

he called *rubedo*, the reddening. It was the point where a feeling of vitality and power entered the picture—the red of passion, vitality, and aggression. Red is *duende*. A person is incomplete without it, and a life work is not fully revealed without its influence.

When you move closer to your life work, you might well experience the reddening of your being, your work, and your world. You come to life and feel engaged with what you are doing and with the people around you. You discover that when you are doing the right work, you are the right person. Your work makes you feel alive and gives you an identity. This is an important phase: not the end of the process, but a significant turning point.

Introducing daimon and *duende* into the equation, we see a life work as passionate, forceful, and dynamic. We are building up toward a vital sense of work, far beyond a mere job or career, but rather the sense that we have a job to do on this earth, that we have been called to make a contribution and to be a factor, no matter how small or unrecognized. We grow into a life work, becoming bigger in the process, bringing along our passions, energies, and expectations.

The daimon rushes you into your work with such passion that you more readily become deeply involved. Socrates said that his daimon was the power of love, and, indeed, a daimonic force can help you love what you do. It allows you to be less cautious, more abandoned, and more connected to your work, and it helps you open your heart and give your life to what you are doing.

Thomson Moore

CHAPTER TEN

LOVING WHAT YOU DO



The alchemists thought that the opus demanded not only laboratory work, the reading of books, meditation, and patience, but also love.

C. G. JUNG

Brother Kieran was an Irish monk who lived in the heyday of Celtic monasticism. He was skilled in the elaborate calligraphy recognized the world over as one of monasticism's greatest achievements. There were two loves in Kieran's life: the experience of community and the labor of his art. He tried to keep both together, but at times one would triumph over the other. He would get involved with his brothers eating dinner or cleaning animal stalls and neglect his manuscripts, or he would spend the night with quill in hand by light of a candle and fall asleep in choir the next day.

It came to pass that the community was in danger of coming apart due to lack of funds. The monks desperately needed to find a source of money, and the abbot turned to Kieran. "Would you please work overtime on a manuscript that we can sell and stay afloat?" he said. Kieran was more than happy to devote more hours to his art, especially for the sake of the community.

He worked all day and far into the night, so focused on the swirling, colorful letters and tiny, deep-tinted images from monastic life that he was unaware of the time passing. He put his love into every turn of filigree and every intricate knotted background. Finally, he finished the work just as dawn was arriving at his small window and he went to the abbot's office to show it to him.

When he left his cubby in the scriptorium and entered the monastery, he was amazed to see a huge building full of monks cheerfully working in the kitchen, cleaning floors, and waxing the thick wood doors. In the abbot's office he encountered a man he didn't know but who spoke with authority. "And who are you?" the man asked. "I'm Kieran," the young monk answered. "Here is the work I was assigned." He showed the manuscript to the new abbot.

"Yes," said the abbot. "These things happen. We have all read the story of Brother Kieran, who disappeared one hundred years ago, of his skills and devotion to community. We have searched for decades for this manuscript, and now we have both it and its creator. Praised be God."

Most of us have moments when we are so involved in work we enjoy that the time goes by faster than seems possible. At other times we watch the clock and the minutes go by like hours. While you can't expect every job to be like that of Brother Kieran, is it too much to ask for a job that you can love?

We talk about looking for the right job or finding meaningful work, but what we really want is work that we can love. We face two challenges: to find work that we can love and to find love for what we do. These may be two paths to the same goal, but they are distinct.

One problem we have in discussing love and work is that we often have a sentimental notion of what love is. Do you have to be rapturous about your work to love it, or are there kinds of love that are less extravagant?

You may think that work has nothing to do with love. You have to make a living, care for your family, or just survive. But if we are pursuing a life work, not just a job, love is an inescapable issue. How can you have a life work if you don't love what you're doing?

Kinds of Love

The Greeks distinguished among several kinds of love: *eros*, *agape*, and *philia*. *Eros* is largely misunderstood today, since we have reduced its meaning to sexual love, especially of a dark and reproachable kind. *Agape* is the word used most often for love in the Gospels of the New Testament. Usually, though not always, it refers to compassion for your neighbor. *Philia* was much praised and discussed in ancient Greek times and again during the revival of Greek culture in the Renaissance. It is friendship, plain and simple. All three of these loves affect our work, and strangely, perhaps, the most important is *eros*.

