

Dialogue with Brugh Joy

Part 2 of 21¹

Franklin Merrell-Wolff

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Franklin: It's—I'm going to take it up with Erma Pounds. Erma Pounds also has the ability to trace a person who's died on the other side until they get past a certain limit, and there's a chance through her to get in touch with Tcharchant. He might come into the picture. Tcharchant is the one that was known under the *nom de plume* of Koot Hoomi in *The Mahatma Letters* and probably the chief author, as distinct from the writer, of *The Secret Doctrine*—

Brugh: Right.

Franklin: —and one to whom I've been oriented myself as though to a guru for many years. I synchronize with his mind very well. He once gave me directions here, through her, to write up a subject of which I knew nothing. And he gave some statement and this—he had so much force with it that after a bit it was all I could carry. I told him; he discontinued. And Erma found it a strain to have taken that force through her. I did the best I could—then there came into my mind, I can only use a geological image for it. It fitted what Aurobindo called “massed ideation.” You know in the granitoid rock, all the elements are crystallized—it's complete. Well, think of the crystals as representing ideas. These are ideas in a massed form, which have to be put into linear form before they can be formulated; which you never can do quite completely or directly. But I pulled out of it what I could and got out a tape, which was not satisfactory from my point of view, inadequate, but it was something on the subject. The subject was the shift from—oh, the word, what is that Catholic doctrine of—transubstantiation. Oh, yes; but not used in the Catholic sense. Instead of transformation, for which it's too late for humanity—they were introducing a method of transubstantiation, which you might call a kind of replacement in some sheath in which humanity moves to meet the world situation, which was so bad that something of this kind had to be done.

The second time I've had to say something about a subject of which I knew nothing. Swami Rama demanded the same thing. He wanted two lines on his new book. It was coming out. I said, “Could you send me the manuscript so I could form an idea?” Oh, it's about to be published. I can't do that. What we can do is we can read a—have my secretary read a chapter of it from Chicago here over the telephone to Gertrude to give you some idea. That was done, and so I put two lines down.

Brugh: I saw it. I saw it, because your name is after it in the book.

Franklin: Yes. What a weird thing. Usually you want to know something of the subject.

Brugh: Well, it taps another level. That's for sure.

¹ This transcript has been slightly edited to improve readability.

Franklin: Yeah.

Brugh: I think—how do you feel about our discussion last night Dr. Wolff? Aside from wanting to seek a talk with Erma?

Franklin: Well, yes, of course. Well, it ties in with something Robert Johnson said at the end of his discussion that the way of the sage negates the way of death and the way of the companion. Although he didn't quite say that when I asked him when he came back here. I said, "Is the way of the companion and the sage compatible?" And he said, "Yes." It presents the matter in this way using the figure of a mariner wrecked upon a desolate island where one craves one of two things: the glass of water that sustains life, or death—between the two things. I put one in the middle instead of in the order which Robert used. Those are the alternatives. The way of desolation, which is the way in which I realize it as of now, and not as a hermetic marriage, which are words so far; if it becomes a reality, that's another story, but if it is not how I know it is, it is the way of desolation. How do you move? By the bullwhip of the will.

Brugh: Mm-hmm. And by the inspiration of the inner drawing, which is the—

Franklin: Well.

Brugh: —the setting of the intention to move towards the union.

Franklin: But, the young woman is exhausted in the bed.

Brugh: No. She was exhausted initially, in the start of the dream, she's not exhausted in the play, and you must pay attention to the sequence of the dream.

Franklin: Yeah. But the sequence of the dream was that she was going to be more than exhausted.

Brugh: No.

Franklin: Drained by Mephisto until the sage intervened.

Brugh: Right, but the dance was that it revived the woman, so that she was really doing much more. And Mephisto was coming in to take her, and before that could happen, this other thing, intervened.

Franklin: Yeah, but he intervened because she wasn't able to resist by herself.

