

## THE HUNTER WARRIOR

### Holy Living and Dying

#### The Lessons of Don Juan On the Journey to Ixtlan

1. The hunter warrior has "stopped the world." He has stopped the world of convention, stopped the world of reason, stopped the world of all "taken for grantedness." The mystery and the wonder beyond the realm of the immediate has broken in. He sees the mystery in everything that is and feels the same wonder in himself. He knows that a different reality has found him and every creature seems to affirm the reality he beholds.

2. The hunter warrior has no personal history. For him it is as if "before man I am." Because he lives his unrepeatable uniqueness he need no longer concern himself with it. He has nothing any more to defend. He has surrendered the necessity for importance. And since he no longer has to be somebody, he can neither be offended nor insulted. He has simply given up the privilege and luxury of despair, hurt and hostility.

3. The hunter warrior walks with his own death. He has seen the face of his unique dying. He has chosen the space in which he will pass and has rehearsed the solitary dance of that passing. He journeys always in the company of his own death which has become his most trusted companion because it alone always tells him the truth. Here is the secret of his sadness, of his loneliness, of his sympathy and of his courage.

4. The hunter warrior exists in the boundaries of being. He knows and does profoundly but he is beyond knowing and doing. He "be's" his life. He understands the knowing of "not" knowing and the doing of "not" doing. He has the strength of one who does not have to accomplish everything he knows he can do. What he does do, however, he does with passion of believing that this act is his very last act on earth. And when he speaks, he speaks with the authority of his own being.

5. The hunter warrior is tied to nothing. He feels the claims of time but nothing for him is absolute. He knows that absolutes are phantoms that exist only in the world of illusion. In his world of reality he is related to everything, yet it is the wonder in all things that has seized his final loyalty. Though the phantoms ceaselessly lure him to return, he has severed all ties to immediacy. He journeys on single-mindedly and alone.

6. The hunter warrior creates his own life. He senses himself as uncircumscribed freedom. He has seen that life is sheer decision, not big decisions or little decisions, just decision. He knows that he alone bears total responsibility for his deciding, that no thing and nobody can choose for him. So he puts his whole being behind each decision that creates him—without explanation, without defense, without excuse and without justification.

7. The hunter warrior lives the equality of all. He has been grasped by the reality that he is neither more or less than any other creature. This he knows, because all die. He sees that everything contains the mystery and all are equally wonderfilled. It is as if everything belongs to him and he belongs to everything. Furthermore he is willing to use all and willing to be used by all. And this profound mutuality he embraces with dignity and in sorrow and gratitude.

8. The hunter warrior is a man of strange reserve. He is detached in the midst of passionate engagement. Because he cares, he is not available to everything that happens, nor does he allow himself to be drained by every being that passes by. To be sure, he gives himself completely to every situation, but only as he himself determines. Again he can play any role required and do any necessary deed, but only at his own initiative and in his context of unlimited concern and final expenditure.

9. The hunter warrior is a relentless strategist. In every moment and in each life episode he calculates. He sizes up the given. He seizes its inner meaning. He grasps its relation to every other moment and, in this awareness, he forges his own creative intent. And then he lets go. He does his deed and surrenders himself within it. He freely offers it to history without question or regret. This control and abandonment at one and the same time define his very mode of being.

10. The hunter warrior is possessed by strange power. Though this power is not his own, he knows that it is at his disposal. All of his qualities are somehow the sign of this. The real secret is that the last of all his enemies, the terrifying mystery of life itself, has turned ally. He has wrestled the dreadfilled wonder of existing to the ground. Now as friend, it walks the way with him staying off the illusions which wait to consume him at every turn in the path of his living and dying.

11. The hunter warrior is on a journey without end. He appropriates himself as doomed to tread the razor's edge balancing between "the terror of being a man" and "the wonder of being a man." It is an endless trek because it is itself its own endless end. He knows there is no goal and no ultimate finish. The walk itself he believes to be his completion, his perfection, his final fulfillment. So he journeys on forever, on this way of dread and glory in the world of no illusion.