The earliest appearance of *eros* comes with a particular branch of ancient Greek religion called Orphism, after Orpheus, the singer and charmer. In the Orphic creation story, all of existence began in Night, a primal goddess. With Wind she became pregnant and laid her silver egg in the lap of Darkness. From the egg came the child, *Eros*, also known as Phanes, or Light. He was the god of love whose job it was to stir passion and inspire unions.

Early Greek philosophers applied this work of *eros* to the world at large. They saw him as a kind of creator, uniting the various op-

posites in the cosmos to form a coherent whole. Even in our small lives, eros has a creative aspect, and, in this older sense, to be erotic is to have a lust for life, wanting to shed light wherever possible and bring disparate things together.

Of course, this grand notion of eros is far from the modern notion of eros as shady sexual love. Yet the Greeks also told stories of how Eros was the son of Aphrodite, goddess of sexuality, and ran errands of love for her. So, we can't remove sexuality in some form from the erotic life.

Eros and Pleasure

You can apply this broader notion of eros to an ordinary work situation, especially those circumstances when you love your work either because it taps into your creativity or because it contributes so much to making the world in which you want to live. The peak moments of working offer a sense of vitality that few other things can match. These erotic rushes at work may be rare, but they can make a career and a job feel worthwhile.

When we say that you can love your work in an erotic way, it means that it can offer rewards that are sexual in an extended sense of the word: sensual delight, desire, pleasure, and connection. Keep your idea of eros big, and then picture your work as having some delight associated with it. Imagine that you could want to do the work so much that you can't wait to get to work, where you become deeply absorbed in your projects. This is all eros.

Eros also involves pleasure. In speaking with people about their work, I find that they rarely talk about pleasure. They are usually concerned about the basics of making a living and being successful. But when they are so focused on the practical or on the future, they

may miss opportunities for pleasure, and pleasure is an important ingredient for keeping you attached to your work and making the required effort to get it done. If it seems odd to speak of work and pleasure in the same breath, that strangeness may be due to a tendency to associate work with pain.

We don't think of pleasure as a key element in work, and yet it may play a subtle role. You may be interviewing for a new job, discussing the duties of the position and its compensations, when you notice something about the architecture, decor, or landscaping that strikes you and has an impact. The pleasures that lure you may not be central to the job but incidental and largely unconscious, certainly not the focus of the interview.

Generally, we undervalue the simple pleasures that may be part of a career or position, and yet they play a significant role in job satisfaction. A corner office, a window, a nearby restaurant, an interesting neighborhood, a well-made desk—these are obviously not the central substance of a work life, and yet they can be of great importance. An executive once told me, "I can get up in the morning to get to work because of my friends here." A lawyer said, "What I like most about my job is the old building where we have our offices."

We can look at pleasure in work in terms of spirit and soul. The spirit enjoys reaching goals and arriving at peaks of success, and these spiritual pleasures are important. But the soul is fulfilled in momentary, ordinary, and more tangible experiences, such as the feeling of being at home or with family and experiencing beauty and pleasure. Accomplishing or producing something is important in work, but so is the pleasure of the process.

Enjoying work doesn't mean that you like every minute of it or that it is free of problems. It means that overall and deep down you take real pleasure from being in the workplace, using your tools, doing your job, and working alone or with others. The great philoso-

pher of pleasure, Epicurus, from whom we get our word *epicurean*, said that some pleasures are passing and others are deep and lasting. You may not find passing pleasures in your work as often as you would like, but still you might enjoy the deeper pleasure of knowing that you are doing the right thing in the right place.

Pleasure is an aspect of that particular love called eros. If you can work toward loving your activity, your product, your coworkers, your workplace, and your customers, you would be making your work more erotic. The more eros in your work, that either you find in the work or bring to it; the more likely it will take you to that treasure we call a life work. In fact, as you move toward a life work, you may find the surest guidance in your need to love what you do.

This book is all about finding work that you can love, but you can also bring love to your work. If you are chronically angry or frustrated, those emotions will prevent you from loving your work. You can't separate your emotional life into partitions of work, home, social life, and personal psychology. If you don't love your work, consider dealing with your emotions in every aspect of life.

You can also create an environment favorable to love by cultivating a civil, friendly manner. Today people tend to adopt a pragmatic attitude and may automatically think of manners as superficial, but a conscious attempt to practice civility, maybe even to a greater degree than seems natural, can help the work environment and lead to a deeper kind of love.