Brugh: Yeah, she was going to be taken over, but there's a revival. And I have to, I really feel that you're in the process of—the laying of the bed is already passed. In other words, that was the feminine that was unactivated within you. Now there's been an activation of the feminine principle and I think you're undergoing a very quick, sort of a coda, or recapitulation of the developmental sequence of the feminine and you've gone through the emotional level and there's a higher feminine force, which is the *anahata*, that you're moving towards and have not yet hit. And I think when the *anahata*, which is the soul, the real psychic level, the psyche level of, of consciousness, when that is hit, all of this other pain and the *dolorosa*, falls away because that's the lower level of the feminine. The higher level is the aspect of the unconditional love and I think you're passing through—in order to have a deeper understanding of compassion, you went through the pain of this. I sense you're leaving the pain and you're understanding the differential between the immature woman, which you consider her to be, even though I

see her as fully—that her body is fully developed; I don't see her as a fourteen-year-old or a prepubertal woman, I see her as a fully developed woman—and your consciousness must understand that she is developed and she's in whatever age range she's in. She's in between some place between twenty-five and thirty-five; she's at very prime levels. Your consciousness insists that she's immature, and I say that she's mature—that all you have to do is allow her to be mature inside as you claim this maturity of aspect, because I think you've already worked the feminine through in a previous incarnation. But because you have been so onto the male side, the intellectual side, she nearly died, and as she regains her strength, which I see her doing, the important part is not to imprint two things: your feelings and beliefs and ideas about the feminine principle on to her, but let her teach you and lift you; and, secondly, not to imprint the idea of what the feminine at the heart level represents, because that's—it's a transcendental state of love and feminine principle that's way beyond anything that we know within the psycho-dynamic level of consciousness.

The heart level has never been explained in either Jungian senses or—the only two teachers that ever explained love, in the essence of it, at fourth level or heart level or *anahata*, was Buddha and Christ. These two men knew it, and human consciousness who then interpreted what they—the overlay of human consciousness could only understand third level love and that's what got expressed into the plane, was the sentiment and the solar plexus levels of consciousness, but the men themselves actually represented the fourth level states of consciousness. And this is a very critical and crucial discernment on the feminine and not seeing the feminine as weak or as anything that represents a flaw, but recognizing that it is the complement to the action and force of the masculine, and that what you're working on are complement forces of equal value; not of one having more value than another, because this is what the wise sage does at the very end, is he works in a nondualistic way, which means that he gives equal weight to both. And that's something very hard because a portion of your intellect has always pushed aside the feminine as being the less capable, and that's the battle that you're into as far as this feminine. Now, the other thing that I felt very clearly—I had a dream last night that, I'll share with you very quickly in just a moment, which clarifies my action of what I'm doing right now with you in sharing—but it had this aspect of, it was very clear to reach you as far as understanding that you must not put your expectations of the feminine in, but allow the feminine to emerge, in entire form, which will be the heart level, and the portion that is grieving, the portion that is undergoing the pain, the Gertrude portion of your consciousness, is the solar plexus level of consciousness. That's the human component. The heart level is the divine component and it is above that level of reaction. It is a state of feeling but not reactive, emotive levels of consciousness and this is what you will—

Franklin: The heart started to miss.

Brugh: Right. The heart started to miss because you're blocking at solar plexus and the energy flow has been obstructed to the heart. It's like a constriction on your heart and as you open that energy flow and stop the full expression and tie-up of energy in the solar plexus, which is very close to the heart level consciousness, your heart then is revitalized and the higher aspect of the feminine, of the psyche, or the, what I call the soul, is then brought—is vivified and your heart will no longer miss; you will no longer

feel the leak. And what you've done is finally tapped essence which can flow through your heart on out and radiate. It's what will be your sustaining force; instead of pulling it in through the solar plexus and through the level of consciousness that you've had to do with the feminine displaced outside of yourself. You will find the feminine and the heart level, the source of that heart level, coming through you, and the heart will stop missing. In fact, you will rest deeply, because there's a level of where you finally have capitulated and said "I don't have to do this; something else is working through me, and if I trust the process, I can rest into allowing this development. But, I must recognize that I'm a multidimensional being; that I have grief to express and to experience—I can't deny that and repress it as I did in the other situation." So, you're expressing at that level, but keep in mind that simultaneously, now, you are working on moving the heart level and activating the *anahata chakra*. The experience that you're having in the feminine is not the *anahata*, it is the solar plexus. This is a process of the human side of your beingness that is expressing an experience. And that must not be blocked, otherwise there is left a guilt; and if there is a shred of guilt in your consciousness, as you move through these sequences, this is what—

