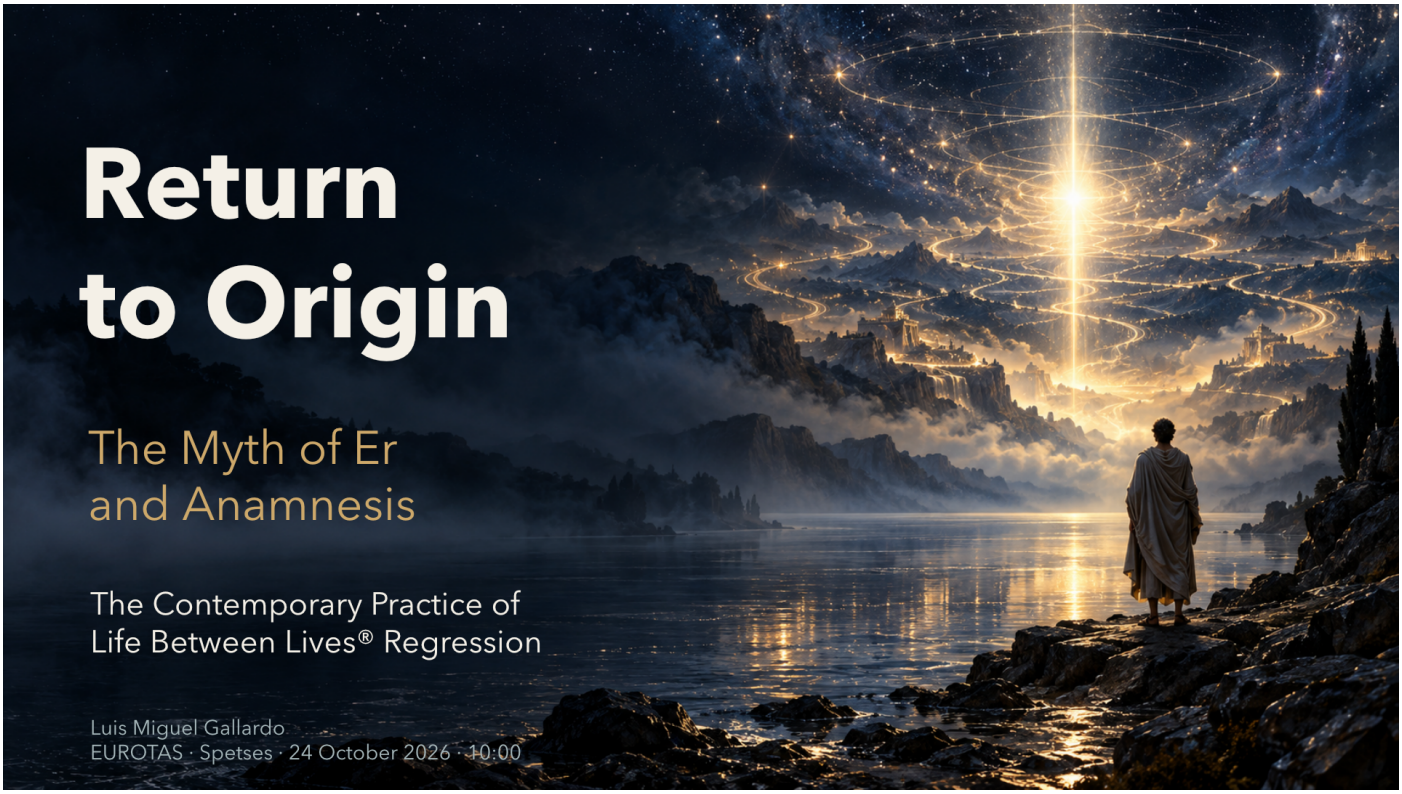


SLIDE 1 - RETURN TO ORIGIN
Spoken clock 00:00-01:04. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

[Stand still. Look around the room. Begin quietly.]

Imagine that you could meet your life again.

You know its relationships, its disappointments, its unfinished conversations. You know the roles you have learned to play. And then, for a moment, you see all of it from a different perspective.

What would you choose more carefully?

[Pause for five seconds.]

Here in Greece, that question has a remarkable companion: Plato’s Myth of Er.

Today I want to bring that myth into conversation with the Yoga Vāsiṣṭha and the contemporary practice of Life Between Lives regression.

Each offers a different language for approaching identity, memory and the possibility of transformation. We will keep those differences visible while exploring a shared question: how does an encounter with something larger change the way we live?

EUROTAS | Return to Origin | Slide 2 of 17



SLIDE 2 - THE MAN WHO RETURNED
Spoken clock 01:04-03:18. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

Plato ends the Republic with a story.

Er, a soldier killed in battle, returns to life on his funeral pyre. He describes a journey beyond ordinary existence: judgement, a cosmic order, and souls preparing for another life. He comes back as a messenger.

Consider the human situation inside that image. Someone returns carrying an account that exceeds the ordinary language available to explain it.

Many of us recognise something of that situation. An experience changes us, and explaining it becomes difficult. Perhaps it happened in meditation, in grief, in a moment of unexpected love, or while listening to someone whose presence made our own life look different.

The experience may arrive quickly. Understanding what to do with it can take much longer.

