

# The Path of Beauty: Choosing How We Live

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*Participants: Jean-Baptiste (Araili), Jackline (Katie)*

*Topics:*

- *The quasi-physical future Majorca experience*
- *The Cave of Allowance and the shift into freedom*
- *Understanding reality as something we “make up”*
- *The relativity of “good,” “bad,” and “ugly” experiences*
- *Conflict as expression, release, and contrast*
- *Larger perspectives on cultural evolution and change*
- *Individual responsibility in shaping reality*
- *Choosing the manner and timing of death*
- *Choosing beauty, joy, and connection as guiding principles*
- *Seeing the deeper essence of people beyond their behavior*

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ANAIYAH: Good morning, my friend.

JACKLINE: Good morning, Anaiyah. Good morning.

ANAIYAH: How are you?

JACKLINE: I am fabulous. I am wonderful. Thank you.

ANAIYAH: Excellent. And what are you curious about today?

JACKLINE: Oh, well, I have a flood of wonderments and curiosities, and I hope it never ends.

ANAIYAH: Hahaha. Tell me more.

JACKLINE: Well, I have a list of questions, and it will take several sessions. They have just kept coming up. And one of them, I was going to say it's a simple question. It's not a simple question. The first question, it's straightforward. We went on a time travel trip to Majorca Island 200 years in the future, and I expected it to be similar in that it was a physical world, but it was different than any other trip I've been on in that it was quasi-physical and back to nature in whatever the quasi part was. And I wondered what we tuned into and what it means?

And we went to a place called the Cave of Allowance, and I felt like I was taking drugs with the green cocktail and the watermelon. And I also felt so free that the experience in this Cave of Allowance actually changed me. It felt that way when I left, that I was changed permanently. I don't know if that's the case, but I'm wondering what it was we tuned into and what it means for me, for us, and should I go back to it again?

ANAIYAH: Hahaha. There are different answers to these questions. What did you tune into? You could say you tuned into some aspects of yourself that you didn't know about up until then. But if you're referring to the

place and time that you went to, you tuned into probabilities, and more so a translation of what is happening in what you may call Framework Two. It was not completely physical as the experience of the collective there in that time and place is less separate between what you recognize today as physical experience and your inner world. So the frontier is (pause) more permeable and less rigid, less definite.

It is easier for you to blend and merge with your surrounding, with the surrounding energy and the fluctuations of the expression of that energy which allows you for a more fluid and dreamlike experience. You also experienced how time and space connect from different perspectives. And from what you recognize currently as distance in which you could switch between time and space, like recognizing the distance and visualizing the distance in time between two moments. And you could experience, even though you may not have been aware of it at the time, you could experience space as time ticking.

I understand completely that you had the impression of being on a trip with substances, and that by ingesting these energy manifestations of your cocktail and your watermelon, you would also experience the full expression of that energy that you ingested, not only inwardly but also outwardly. Just like you would translate your feelings into a poem, into a song, or into a live painting, you were seeing at the same time the energy expressions of all the awarenesses that were present with you and yourself, your own expression that would bounce around, merge and connect with other expressions and be responded to playfully.

JACKLINE: I want to add something, because everything you say is accurate in my experience. But when I first got there, and I hadn't had any substance or drink, there was a guide or a semi-wizard or something in a cloak, and I huddled next to her and I kept saying, Well, what is this place? What's happening? And I could feel my normal wanting to know all the details and have a certain manner of choice, conscious in what I'm doing. And she just said, "Just don't worry about anything. Drink your drink."

ANAIYAH: Yes.

JACKLINE: "Don't worry about anything. Drink your drink." And I have the awareness that I was in my normal everyday grounded life state of wanting to have some degree of control of my choices. And then I did what she said and gulped down the drink and then ate the watermelon every bit to the white rind of it. And it changed me. I became so free. So fluid. Not worried about anything.

ANAIYAH: You made a choice. That's what I was expressing to your other friend. When you gulped or ingested these cocktail and watermelons, you actually chose what they represented. You chose to experience instead of thinking about it, instead of analyzing it. You use that image of your cocktail and of your watermelon to choose the experience, to choose the merging with them.

