

Paul Solomon Lectures

Dreams

The Journal As Your Akashic Record

Inner Light Consciousness

Now what the Journal is, what it literally is, and the real reason that a student uses it probably gives it its greatest importance, because in using the Journal properly you stimulate another process that the Journal mimics. That means this. The Journal is bringing out of the ethers, bringing out of the Unmanifest, a map of the Unmanifest. It's impossible for you to keep a Journal concerning the activities of your life and their relationship without bringing out a map of where those came from...the formless from which the form came.

What you are really doing is giving form to the things that we have been talking about when we say that you have an inner teacher that you should begin to communicate with. In the Journal, when we begin to communicate with that teacher, we bring it out of the Unmanifest into the manifest. We say that the teacher is interacting with us in daily life. When I keep a captain's log, and then from that captain's log I isolate the people, the chess pieces, from which my lessons are formed, then the relationship of those chess pieces to one another and what that suggests form the mystery lessons. Then I am bringing form out of the formless. I am giving myself a method of looking at something that psychics do when they go into the formless and try to bring it out.

Now what happens in a psychic reading an Akashic reading? As nearly as we can tell something like this occurs: the Akasha is a combination of things. It is made up of images of events objectively recorded, but it is also made up of judgments about those events that are impressed upon them, so it contains not just the events but also the meaning of the event.

A third thing that it contains is the intent behind the unfoldment of the event. So you could say it this way. The Akasha contains the intent in the mind of God. His purpose, His stated purpose in relation to the events recorded there. Then it contains the events recorded there and the relationship of those events to myself or to the world, depending on whose Akasha I'm reading and who the subject of the reading is. So it contains those things; however, it contains those things in a none sensory recording. So if I am going to get an Akashic reading I need to find an instrument with the ability to take that which is formless and give it a form to be relayed to me.

So the job of an Akasha reader is to somehow become sensitive, through subtle senses, to what is written there because it is written in the sensory. Then he must be able to make a translation of that into a sensory mode, which means either he is going to draw illustrations, which are interpretations of what he sees, or he's going to give words to what he sees. In some way he is going to bring it out of the formless and give it a bit of form which means that it has to go through him. Which is where it usually gets messed up.

It requires a translator and it must be translated through the beliefs and the prejudices and experiences and personality and character and so on of the reader. Or I must learn to read it myself. Obviously that is superior.

There are two ways I can learn to read it myself. And these two ways are not in conflict with one another. They are complimentary to one another and the most efficient form of taking information from the Akasha for myself is to use both of them.

The two ways are these: One is using the facility of the mind that is identical to memory. It works like memory. Now how does memory work? I can use sounds or sights or any of the external senses to remember how those senses are not working. What I am experiencing is a subtler counterpart of those senses in memory. And I am remembering perhaps images, I am remembering perhaps feelings, sights, sounds, I am going to use one of those five senses in remembering. Now by the time a thought has come to my sense, I have given it a form.

I have taken it out of the formless into the form. The memory has no form. It does not exist in a form manner. I give it form by my recall and then allow myself to recall the feeling associated with it.

For example if I can remember a time when I stood on a mountaintop. How do I remember it? The way that I remember it may depend on whether I am a visual creature or whether my thinking is primarily sensory in the tactile sense. I may remember the visual image first, which more people will. Then if I think about it I may remember how that felt and the emotions associated with it, so I am giving it more and more form by bringing more senses into play.

The Akasha is tapped in the same way. I try to remember events that I want to know about myself. Now, to try to give this more substance, let's say what the Akasha is used for. If I am going to get information from that record what kind of information will I seek? Maybe the best way to answer that is to consider the kinds of questions that are asked when people have Akashic readings.

I believe that the most common question of them all is: what is my purpose? What am I here for? That's as good a question as I know. Now, there is one thing that I should tell you about that. Almost everybody believes that they entered this lifetime for a specific purpose. There was something in particular that they were supposed to accomplish in this lifetime as opposed to the whole series of their lifetimes.

The Source differentiates between that and soul intent. They differentiate between what my intent is for this lifetime and what the intent is over a series of lifetimes. They differentiate by saying one is a lifetime intent and the other is the greater soul intent.

They say that the soul intent is ever the same. For all people there is only one. The soul intent is to grow, to learn, to mature and become one with God. That's the soul intent. So it won't do you any good to come and ask your soul intent in a reading - because that's the information that you'll get.