12. The hunter warrior avoids the last temptation. He knows that when his real world abstracts from the immediate world, it is no longer reality. He ever watches for this treachery of the real that turns itself into just one more illusory absolute. So he never allows himself to forget that having seen all, he is still nothing. He is careful to remember that he dies just like all who have never beheld the "other world." This is why he treads the endless way, willingly sharing the doom of all, without pretension.

Style of Separate Reality - of the Saint

Ground Hunter-Warrior Paragraphs	Hunter-Warrior ↔ Jesus Style	Put on Ditto	Plenary																										
<ol style="list-style-type: none"> <li>1. Assign a paragraph of 12 paragraphs to every 2 people (with Bible - NT)</li> <li>2. Words</li> <li>3. Reactions (personal)</li> <li>4. Describe style qualities</li> <li>5. What is this style like (poetry)</li> <li>6. Result/impact this style</li> </ol>	<ol style="list-style-type: none"> <li>1. Assign one chapter (Luke or John) to each two people.</li> <li>2. Pick 10 (5) brief selections (recd. ch and verses) where Jesus portrays this style of HW (out of assigned paragraph)</li> <li>3. In a sentence describe or quote to get at stylistic insight relative to assigned paragraph.</li> <li>4. Reflect and list your 3 insights for holy style.</li> </ol>	<table border="1"> <thead> <tr> <th>Para. #</th> <th>Name</th> </tr> </thead> <tbody> <tr><td>1.</td><td>ch.vv.....</td></tr> <tr><td>2.</td><td>.....</td></tr> <tr><td>3.</td><td>.....</td></tr> <tr><td>4.</td><td>.....</td></tr> <tr><td>5.</td><td>.....</td></tr> <tr><td>6.</td><td>.....</td></tr> <tr><td>7.</td><td>.....</td></tr> <tr><td>8.</td><td>.....</td></tr> <tr><td>9.</td><td>.....</td></tr> <tr><td>10.</td><td>.....</td></tr> </tbody> </table> <table border="1"> <thead> <tr> <th>3 Holy style insight</th> </tr> </thead> <tbody> <tr><td>1.</td></tr> <tr><td>2.</td></tr> <tr><td>3.</td></tr> </tbody> </table>	Para. #	Name	1.	ch.vv.....	2.	.....	3.	.....	4.	.....	5.	.....	6.	.....	7.	.....	8.	.....	9.	.....	10.	.....	3 Holy style insight	1.	2.	3.	<p>Have each group read its ditto. Take down all "insights" and read back.</p>
Para. #	Name																												
1.	ch.vv.....																												
2.	.....																												
3.	.....																												
4.	.....																												
5.	.....																												
6.	.....																												
7.	.....																												
8.	.....																												
9.	.....																												
10.	.....																												
3 Holy style insight																													
1.																													
2.																													
3.																													
<p>2 Nothing treachery illusory absolute near awakened trends down imm.d. world</p> <p>3 caught off guard thrown off balance</p> <p>4 Trick. TRIPS disenthraling shocking turns folks invited to a party &amp; you are eaten.</p> <p>out of mundanity</p>	<p>1. Shred of the game, outthinking</p> <p>2. Indirect - non d. direct</p> <p>3. changes subject unpr. f. g. s. m. s. Nanchalax</p> <p>Devil → out of mundanity non-<del>the</del> religion. un-<del>mundant</del> unpretentious clarity X</p>	<p>what do you mean when you say he was a <u>real</u> man?</p> <p>How was he a separate reality? (you left looking at gods not him)</p> <p>what happens to you when put HW screen over Jesus?</p> <p>what is s. style indicative?</p> <p>ow trek #</p>																											

THE ECCLESIOLA - COLLEGE  
"JOURNEY TO IXTLAN" CONVERSATION

CONTENT

The Journey to Ixtlan is an exploration of the detachment required to look at the world from the perspective of Being itself. A being is immersed in Los Angeles, in cars, in loving and being loved. Being itself is power, it is detachment, it is perspective, it is the excitement of continuous creativity.

