Mindfulness of the Body - An Already Here Adventure

A choose-your-own-adventure practice book

An original temple welcome, complete practices, and choices you can follow on paper.

Begin at The temple garden on page 2.

Scenes are shuffled. Follow the page numbers at the end of each scene. You can stop or change direction whenever you choose.

The temple garden

An original fictional welcome

You step through a small gate into a well-kept garden. Beyond it stands a small but beautiful Theravada Buddhist temple. Inside, one man sits in meditation. His face resembles Siddhartha as you have seen him imagined in art. Incense is burning. Three meditation pads lie before him.

You may sit or move on. If you sit, he opens his eyes, smiles, and greets you: “Welcome. The path is wide. You may begin with your own ordinary experience, and see what it reveals.”

Your adventure

Mindfulness of the Body. Know posture, movement, contact, and the physical qualities of experience.

“Try each invitation gently. You can question it, change direction, rest, or leave. Keep what helps and let the rest go. Ancient wisdom is an invitation to investigate, not a promise of an experience.”

Reading this book

Start using either choice below. After that, follow the page numbers rather than reading straight through. Scenes are deliberately shuffled; one scene may run over several pages. Choices appear at its end. In a PDF reader you can also click them. Keep a finger or bookmark at your current page when you pause. Two optional meetings with the man lead back to the exact scene you left.

Story and practice

This adventure is original fiction with modern practice pauses inspired by ancient wisdom. Choices and consequences are story devices, not historical events.

Detailed adaptation notes and gaps are available at the back of the book, so the telling can unfold without stopping for every editorial explanation.

Sources and wisdom

Establishing mindfulness

Choose what comes next

Sit, listen, and begin - turn to page 6.

Move on and enter the adventure - turn to page 6.

Optional: read how this telling was made - turn to page 50.

Let the exploration finish

People feel glad when they recognize the goodness of their own actions.

There need be no bodily discovery to carry as a prize. Put this task down too.

The chair is free again. Nothing about the room announces that a lesson has taken place. Yet ordinary support may be easier to notice, and an unremarkable movement may have a little more detail. The man leaves the telling there, with a body to care for rather than an experience to defend.

Practice pause

From doing to resting

1. Notice

At the end of a task, put down what you are holding and find a comfortable position.

2. Invite

Offer the direction, “This part can be finished for now.” Imagine setting the task on a shelf.

3. Listen

Notice the support of your seat and let your breathing continue naturally. Thoughts about the task can still come and go.

4. Respond

Choose what comes next, including a little more rest if that suits you.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

What can end before the next ordinary activity?

Sources and wisdom

Establishing mindfulness

Mindfulness of breathing

Two sorts of thinking

Choose what comes next

Continue - turn to page 10.

Step off the path for now - turn to page 45.

Mindfulness of the Body · A place that receives you

There is a short space between finishing one task and beginning another. A chair, your hands, and a few steps across the room offer different ways into the same ordinary body.

The man begins a telling that will accompany the choices ahead. Its ancient lesson is larger than these brief exercises; the present-day scene is our invented doorway into it.

In Kuru country, the teaching opens four fields of sustained attention. Begin with the body: a practitioner sits in a quiet place, knows a long breath as long and a short one as short, and learns to attend to the whole bodily process. The field widens to postures and ordinary activities. Walking, eating, putting on clothing, and lying down can all be known.

Notice, without grading

What did you discover, and what would you like to explore next?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Begin with the first practice - turn to page 12.

Explore another way in - turn to page 34.

In the story, demand a perfect sensation - turn to page 44.

Step off the path for now - turn to page 45.

Optional: visit the man in the temple - the garden does not hurry - turn to page 21.

Carry only what helps

An optional meeting - original fiction

You find the man beside the temple garden. He makes room for you to sit. This meeting is a pause in the adventure, not a required practice.

The man speaks

“Let a bodily detail be a detail before you turn it into a verdict about yourself. Return to ordinary support when looking closely stops being helpful.”

He smiles. “When you are ready, return to where you left the story.”

Sources and wisdom

Establishing mindfulness

Choose what comes next

Return to “Let the hands have a turn” - turn to page 15.