Friends at Work

In the history of love and of the soul you will find friendship placed high, if not at the very top of values. Though it seems ordinary and simple, friendship is one of the most powerful forces on earth. It is

a kind of love, a special brand, that can support you as you search for a life work.

Friendship is a relatively constant love not disturbed by the ups and downs of passion as much as romantic love is. You don't need a ceremony to initiate a friendship, as you do with marriage, because friendship grows slowly like a small garden rather than arriving in full bloom like a huge floral display.

Friendship is a broad category that sometimes means intimate connection and other times a loose tie. There are good friends, close friends, and friends who may be more like acquaintances—it's sometimes difficult to know which it is. However strong the connection, friendship allows you to go on in your life with companions who will support you and be with you and talk with you. These are simple but essential gifts.

All of these qualities of friendship affect your quest for a life work. Friends are there to respond to your choices. They care about you, but they are free to question and criticize.

One of the famous friendships affecting life work was the relationship between Sigmund Freud and C. G. Jung. The day they met they spent thirteen hours in intense conversation. They not only had much to talk about, but they liked each other and wanted to be in each other's presence. For years they wrote long letters to each other and remained friends even though other friends of each tried to interfere.

There were problems with the friendship from the beginning. Freud wanted Jung to inherit his role as leader of the psychoanalytic movement. Jung had his own ideas and questioned some of Freud's basic principles. Over time these differences became stronger and took on a tone of rancor. Jung was shocked to see how much, in his view at least, Freud expected conformity and filial submission. Freud was surprised at the independence Jung demanded.

After seven years they broke up their friendship. Freud began talking about Jung in disparaging terms, and Jung developed a distinct approach to psychoanalysis, complete with his own following. Here we see the complexity of friendship and the arc of its life. Although Jung broke from Freud, at the end of his life he admitted how important Freud's friendship had been to initiating his life work.

In all matters of love, we have to be careful of the tendencies to sentimentalize it and to require too much of it. A friendship may not be perfect and yet still be a crucial piece in the development of a life work. Marsilio Ficino, who wrote passionate letters and essays about friendship, said that you meet yourself in a friend. You discover a companion who is your mirror reflection, even though the friend might be very different from you.

One of my closest friends is a former professional football player. From the outside Pat and I would seem to have little in common. Physically he is a giant compared to me, and very athletic. Even in more intimate matters we are different: He appreciates the dark side of life in a tangible way, while I tend toward the positive. He is interested in the corruption, violence, and accidents that he sees around him. And yet at the core we are much alike, and the intensity of our conversations may have to do with the common take we have on events.

Neither of us likes conventional thinking. We are both liberal if not radical in our political slant. We both appreciate the magical and the mysterious in ordinary life. In his life, Pat is working out issues that are of great importance to me personally, and in our frequent letters I make advances in my own quest. I think I offer something similar to Pat.

Maybe Ficino is correct: In our friendships we encounter ourselves, and in our lovers we engage the other. Both are important,

but for the discovery of our life work, seeing ourselves with another or in him allows us to know better who it is that is seeking his destiny.

Pat has helped me in my career because he knows so intimately what I am trying to do and who I am trying to be. Our differences keep him from merely supporting me and allow him to give me a perspective on my actions, but our commonality allows him to know my destiny even better than I do. In most of my books I acknowledge his influence, but it would be difficult to say concretely what that contribution is.

With a good friend or a group of friends you don't go out after your life work alone. They are extensions of yourself and you are an extension of them. You are followed, supported, accompanied, and sometimes led by them toward your destiny. You go out in love rather than mere mind and brawn. The love of friendship, philia, surrounds you like a halo bringing your heart into action and giving you at least a minimum of the quality Epicurus says is the most essential in all human endeavor—tranquillity. This is not passivity but a calmness of heart and freedom from anxiety. Friends don't take away all anxiety, of course, but they help deal with it, perhaps minimize it, and lead you to another essential kind of love—community.

The Communal Nature of the Self

I have another old friend, Mike, who is tall, athletic, handsome, and gifted. He has a big smile that reflects a big heart. But when I met Mike many years ago he seemed lost and rather obsessed. He didn't have a job and didn't seem to know what to do with his life. He was interested in the deep theological and philosophical questions. More than interested, he seemed compelled to pursue

them with a focus that was intense. He wrote to famous authors asking them to help him with his quest for understanding.