JACKLINE: So two things. One is related to these trips. We go as a group, but we share and suggest; and we both, all three, or now Francie is joining, we are experiencing things together and bouncing off one another what we see or feel. So, with that in mind, what was this place in Majorca?

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Was it another level, an astral level? Because it wasn't just me that experienced it. Tracy and Jean-Baptiste and I all did.

ANAIYAH: And all the awarenesses that were there with you all experienced it (pause) in their own way.

JACKLINE: Yes.

ANAIYAH: Through their own filters and their own awareness. It's just like your normal perception of your reality. You are sharing information about how you each create your world and your experience. And you're not aware of it like you can be aware of it during your trips as you share what you're experiencing.

JACKLINE: Okay. Okay.

ANAIYAH: But in a way, what you're doing in your trip is during your trip you are expliciting out what you're doing naturally energetically. It helps you anchor yourself into the experience of the trip, into also staying connected and not lose yourself into your own interest. It gives you a direction. It anchors you, and it helps solidify your experience.

JACKLINE: Okay. So first part, on Majorca it wasn't that we tuned into another world. It's that our inner world, all in common, changed in terms of time and space and connection.

ANAIYAH: Yes. You allowed yourself to experience a more fluid and (pause) smooth perception of your world. There is no coincidence that the substances you chose to ingest were liquid or full of liquid.

JACKLINE: Yes. So another thing, when I go on trips I usually, for some reason, want to eat something. And it seems to me that the eating of something grounds me in being able to experience my experience in that trip...I'm speaking in general, and also helps me to taste the energetic flavor of that place. And that seems to be why... it's like I need it to be a part of my body to get the full experience. Does that make sense?

ANAIYAH: Yes. You're right in that you...It helps you connect more fully with the environment, the configuration of the place and time that you are projecting to. It is your choice of engaging more directly and more...in a more concrete way.

JACKLINE: Okay. Now, I think that I could go back to that Cave of Allowance any time. And I don't even have to take MDMA. (laughs)

ANAIYAH: Yes.

JACKLINE: I can just choose to participate. But I think it changed me because I have a remembrance of how I felt...and the freedom, and it was like the only sense...

ANAIYAH: How have you allowed that experience to change you in your daily life?

JACKLINE: I don't know that I have. I think I forgot about it. But I thought it would be part of me forever. And I think it is.

ANAIYAH: It is. It is.

JACKLINE: But I forgot. It was as if the only sense of time was the music I was dancing to.

ANAIYAH: Ahh.

JACKLINE: The only awareness of time was the movement of the music... and even that was at different speeds. But I just thought if I wanted to... I'm not looking for the high.

ANAIYAH: And have you tried?

JACKLINE: No, I haven't. I haven't. I don't usually trip by myself.

ANAIYAH: What prevented you to attempt a connection?

JACKLINE: What prevented me from going back to the Cave?

ANAIYAH: In your mind. What kept you hesitating to engage it again?

JACKLINE: I think there was a hesitation underlying. But I think it would be good for me to go back and practice letting go. Practice being silly and goofy and gooey...gooey with time...meaning move fast, move slow. I don't know. I think I've been focusing on other experiences I've had also. So...but I'm assuming it would be okay for me to go back.

ANAIYAH: Yes. And it would be beneficial also.

JACKLINE: Okay, thank you.

Well, I didn't know the order of my questions. This is blowing right into another one that... and it was conversation, and it relates to our trips, because, you know, I never know what's my imagination or not. And I'm

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okay with that. But Jean- Baptiste and I had a conversation. And I'm reading what we said. He said, "There are many aspects to this reality." And I said, "Yes, and sometimes I second guess myself in wondering if I am making up a lot of this stuff." And Jean-Baptiste responded, "The more I go into it, the more I realize that it's the nature of reality. We're actually literally making up. We're making everything up."