An optional outline

Represent your resting posture while actual support remains recognizable. This is a personal exploration, not evidence of a special body or attainment.

The man distinguishes this doorway from the old teaching. A represented place or remembered experience may help someone explore attention; another person may find nothing useful in it. Neither response needs a defense. This part of the story gives you permission to experiment without treating a vivid image as evidence of an external event or a spiritual result.

Practice pause

A represented body

Take care

Keep this brief, seated or lying safely. Stop at dizziness, panic, disorientation, an unsettling sense of unreality, or other concerning effects. Use the return steps. Do not push through; if effects persist or worry you, seek professional support. Unusual does not mean advanced.

1. Prepare

Choose a safe ordinary moment with no task demanding your attention. Decide what you expect to notice.

2. Experiment

Keep contact with the chair or floor recognizable. Represent your seated body in roughly its current posture, using imagery, spatial knowledge, or words. Add only a few landmarks: head, hands, feet.

3. Compare

Notice which details feel like “me” and whether that feeling changes with attention. Keep actual sensation distinct from the constructed outline. If the distinction becomes difficult or uncomfortable, end the exercise.

4. Return

Look around and name familiar objects. Feel the chair or floor. Move your hands and feet. Stand or walk only when steady and appropriate, then resume ordinary activity.

5. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

An optional personal exploration

This modern method is not established as an instruction in the referenced teaching. Try it only if useful; its relationship and limits are explained in the adaptation notes.

Notice, without grading

Did the outline add anything useful? Let it go if it did not.

Sources and wisdom

Establishing mindfulness

Fruits of the contemplative life

Choose what comes next

Continue with the story - turn to page 38.

Step off the path for now - turn to page 45.

Return with what is useful

The story can finish while ordinary life remains unfinished. Let the practices end, recognize your actual surroundings, and choose a practical next action.

The place you have been exploring continues beyond your part in it. There is still work to do and information nobody possesses yet. The man is waiting at the temple to receive an ordinary person, not an example of a completed teaching. A useful direction can be carried without making the story's ending settle the rest of your life.

Notice, without grading

Keep what helps and let the rest go. Completing this adventure records participation, not concentration, insight, or release.

Back at the temple

You return through the well-kept garden to the small temple. Incense drifts past the three meditation pads. The man opens his eyes, smiles, and welcomes you back.

The man speaks

You returned to posture, contact and movement. The ordinary body offered details without requiring an unusual experience.

"You are welcome to walk another adventure, or return to ordinary life. There is nothing you need to prove before you go."

An ending

To return to ordinary life, close the book here. Finishing marks participation, not an attainment.

Sources and wisdom

Establishing mindfulness

Choose what comes next

Sit in the temple and begin a fresh visit - turn to page 2.

A place that receives you

People who build waterways guide water, arrow makers shape arrows, and carpenters shape wood; good people shape themselves.

Before the next task, find where your weight is already received. No ideal posture is waiting to be achieved.

The room is ready before you are. A chair holds its place by the window; the floor has not been waiting for you to understand it. You sit, and the man from the temple begins his telling with a practitioner who goes to a quiet place. Nothing has to become mysterious before the body can be known.

Practice pause

A place to sit

1. Notice

Sit in a position that feels comfortable. Notice where your body meets the seat.

2. Invite

Notice two points of contact: perhaps a hip and a thigh, or your back and the chair. Compare pressure or texture. Use another supported position if sitting is unavailable.

3. Listen

Make one small comfortable adjustment, or remain still and shift attention between those points. What changed in the contact, and what stayed the same? No posture needs to be achieved.

4. Respond

Let your attention move outward while the support remains beneath you.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Which contact is easiest to recognize?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Continue - turn to page 46.

Step off the path for now - turn to page 45.

Let the hands have a turn

Put the task down. Explore a small difference in contact before asking for an explanation.

The man returns to another part of the lesson while the next choice has room to form.

Stay with the bodily field as the source examines components, elemental qualities, and the body's mortality. These portions are not all reproduced by the app's gentle contact exercises. The teaching is not an instruction to manufacture a beautiful body-state. It asks for clear knowing without turning the body into an unchanging possession.