As to the manner in which you sought to do that in this lifetime, then the Source will answer more specifically. There is something else interesting about the way the readings come. The Source has never as far as I know ever just said: "You came to do this. Now get on with it!"

Instead of saying this is what you came to do. They start analyzing tools that the person brought and show them how to figure out for themselves what they came to do. For example, the Source may say to a person: "It is obvious that you have musical ability. And it is obvious that with that musical ability you have creative ability, not just to perform but also to create music. Therefore, it should be obvious to you because you brought these tools that your lifetime purpose has something to do with creating music.

Then they go back, usually, to investigate why the soul chose those tools in this lifetime. That's where the karmic background and former lifetimes usually come out. They will say that in a recent time you were greatly assisted by a musician. And in discovering the process which unfolded through his mind you admired that process and wanted your mind to be subtle and develop in that way and you wanted to give that gift to the world and so you created this desire, this heart intent, and it incubated these tools and that's what you came for this time. That sort of thing is what will unfold in a reading.

Now I want to point out the components. It came from an experience, a desire, maybe even an appetite. Now that suggests some of the things that I set up as a lifetime intent may be a sidetrack. I may be going off on a tangent. The fact that it is a lifetime intent does not necessarily mean that it's the best thing for my soul development or unfoldment.

The intent that directs my energy toward a particular pursuit in a lifetime subsequent to the one I'm living in may be as a result of appetite. For example, perhaps I was working on one track all along and moving steadily toward that. But then I see his talents and become fascinated with them and I get off on a tangent. And I have lost sight of the steady path that I was following before. That very often happens, so now it may be my subsequent lifetime intent to develop that talent; so it's a lifetime intent but it is a tangent from the soul intent.

How can I know all of these things? You can follow the indication of the Akashic records by looking at your own life and the way it is unfolding. You should have an unfoldment of understanding about yourself and your talents in the Discoveries Section of your Journal. Talents and abilities are things that are points of interest, they direct our attention in certain directions. Usually there will be a point of decision whether I'll pursue that talent or whether I won't, and that is usually a minor initiation.

When I leave an ability, talent, and go into something else, start to pursue an alternative, or when I give myself to the development of that talent in a major way, there is usually a turning point in my life right at that juncture. And because of that it may get recorded in my Discoveries Section. If it doesn't then what I would suggest to you is simply make an analysis of yourself: "What are the tools that I believe that I have to work with?" And when you make that kind of analysis there are a couple of suggestions that I would give you. When a person has had a talent for more than one lifetime,- if you have a talent now that you had in the past and it didn't begin with this lifetime,- then it is likely to be old hat with you, which means that you will not have as great an appreciation of it as if this were the first lifetime that you had it.

And because of that you're likely to discount the importance of that talent. That is the reason why people who have a great ability that they themselves don't recognize but which everybody else looks at and says: "Look at that ability and they think it's nothing! Why aren't they developing it? Why aren't they pursuing

it?" It's essentially because they have already pursued it. It no longer is particularly fascinating for them and they are now diverted into other people's abilities instead of going on with that.

You should look for that in yourself. You should look for that kind of ability because one of the worse things that you can do is to ignore that kind of ability and lose it. Because you'll not return with it in a subsequent lifetime if it is not at least kept active. One of the best ways to find out whether you have a talent that you're taking for granted is to ask your friends.

Ask, "If you were going to make a list of my talents what would you say my abilities are?" One of the things, one of the problems you'll run into is that unless friends are very, very expressive, erudite, unless they communicate very well they'll have a problem putting it into words. For example, I know some things that John does well. But to describe those things in words is difficult for me. I know that he has an aura of authority around him, which makes people listen to what he says quite automatically, even if he doesn't carry the title of manager. Frankly, that is a rare talent. Most people who even have the label manager have a problem getting people to give them authority and listen to what they have to say. John has a natural talent for taking charge and he doesn't even know it.

That's the sort of thing you are looking for. How do you put your finger on that and how would John ever discover that? It's probably very difficult for him to recognize in himself, it has to come from somebody else. Most of you have that kind of talent that you probably don't suspect. That's one of the reasons that we like to get people to do readings for one another on the last day of an ILC experience. One of the problems with that is that people have not necessarily gotten to know one another well enough to notice and reveal those things in one another.