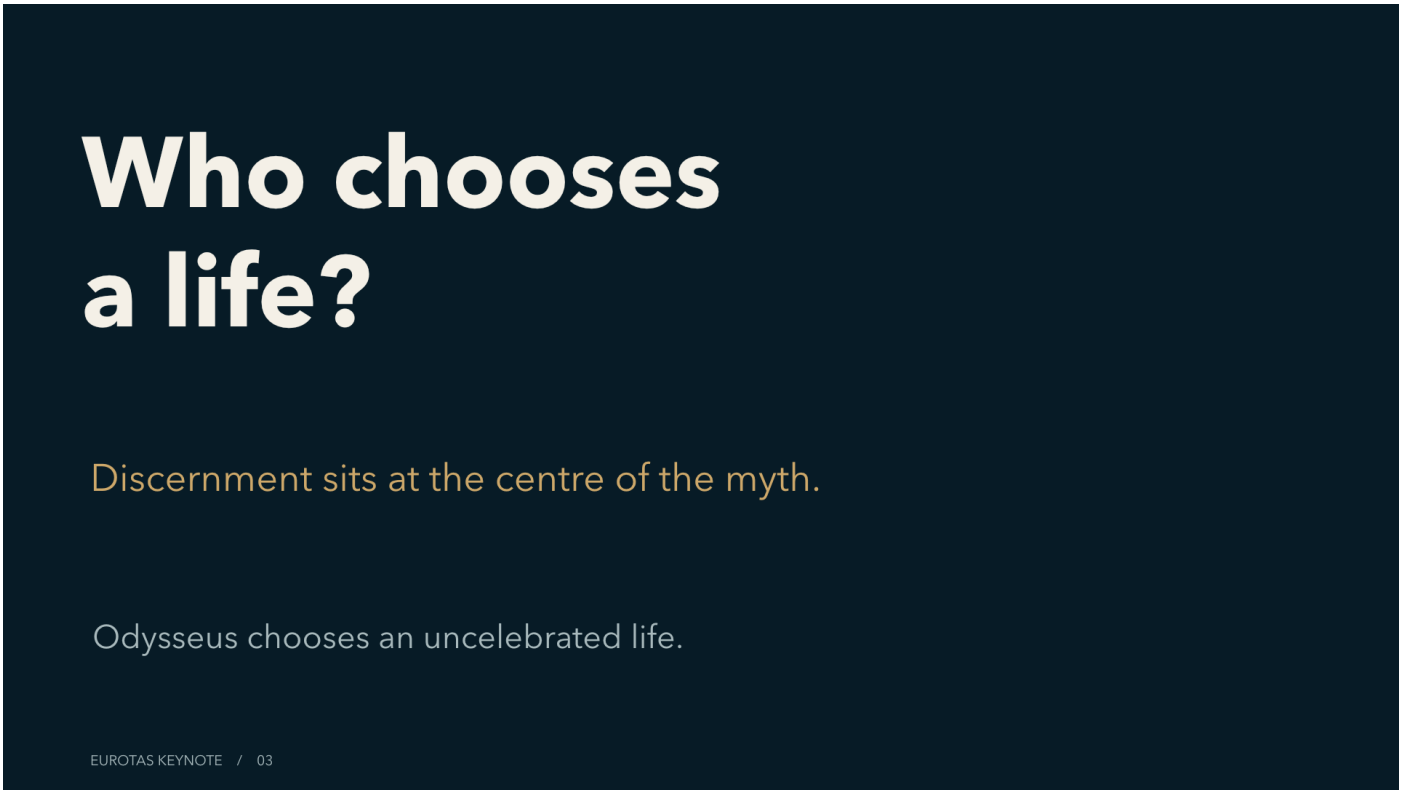
That interval interests me: the space between an encounter and its integration.

Er's story places us there. We listen beside him, wondering what a person should carry back into life.

There is a particular kind of listening this requires. We can allow someone to speak before we organise their account into a theory. We can notice the feeling in the room, the questions they are asking, and the support they need. Sometimes the most useful thing we offer is enough time for the person to hear their own account. The wish to explain can be strong. The capacity to stay curious may need just as much practice.

As practitioners, we also stand beside people in that interval. Our attention, our questions and our interpretations have consequences. We help shape the conditions in which an experience becomes a story, and a story becomes a way of acting.

PRESENTER SOURCES (not spoken)
Source: Plato, Republic X, 614b-621d. Benjamin Jowett translation, Internet Classics Archive. https://classics.mit.edu/Plato/republic.11.x.html



SLIDE 3 - WHO CHOOSES A LIFE?
Spoken clock 03:18-05:33. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

In the myth, souls choose among possible lives. Lots determine their order of choosing. Their previous experience influences what attracts them. Odysseus chooses a quiet, private life.

[Pause for four seconds.]

The celebrated hero chooses an uncelebrated existence.

Let that possibility touch something in us. What might become desirable after we have spent enough energy being impressive? What might we finally notice when attention becomes available for the ordinary?

A conversation without hurry. A relationship we can inhabit honestly. Work that allows us to contribute. Enough inner space to recognise another person’s needs.

These are questions we can ask while we are alive.

I want to be careful with the language of choosing a life. People live within conditions they did not freely choose. Violence, illness, inequality and loss demand care and a response from our communities. A myth about choice should never become a reason to blame someone for suffering.

The question I bring from this story concerns the choices that are actually available to us now.

Where can I respond with a little more awareness? Where can I interrupt a familiar pattern? Where can I ask for help, or offer it?

Imagine a conversation you have been avoiding. You may have rehearsed it many times, assigning the other person their lines before they have spoken. An available choice might be to begin with a question, or to name one need clearly. The outcome remains uncertain. Yet your participation has changed. This is the scale on which an insight can begin to become visible: in something specific enough to do, and modest enough to revise.

PRESENTER SOURCES (not spoken)
Source: Plato, Republic X, 614b-621d. Benjamin Jowett translation, Internet Classics Archive. https://classics.mit.edu/Plato/republic.11.x.html



SLIDE 4 - THE WATERS OF FORGETTING
Spoken clock 05:33-06:38. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

After choosing, the souls cross the Plain of Forgetfulness. They drink from the River of Unmindfulness before returning to birth. Er is prevented from drinking, and preserves his account.

There is a beautiful tension in that image. A story about forgetting reaches us through someone who remembers.

We can approach it as a question about attention in our own lives.

What do I know, in a meaningful sense, that I repeatedly fail to live?

Perhaps I know that someone matters to me, yet keep postponing the conversation. Perhaps I recognise a defensive habit, and still enter the next encounter already preparing to protect myself.

The distance between recognising and living can be surprisingly large.

When we speak about remembering, we may therefore also be speaking about bringing something back into practice.

PRESENTER SOURCES (not spoken)
Source: Plato, Republic X, 614b-621d. Benjamin Jowett translation, Internet Classics Archive. https://classics.mit.edu/Plato/republic.11.x.html



SLIDE 5 - ANAMNESIS
Spoken clock 06:38-07:56. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

Plato explores recollection, or anamnesis, in other dialogues, particularly the Meno and the Phaedo. These discussions concern knowledge, its source and the soul. They belong to a philosophical inquiry distinct from the Myth of Er.

I find that language of recollection valuable because it invites us to consider recognition.

Think of a moment when someone asked a question that helped you understand something you had been carrying for years. The words may have been new. Yet something in your response felt familiar.

You might have said: “Yes. I can see it now.”

That ordinary recognition is an analogy we can work with. It does not establish Plato’s full philosophical account, and it does not verify a recovered scene from the past.