Practice pause

Hands at rest

1. Notice

Place your hands on a comfortable surface. Notice their temperature and points of contact.

2. Invite

Notice the contact of your palm and fingers separately. If moving is comfortable, lift one finger a little and set it down; otherwise compare two points of contact.

3. Listen

Compare the pressure before and after, or between the two points. Which details can you describe? Temperature or pressure may stay unchanged.

4. Respond

When ready, pick up an ordinary object and notice its contact with your hands.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

What could you describe without guessing?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Return to the shared stretch - turn to page 18.

Step off the path for now - turn to page 45.

Optional: visit the man in the temple - carry only what helps - turn to page 7.

An ordinary detail

When someone speaks or acts with a clear mind, happiness follows like a shadow that never leaves.

Your hands can offer pressure or temperature without a message about how well the practice is going.

Your hand rests against a familiar surface. The man describes how a body can be approached through its parts instead of only through the single finished picture called me. The point is not to dislike that picture. It is to discover how much it leaves unnoticed.

Practice pause

Hands at rest

1. Notice

Place your hands on a comfortable surface. Notice their temperature and points of contact.

2. Invite

Notice the contact of your palm and fingers separately. If moving is comfortable, lift one finger a little and set it down; otherwise compare two points of contact.

3. Listen

Compare the pressure before and after, or between the two points. Which details can you describe? Temperature or pressure may stay unchanged.

4. Respond

When ready, pick up an ordinary object and notice its contact with your hands.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

What detail could be named simply?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Continue - turn to page 22.

Step off the path for now - turn to page 45.

Before the body becomes a label

Resistance, warmth, and movement offer another way to describe this moment. Leave inferred qualities distinct from felt ones.

Warmth gathers where fabric meets skin. The telling turns toward solidity, fluidity, warmth, and movement. These qualities are not personal achievements. You can recognize something of them in the room as well as in the body that has seemed to be entirely yours.

Practice pause

Physical qualities

1. Notice

Notice ordinary resistance at a contact point, temperature, and movement with breathing.

2. Distinguish

If already apparent, include moisture such as saliva. Fluidity and cohesion may be something you infer rather than directly feel.

3. Watch

How much can these qualities describe? Where does a name or explanation enter?

4. Release

Let the categories go. Nothing needs to fit neatly.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Where did observation end and explanation begin?

Sources and wisdom

Cultivating care and steadiness

Establishing mindfulness

Choose what comes next

Continue - turn to page 32.

Step off the path for now - turn to page 45.

The body becomes an examination

In this fictional branch, every ordinary sensation is rejected as insufficient. The character keeps adjusting and comparing until the pause becomes another performance. Added tension and self-criticism replace the simple opportunity to notice.

The man does not rescue the imagined situation with a sudden lesson that makes its cost disappear. Someone has been left unheard, a need has gone unmet, or attention has become a wall. This consequence belongs to the fiction. You can retrace the turn and consider another response without practicing harm in your own life.

Notice, without grading

This fictional branch leads to added suffering. It is not a verdict about you. Retrace it, choose another direction, or leave the adventure here.

Leaving the path

The man in the temple offers a quiet farewell. You can return to ordinary life now, or return to your bookmarked page another day. This pause is not a completed journey.

Sources and wisdom

Establishing mindfulness

Choose what comes next

Try another direction - turn to page 44.

Visit the temple again - turn to page 2.

The garden does not hurry

An optional meeting - original fiction

You find the man beside the temple garden. He makes room for you to sit. This meeting is a pause in the adventure, not a required practice.

The man speaks

“The body does not have to become unusual before you can know it. Contact with a chair, a change of posture, and a hand reaching for a cup are places to begin.”

He smiles. “When you are ready, return to where you left the story.”

Sources and wisdom

Establishing mindfulness

Choose what comes next

Return to “Mindfulness of the Body · A place that receives you” - turn to page 6.

Which invitation fits now?

The room offers contact, warmth, and movement. Which detail would you like to discover first?

The man returns to another part of the lesson while the next choice has room to form.

Stay with the bodily field as the source examines components, elemental qualities, and the body's mortality. These portions are not all reproduced by the app's gentle contact exercises. The teaching is not an instruction to manufacture a beautiful body-state. It asks for clear knowing without turning the body into an unchanging possession.