And so my question is, Anaiyah, is this really what we're... I mean.. I have a big smile on my face. (giggles) Is this what we are doing as creators in both the physical and non-physical? Are we making it all up? And my way of questioning is, Are we playfully and curiously creating infinite stories for us to experience and for consciousness to expand?

ANAIYAH: Yes.

JACKLINE: Yes. Yes. Yahoo! Really? Really?

ANAIYAH: Yes. Do you still doubt it?

JACKLINE: Well, these trips that we are taking, the experiences of the trips are so intense. And the ability to fly through time and space just appears somewhere. And the synchs that we have with one another, and the goodwill that we share...we are reinforcing one another in these creations and expanding one another.

But even more than that, I'm creating a world. We are creating intense, magnificent worlds of experience. And yet it's not physical. But we're doing it in a physical reality as well, I believe. I believe that. We are creating in this physical world.. it takes a little more time. It takes a little

more repetition sometimes... or force. It's not just as easy as, okay, what color is it? I don't like that color...I'm going to change the color...like on a trip. It takes a little physical action, or a lot sometimes. But that's what we're doing, right? Right?

ANAIYAH: Yes. You create time to allow yourself to experience your different choices without being overwhelmed by the presence of everything else, of every other choices that with this current form of yours, you would not be able to distinguish or to sort out all those choices if you were aware of them all at once.

JACKLINE: So those are on the trip you're talking about, on our trips.

ANAIYAH: On all of your trips, whether they are with your little group or whether you go on a cruise with some other people or whether you go to the grocery.

JACKLINE: The physical world, the physical world...I am making up what that world looks like.

ANAIYAH: Yes, you are building it from scratch.

JACKLINE: Oh, oh, oh. Do you know what ... Well, this is a question. It's rhetorical. Do you know what this means? What this means is... (Anaiyah chuckles) it's really all in the experience. It really is all in consciousness experiencing.

ANAIYAH: Yes. And you're touching something very deep.

JACKLINE: I am so excited by this. Ah...I am so excited by this.

ANAIYAH: It will allow you to liberate yourself, my friend.

JACKLINE: Oh, oh, thank you. Well, then I'm going to go. I was going to ask you about Julie's, but I'm going to go to another aspect that correlates, a corollary. We... I... live in a physical world of separation, separation by name, by things, by words. And in this world, we, I create... we create an infinitude of things, and sometimes we choose negative things and sometimes we choose beneficence. And I, with a little bit of a humor, call it the good, the bad and the ugly.

And... but I believe, I really believe at my core that it is whatever color it is, however dark or light it is, it's all valid and useful. And that consciousness experiences itself through all the possibilities, and that better is relative to the viewer and to the intent. So my question is, Am I correct? Or are there levels of goodness where some creations of experience and experiences are better than others?

And I'm not talking just the physical world. In the physical world, I feel like I can use these in terms of my intent to be connected and to see interconnections. That's my...somebody else may have a different intent, but for me, there's a relative goodness. And I can look at that... what helps me to connect, because that's my intent... what helps me to be clear, and what offers less, more cloudiness. But in general, is anything better than another or is it all relative to the experience that one chooses?

ANAIYAH: I would first say that your definition or classification of things, events, thoughts, as good or bad, is relative to your physical dimension.

JACKLINE: Okay.

ANAIYAH: In consciousness, there is no labeling or segregation. They all offer different types of experiences. They all offer (pause) different value fulfillment to different individuals, even in your own world, in your own reality. What you define as good or bad is relative. Even in your wars and conflicts, people don't necessarily look at themselves as being bad or doing the bad thing. It's usually coming from the other side of the experience. But what you are actually doing is a dance between what you each... You can say you are dancing the good and bad. Even if from each of your perspectives, you are on the good side of it. And for some people, a storm is frightening. They would say it's negative. They don't like it. They want it to stop. They want to hide or to find protection. Some other people enjoy the power of your storms. They are even going out and seek your tornadoes. They are looking for thrills in their lives. They want their experience to include the intensity and the contrast.