It does give us a useful question: what helps an understanding become available, and what helps us live from it?

As facilitators, we can ask that question without deciding in advance what someone must discover.

PRESENTER SOURCES (not spoken)
Source: Plato, Meno 80d-86c: https://classics.mit.edu/Plato/meno.html ; Phaedo 72e-77a: https://classics.mit.edu/Plato/phaedo.html



SLIDE 6 - VĀSIṢṬHA AND THE WORLDS WE INHABIT
Spoken clock 07:56-10:10. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

In the Yoga Vāsiṣṭha, the young Rāma brings profound questions about life to the sage Vāsiṣṭha. The teaching unfolds through dialogue and stories that examine consciousness, identity and freedom.

We enter another philosophical world here. Its concepts deserve their own names and their own context.

What draws my attention is the method of the story. A story can invite us into a perspective before we have fully understood what that perspective will do to us.

We recognise something in a character. We become involved in a question. Then an unexpected turn loosens an assumption we had been carrying.

That is relevant to transpersonal work. A person arrives with a narrative about who they are, what has happened to them and what is possible. That narrative may contain important truths. It may also have become restrictive.

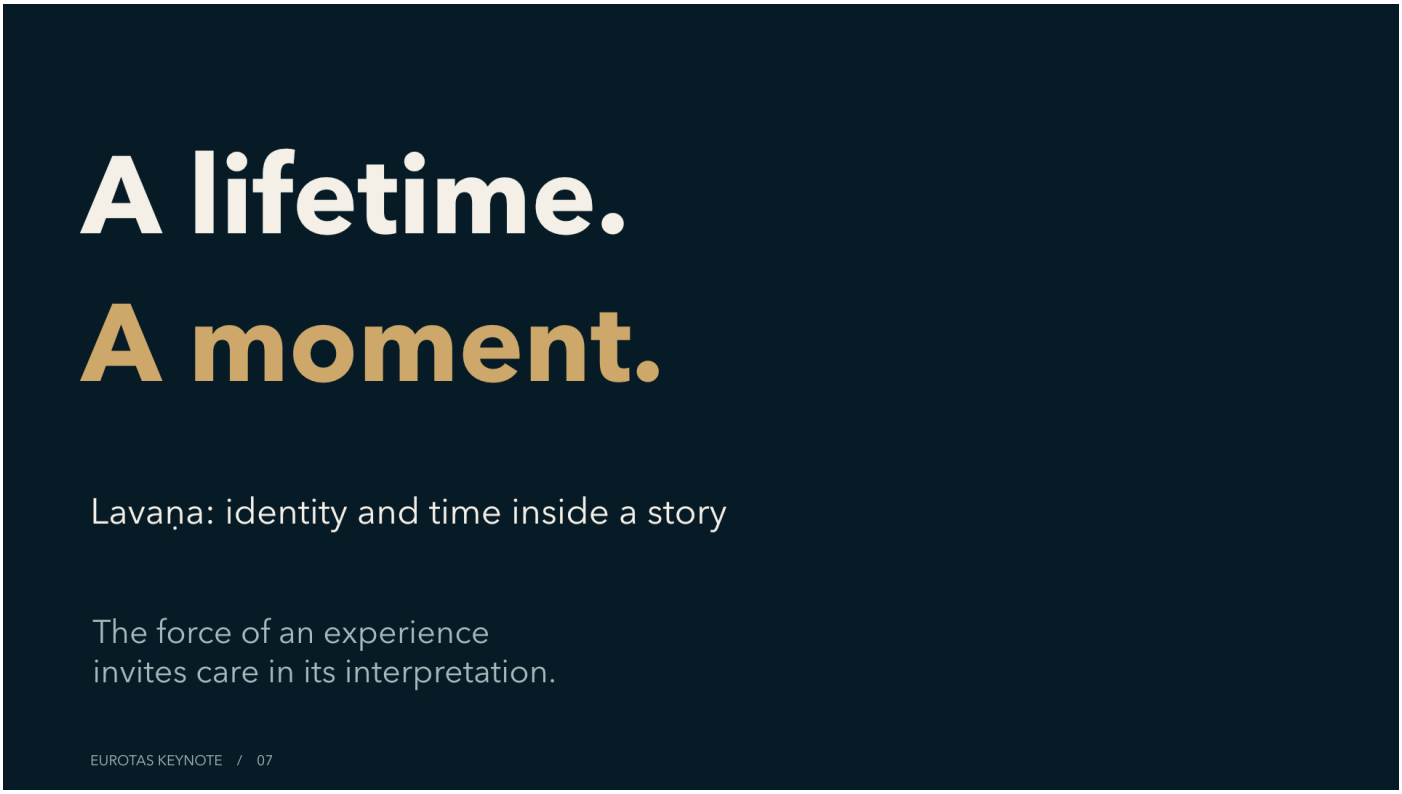
Our task requires enough respect to listen, and enough openness to allow a different relationship with the story to emerge.

A useful change might be small. Someone who always says, “I must manage alone,” begins to consider receiving support. A person who expects rejection finds a way to express a need.

A world of experience can shift through such an opening.

Listen, for a moment, to the sentences with which you introduce yourself inwardly. Perhaps one begins, “I always...” or “I could never...” Some of those sentences protect something important. Before asking a person to release one, we should understand what it has been doing for them. A different possibility becomes more accessible when the person has support and a choice about how to proceed. Curiosity needs that ground beneath it.

PRESENTER SOURCES (not spoken)
Source: Gallardo (2026), The Supreme Yoga and the Science of Suggestion. https://doi.org/10.68220/whf.2026.001



SLIDE 7 - A LIFETIME. A MOMENT.
Spoken clock 10:10-11:03. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

One of Vāsiṣṭha's stories concerns King Lavaṇa. During a brief interval in his court, he experiences an entire alternative biography. When he returns, ordinary time and experienced time no longer seem so easily aligned.