Notice, without grading

What did you discover, and what would you like to explore next?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Let the hands have a turn - turn to page 14.

The room meets the skin - turn to page 35.

Look at another possibility - turn to page 25.

Step off the path for now - turn to page 45.

The next task enters

Try one safe, simple action with a light sense of contact. Give demanding tasks their full attention.

Something in the room needs doing. Attention to the body does not require declining the task. The invitation is to let reaching, standing, and choosing remain known while the next part of the day arrives. The story is finding its way back into activity.

Practice pause

Carry one detail back

1. Notice

Seated and at rest, notice your body and one pleasant or neutral detail in the room.

2. Invite

Read one short sentence or touch an ordinary object while keeping that contact lightly in attention. Use an action and sense available to you.

3. Listen

Compare the contact at rest and during the action. Did you notice both, switch between them, or lose the contact entirely? Avoid dividing attention during tasks that need it for safety.

4. Respond

Finish the experiment and give the next activity your usual attention. You do not need to carry a special feeling forward.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Did you notice both, alternate, or lose the contact?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Continue - turn to page 4.

Step off the path for now - turn to page 45.

A different direction is possible

You can follow another detail, continue with the shared stretch, or explore the fictional shortcut and its consequences.

The man returns to another part of the lesson while the next choice has room to form.

Follow the attention inward without abandoning the ordinary room. A mind caught by wanting can be recognized as caught; a distracted or settled mind can be known in its condition. The fourth field examines patterns of experience: hindrances, the five aspects often clung to, the senses, awakening qualities, and the central truths concerning suffering and release.

Notice, without grading

What did you discover, and what would you like to explore next?

Sources and wisdom

Establishing mindfulness

Choose what comes next

The room meets the skin - turn to page 35.

Continue with the next practice - turn to page 18.

Step off the path for now - turn to page 45.

Across a little of the room

Many people forget that life will end; those who remember can let their quarrels settle.

If walking is available, know a few ordinary steps while keeping the surroundings in view. Otherwise notice supported position.

You stand to cross a little of the room. There is the intention, the shift of weight, and then the next place receiving you. A simple crossing gives the tale movement. No one has asked you to walk as though ordinary walking were a performance for a teacher.

Practice pause

Three ordinary steps

1. Notice

Choose a clear, level place where walking is comfortable and safe.

2. Distinguish

As you walk normally, notice movement and foot contact. No slow-motion sequence is needed.

3. Watch

Know three steps as well as feels easy, keeping attention on your surroundings.

4. Release

Return to your usual walking. Skip this if balance needs your full attention.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

What could be known without changing your usual pace?

Sources and wisdom

Establishing mindfulness

Mindfulness immersed in the body

Choose what comes next

Continue - turn to page 48.

Step off the path for now - turn to page 45.

More than one kind of information

Contact, the room in view, and the relation of shoulders to hips do not have to make one perfect map.

Outside, a person crosses the window carrying a bag. The old instruction reaches into carrying, dressing, eating, and the small adjustments that make a day. You had imagined attention as something added to life. Here is the possibility of meeting what life has already been doing.

Practice pause

The shape of sitting

1. Notice

Sit in a supported position with your eyes open. Notice the seat, your feet, and your view of the room.

2. Invite

Without adjusting your posture, include your sense of where your shoulders are in relation to your hips.

3. Listen

Notice how contact, position, and vision contribute different information. They need not form a precise map.

4. Respond

Choose one familiar object to look at. Make any comfortable adjustment you want.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Which information was clear, and which remained approximate?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Continue - turn to page 16.

Step off the path for now - turn to page 45.

The room meets the skin

Compare temperatures already available, without seeking stronger sensations.

The man returns to another part of the lesson while the next choice has room to form.

Follow the attention inward without abandoning the ordinary room. A mind caught by wanting can be recognized as caught; a distracted or settled mind can be known in its condition. The fourth field examines patterns of experience: hindrances, the five aspects often clung to, the senses, awakening qualities, and the central truths concerning suffering and release.

Practice pause

The warmth already here

1. Notice

Notice a comfortable area of skin exposed to the room and another covered by clothing.