Franklin: Yeah, I feel a certain guilt that I should have foreseen, or caught on to something, things may have been indicated by her that I didn't read correctly.

Brugh: But that, I think, is coming from—you remember the bullets that you were being fired by the Mephisto?

Franklin: Oh, yes.

Brugh: This is the bullets, you know, that he fires in an attempt to pull you back into *samsara*, into suffering. And, there's a higher aspect of you that's able to take that in and spew it back and say no, there's a higher wisdom operating here, and that is what has to be really deeply appreciated. My feeling is that instead of the struggle, that it requires that and it will require it on one level of your consciousness, but as you move to being able to work on—remember you split your consciousness in 1936 to be able to witness?

Franklin: Yes.

Brugh: This is what I'm asking you to begin to consider at this point in time, that you will have to split your consciousness into not only two, but three or four levels, allowing it to on go simultaneously, because the body needs to grieve, because it did not grieve properly for the first instance, it did not grieve properly for the second instance, and it needs to grieve and complete that cycle. Otherwise, there's an unresolved aspect at that level, so that part will happen.

Franklin: By the way, there is a—have you contacted her since you reported, in the first interview?

Brugh: Carolyn follows much more along on that line and Carolyn if you want to talk about that one thing we were talking about. Carolyn will only follow so far with them and release them, but she, if, what we were talking about—did you want to share?

Carolyn: No.

Brugh: Okay. What we were talking about essentially is that she feels very complete about what she did as far as her service to you, and it's as if the final moments

of this are your strengthening. If something comes towards you, that you feel external to the totality of your beingness, it's a weakening of you rather than a strengthening, and no matter what this feels like to you, on one level of consciousness, it's like if somebody opens the chick's egg, it's like you're pecking out of the shell of the earth incarnation, and if somebody opens that shell for you, if you have somebody come along and do this part because it's painful or because it hurts or because it's a struggle or whatever it is, the chick doesn't survive in the next dimension. You know what I mean? It doesn't survive in this dimension if you open the shell. So it's the same principle involved. That you must draw on the resources that went through you, that are you. The other things will all be taken care of in one way or another.

Franklin: The, see what I did to her is three things that hurt very badly: first, taking her off the support system, her body; second, the facing of her here, bringing what I could to her; then cremation, and what's left of her physically is in that can on that table out there. All of it hurt. And I've tried to shield her from any consciousness of it, so that there should be no moaning at the bar when she put out to sea. But, did I succeed in shielding her from awareness?

Carolyn: I think so. Yes.

Brugh: There's no question about that, but the key was that it was more of your concern. And the question is what you're doing to yourself as far as the expectation and idea versus your very sincere intent, but recognizing that there is a level of awareness beyond life that we don't fully comprehend, and that although it was difficult for you to turn off the machine, she was elated. You know what I mean? Because it was an unbelievable embarrassment for her just to be lying there in a state where she couldn't go one way and she couldn't go another. So even though it may have been—it was more painful for you than it was for her; for her it was a release and for you it was pain—

Franklin: Yes.

Brugh: —because you had to say the cessation of the life force stops and she was saying thank God, you know. And the aspect of being up here, perfectly happy, and you were having to go through your particular perspective.

Franklin: Yes.

Brugh: And the same thing held true for the release of the cremation—tremendous freeing for her.

Franklin: Is the process painful to the entity on the other side?

Brugh: No.

Franklin: It's pretty hot, you know.