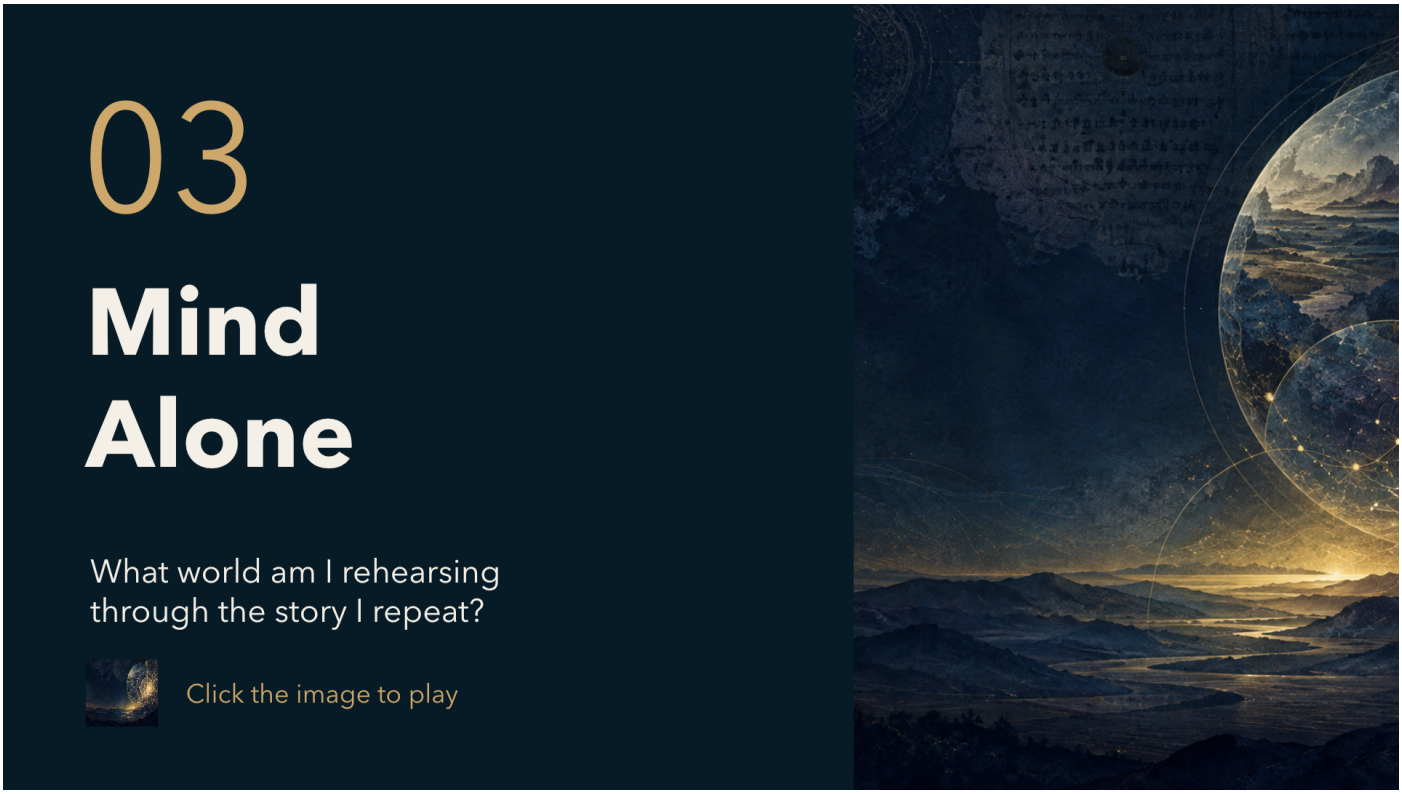
This is philosophical literature. Its power lies partly in the questions it makes possible.

How completely can we become absorbed in an identity? How much of our experience is organised by the perspective we are inhabiting?

Place that beside Er for a moment. Both stories involve a return across a boundary. The comparison I am proposing concerns what the return might ask of a person.

Let us carry that question into the music.

PRESENTER SOURCES (not spoken)
Source: Gallardo (2026), The Supreme Yoga and the Science of Suggestion. https://doi.org/10.68220/whf.2026.001