Mike would go back and forth from being relaxed and having a good time to becoming focused on the questions that disturbed him. We swam and played tennis and became close friends. To this day we tease each other without mercy and then sit down to serious conversation.

Several years ago Mike was playing tennis at a fitness center when he noticed that members were tossing out their old athletic shoes in the garbage, and the shoes were not in bad shape. He got an idea. He began collecting used shoes, washing them and sorting them, and sending them to parts of the world where children especially were forced to go barefoot, thus exposing themselves to disease. Mike's simple idea turned into a major operation, and today he sends tens of thousands of shoes around the world. There is no telling how many children he has helped. He gets very small donations, enough to keep him and his teenage son going, and he still washes and sorts the shoes.

Mike's story is an example of the kind of love the Greeks called agape. It is not at all like romantic love, with its particular kinds of passion and focus on two individuals. It is not friendship, because Mike doesn't have any personal contact with the people he serves. And yet it is truly a form of love, unsentimental but very strongly felt. For Mike, this form of loving has saved him, given him meaning, and created a life-shaping work.

In the alchemy of becoming a person and finding your way, love is like the furnace, which, along with the glass vessels, is the most important instrument in the process. Love provides the heat, the energy by which the work gets started and is sustained. Mike's work with the shoes is not blissful at every moment. It has all the heaviness of drudgery and toil. Mike doesn't get much recognition,

and he rarely sees the fruit of his hard work directly. Some days he gets discouraged.

A passion for social justice and a desire to make a difference keep Mike going at his excellent homemade work. That passion was in Mike long before he found a vehicle for it, and it all came to pass because of the nature of his concern, his awareness, and his desire to do something. This is agape, and it is a deep aspect of community.

Community is not a group of people or an organization. Community is an outlook toward life in which you define yourself in relation to the world around you rather than only in connection with yourself. It is the opposite of narcissism. It is what develops as your narcissism advances from self-love to love of the other.

Most formal approaches to the job and career search center on the individual. A counselor assesses the person's abilities and aptitudes and matches them with potential jobs. Or he might think about which kind of work will fulfill the individual. The focus is on the person.

Mike never sat down and asked what he should be or how he could best fulfill himself. He kept his eyes open and saw where there was need and suffering in the world, and out of that communal outlook he created a work. In him the notion of work as the process of becoming a person and as a way of making a living come together. Which came first is a question of the chicken and the egg.

Community is a matter of defining yourself in relation to others. Are you an isolated, self-absorbed individual, or are you a participant in society? Whether you can ever find your life work while wholly focused on yourself is a question worth much discussion. Even hermits and solitary artists can feel profoundly connected to the world in which they live and work. You don't literally have to be active in society to be part of a community, but if you are not

cognizant of the society of which you are a part, then you risk being cut off, limited to your own concerns, and, of course, lonely.

As a therapist, I see many people absorbed with their emotions, their loss of meaning, and their failing relationships. They can't help but be concerned about their own lives. They are shocked sometimes when I suggest looking for a volunteer position or in some other way serving their community. Need is always within walking distance, and it wouldn't take long to find your niche in service to a needy world.

Becoming more involved in community helps resolve many personal emotional problems, which are often due to anxiety about the self. Rather than getting beyond the self, I recommend enlarging the sense of self. Your soul is a bigger and deeper conception of who you are, and it extends outward beyond your personal life to include your community and the cultural and natural worlds around you. For thousands of years people have talked about *anima mundi*, or the world soul, which is the tangible depth and vitality of the universe in which you live. Jung once said that the soul is not in you, you are in the soul. It is a powerful way of reimagining yourself to think of yourself as part of something larger, rather than to think of everything being inside you.

Community is not an arrangement of people; it is a form of love. It is felt, enjoyed, and enacted in service and celebration. If you can achieve agape, communal love, in your feeling and attitude, you are a long way toward finding your life work.

I speak of "community" rather than "your community," because the perimeters of your community shift and change. Your community might be the people at your workplace or in your corporation. They might be your neighbors or fellow citizens. Ultimately a full sense of community embraces the entire world, the people, creatures, and objects that are part of it. From that large vi-

sion, a large life work could emerge. You have only to stay close to your love, nurturing it and allowing it to intensify.