Brugh: No, it's not painful at all because they're no longer even attached to the body. For them, in fact, it becomes merely a fascination, totally unaware, of any physical—in fact, what happens is that they're so involved with the excitement of the vehicle that they have, which is so free and so limber and takes on a sense of beauty that they never saw in their own physical form—remember, one of the last conversations that

we had with Gertrude when I was here was that she detested her physical form. She thought her physical form was ugly.

Franklin: Well, it wasn't. A little bulge here but that was—

Brugh: No, but that didn't, that didn't matter, you see, to her, she thought it was ugly. And I can tell you when she had that thing cremated she was just ecstatic, you know, it was gone, and she didn't have to deal with it any more.

Franklin: She wasn't ugly.

Brugh: No, she wasn't ugly at all, but her consciousness—

Franklin: Yeah.

Brugh: —you see. So, she, as far as she was concerned, all of the events were tremendously liberating to that level of her psyche. So, it was carried out. What you were working on were the pain, and part of the guilt, primarily the pain and the guilt of the experience that you were going through, and I think you're working that through beautifully. I was thinking this morning, Dr. Wolff, that in the overview of this whole process, despite many of the things that were on the tape and so on, I see it in perfect order. It's happening. We've talked about potentials and as you say, if they manifest, fine; if they don't manifest, you're keeping a recorded history of what's happening.

Franklin: Mm-hmm.

Brugh: I still feel, and I trust the dream implicitly, that you had. I think it's too accurate and too significant to ignore. My consciousness is far more detailed than the dream and the importance of the sequences than is yours, and I did not hear a really highly detailed dream analysis from Robert. What I heard was the essence of the dream, which is fine and that was valid and important, but now we're getting down into really seeing the intricate detail of the dream, because consciousness is not superfluous. It doesn't put a sequence in if it's not meant to be manifested in some way or another. Therefore, I feel that the attention must be paid, now, to the detail. You know the sequence. You know the three choices, but it's as if the sequences of the dream, and not putting in your belief about, but trying to let the essence of the dream teach you and come through because to me it's immutable. The sequence of that dream is exactly what's going to happen to you, and it foreshadowed. And the aspect of your battle is your battle at one level, but on another level it is happening already, and it is moving along in exactly the sequence that the dream, forty-some years ago, said it would, would happen. And, I really feel that if you sense into this, you can trust the dream process, and it will relieve an enormous amount of energy that you're feeling as far as the weight of this thing; that you can lighten up and begin to recognize that even if you were to keel over tomorrow, the sequence is all in order; that that's all you really have to do is pay attention to taking care of your outer situation as far as whatever has to be taken care of, as far as your legal things are concerned, and so on, so that you can clear all of that and begin to trust in a much higher level of your own beingness. And it will come to you, I think in not only the inspiration of what you're going to be putting on tape, but I feel very clearly that the work with you. Carolyn here, I think—and the reason why Carolyn is with me, is that she's radiating on another level, a feminine aspect, that you're picking up, without even knowing it on the conscious level, that will allow you to feel after the feminine

principle inside you, not externally. And I know that your tendency is to reach out and to say I need the feminine externally, but I really feel that once you hit the heart level and know that it radiates through you in that feminine principle, then that ceases to be a concern to you, because all of that is finished. You do need somebody to help you with things, but you will no longer need that external object to draw from.

Franklin: There's a strange thing happened—

Brugh: Mm-hmm.

Franklin: —when Gertrude went in. I was told there's one person in Phoenix, whom I hardly know—I was introduced to her but didn't even see her face well enough to form any judgment, had no conversation—when she heard of Gertrude's passing—and she is reported to be beautiful, intelligent, employed in the accountant field—she offered to give up her job and come here. I don't know her. I was just introduced, no conversation. That's mysterious. Apparently drawn to the work and a very good student I'm told. You know about her.

Brugh: And—but I think you need to very carefully weigh, whether or not you're going to use her, or whether or not she comes to support and take care of the physical needs.

Franklin: She, can cook, I'm told. She can typewrite. Can drive a car.