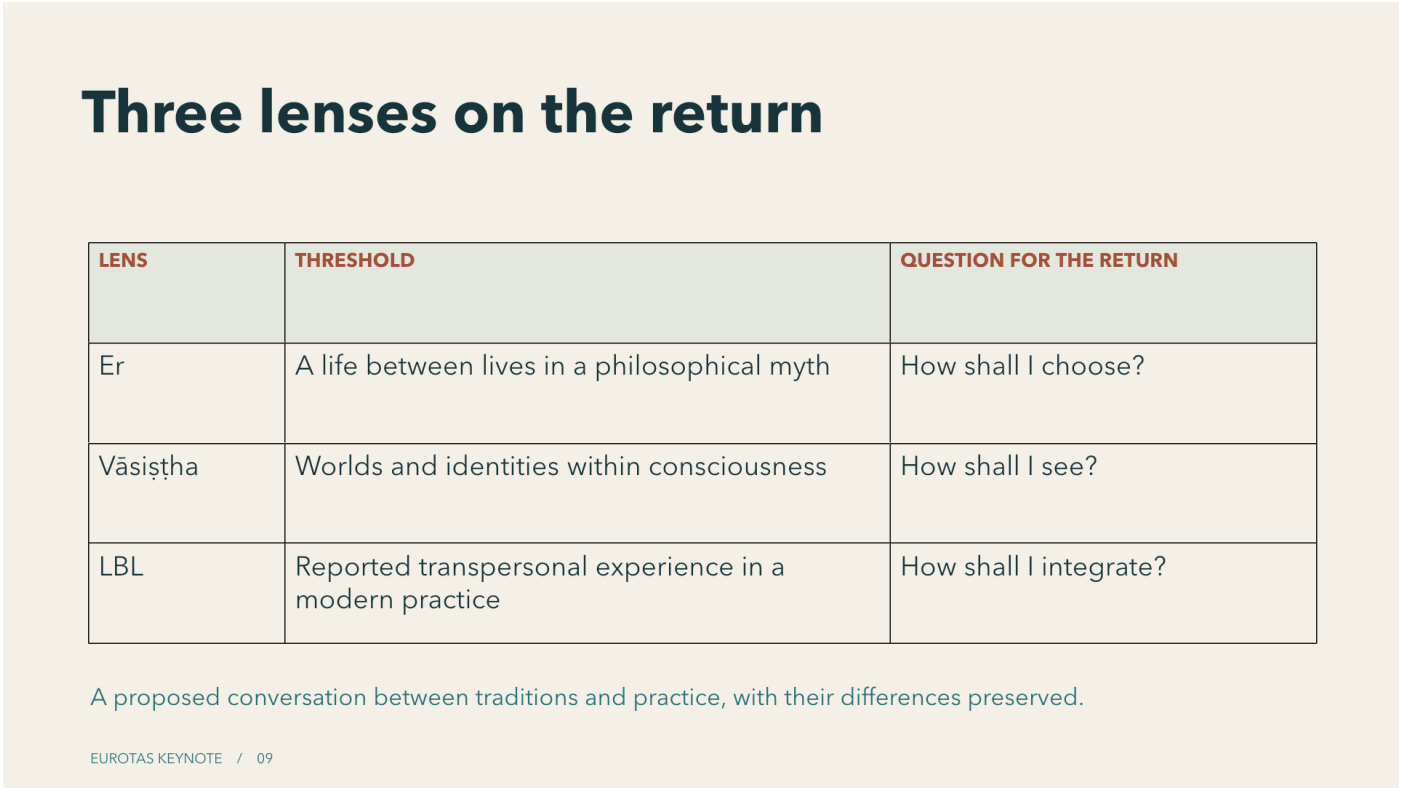


SLIDE 8 - MIND ALONE
Spoken clock 11:03-11:12. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.
OFFLINE AUDIO: In Slide Show mode, click the lower image to play the embedded English recording. Use PowerPoint media controls to pause or stop.

As you listen, consider the story you repeat most often about yourself. What possibilities does it make available?

[Play the complete English recording of “Mind Alone”: approximately 3 minutes 48 seconds. The music is outside the twenty-minute spoken script.]

PRESENTER SOURCES (not spoken)
Source: Luis Miguel Gallardo, Twelve Songs of the Supreme Yoga. English recording. © 2026 World Happiness Press.



SLIDE 9 - THREE LENSES ON THE RETURN
Spoken clock 11:12-12:00. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

We now have three lenses.

Er brings an ethical question about choosing. Vāsiṣṭha brings an inquiry into the experience of identity. Contemporary LBL practice brings a setting in which people explore transpersonal narratives and consider their meaning.

This is a conversation I am proposing. Historical transmission between these traditions has not been demonstrated here, and their concepts should not be treated as interchangeable.

The practical meeting point is the return.

What follows an experience? What changes in how a person attends, relates and acts?

Those questions allow wonder and responsibility to remain in the same room.

PRESENTER SOURCES (not spoken)
Source: Plato, Republic X, 614b-621d. Benjamin Jowett translation, Internet Classics Archive. https://classics.mit.edu/Plato/republic.11.x.html ; Gallardo (2026), The Supreme Yoga and the Science of Suggestion. https://doi.org/10.68220/whf.2026.001 ; Michael Newton Institute, description by the method's proponents: https://www.newtoninstitute.org/life-between-lives/



SLIDE 10 - CONTEMPORARY LBL PRACTICE
Spoken clock 12:00-13:18. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

Life Between Lives regression, associated with Michael Newton, explores a proposed interval between incarnations. Within that framework, participants may report experiences of life review, purpose, relationships or figures interpreted as guides.

The meaning of those reports belongs first to the person describing them.

Our responsibility includes explaining the frame, understanding the person's expectations and preserving the freedom to decline an interpretation.

Someone may understand an experience spiritually. Another person may approach it as symbolic narrative or imagination. We can listen carefully while keeping factual and metaphysical questions open.

The questions we ask matter. Asking, "What do you notice?" leaves more room than telling someone what kind of being or scene they are about to encounter.

Integration matters just as much. If someone reports a powerful sense of connection, we can ask how that might influence an ordinary relationship. If they describe purpose, we can explore a manageable action rather than assume their whole future has become clear.

PRESENTER SOURCES (not spoken)
Source: Michael Newton Institute, description by the method's proponents: https://www.newtoninstitute.org/life-between-lives/ ; memory and hypnotic recall: https://pubmed.ncbi.nlm.nih.gov/9415925/



SLIDE 11 - KEEP THE WONDER. KEEP THE DISCERNMENT.
Spoken clock 13:18-14:44. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

I use three questions to help hold an experience responsibly.

What happened in the experience? What meaning did the person give it? What can we responsibly claim from it?

These questions create room for careful listening. They also help us recognise when an interpretation has begun to travel beyond what we know.

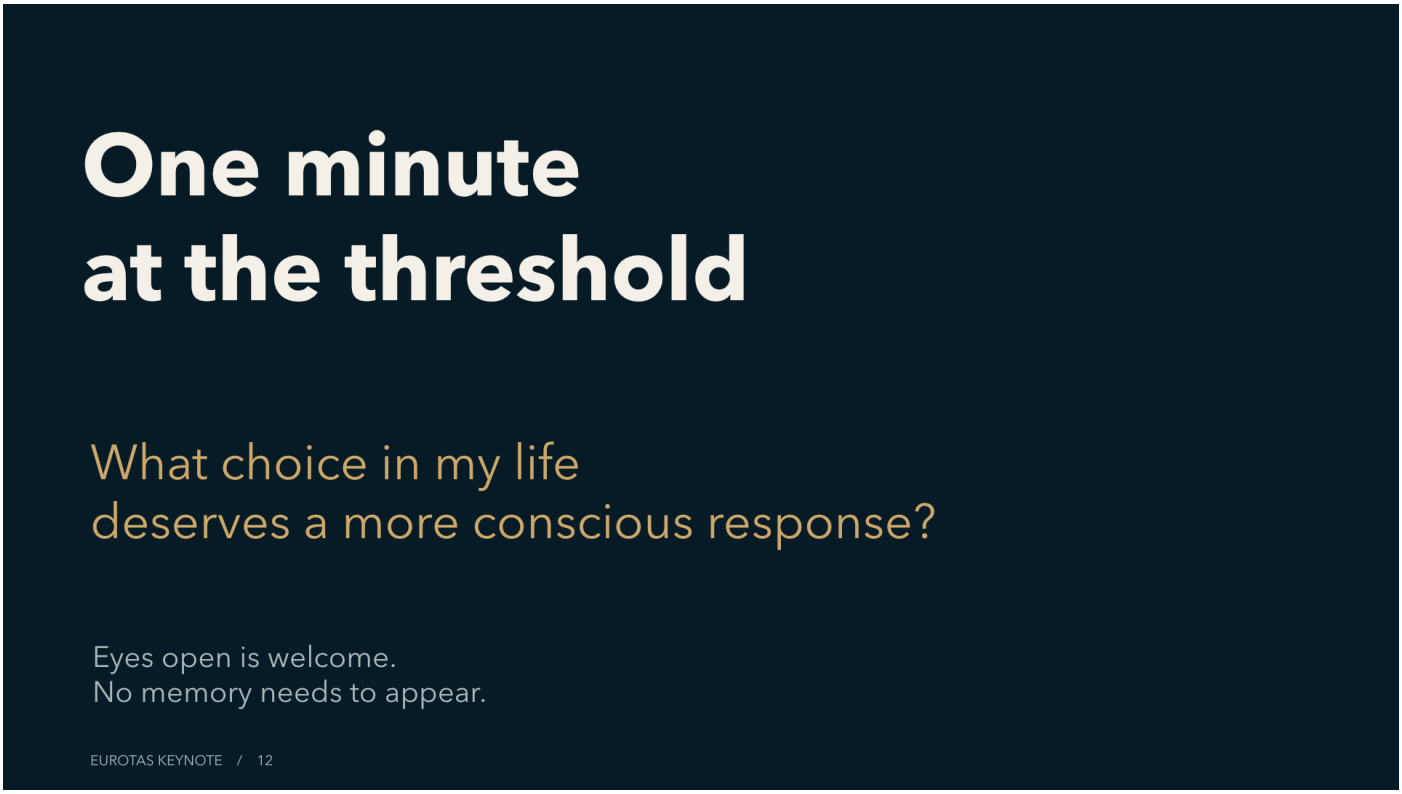
Vividness and confidence do not establish accurate memory. A meaningful account can still contain uncertainty.