Part of the problem people have as they struggle with a career or even a personal emotional issue is their intense focus on themselves. This focus gets tedious and eventually deprived of vitality. We need other people in the scope of our concern to help forget about our obsessions and put our problems in context. Psychotherapy itself can aggravate this problem by increasing the isolation of the discussion, and so it's sometimes a good idea to offer service to the community as a form of therapy.

Loving Your Work

For most of his long life my uncle Tom worked the 125-acre family homestead in upstate New York. The farm had been settled by my family after they emigrated from Ireland in the late 1800s. My uncle loved being a farmer, loved every inch of the land, loved the animals, and loved his part of the world. But he was never sentimental. He got up early, worked hard and long, worried about his income, and never treated the animals as pets. I never heard him say that he loved the life of a farmer, because he didn't speak so directly. But it was clear from everything he said and did that he was passionate about every aspect of his demanding life. You could sense his love in the attention he gave to every fence nail, every closely honed cutting blade, and every bale of fresh-cut hay.

If you like the product or service you are involved in, enjoy the circumstances of your labor, and appreciate the people who work with you, you can safely say that you love your work. And that love makes all the difference. It allows you to be engaged and intimate with what you are doing. You are present to it, and your desire to

degraded in his manner, and he spent his life quietly teaching music at a university. In his case the role of educator allowed him to show the breadth of his genius and the depth of his knowledge. It offered him the right setting for his version of *duende*. Being just a composer or performer would not have given him the proper stage.

One of his students, David Lang, said in a eulogy: "Jenni loved music not for the career of it but because he loved thinking about it. . . . He was intensely quiet, restrained and private, generous and moral. I have to say that his quiet scared me at first, because I had trouble reading the subtlety of what emotional cues he gave out. But he was gentle and could be very funny, and he had a kind of glow about him when he spoke of something he believed in." Jenni's "glow" and his ability to "scare" a student with his quiet are both signs of the power that drove him in his life. The daimon that presses on a person may not be obvious and may not make for an explosive life; it may show itself in a quieter power and glow.

Another lesson about the daimon we can take from Jenni is the difficulty in pinpointing the nature of the work associated with the daimon. At first glance, it would appear that Jenni's daimon was musical, but then you have to account for the extraordinary talent in languages and his lifelong passion for monasticism—he spent time in a monastery in his retirement years.

I spent many hours in conversation with Jenni, studied his musical scores as he was writing them, and listened to him perform. He was my first experience of watching a true genius in action. When I first heard about daimon and *duende*, I felt I had encountered these two powers in a teacher who could be passionate and almost violently inspired without much display.

Lorca talks about the creative passion of *duende* being close to death. I take that to mean not just literal death but the death of your plans, your familiar identity, and your control. You let go, free-

fall into the unknown, and allow something powerful to happen. How else can you obtain the power that is not in your full control?

As any artist or musician knows, you can't work with powerful effect if you can't let the daimonic force have plenty of influence. If you are just rational at your work, the result will feel only rational. Working from a deep place creates an impact that goes deep. But the same is true of all work and of making your life meaningful through what you do. You have to allow your deepest passions to show through.

But this doesn't happen by sheer will or at a moment's notice. You have to prepare all your life for work that has the flash of the daimon in it. You have to deal with resistance, fear, habit, and the wish to control. You have to learn what it feels like to be open to the daimon. You have to allow your personality to take shape in accord with the daimon. None of these achievements is easy or quick.

Of course, it's possible to be too open and unprotected, but even a modest welcome to inspiration and intuition might be just what you need to empower your life and give it meaning. A life work appears in many guises, and you have to be alert when it shows itself. It probably won't announce itself logically and formally, but only through hints and opportunities. You must take your intuitions seriously, following them through as far as you can and noticing also where you hesitate and feel blocked. The daimon guides both positively and negatively.

Ultimately daimon and *duende* stream together and you find that living from a deeper place gives you vitality. You don't have to push yourself into life because the daimon's urging is sufficient.

At a certain point in the Work, the alchemist would take special notice as the stuff in his retort changed to a reddish color. This phase

he called *rubedo*, the reddening. It was the point where a feeling of vitality and power entered the picture—the red of passion, vitality, and aggression. Red is *duende*. A person is incomplete without it, and a life work is not fully revealed without its influence.