Helen: We were discussing this morning about someone living here and taking care of Franklin. Franklin said well you either like them or dislike them. I mean there is an attachment or . . .

Brugh: Well, but this is the very area, Dr. Wolff, that you have to look at, you see. If you're into the attachment levels, then I'm afraid you're going to work yourself right back into *samsara*, and you're moving out of that level. And what you must accept is what's being offered, regardless of whether your outer mind likes the person or not. If that person really has made that—that is so significant to my consciousness—that you would have to at least open to the potential of it. At the same time, all of your physical needs from the standpoint of various things can be taken care of—she, in a devotional way, which I think is important because she respects your work and so on, it would be very important to have that available. But I think you must be very careful that you not externalize this process of the feminine and continue to work the old pattern. You're going to be tempted, and I almost hope that you don't like her, so that you won't do it, that you will accept her as she is and what she can do, but that there will be an internalization of your feminine principle so that the feminine no longer is just exhausted but, is really vivified; but not the feminine that your outer mind is envisioning, for that, whatever that image is, it's antiquated. You need to see your feminine principle in its fully ripened state on all levels, in its high form as the complement, not as something that you have to go through that's mucky, but that is really the complement of the masculine side, the two representing a balance within you. This I think is important for you to hear and work on, and I think I'll send you a tape of where I talk about the love at fourth level, [which] is not done through words, it's done through a state of presence and a state of beingness, and a talk that I delivered in Los Angeles back in February begins to touch this heart level, and I am going to send you the tape so that you can feel after the energy

and the differentiation between the mothering, nurturing, stroking, caring level of consciousness which is your solar plexus level that feels the bleed and the loss of energy and this unbelievable radiance that's inside that reflects the aspect of the soul in its feminine aspect, the complement to this other side of you as they begin to fully manifest through you. The other thing is I'm delighted to hear that it's coming through this other woman and not your granddaughter because the granddaughter you have projected onto in your loss of Sherifa, you have thought that the granddaughter may be an incarnation of your first wife.

Franklin: No. Not that. Something very different. Very different from this entirely and very strange, indeed, of which I'm in the know. Oh yes. Not Sherifa.

Brugh: Sherifa, is something tied in with Sherifa?

Franklin: Well, as the means of communication.

Brugh: With her?

Franklin: With this one informing her on a subtle plane.

Brugh: Okay. Well, whatever it is, it has to be watched very carefully because of the aspect of the granddaughter.

Franklin: The great-granddaughter, as a matter of fact.

Brugh: Great.

Franklin: Equivalent to that, it's not by marriage. She's not biologically—

Brugh: No, I understand.

Franklin: No, no she can't cook and she can't typewrite. It's impractical therefore.

Brugh: Well, there was an initial, there was an initial thrust towards that and—

Franklin: Oh, sure, for she could handle the other problem beautifully.

Brugh: Right. But the other—that's why she's being pulled out; I really feel that you must accept this particular challenge in your life, which is the deepening of an area that you have avoided in this lifetime. And [you] must keep the images and impressions out, which takes an utmost control on your part, to really reach the deepest level of understanding of the complementary force of the feminine; and not as it's usually been presented in both Eastern and Western philosophy, which you were touching upon in a tape—which was the final bringing in of the equal aspect of the feminine, and very clearly must be distinguished from this crying, mourning, wailing, female at the bottom of the cross. You must understand that the Christ figure represents that feminine, that that's not a masculine figure that's undergoing a resurrection in Christianity, as much as they would love to think that it is a male figure; that represents the soul or the aspect of individuation, which is the psyche, which represents the feminine. Therefore when you said that Gertrude represented the crucifixion you were beginning to touch the deeper understanding of the crucifixion. It's not the male that goes through that in Christianity, and that's very hard to explain to Christians. But you already recognize that the heart level is feminine and Christ is the *anahata*, and it is a feminine aspect and therefore complementary to this higher crown level that you've been working with. They are

complement forces and they must be balanced in a termination level of consciousness, because if they withdraw equally, then there is the opportunity, I feel, for you to move towards what you are seeking to remove. And, to me, regardless of what you're doing and no matter how hard you make this, Dr. Wolff, the dream sequence tells me that it doesn't matter what you do in your outer mind, that it's going to transpire anyway, and, you're going to witness the event—

Franklin: If it's going to transpire anyway, then the objective feminine wouldn't stop it.