They may have and they may not have, [gotten to know one another well enough] and because of that it may take some intuitive ability to bring it out, which is so much the better. But if you can clarify what it is that they're looking for in readings then the readings will become much more valuable. See if you can find out from five or six different people whether they will say the same thing about you. "What do you see as abilities in me? How would you describe the talents that I have? What do you see as the tools that I can best take advantage of in my growth and in expression of myself?"

Get with some people before you leave here after this experience and sit down holding hands and touching feet. See if you can make it a meaningful, useful experience for you by discovering those talents. Then describe those, both those you get from someone else and those you can assess yourself. In this don't be afraid of being egotistical. There is another pitfall you'll run into. I may believe that I have some abilities but if I knew that anybody was going to read my Discoveries Section I wouldn't want them to see that I wrote that there.

If you have some feelings like that it may be that what you're listing is wishful thinking. But I want to tell you something about talents. Do you know what a talent is? It is "attention directed toward a desire and given substance by practice."

So a person might say, "I can't be a healer. I don't have the talent for being a healer." What is the talent for healing? A strong desire to heal backed up by repeated attempts. That makes a healer. Makes a musician,

makes an artist, makes whatever. Now a talent very often gets tied up in karma. A talent that is carried from one lifetime to another is a karmic talent. But that's not the only kind of talent there is. There are talents that started in this lifetime because they developed the interest in this lifetime and acted upon it in this lifetime. I can develop a talent starting right now.

Wishful thinking, what does it mean to record [in your journal] wishful thinking instead of a talent? Well, what you have recorded is the beginning of a talent. That's just as useful as recording talents. You've recorded what your abilities are and also what the abilities are that you would like to develop, and that's fine.

Now that you have that assessment let's work with them. These tools are ones that I have and ones that I'd like to have. The next thing that I need to know is: How am I going to put those tools to work? When I have listed my talents I have a basic indication of my purpose in this lifetime. If you have listed talents then you have assessed your toolbox.

This is the toolbox that I came in with. Now, given the tools in this box, what is the suggestion of my life purpose? Obviously, if I brought tools of an ability to express myself and an ability to explain things clearly, a desire to be with groups of people and a need to feel useful to those people, then I must have come in with the soul intent of teaching something to large groups of people. I can find that in my assessment of the tools.

From that I have already gotten the fundamentals of an Akashic reading. The fundamentals are: I have assessed my tools. I have gotten an indication of my life purpose. Now I need to add to that. If it's true then that I came in with tools to be a teacher and I came in with tools that indicate that my teaching is probably to large groups of people and not just one to one. The next thing that I want to know is what it is that I intend to teach. Let's look a little further at the tools that you have.

I know someone who has an exceptional talent for organizing in the home. For finding a place for things and putting them in the place and making the home look better as a result of it. This person also has an ability to explain why this goes here why that goes there to others. So there are people who can organize a home but can't explain why they did it that way. But when a person can organize a home and has an ability to explain why, that is a pretty good indication that they came in with a tool. Can you also understand the principles of putting that into place and teaching it?

If so then it would appear that those are the things that you're going to teach. Things that you are interested in, the direction that your life is taking and the thing that you get most delight out of sharing with each other, sharing with other people, that is the subject of your tool box. Are you beginning to see how a reading can unfold?

Can you do it for yourself? I think you can. If you examine that you can begin to see how your teacher, interacting with you in your life, can take the next step for you. The steps were assessing the toolbox and then trying to find out what specific area or department of life those tools relate to. So the tools and the building... what is it that I'm building with these tools? Here's another example: there are people with an ability to understand finance and financial relationships. People who have an ability in business and finance

have a tendency to get cut off from the spiritual community because the spiritual community has been for years plagued by a disease called poverty consciousness. They have abandoned the dollar believing it to be evil.

If you bring up the dollar in a spiritual meeting of most any kind, except in the orthodox churches, you are in trouble - because people don't want to talk about finance. They don't want to talk about the dollar and so any prophets given that particular expertise are mostly out there, in the world, and not connected with the spiritual world, and that is unfortunate. Anybody who entered here with a talent to deal with the dollar is also working on his spiritual growth. And the way he uses that talent is his spiritual growth. Those people who think he ought to drop working with the dollar and get involved in a spiritual movement don't understand what spirit is. Do you hear that? The spiritual school, the mystery school for businessmen is working in business, not sitting in an ILC class.