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do your work wakens the deepest part of you, your soul, and gives your work humanity and individuality.

Although my uncle the farmer was a giant in my eyes, he was not perfect. Every couple of months he would get stone drunk, and I felt then that my uncle had disappeared. I couldn't wait for him to return. I don't know the roots of his drinking. I heard tales that he was once so disappointed in love that he decided to live ever after as a bachelor and drowned his sadness. I'm sure that isn't the whole story.

You can love your work even if your life isn't in perfect order. Love doesn't demand perfection, but it does ask you to give yourself with less reserve than you would prefer. It asks for an openness to life—maybe just the ability to love a piece of land and to keep memories intact.

Anger and other negative emotions can interfere with the love of work. You may express your anger passive-aggressively, showing up late, not having projects done well or on time, or speaking badly about your company or your superiors. This misdirected anger stands as a block between you and your work, preventing love from forming.

You may harbor an old disappointment or yearn for a position that has never been available to you and therefore you can't focus on the job you have enough to love it. For a number of reasons your mind may be elsewhere than on the job, and not being fully present, you can't find any love for the work you are doing.

You can't force love into existence, but you can clear a space for love to arrive. Here alchemy enters the picture once again. So much of that work requires finding all the debris of a life, putting it in an effective vessel, sorting it out, and letting the resulting solution purify your heart. *Purificatio* was an important stage in the ancient process.

You put your old resentments, disappointments, failures, tarnished ideals, and competitive envies and jealousies into the pot and let them be sorted out. Just recognizing all this bad stuff for what it is, especially in the vessel of a friendship or therapy, gets the purifying action under way. The tendency is to pretend that you were innocent all along, whereas the alchemical process marks an end to naïveté and innocence. You don't cover up your dark emotions any longer but rather place them one by one into the container where you can see them for what they are, feel their unpleasantness, and then watch them change.

In old illustrations from alchemy, the material looks black and sludgy, but a white bird flies up and away from it—an image for the purifying taking place and a new innocence emerging. You can't love your work when you are cynical or holding grudges, but when you achieve the sophisticated innocence that comes from self-analysis, you are free to feel positive emotions once again. You have gone through a catharsis, a cleansing of your attitude that allows new life to stir.

My friend Scottie tells me about a new job, and he becomes enthusiastic as he describes the skill and personal qualities of two of his managers. I feel some hope for him, because I know that it takes a degree of innocence to appreciate a fellow worker, especially someone in charge. Previously, Scottie was cynical and could only talk badly of his superiors.

Now, if he can grow to love his work, he may finally be on the road to a renewed life. He doesn't have to think of this new job as the end point of his search, but bringing a purified attitude to it will make all the difference. He can move forward from there. Love is the heat, the energy, and the drive that can keep him in motion.

It's difficult to use the word *love* in relation to work without sounding sentimental. The beauty of alchemy is that it simply de-

scribes a process. It doesn't inflate the role of love, but it does express the importance of devotion to the Work. When it shows the Work turning red, it signifies not only a new level of vitality, the red of blood circulating once again, but also the red of the heart, the heart of love.

I developed my philosophy of work when I was living in a religious order. I was taught to include the menial jobs assigned to me—keeping records, cutting grass, and pruning trees—as essential to the life. I was encouraged to love work as a spiritual path.

CHAPTER ELEVEN

TO WORK IS TO PRAY



When you do something, you should do it with your whole body and mind. You should do it completely, like a good bonfire.

You should burn yourself completely.

SHUNRYU SUZUKI

The mullah Nasrudin once got a job as a porter at the Bazaar. One day he had to load bags of grain onto a cart. The foreman noticed he was carrying one bag while the other workers were each carrying two. The foreman asked Nasrudin, "Why are you only carrying one bag when everyone else is carrying two?" Nasrudin answered, "I'm not so lazy that I'd make only one trip when I can make two."

On the surface Sufi stories about Nasrudin, the trickster, holy man, and teacher, sound like simple jokes, but at a deeper level they offer a spiritual lesson. This story suggests that from a spiritual point of view work can have motives very different from simply getting the work done. Nasrudin lives by his own rules and both puzzles and worries the authorities: Is he trying to avoid heavy labor, or is he living outside the accepted norms of society? Since Sufi stories