longer function when the curtain is gone. Without a curtain, there is no experience of a copy, and therefore no friction between the original and the copy. If there is no friction, there is no reason for the alarm signal, the suffering. My experience at this moment is free of suffering, completely natural, completely in harmony with reality.

At this moment I can also experience my connection with the not-manifested potential through which I have always been and remain connected to my world around me and to my fellow human beings. This is my heart connection, which is confident and loving in nature.

Illuminating awareness allows me to directly experience: *Oops!* - a flash within the experienced universe, a brief flash of original awakeness. I'm tempted to look back and figure out what this *Oops!* was. But that is not possible because in the universe there is no provision for a backward step. And fortunately there is also no need to take such

a step back, because every next moment a new *oops!* can wake me up.

Therefore it´s good to look forward and just go with the awake energy. The curtain might be back again, and my old friend, the observer, has also resumed his work and is diligently commenting on what he can see through the curtain. It's the copy one sees, but after an *Oops!* the curtain does not feel as solid as before. It is no longer that tightly woven, and therefore the reality behind the curtain, the original, can be seen a little more clearly. Therefore I can maybe realize for a moment, that my experience is simply happening, that it is completely unnecessary to constantly comment on it and evaluate it. I can relax and just be there, be content, be at peace with whatever is arising.

33

The Path

This contentment of simply being with what arises is the key to the path to awake experience. Many people have found this path and embarked on the journey. Some of them have graciously passed on their experiences to other travelers and given valuable tips on which means of transport are recommended and how to deal with obstacles on the journey. One of these people was the Buddha, who passed on various travel recommendations to his students around 2,500 years ago.

The Buddha's main recommendation for this journey was to sit and meditate. This type of meditation is about being simple and mindful of what arises. That's why this meditation is also called mindfulness meditation. Mindfulness is the basis

for accurate recognition. First of all, I have to be willing to look carefully if I want to see more clearly the reality behind the curtain. And only if I look closely again and again I can get the chance to experience with awake awareness. So more mindfulness is a prerequisite for more awareness. More awareness brightens what is happening and thus leads to more clarity. I see more clearly what is really there and discover appreciation for myself and appreciation for the surrounding nature and for my fellow inhabitants on this planet. Mindfulness and awareness are abilities that every human being has fundamentally by nature already. With meditation we strengthen this foundation and thus get the chance to discover awake flashes of openness, clarity, liveliness and uniqueness and to experience moments without a dividing curtain.

For such a journey of discovery, good directions and support from experienced fellow travelers are very helpful. But everyone has to travel themselves. The best vehicle for this personal journey is mindfulness meditation. Anyone can learn and practice it. To be introduced to this meditation, it is best to have the instructions given by an experienced meditation teacher in a personal conversation. There are helpful hints and links in the appendix.

Hints

Shambhala centers around the world offer regular appointments for public meditation. If you wish, you can also receive an introduction to meditation in a personal conversation. You can find information about this at: www.shambhala.org

Further information about the topics in this book can be found on my website both in German and in English: www.lumido.de

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