For me, keeping that uncertainty visible is part of respecting the person. They deserve space to understand an experience without pressure to adopt the facilitator's explanation.

We can be interested, moved and attentive while continuing to ask good questions.

This also means noticing our investment in a particular outcome. A facilitator may feel rewarded when an experience resembles the theory they value. We need ways of reflecting on that influence. Can a participant disagree with our interpretation comfortably? Can they report that very little happened? Can they leave a question unanswered? Those freedoms help us assess the quality of the space we have created.

PRESENTER SOURCES (not spoken)
Source: Kihlstrom (1997), Hypnosis, memory and amnesia. https://pubmed.ncbi.nlm.nih.gov/9415925/



SLIDE 12 - ONE MINUTE AT THE THRESHOLD
Spoken clock 14:44-15:43. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

[Speak more slowly. This reflection includes twenty-five seconds of silence.]

If you wish, notice your feet and the support of the chair. Your eyes can remain open.

Bring to mind one ordinary choice that is yours to make. Choose something manageable.

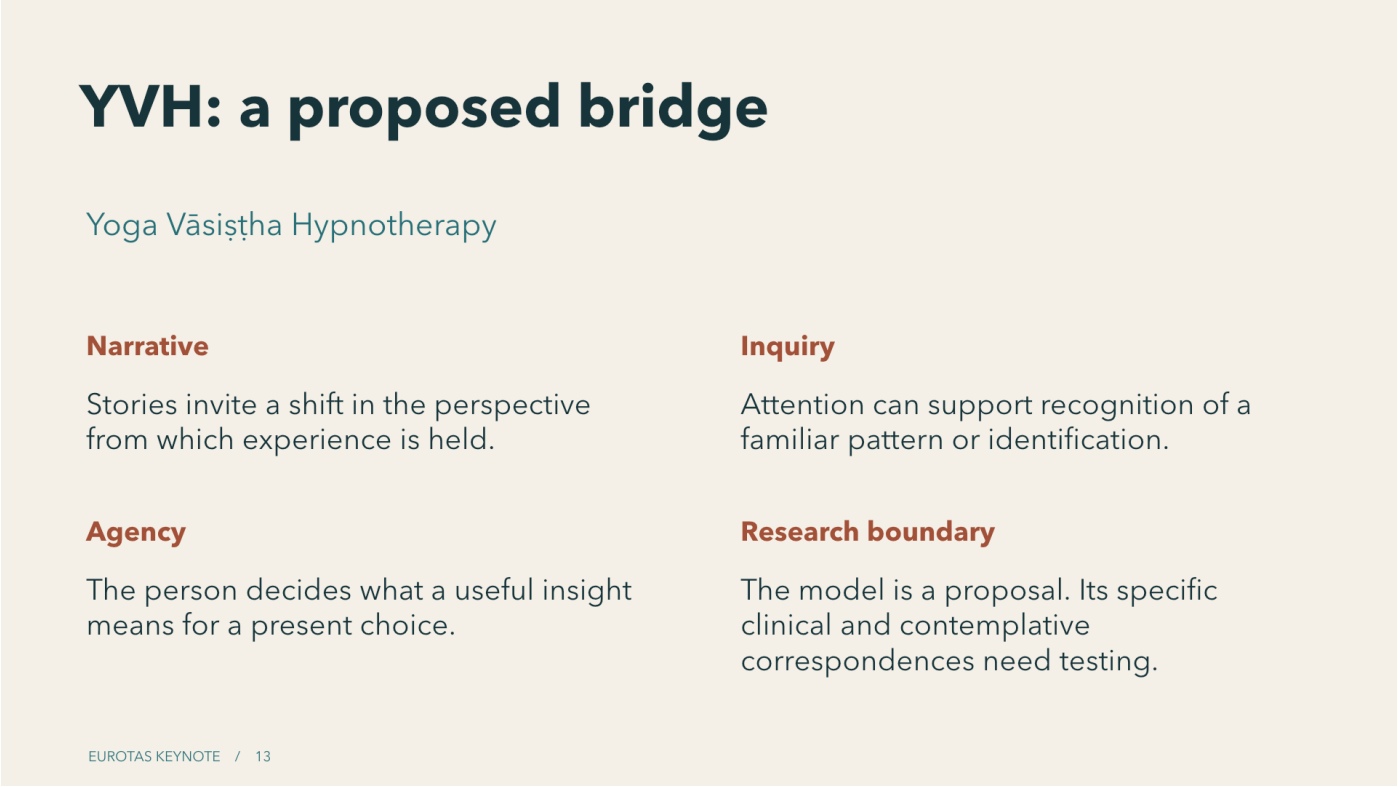
What value would you like to bring to it?

[Pause for fifteen seconds.]

Now imagine one small action that could express that value.