Your teacher provides the lessons you need to learn in the forms in which you need to learn them. Now, it doesn't mean that businessmen shouldn't take ILC, but it does mean that when we think, "Oh, he ought to leave his business and come and teach ILC or share ILC," you may be wrong. It may be that the very best place for him to continue to learn is right there in the stockbroker's office, dealing with the challenges that come right there --- while using the Inner Light Consciousness principles. Don't assume that everybody needs to leave their business and come and take teacher training. It's an assumption that we'd like to make and I'm afraid lots of people who leave their business and come to Teacher Training are really dropping out on the lessons they ought to be applying their attention to.

They are looking for an easier path. If you encourage that, have you done them a favor?

OK, these points need to be considered. Come out of your Journal if you are operating it just as an exercise in keeping records, but not as an interface between you and your teacher. If you keep your Journal, keep constantly in mind that this is an interactive relationship. Watch for what that Journal is teaching you. Watch as if it were alive, as if it had a mind and could speak back to you. Then your Journal becomes a dialogue. Your input stimulates a response.

OK, so you have your toolbox and you see what department or area that tool box is obviously directed toward. The next step is to watch how life responds to you when you begin to use those tools. Now, how does life respond to you when you begin to use those tools? If I say, "Okay I have creative music ability. I have an ability to perform, and so those are my specific talents, and now my inclination is towards spiritual growth and sharing that. I'm going to go and use my talents in creating music and performing it to see how much good that I can do and how many people that I can reach by doing so."

So, what do I do? Let's see. What I do is, I cut a demo, right? And I circulate it around here and here and here. Now, what I said was, I have creative music ability, I have ability to perform, I have an inclination to touch people and affect people. I want to affect them spiritually. So, I cut a demo and I send it out to all of these places and it comes back. How many people have I affected? How much of what I set out to do, have I done? Well, I have expressed myself creatively, I did put some music together, I did perform but I didn't affect people by it.

So, I say, "Okay, I'm being pushed back away from that. How about if I take this tack and use those abilities differently and if that is shutting me off from the people, then maybe the next thing that I need to do is to find where the people are and perform to them. Then I can see how many people I affect and whether I affect them well. So, I go and perform for as many groups of people as I can get a forum with and I perform music that turns them off. The response is not receptive; the response is not encouraging.

Now, what do I do? I go back and look at my music and see what the response was. What the feeling was and what the basis of it was. What their need is and whether I can feed that by shaping this in a new way. So what I'm really saying is: I take my tools and I look at the area to see how life responds and then I respond to what life tells me.

I reshape my approach by what life is saying in order to take it in another way. I try to put things to work, and I run into financial difficulty, perhaps, in getting that to work. Now, wherever I run into difficulty, life is trying to tell me something. The problem that most people have is that when they run into a difficulty, they assume that what life is telling them is that they shouldn't do it. Not necessarily, what is life really telling me? It may be telling me that that is not the way to finance it, it doesn't mean that it doesn't need to be financed.

You're doing something wrong when you run up against a block, but it doesn't mean stop. It means assess whether these are the tools that you have, - is this the direction that you need to take? How do you know that it is the direction that you need to take? You know by examining your ideal. Examining your ideal means, looking beyond the immediate expression of the moment. Now, this will help the musician. What do I eventually, over the period of an entire lifetime, wish to accomplish with my music. What is it that I really want to do? I can gather my ideal from there.

Now, here is the mistake people make in setting ideals. Most people set their ideals on what they believe their ideals ought to be. Most people, when they record their ideals in their Journal, they record what somebody said their ideal ought to be, and it is not their ideal. Make sense? Okay, then how do I find out what my ideal really is? The best way is to look at the tools and talents, abilities that I have and what I am investing myself in.

Especially look back to the investments that I have made up to the moment. And look at myself and say, "What are the areas of my life that I put greatest energy into? Well, I put lots of energy into my education. I put lots of energy into establishing a home and into having a family." The next thing I do is to ask the question "Why did I invest that much energy in education?" What was the eventual lifelong outcome that you wished from that? What was it that you wanted the education to accomplish? What was it that you wanted your marriage to accomplish? What was it that you wanted your family relationship to accomplish, over a lifelong span? The answer to that has to be your ideal at the time you were investing energy.

What I have gathered from that is what my ideal has been up to now and the next thing that I do is to make a new assessment. Is that now what I consider of greatest value to invest my life in? Is that still my ideal? And if not what is my ideal now? When I ask, "What is my ideal now?" I still can run into the problem of stating what I think my ideal ought to be rather than what my ideal is. So, how do I avoid that? When I come up with what I think my ideal is I need to ask myself, "Does this mean that I'm willing to invest the

energy necessary to reach that ideal?" That's the best question for finding out whether it's really your ideal or not. And that means you take everything in your life that has value to you and begin asking ... Is my ideal important enough to give this up? Wherever you get stuck, you have found an alternative ideal.