2. Invite

Include the temperatures you can already feel. Do not seek heat, cold, or stronger sensations.

3. Listen

Is there a clear difference, a vague impression, or no difference? Each is enough.

4. Respond

Feel the chair or floor and let temperature return to the background.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Was the difference clear, vague, or absent?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Continue into the adventure - turn to page 12.

Step off the path for now - turn to page 45.

A component is enough

Attend to visible parts without pretending to feel organs or solve what a body is.

A patch of pressure changes as you move. You do not have to chase the change to make it useful. The old teaching asks for knowing the body without building a fresh demand around each detail. The chair remains a chair, and a component can be enough for one moment.

Practice pause

Parts, before the whole

1. Notice

Notice your hands, nails, skin, and hair where visible.

2. Distinguish

Distinguish what is directly seen or felt from what you know about bones or organs. Do not invent internal sensations.

3. Watch

Does attending to a component differ from the broad idea “my body”?

4. Release

Leave the comparison open. Feel your whole seated position again.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Did the part and the broad idea receive attention differently?

Sources and wisdom

Establishing mindfulness

Mindfulness immersed in the body

Choose what comes next

Continue - turn to page 26.

Step off the path for now - turn to page 45.

Another way into this moment

The room offers contact, warmth, and movement. Which detail would you like to discover first?

The man returns to another part of the lesson while the next choice has room to form.

Stay with the bodily field as the source examines components, elemental qualities, and the body's mortality. These portions are not all reproduced by the app's gentle contact exercises. The teaching is not an instruction to manufacture a beautiful body-state. It asks for clear knowing without turning the body into an unchanging possession.

Notice, without grading

What did you discover, and what would you like to explore next?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Let the hands have a turn - turn to page 40.

The room meets the skin - turn to page 30.

Step off the path for now - turn to page 45.

The room meets the skin

Compare temperatures already available, without seeking stronger sensations.

The man returns to another part of the lesson while the next choice has room to form.

Follow the attention inward without abandoning the ordinary room. A mind caught by wanting can be recognized as caught; a distracted or settled mind can be known in its condition. The fourth field examines patterns of experience: hindrances, the five aspects often clung to, the senses, awakening qualities, and the central truths concerning suffering and release.

Practice pause

The warmth already here

1. Notice

Notice a comfortable area of skin exposed to the room and another covered by clothing.

2. Invite

Include the temperatures you can already feel. Do not seek heat, cold, or stronger sensations.

3. Listen

Is there a clear difference, a vague impression, or no difference? Each is enough.

4. Respond

Feel the chair or floor and let temperature return to the background.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Was the difference clear, vague, or absent?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Return to the shared stretch - turn to page 18.

Step off the path for now - turn to page 45.

An optional personal exploration

The library includes practices developed through William’s personal exploration. Their usefulness can be explored even when their precise textual correspondence is uncertain.

The man distinguishes this doorway from the old teaching. A represented place or remembered experience may help someone explore attention; another person may find nothing useful in it. Neither response needs a defense. This part of the story gives you permission to experiment without treating a vivid image as evidence of an external event or a spiritual result.

Notice, without grading

What did you discover, and what would you like to explore next?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Try an optional outline - turn to page 8.

Leave this exploration and continue - turn to page 38.

Step off the path for now - turn to page 45.

Pressure before the names

Just as rain enters a poorly thatched house, craving enters an untrained mind.

A resting hand and a surface give a small comparison between qualities and descriptions.

The surface under your hand is still there, but the experience of it has altered. Familiar names help you live, and for a moment they can also wait. You can know pressure before deciding what the detail proves. The old inquiry is becoming a modest question you can actually ask.

Practice pause

One contact, two names

1. Notice

Rest a hand on a table or another comfortable surface. Notice the pressure without pressing harder.

2. Invite

Describe two qualities of the contact without using “hand” or “table”: pressure, warmth, texture, or something else you actually notice.

3. Listen

Now call it “my hand on the table.” Compare that description with the two qualities. Does naming change what receives attention, or is there no clear difference? The physical hand and table remain distinct.

4. Respond

Look at your hand and the surface again. Let their familiar distinction be clear.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Did a name change what you attended to?