Brugh: Uh, the objective—yes, that's true because I think she will be pulled out; I don't think she will be allowed to come in. Something will prevent it. But we're in a witnessing state of consciousness, and I'm more than willing to watch the theater unfold also. But I'm feeling after the other level of consciousness, and I really think, as I was talking to Carolyn last night, if I were faced with the same three propositions that you're faced with, there's a tendency in me that would say, I think I'll just leave all three of those and go on into a fourth decision, which is beyond it all—beyond the levels of concern and where I'm waiting and making it a problem for myself—and begin to enter a state where I just simply trust and let go and let something else begin to do all of whatever it needs to do as I begin my particular ascent. And I really think that you need the permission to do that, and not have to meet anybody's expectation of being the master or the sage. These are sometimes very subtle glamour areas that we get caught into, your students have expected you and, when you look at the Sedwicks, they expect you to do the most difficult path and so on and so forth.

Franklin: So do you.

Brugh: Now wait a second, I presented that it is an option to your consciousness. At the same time, I'm very clear that you have many different options to take. And it's almost [as] important that you see whether or not there is any glamour, or whether or not you're meeting an expectation of a student. Remember, I told you that there is about a 5 or 10 percent error in my reading of you because of my admiration, and, therefore, if I'm in error about the aspect of expectation here, I'm more than willing to state it on tape now, and merely release you into whatever you feel is necessary, in your own intuitive flow. It's been brought to you what the three paths were. There is a tendency for you to take the more difficult path just as you went through the path of purification and you have gone through various levels, all the way through your life. At the same time, sometimes the highest path turns out to be the one that is a shock to all of your students. And that is for you to decide, because of the level from which you're operating. And I really feel—the reason why I felt so clear this morning was that the sequence of the dream is too clear and it's too evidently in process.

Franklin: Mm-hmm. It's in process. Well—

Brugh: We have to keep looking and keep it in relative perspective and recognize that it's only a value system that places the third state as, you know, [as] the “the only way,” and I think that may be illusionary. It may be delusionary. And this is the task of discernment.

Franklin: Well, and by the third state you mean the way of the—

Carolyn: —desert.

Brugh: —desert. Because it may be an idea formation and a level of the collective because so few have been through it that it's been created and concocted into thought form.

Franklin: I've been through it once before. I put it down in, along in *Pathways*.

Brugh: There's a level of where you've already made a decision on another level, to exit, in time, in you own timing and the timing is already set. And I think you already know this on another level. And, in fact, I think it's in your outer mind in, in a certain sense and that you're really, if you're really honest, if we draw the honesty card—

Franklin: Well, of course you know you said last year that you saw me at ninety-one, that you didn't see me at ninety-two.

Brugh: But I think this also feeds into a pattern of where you're tired, you know, of this particular lifetime. You're really at a closure point in it. There is a portion of you that doesn't want to expend the energy, to go on much further. And—

Franklin: That's true. True enough. In fact, I was thinking that this might be a tape for next Convention.

Brugh: Mm-hmm, which is unbelievable. At the same time, I think if you can allow whatever is to happen to happen and get off of making each one so ponderous, because, I think really if you listen to your aphorism that ponderability is inversely proportional to substantiality, and if we begin to stop pondering all this substantial stuff and get off into pondering the insubstantial, which to me represents the higher force coming through you, I think it brings it into a great deal of clarity; I think your heart stops its extra beats; I think you start to move into a tremendous integration that you don't have to make happen. It simply begins to happen.

Franklin: I hope that's so.

Brugh: And there's a wonderful feeling that you should have of saying the heck with them all, I'm going to do whatever I need to do—

Franklin: Yeah. Yeah.