So, you take everything that is of value in your life and you ask, "Am I willing to give this up to meet my ideal?" If not I have found what my real ideal is and it was not what I stated. That's the old story behind the Abraham and Isaac sacrifice. Remember that? And, that's why the Abraham and Isaac sacrifice is there.

Q: If I could give up everything to accomplish that ideal and if that is clear in my mind, then that is my ideal?

A: I would think so. I think that's really the definition of what an ideal is. So now, I have found my talents. I've found the area of life to which the talent is directed by finding my ideal. Also I find how life shapes the road toward that ideal and the life shaping the road toward that ideal should not change the ideal but should change the other areas in my life that will interfere with my going to that ideal.

If I get distracted in my thinking I take a side-road. Life will push me back toward my ideal and I may swing to the other side and so on. It's a kind of zigzag road. Life will deal with the tangents along the way. It may be for example that in order to get directly toward that ideal I need to bring my concern for security in line. I really hold this as an ideal but for the moment I have financial problems to deal with. "So, I'd better start working for a while, right?" And a while longer, and a while longer, and what will eventually happen is one of two things.

Either one day I will wake up and realize how far I am from my original ideal and I myself will turn my back on the way that I was going and start moving again towards the ideal, or all of the things that I have done in finance will suddenly fall through. I'll find myself penny-less and forced to deal with my ideals. Then I have to ask the question, "Do I want to start picking up the pieces and start working in that direction? Or do I want to re-assess what I want to invest my life in?" Do I drop what I have been doing and move toward my ideal?

Life will call your attention to the problem. Life won't force you to deal with it in a specific way. So even when there are financial collapses, life doesn't force you to turn from finance and deal with your ideal, it only calls your attention to the conflict. You can still go right ahead dealing with finance if you want. The difference in that is whether you pass or fail the initiation. Whether it turns you toward the ideal or whether it is just an unhappy experience and you go right ahead fighting it.

Q. Is the assumption in this model that the ideal is spiritual?

A. No. It may be finance. The best way to get the full picture of your life goal and its relationship with spiritual purpose or soul purpose, soul intent, is to watch the tool establish the ideal. Then see what life is saying to you about the accomplishment of that through the keeping of the Journal. Establish a dialogue with life so that the factors in the Akasha are speaking to you.

Now, you can add something to the Journal by trying to remember where certain difficulties came from. For example, if I'm working toward the goal and I constantly have financial problems in getting toward that goal and other people working toward the same goal don't have financial problems in getting there, then, I

know I need to have a memory of where this came from. Now, it may not be in this lifetime. I may have set up these difficulties and inclinations in a former time. If I did, how am I going to ferret that out? How am I going to understand how I built such difficulties?

There are two ways. One is to simply look at the situation and ask if there is something in my memory about what produced this? Now, for me, that usually is what happens. I have memory of having gotten diverted by this kind of problem before and suddenly something clicks in my mind, and I say, "Oh, okay, that's where it is. Now I have to have a new response." Now if it isn't that easy for you, if the memory doesn't just pop into your mind, then you may have to use the Journal to assess the situations further. "In what kind of circumstance do I have financial problems and what kind of results do my finances produce?" For example, do my difficulties with finance cause problems with relationships? If so, my next question is, "How did I misuse relationships in relation to finance in a past time? Why are my relationships and my finance so closely tied together? Why do I, in trying to deal with my finances, tend to hurt people who are trying to help me financially?"

Now, what you really do to try to remember, to try to reverse the situation, is to understand what is happening to those who are dealing with you now. And if you get close enough to what the question is, it will trigger the memory and you're tapping the Akasha. You're tapping memories inside you, and those memories and the Akasha are one and the same thing. It really is a matter of asking enough questions, often enough, to get right down to the point, to get close enough to it that the memory is triggered.

Now, I don't think you can do this efficiently without the Journal. You're going to have to have the Journal as a map. You're going to have to see where your lessons are, you're going to have to see who is involved in them, you have to have the assessment of the self. The Journal gets the mysterious, evasive Akashic record out of the unseen and formless and brings it down on paper so that you can look at what the factors are that are working in your life. The Journal is the externalization of the Akashic record.