Sources and wisdom

Establishing mindfulness

The not-self characteristic

Choose what comes next

Continue - turn to page 42.

Step off the path for now - turn to page 45.

Let the hands have a turn

Put the task down. Explore a small difference in contact before asking for an explanation.

The man returns to another part of the lesson while the next choice has room to form.

Stay with the bodily field as the source examines components, elemental qualities, and the body's mortality. These portions are not all reproduced by the app's gentle contact exercises. The teaching is not an instruction to manufacture a beautiful body-state. It asks for clear knowing without turning the body into an unchanging possession.

Practice pause

Hands at rest

1. Notice

Place your hands on a comfortable surface. Notice their temperature and points of contact.

2. Invite

Notice the contact of your palm and fingers separately. If moving is comfortable, lift one finger a little and set it down; otherwise compare two points of contact.

3. Listen

Compare the pressure before and after, or between the two points. Which details can you describe? Temperature or pressure may stay unchanged.

4. Respond

When ready, pick up an ordinary object and notice its contact with your hands.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

What could you describe without guessing?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Continue into the adventure - turn to page 12.

Step off the path for now - turn to page 45.

A small event ends

A sound or breath comes and goes while the body remains supported. Only report stages you actually noticed.

The telling does not leave out vulnerability. The full teaching includes ways of facing the body's ending that these gentle exercises do not reproduce. You return instead to one little event that has already passed. Impermanence need not be manufactured; an ordinary contact has a history too.

Practice pause

Arriving, present, gone

1. Notice

Choose a naturally occurring sound or breath.

2. Distinguish

Notice its arrival, its presence, and any ending you can discern.

3. Watch

If you miss a stage, leave it missed. Do not reconstruct it as direct observation.

4. Release

Return to the room without waiting for another event.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Was an ending apparent, or uncertain?

Sources and wisdom

Establishing mindfulness

Mindfulness of breathing

Choose what comes next

Continue - turn to page 23.

Step off the path for now - turn to page 45.

A fictional turn

Explore this as a story only. The character could demand a perfect sensation. What direction would you like to follow?

A shortcut offers to remove the uncertainty that has made the journey human. You can hear why the offer is attractive without accepting its terms. The man leaves the fictional consequence available to inspect, and leaves another direction open. The point is discovery, not catching a reader in a mistake.

Notice, without grading

What did you discover, and what would you like to explore next?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Follow that fictional direction - turn to page 20.

Try the shared stretch instead - turn to page 12.

Step off the path for now - turn to page 45.

Leaving can be part of this path

Rest, company, another practice, or an ordinary responsibility may be the next part of the walk. You do not owe the adventure a return.

The man leaves the gate unlatched. The imagined scene can remain unfinished while you answer a person, move your body, eat, or rest. Leaving the path is not made into a flaw in your character. A bookmark is an invitation, not a debt; the story can meet you again if returning is useful.

Notice, without grading

Your previous place remains available in your account when signed in, or in this browser for guests when storage works. Return only if it is useful.

An ordinary pause

You may close the book, explore ordinary life, and return to this page whenever you choose. Leaving can be part of walking the path.

Leaving the path

The man in the temple offers a quiet farewell. You can return to ordinary life now, or return to your bookmarked page another day. This pause is not a completed journey.

Sources and wisdom

Establishing mindfulness

Choose what comes next

Visit the temple again - turn to page 2.

How is sitting known?

The word “sitting” covers pressure, position, and familiarity. Explore the knowledge before improving the posture.

He follows that practitioner beyond the first sitting. Standing is known as standing, walking as walking. You shift in the chair and feel how much happens before the thought I moved has finished forming. The story's doorway is an ordinary posture, not an unusual state held somewhere else.

Practice pause

Knowing this position

1. Notice

Notice whether you are sitting, standing, walking, or lying down.

2. Distinguish

How do you know? Notice contact and position without adjusting them.

3. Watch

Stay with that ordinary knowledge briefly.

4. Release

Continue your activity; there is nothing to retain.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

What contributes to knowing this position?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Continue - turn to page 28.

Step off the path for now - turn to page 45.