Brugh: —including saying that to me, you know, because I'm functioning in many different ways.

Franklin: Yes. That's so. I'll make the decision in the end—

Brugh: Exactly.

Franklin: —whether you agree with it or not or whether anybody else does.

Brugh: Exactly. And—

Franklin: But I'm going to have [to] bring her on into the picture.

Brugh: All right.

Franklin: There's agreement, of course, between . . . certain basic agreements between you and Robert, too, based on the dream and so forth. It will line up. I know

with this young woman, I'll have to lay the—put the whole picture before her, what's involved in it. She may not feel able to face the situation.

Brugh: What do you pick up from him?

Carolyn: I think that she has a lot of resources and she is going to see the situation in a very simple and direct way, and that you don't need to get her involved with all the complexities of what you're going through; that she has a simple love for you that is what Brugh is talking about—

Brugh: Devotional.

Carolyn: —the fourth level of devotional love, and that, she basically is caring, she can do the job well; and that, she won't even probably comprehend some of the deeper conflicts you're going through, and it isn't necessary to bring her into all of them.

Franklin: Mm-hmm, not into all of them. Well, I'm not going to put her in any danger, or anything of that sort.

Brugh: I think it would only compound it if you tried to bring her, she can't reach the level that you're working on. Gertrude couldn't either, you know. And, so I think you need to bring in just what your needs are.

Franklin: Yeah, just what—well, yes.

Brugh: And that recognizing—remember, the theater was empty.

Franklin: Yes.

Brugh: There's no figure in the dream that deals with this woman that's coming in.

Franklin: Uh-huh. Well, if she is coming in. I've heard that she was. I'm astonished as a matter of fact.

Brugh: Mm-hmm. Well, you know, that's the part that's walking in and starting to happen.

Franklin: Yeah.

Brugh: You know where another level of consciousness orchestrates this that we don't really fully fathom.

Franklin: No. Here she drops a—proposes to drop a job.

Brugh: Mm-hmm.

Franklin: Well, of course I can give her; well here it would be, oh, living accommodations, food, and so forth and certain money that she may need for her—

Brugh: Sure.

Franklin: —expenditures, but not modern salaries because—

Brugh: She's not expecting it. In fact, there's more than compensation on her feeling of fulfillment inside of being able to help you do whatever you need, to have done, just as Gertrude felt that same thing in that particular level. Also, there won't be the

aspect of quite the same thing that there was with Gertrude that you'll find, with this particular woman.

Franklin: No, each one is an individual. It would be another.

Carolyn: I would like to say this: Karen also has the cultural background of being, you know, from Germany, and—

Franklin: Oh, she's German?

Carolyn: Uh-huh.

Franklin: Oh. This is interesting.

Carolyn: —and the type of, the type of service that they give there.

Brugh: Did you hear her name? Karen.

Franklin: Karen. Yes. Where did you get that from?

Carolyn: I checked it out with her.

Franklin: Well. Now, here's something interesting. The biological background of Gertrude was almost the same as my own. It was German-Anglo-Saxon. I'm German-Anglo-Saxon-Dutch. Now, very—

Brugh: So am I.

Franklin: You are?

Brugh: Mm-hmm.

Carolyn: Me too.

Franklin: That leads to a very harmonious position. A—

Brugh: Biologically.

Franklin: Biologically.

Brugh: Mm-hmm.

Franklin: If they were Alpine or Mediterranean that wouldn't be possible, as far as that goes. There'd be conflict right away. But here you have the north European completely. And also only one astrological sign separate from mine—

Brugh: Mm-hmm.

Franklin: —which seems to lead to a parallelism rather than—

Brugh: Right.

Franklin: —the tensions of opposites—

Brugh: Yes.

Franklin: —which was my first relationship. It's important for work.

Brugh: Well, it's your development.

Franklin: But not easy to live.

Brugh: I understand.

Franklin: And, so that, maybe there could be a real psychological harmony.