Carlos Castaneda is the apprentice. The guru is don Juan, a Yaqui Indian sorcerer, the priest, the bridge, the teacher. At his side is Genaro, the embodiment, the one as much at home in the "real" world as Castaneda is in the world of "phantoms."

There are miracles, strange happenings. A sorceress hops ten feet at a time, a car disappears and reappears, strange shapes move in the night forest. They exist only as diversions, subtly snipping ties to the world of food and friends until the eyes are free to see reality, the mind prepared to know the unknown, the body steeled to touch the power that pulses within Being.

The sorcerer and the warrior. Two images of the man who has "stopped" the world of reason and discovered the mystery and wonder that he is. He discards his personal history, his attachments, surrenders every defense. His own death awaits, a shadow always stalking his field of vision. Beyond knowing and doing, he is action springing directly from his being. Always the strategist. Aware of his finitude. Yet sensitive to the power that pulsates within the rock, upon his special hill. He hangs between the terror and wonder of being a man.

Introduction	1
Chapter I	15
Chapter II	35
Chapter III	55
Chapter IV	75
Chapter V	95
Chapter VI	115
Chapter VII	135
Chapter VIII	155
Chapter IX	175
Chapter X	195
Chapter XI	215
Chapter XII	235
Chapter XIII	255
Chapter XIV	275
Chapter XV	295
Chapter XVI	315
Chapter XVII	335
Chapter XVIII	355
Chapter XIX	375
Chapter XX	395
Chapter XXI	415
Chapter XXII	435
Chapter XXIII	455
Chapter XXIV	475
Chapter XXV	495
Chapter XXVI	515
Chapter XXVII	535
Chapter XXVIII	555
Chapter XXIX	575
Chapter XXX	595
Chapter XXXI	615
Chapter XXXII	635
Chapter XXXIII	655
Chapter XXXIV	675
Chapter XXXV	695
Chapter XXXVI	715
Chapter XXXVII	735
Chapter XXXVIII	755
Chapter XXXIX	775
Chapter XL	795
Chapter XLI	815
Chapter XLII	835
Chapter XLIII	855
Chapter XLIV	875
Chapter XLV	895
Chapter XLVI	915
Chapter XLVII	935
Chapter XLVIII	955
Chapter XLIX	975
Chapter L	995

Introduction: This book is a conversation between Carlos Castaneda and don Juan. It is a record of their dialogue, which took place over a period of several years. The conversation is a journey into the unknown, a quest for the truth about the nature of reality and the human condition. It is a story of discovery, of the search for the sacred in the ordinary. It is a story of the power of the mind, of the ability to see beyond the surface of things. It is a story of the power of love, of the ability to connect with the divine. It is a story of the power of the spirit, of the ability to transcend the limitations of the physical world. It is a story of the power of the soul, of the ability to reach for the stars. It is a story of the power of the heart, of the ability to feel the pulse of the universe. It is a story of the power of the mind, of the ability to see beyond the surface of things. It is a story of the power of love, of the ability to connect with the divine. It is a story of the power of the spirit, of the ability to transcend the limitations of the physical world. It is a story of the power of the soul, of the ability to reach for the stars. It is a story of the power of the heart, of the ability to feel the pulse of the universe.

THE COLLEGE

"JOURNEY TO IXTLAN" CONVERSATION

CONTEXT

The Ixtlan conversation is designed to appropriate the account of a spirit journey in secular terms. The conversation is designed less to increase one's interior stew than to provide some provocative images and practical insights which focus and order the interior chaos one is in. The methodology has three questions:

1. If you saw a spirit walking down the street, what would he look like? How would you know him?
2. If you had to replace the poetry used here, what other poetry comes to mind?
3. Where have you run across this in your experience? Who comes to mind as someone who embodied this poetry?

The conversation focuses on the participant's experience of the episode more than the details and images of the book. It draws out the poetic images needed to capture a picture of the secular religious man.