Where the sleeve meets skin

The boundary can remain physically clear while contact becomes interesting in its own right.

A sleeve brushes the wrist. The boundary that seemed so certain in the word body becomes a meeting of touch, recognition, and expectation. The man lets the observation remain small. A changing sensation need not become a theory about where you truly begin or end.

Practice pause

Skin as a meeting place

1. Notice

Sit comfortably. Notice clothing, air, or the seat touching one area of skin.

2. Invite

Give attention to this meeting place: texture, pressure, or temperature. The physical boundary can remain clear.

3. Listen

See whether “a place of contact” feels different from “the edge of me.” Either description can be useful.

4. Respond

Look at a familiar object, feel the seat beneath you, and return to ordinary activity.

5. Return

Let the exploration end. Notice your surroundings and the support beneath you. Resume ordinary activity when you feel ready.

6. Make It Yours

If this works for you, make it part of your practice. If it does not, let it go.

Notice, without grading

Which description helped you notice?

Sources and wisdom

Establishing mindfulness

Choose what comes next

Continue - turn to page 37.

Step off the path for now - turn to page 45.

How this telling was made

Original telling and modern practice

The temple man, present-day settings, connective descriptions, and reader choices are original literary framing. Historical stories retain their recorded direction. Dialogue is modern paraphrase, not a claimed historical quotation. Practice pauses are modern invitations; reading an outcome does not establish that outcome in the reader.

A sample of bodily mindfulness

This adventure explores posture, movement, components, and physical qualities. It omits other body contemplations and the sustained full training; it never asks you to invent internal sensations.

Comfort and discernment

Comfort supports participation, but bodily comfort or a changed body image does not establish liberating understanding.

Hands at rest

supporting. Hands at rest: Attending to ordinary physical experience can prepare bodily mindfulness. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

The warmth already here

supporting. The warmth already here: Attending to ordinary physical experience can prepare bodily mindfulness. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

A place to sit

supporting. A place to sit: Attending to ordinary physical experience can prepare bodily mindfulness. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

Knowing this position

adaptation. Knowing this position: This invitation adapts an operation from the cited discourse: knowing the body. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

Carry one detail back

supporting. Carry one detail back: Attending to ordinary physical experience can prepare bodily mindfulness. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

From doing to resting

supporting. From doing to resting: Leaving unnecessary mental activity unfinished may introduce relinquishing. A temporary pause is not cessation of craving; useful thinking and necessary care remain available.

The shape of sitting

supporting. The shape of sitting: Attending to ordinary physical experience can prepare bodily mindfulness. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

Physical qualities

adaptation. Physical qualities: This invitation adapts an operation from the cited discourse: knowing the body. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

Parts, before the whole

adaptation. Parts, before the whole: This invitation adapts an operation from the cited discourse: knowing the body. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

Three ordinary steps

adaptation. Three ordinary steps: This invitation adapts an operation from the cited discourse: knowing the body. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

Skin as a meeting place

supporting. Skin as a meeting place: Attending to ordinary physical experience can prepare bodily mindfulness. This modern sensory comparison omits the full mindfulness framework and does not establish insight.

One contact, two names

supporting. One contact, two names: Comparing description, sensation, and ownership can offer introductory inquiry. Changes in viewpoint, naming, or boundaries do not establish not-self, nonduality, or release.

Arriving, present, gone

adaptation. Arriving, present, gone: This invitation adapts an operation from the cited discourse: noticing change. Changes in viewpoint, naming, or boundaries do not establish not-self, nonduality, or release.

A represented body

uncertain. A represented body: An imagined form has a thematic resemblance to the mind-made-body passage; it may also be explored for its practical value. The uncertainty concerns textual correspondence, not a verdict on personal usefulness. Fruits of the contemplative life places the described a body represented in the mind after extensive conduct and concentration. These modern constructions are optional personal explorations, not evidence of that attainment. Keep what helps and let the rest go.

Sources and wisdom

Cultivating care and steadiness

Establishing mindfulness

Fruits of the contemplative life

Mindfulness immersed in the body

Mindfulness of breathing

The not-self characteristic

Two sorts of thinking

Choose what comes next

Return to the temple garden - turn to page 2.