Brugh: Well, these must be embraced and open to us—part of the feminine aspect that you're developing of receiving. It's hard for you to sometimes receive these things, because there's another level of you that is boggled by it—the mastery of how life really operates. And I think that as you open receptively to this woman, from the standpoint of—if that's the one that's going to come, and I think it is—as you not involve her and try to bring her into any of the complexities of this that you're working on, but to continue your theater inside, which you work on with tapes, and so on. This is, probably one of your finest and most illuminating tapes because it has the unbelievable struggle. It's not the dry mathematical component. You're bringing now the human and the transpersonal or the transcendental levels into an unbelievable story here, which is so moving, that it's, I really feel, that it's your capstone.

Franklin: Well, it may be. I have the impression I might be rounding it out in this. Finishing up the job. And it would be just a wind up of things. I think—I look upon the rest of life as just a windup. Age alone indicates that.

Brugh: I think you're going to find that your vitality and so on, really is, instead of dwindling and getting worse and worse and worse, is going to, have a good sense. I don't think you're going to exit in one of these what we call “Q-sines,” where you're just so depleted that you can't wait to get out; that there's a sort of a harmony and you crossover through sleep, in a very quiet relaxed way where there is no struggle. Remember that much of the struggle that you're going through right now is the battle of ideas about, and this Mephisto character that's really shooting the bullets; if you'll stop your ideas about and get on with feeling after and receiving and getting on with the affairs, and so on, making your own decision about this, and—I'm merely acting as a mirror really, and I think that's all Robert acted as, was a mirror to show you certain facets, that's all—then I feel very good about what's happening. In fact, this morning I had the same feeling that I had when Gertrude crossed, and that was that the critical point has been reached and passed and that I could trust the whole process and there's no more energy that needs to be brought in to clarify or do anything. The only thing I would like to discuss with you at the present time, if it would be all right, and I think it's appropriate, particularly with Helen here, and that is that, if the family, and in your disposition of the property, if the family does not want the property, then I would appreciate being notified so that I might have first option of purchase of the property because this is very significant property to me from the standpoint of its energy, how I feel when I'm here. My father's ashes are up on the hill, behind this property, which was his favorite area, and he was scattered there last June and there is some deep meaning. But I want it really clear that this is, only if the family, you know—

Franklin: Well.

Helen: I've talked to both of them and both of them say they want to hold onto the property to have it as a center, hoping to use it as—

Brugh: Mm-hmm.

Franklin: Now, there's 400 acres here. Now, there's the law on, subdivision—only three items you can sell without going into subdivision under the control of the county. But I understand 160 acres sale is not subject to that.

Brugh: Right.

Franklin: And, we could arrange a 160 acre sale if that would be any—

Brugh: Well, what it would, what I'm thinking in terms of is, is that your energy and what you've started, right here, if the family, wishes this property—and I'm talking about this property, right here, the house, and the property, and so on—then, there's nothing inside of me that would covet it or anything else—

Franklin: Or any other portion.

Brugh: No. It really represents the, the center of this particular area because this is really the vortex of energy of the property, and this is what inspires me. At the same time, if the family feels that they want this piece of property as their own personal retreat area, then, there's nothing inside of me—it merely states that if they didn't, if for some reason the family didn't feel that they wanted to carry on the same vibration or to have it as a teaching, if no one within the family wanted to do that, or somebody didn't want to live here within the family, and they simply wanted to make sure that somebody would appreciate the situation, then, I just wanted to make it known externally that I would be unbelievably appreciative of the opportunity to purchase the area in event that that should ever come up.

Franklin: All right. That would be all right with me. I would like to have one like you who is—can continue in the same spirit. Of course, Robert Briggs and Doroethy would be the heirs, and they also are continuers of the work, if they're willing to, if they're willing to go on with it. If not, then I don't know anyone better than you.

Brugh: Well. I'm deeply—in all honesty Dr. Wolff, there are, you know, some of my premises of reality are slightly different than yours, but there are certain fundamental things that are so . . .