METHODOLOGY

<u>Rational Aim:</u> Use secular imagery to focus and illumine one's own spirit image.		
<u>Existential Objective:</u> Bring to self-consciousness and intensify one's spirit life.		
<b>Enable the basic question to get raised</b>	<b>Increase the number of images for the depth dimension that people have.</b>	<b>Focus the practical implication of the disclosure.</b>
<b>What does spirit look like?</b>	<b>What substitutes for the poetry ?</b>	<b>What experience have you had?</b>

A  
I  
M  
  
S  
A  
M  
P  
L  
E

PREPARATION

Read the passage several times, at least once aloud. Emphasis on smooth flow more than histrionics will enhance the conversation. This conversation has the mood of nonchalant table talk more than intensified spirit probing. Participants need an opportunity to talk. But values may be held in just the reading, and occasionally the conversation may be minimal. In any case the conversation will be brief.

THE COLLEGE  
"JOURNEY TO IXTLAN" CONVERSATION

## Preparation (cont'd):

It should be noted that this is not a study. The rational analysis of the book may come later, but not now. This conversation is a direct and enabling spirit exercise and should be done by an experienced guru, not a novice.

THE 8 SESSION HOLDING CHART

One World				Two Worlds			
To the Veil				Breaking Through		Eternal Return	
Preparation		Exercises		Encounter		Effects	
1	2	3	4	5	6	7	8
p.28f 34ff	p.64ff	p.237- 239	p.268- 270	p.293- 296	p.299- 301	p.306- 308	p.311- 313

## 1. MAN IS MYSTERY

Passage: pp. 28-29, "I laughed against my desire...-...like drinking, I dropped it."  
pp. 34-36, "When one does not have a personal history...-...be sure to come back."

Synopsis: Detachment from the past enables man to be the mystery that he is and frees him to do what is necessary to create the future.

## 2. RESPONSIBILITY FOR THE WHOLE OF LIFE

Passage: pp.64-66, "Let's not talk about my father...-...he was not sleeping."

Synopsis: Responsibility means being willing to die for any decision.

## 3. THE "NOT DOING" OF BEING

Passage: pp. 237-239, "Don Juan then took the two rocks....-....To arrive at that being is the not-doing of the self."

Synopsis: The dream is the way to non-doing, the state which allows being to emerge.

## 4. THE STRATEGIC WARRIOR

Passage: pp. 268-270, "Afterwards he asked me to reconstruct the total se-

THE COLLEGE  
"JOURNEY TO IXTLAN" CONVERSATION

quence...-...the weird effects I had witnessed."

Synopsis: The warrior uses time; is in control; never turns his back on the sorcerer that shadows him through life; and ultimately defeats the sorcerer with the dance.

5. THE POSSIBILITY OF ANOTHER WORLD

Passage: pp. 293-296, "The next day I ventured farther east...-...what I was seeing was only an optical illusion, a play of shadows and foliage.

Synopsis: The encounter of beetle and man hint at the encounter of man and death to come. Death watches man who is both nothing and deep mystery.

6. STOPPING THE WORLD OF REASON

Passage: pp. 299-301, "You have simply stopped the world...-...He'll be waiting for you at the edge of a plain, a plain I will take you to myself."

Synopsis: The experience of stopping the world, of breaking out of preconceptions makes possible seeing the relationships present whether in nature, in society, or with the power of Being itself.

7. MEETING THE ALLY, SPIN INTO THE OTHER WORLD

Passage: pp. 306-308, "What happened when you grabbed your ally, don Genaro?...-...I did not stop nor did I look at them."

Synopsis: Grasping the power of being is a jolting experience in which Being spins and twirls into a land in which sensuous men exist and beckon but are not real.

8. THE ETERNAL JOURNEY

Passage: pp. 311-313, "Were those phantoms allies, don Genaro?...-...And Piedras Negras and Tranquitas, don Juan said, smiling."

Synopsis: On the journey back to familiar surroundings, one meets only phantoms. Having seen the real, all else appears unreal.