[Pause for ten seconds.]

Let the action be simple enough to remember. Look around and bring your attention back to the room.



SLIDE 13 - YVH: A PROPOSED BRIDGE
Spoken clock 15:43-16:44. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

My Yoga Vāsiṣṭha Hypnotherapy framework, YVH, explores connections between narrative, hypnotic attention, inquiry and integration.

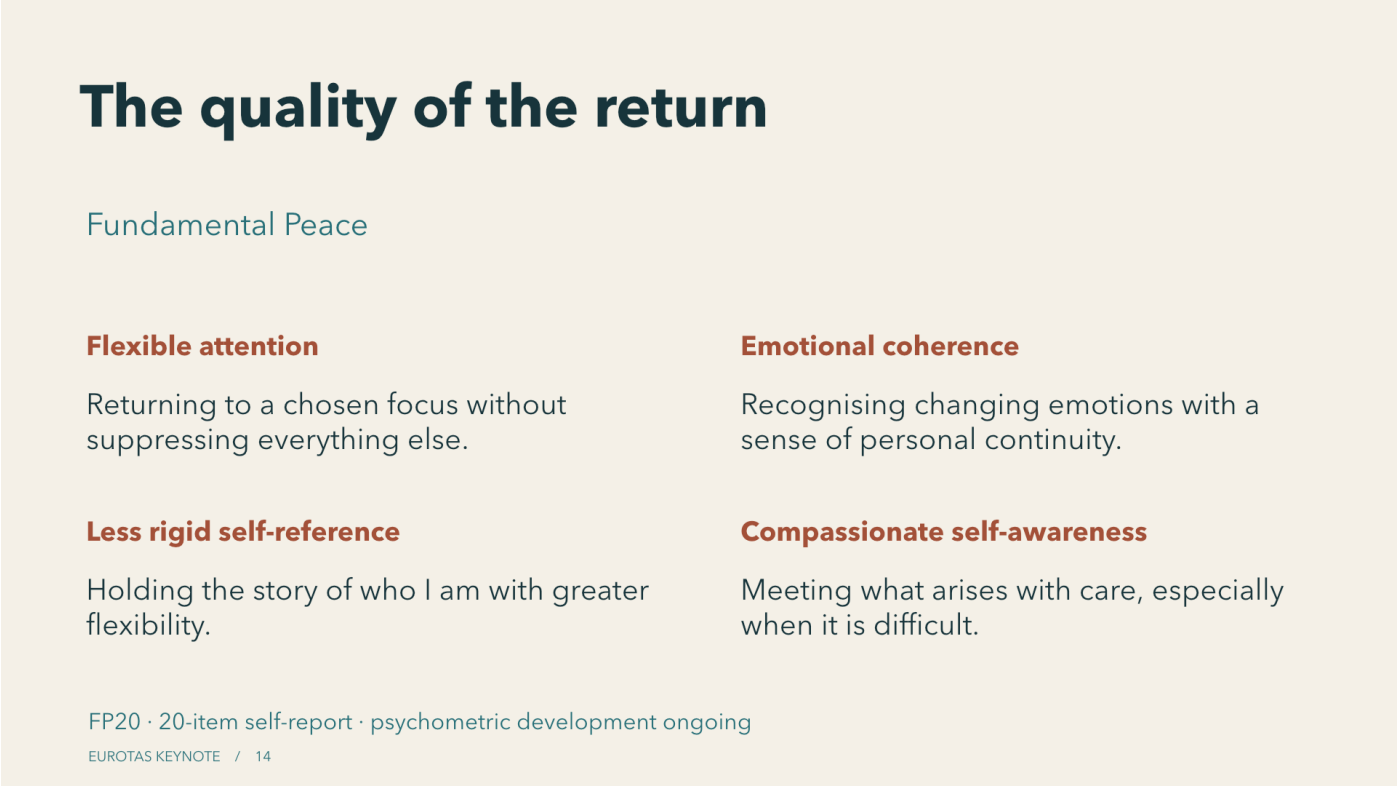
It is a proposal that requires direct testing. Support for some of its components does not establish the effectiveness of the whole model. A temporary state also does not certify a stage of contemplative development.

The question guiding this work is practical: can these resources help people relate more flexibly and compassionately to experience, and can we investigate that carefully?

I developed this model and the Fundamental Peace framework, and lead the foundation that publishes the work. Independent evaluation therefore matters.

For today, the most useful bridge may be the one you have just considered: a movement from a recognised value to an action you can actually take.

PRESENTER SOURCES (not spoken)
Source: Gallardo (2026), The Supreme Yoga and the Science of Suggestion. https://doi.org/10.68220/whf.2026.001



SLIDE 14 - THE QUALITY OF THE RETURN
Spoken clock 16:44-19:00. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

Fundamental Peace describes a proposed integrated capacity to meet changing conditions. It brings together four dimensions.

Flexible attention: being able to return to a chosen focus without suppressing everything else.

Emotional coherence: recognising different emotions while maintaining a sense of personal continuity.

Less rigid self-reference: holding the story of who I am with enough flexibility to learn.

Compassionate self-awareness: noticing what arises with care, including when experience is difficult.

FP20 is a twenty-item self-report measure developed to explore these capacities. Its psychometric development continues. It is not a diagnosis or a measure of spiritual attainment.