That culturally you find certain things are as better than others doesn't mean that you have other cultures that wouldn't see things differently. And from a consciousness perspective, when you look outside, from outside of this physical reality, there is no judgment because each aspect of the expression or of the conflict is necessary for it to be experienced or created. I'm not necessarily saying that conflict is necessary. It depends on the person and their intents or their reasons for creating a conflict. Some people will generate conflict as unresolved patterns in their lives, and some people will generate conflicts to allow themselves to express and release some held energy. So conflict is not necessarily always the same. It can be... just experienced as a storm. Once it's passed, it's passed.

JACKLINE: So if we look at wars, people have chosen to be in those wars and to experience that. And even though there are horrors and perpetrators of violence and victims of violence, it's all part of the experience that the individual or that cultural energy has chosen.

ANAIYAH: Yes, but remember that conflicts don't arise out of thin air, even if they do in some ways. It's also the expression of your beliefs, how you have woven your worldviews, how you have chosen to define and to compartmentalize your world or your behaviors or your emotions. It stems from too much rigidity also, from how you judge and define your world and you deem certain expressions as negative or unwanted, and that creates frictions, that creates shackles from which people want to get free.

JACKLINE: I am not politically focused, so I don't... When I see something I don't like, I just go to another scale and I think of beautiful things. I take my mind off it. But many years ago, I studied a little bit Theosophy. And in Theosophy, there are these great beings that manage different aspects of the physical world. And one of them, and this is in my mind, I've had this in my mind for decades. One of these beings is called the Manu, and the Manu is a title of a being who manages civilizations. And whenever I see the war in Ukraine or Gaza, and it's disturbing to me, I go upscale, and I think of the Manu who is managing, monitoring the movements and the timing in the changes of cultures and civilizations, and the destruction of them as well, as well as the formation of new ones. And that faith, that image makes me feel happy because I think that it's all being, it's all useful. It's all an evolution of society, of the physical dimension.

But I'm asking you, if I'm hiding my head in the sand, or is it that... Is there really, are there really those who are managing the blueprint, not the blueprint, but how the evolution of our physical world, this particular physical world, works, moves, evolves, that they see it at a broader level and that it's not all haphazard.

ANAIYAH: To answer your first question, are you hiding yourself? No. You are choosing intentionally to go to a place that is more comfortable for you that can allow you to connect with a wider picture of the situation and see that it's not merely what it looks like.

JACKLINE: Okay. Thank you.

ANAIYAH: I would say that, yes, conflicts are useful, because they allow you to express or release some types of energies in some ways, because they allow you to actually see what your beliefs lead [you] to choose, what they influence you to generate, or how they make you relate to other people, some as friends and some as enemies. Are conflicts necessary? Not necessarily. But that's the way that at the moment those people who are choosing conflict can express these energies and have the experience of what it means.

Are they choosing it intentionally? Some of them are. Most of them, not necessarily. They (pause) allow themselves to be influenced by these energies. They allow themselves to be swallowed by the flood or the mud.

Concerning what you call the Manu, or if there are other beings that are managing your reality, your world, You are. And all the essences that are in some manner involved with physical realities, you recognize at the

moment only a particular perspective of yourself. But you are wider and wiser than you recognize yourself to be at the moment.

JACKLINE: Wow!

ANAIYAH: You can access other perspectives. You may need some training or some experimentations to do so, but it is not out of reach. And you are involved in creation and the management of your reality, as well as all the other essences that are physically focused. And you as essences are also involved in helping your fellow travelers at other times, other places. So yes, you are not alone. You are not on your own. But it also requires you to listen and to be willing to choose intentionally despite the trends that people are following unconsciously.

JACKLINE: Well, I will want that training. (laughs) And I have another session coming up with you tomorrow, because my list of questions is long. And one of them relates to experience my own self-awareness and layers and choice, and... But I'll save that part for tomorrow, but it is very interesting.

ANAIYAH: Very well.

JACKLINE: It's a little intimidating but very exciting to know the power, the power that I have and the resources that I have.

ANAIYAH: And you can rest in that knowing.