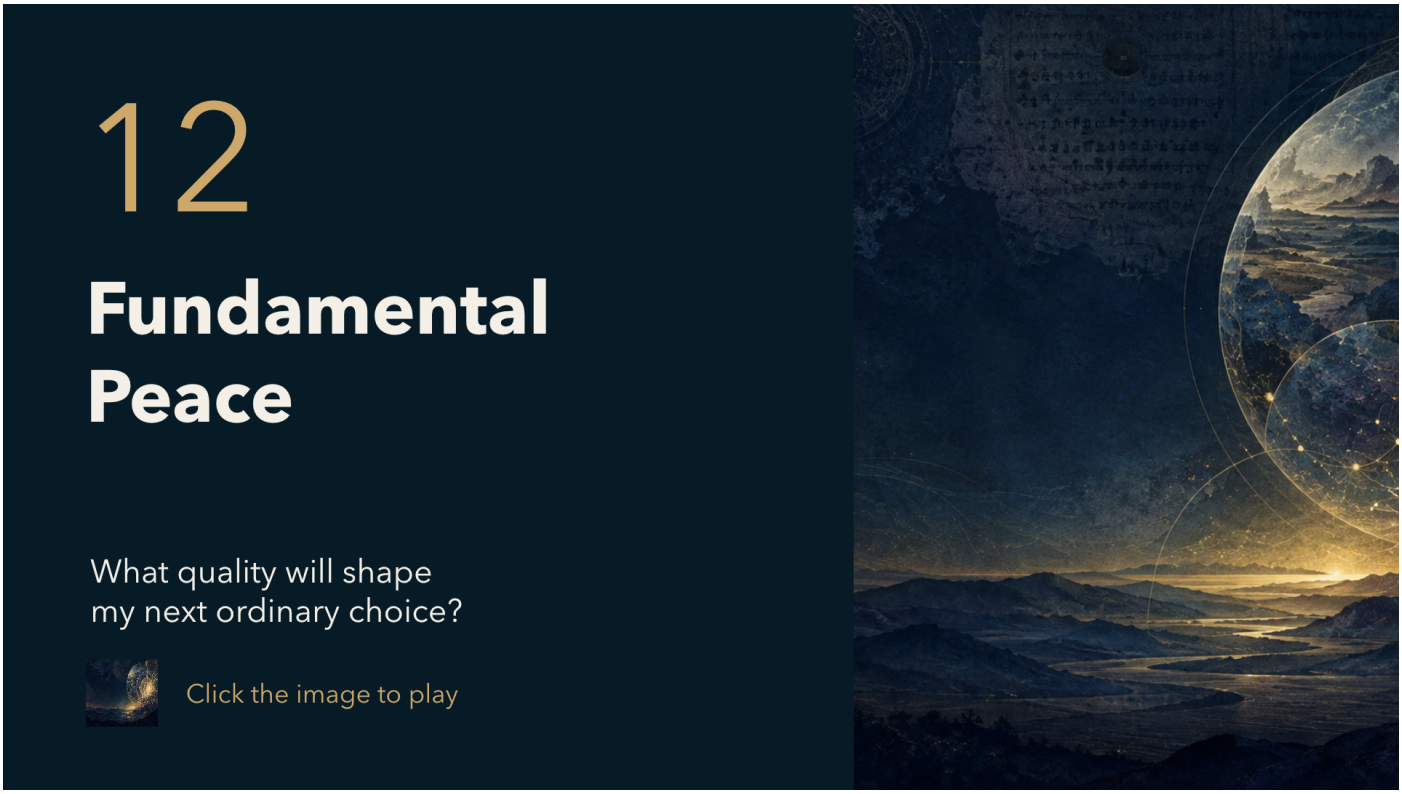
These dimensions offer practical questions after a threshold experience. Can I return my attention when I become distracted? Can I acknowledge an emotion without allowing it to determine every action? Can I hear a different perspective? Can I respond to myself with enough care to remain available to others?

We need time to see how such capacities develop. The moment after a moving experience is only a beginning.

The practical test is often quite ordinary. When the familiar pressure returns, do we notice it a little sooner? Can we find the support we agreed would help? Can we make room for a response that reflects our values? These questions keep an insight connected to the circumstances of a life. They also make change something we can observe together, rather than something we have to announce immediately.

A week later, the person may discover that one response has become easier and another still needs attention. That gives us something useful to work with. We can listen to the difficulty, adjust the practice and recognise the support that helped.

PRESENTER SOURCES (not spoken)
Source: Gallardo (2026), The Supreme Yoga and the Science of Suggestion. https://doi.org/10.68220/whf.2026.001



SLIDE 15 - FUNDAMENTAL PEACE
Spoken clock 19:00-19:14. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.
OFFLINE AUDIO: In Slide Show mode, click the lower image to play the embedded English recording. Use PowerPoint media controls to pause or stop.

Let the music accompany the quality you would like to bring into the choice you named. You do not need to resolve anything else in these few minutes.

[Play the complete English recording of “Fundamental Peace”: approximately 5 minutes. The music is outside the twenty-minute spoken script.]

PRESENTER SOURCES (not spoken)
Source: Luis Miguel Gallardo, Twelve Songs of the Supreme Yoga. English recording. © 2026 World Happiness Press.



SLIDE 16 - WHAT WILL YOUR NEXT CHOICE MAKE POSSIBLE?
Spoken clock 19:14-20:00. Clock pauses during songs.
20-minute spoken keynote; both songs add approximately 8:48.

[Allow the music to finish. Look up before speaking.]

We have listened across a Greek myth, an Indian philosophical text and a contemporary transpersonal practice.

We have brought their questions into the life that is available to us now.

There will be another conversation, another demand on our attention, another occasion to ask for help or to offer it.

Remember the action you chose. Give it a moment in your day.

And when that moment arrives, consider this question once more:

What will your next choice make possible?

[Pause for five seconds.]

Thank you.

Sources for the journey

Er

Plato · Republic X, 614b-621d
Choice, forgetting and the return

Anamnesis

Plato · Meno 80d-86c
Phaedo 72e-77a

Vāsiṣṭha and YVH

The Supreme Yoga and the Science of Suggestion
doi.org/10.68220/whf.2026.001

Contemporary practice

Michael Newton Institute: the LBL framework
Kihlstrom (1997): hypnosis and memory

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EUROTAS KEYNOTE · Saturday 24 October 2026 · 10:00-10:30
Relative time: Reference slide · outside the thirty minutes

Plato, Republic X, 614b-621d. Benjamin Jowett translation, Internet Classics Archive. https://classics.mit.edu/Plato/republic.11.x.html
Meno: https://classics.mit.edu/Plato/meno.html
Phaedo: https://classics.mit.edu/Plato/phaedo.html
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Michael Newton Institute, description by the method's proponents: https://www.newtoninstitute.org/life-between-lives/
Memory: https://pubmed.ncbi.nlm.nih.gov/9415925/
Programme: https://www.eurotasconference26.com/Programme/Eurotas-2026.pdf ; Saturday 24 October 2026, keynote at 10:00, coffee break at 10:30.
The Er artwork is an AI-generated interpretive illustration, not an historical reconstruction or a factual cosmological diagram. The other conceptual illustrations come from the author's original YVH deck. Music and lyrics by Luis Miguel Gallardo, © 2026 World Happiness Press. No claim of direct historical transmission from Plato or the Yoga Vāsiṣṭha to LBL is made.