JACKLINE: Say that again?

ANAIYAH: You can rest in that knowing of your power and of all the resources that are at your disposal when you need them.

JACKLINE: Okay. Well, thank you. And I'm going to go on to another very specific question. I'll go to the self-development ones tomorrow.

This is... I remember when Gurdjieff was going to die, he said, Okay, I'm going to die on this day, and he did. And so, I'm 82 and I'm healthy, I'm strong, I'm vital, excited about life, but I'm also aware of the finiteness of my physical time here. So I have questions related to that.

ANAIYAH: Very well.

JACKLINE: One is, can I choose the manner of my death where I want to leave quickly? I don't want a painful illness. And how do I do that? Like, okay, I don't want you know, to be in a wheelchair for long years or get dementia. I just want to say, you know, I think I'm winding down, and I'm almost ready to disengage, and how about if it's pretty soon before I, you know, in my sleep or in a moment. And I would like to do that.

ANAIYAH: The way you can prepare yourself is stop worrying about the way you will die.

JACKLINE: Really?

ANAIYAH: Yes. Because the more you worry, the more you focus on what you don't want to experience.

JACKLINE: Of course.

ANAIYAH: And what you focus upon will be what you will experience.

JACKLINE: So I'm going to die quickly and painlessly. One, two, three, zip.

ANAIYAH: You are going to choose how you are going to die when you choose it. This is not a matter of how do I choose how I will die. It is a matter of how or what do you choose in each moment, the way you live. The way you experience the time that you choose to be here.

JACKLINE: How does that relate to choosing the manner of my death?

ANAIYAH: It's because the choice of death is not different from any other choices. What you need to do is learn to choose intentionally what you want to experience in one particular moment, and that means developing your awareness of your choosing.

JACKLINE: Aha...

ANAIYAH: So it's not a matter of, I want to choose to die healthy in my bed. It's a matter of what do you choose now? Do you choose health? Do you choose worry? Do you choose conflict or what is disturbing the functioning of your body? Or do you choose regeneration? Do you choose flow? Do you choose joy? Do you choose what interests you?

JACKLINE: I think I'm going to have to go back to the Cave of Allowance.  
(laughs)

ANAIYAH: Haha. And sometimes, and I'm not here speaking about you specifically, but sometimes people are interested in exploring being taken care of and having someone who will come and engage with them. And the only way they see that happen is if they are dependent and if they are crippled, because that's the only way they believe someone will take care

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of them. So, it's a matter of being aware also of what you believe about yourself, about how you interact with others, about how you interact with your world, and about whether you're worth it or not.

JACKLINE: Interesting. Because I'm worth it.

ANAIYAH: Haha. So that's what you'll generate.

JACKLINE: I know without a doubt that I am important, and that without me, everything would be different. I know that... that I am integral to every part of everything. And I don't know how I know that, but I know that. I know that. And I am so grateful, grateful for the connection and being a part of everything. And it's not... the thing is, it's not a heavy responsibility. It's a joy. It's a joyous connection to everything. At least that's the way it feels.

ANAIYAH: And it is. And it's extremely important that you connect to these aspects, because they are generating fluidity and lightness in your energy. And they will allow you to choose these types of energies, these types of experiences that will generate the circumstances of less thickness, less burden, or less weight in your life until you choose to simply leave and move on to some other adventures.

JACKLINE: Well, connected to that question about my manner of death was, well, can I choose how long I want to live? Can I choose, you know, Well, I'll take a year. I'll take 10 years. I'll take 15 years. But it seems like the answer you gave about the manner of death would apply the same for how long I want to live.

ANAIYAH: Yes, because it's a matter of (pause) moment by moment. It's not about I take 10 more years. It's about I take this one more moment and this one more moment and this one more moment until you're full and you know it's time for you to move on. Just like you're in a buffet, and you can pick everything, every.. take one bit of this particular meal, and one bit of this particular salad, or one bit of this fruit until you're full and you leave the buffet and move on to some other experience.

JACKLINE: So, it's that easy, huh?

ANAIYAH: Yes. But you make it so difficult. Not you particularly, your kind.

JACKLINE: Yes. We have fear of the change, because we don't understand it. So I have always jumped into joy and beauty, and it's an aspect... the lover of beauty is the artist aspect of me. But everything becomes beauty, and then it all becomes connected and through that I can make a connection. So, if we're talking about every moment and how to live in every moment.

ANAIYAH: Yes.

JACKLINE: A permission slip here (laughs), as Bashar would say. My permission slip from Anaiyah is: Is that one of the secrets or one of the ways I can... I am making choices by choosing beauty, by choosing joy, by choosing connection, and if that's what's important to me that is all I need to do.

ANAIYAH: Yes. That's choosing the aspects of yourself you want to experience.

JACKLINE: Yay.

ANAIYAH: And that's enough.

JACKLINE: And that's... and I'm sure there are other aspects but these are the ones I really love.

ANAIYAH: (chuckles) And you're worth it.

JACKLINE: And I'm worth it! Yahoo! I'm worth it! You know... I say this like I've always known it. Well, I've always known I was deserving, but I never understood why other people didn't see it, and they would treat me badly... I mean sometimes really, really badly. And now I see it. It's so clear. It's so clear that everybody's living their own... they're creating their own world. And we're sharing the world. We're sharing space and time, and they come in and play a role, but that role is to help me to create my reflection, and I can create any reflection that I want.

ANAIYAH: Yes. And maybe...

JACKLINE: Isn't that amazing?

ANAIYAH: It is. And maybe when you present these persons to yourself it's not about having them perceiving your beauty, but you being able to perceive the beauty of them that they are not yet able to perceive. That you are that aspect of consciousness that is able to perceive the beauty of the world, the beauty of the people. And that's what you are bringing to these people. You are witnessing their beauty despite the ugliness that they think about themselves.

JACKLINE: Yes.

ANAIYAH: Or the ugliness they perceive of the world. You are balancing that with your focus on beauty and fun and playfulness.

JACKLINE: It's really accurate, because even those who have seemingly created some injury or not appreciated me or treated me badly, I can look at them and see, not just with compassion, but it's not only compassion that I feel, it's who they are deep inside, who they want to be, what they're trying to be, sometimes how mixed up they express that. But I can usually see the magnificent essence of them, and I'm really grateful for that because that makes me feel good. But for a long time, Anaiyah, I just could never understand why I was treated badly, and now I realize I'm not being treated badly. I'm not. I just created that experience for myself so that I could say, I don't want this anymore, because what they do has nothing to do with who I am. I know who I am. I am pure consciousness. I am...I am...

ANAIYAH: Magnificent.

JACKLINE: Beautiful. Magnificent. Powerful.

ANAIYAH: And powerful, yes.

JACKLINE: I am loved and I am loving. And I think those things I focused on helped me get through finally some of the old beliefs that I was being betrayed, that people didn't appreciate me. It didn't change their behavior, but it changed mine.

ANAIYAH: And when you perceive the betrayal, the hurt, the disconnect, it came from moving your attention or focusing your attention on that side of consciousness that is seeing the wound, the bad, the ugly, which is not the side that you are creating. So that's why it's important for you to stay true to your focus, to what you have chosen to experience and express in this reality and not try to...or not get caught into the storms of other people.

JACKLINE: Or the past.

ANAIYAH: Or the past.

JACKLINE: Yes. I think we're out of time. The beeper is about to go, and I am so grateful for your speaking with me and helping me to validate and verify things that I've experienced, that I'm experiencing. And I will see you tomorrow, I hope, and ask you some more things.

ANAIYAH: Very well. It's always a pleasure to engage with you and experience your bubbly self.

JACKLINE: Haha.

ANAIYAH: Enjoy your time and your beauty, my friend.

JACKLINE: Thank you.

ANAIYAH: And until we meet again, have a wonderful day.

JACKLINE: Thank you, thank you, Anaiyah.

ANAIYAH: Goodbye.

JACKLINE: Bye.