

Speaker 1 ([00:00:12](#)):

You are listening to the Journey on podcast with Warwick Schiller. Warwick is a horseman trainer, international clinician and author who helps empower horse people from all over the world with the skills, knowledge, and mindsets needed to create trusting partnerships with their horses. Warwick offers a free seven day trial to his comprehensive online video library that includes hundreds of full length training videos and several home study courses@videos.warwickschiller.com.

Warwick Schiller ([00:00:45](#)):

Good day everyone. Welcome back to the Journey on podcast. I'm your host, Warwick Schiller, and this week my special guest is a lovely lady from Sweden named Emily Case Dotter. Emily does what she calls empathetic communication with other species, non-hierarchical riding and handling of horses and alternative treatments such as acupuncture, homeopathy, herbal medicine, things like that. Emily has a school slash farm that's a sanctuary for about 170 different species of animals. And this conversation with Emily, I started out thinking she could do the animal communication stuff a little bit, which I was kind of interested in, but as the conversation went on, there was a whole lot more to Emily than I thought in the last hour of this conversation. Could be some of the most profound stuff I've ever heard, including some crazy things in New Zealand, crazy things in Jordan with the Princess of Jordan. And there's a whole lot of amazing stories that go along with that experience in Jordan not only being there, but how she got there. I hope you guys enjoyed this conversation as much as I did. It's one of the most, I dunno what even how to describe a profound, interesting, amazing out there conversations I've ever had. So here you go. Without any further ado, here's Emily Kta.

([00:02:27](#)):

Emily Kta. Welcome to the Journey on podcast.

Emelie Cajsdotter ([00:02:30](#)):

Thank you.

Warwick Schiller ([00:02:34](#)):

I hope I got your last name right today.

Emelie Cajsdotter ([00:02:36](#)):

You got it. Perfect.

Warwick Schiller ([00:02:38](#)):

Okay, so there's a little bit of a story about that last name. Why don't we start out with a little story about your last name. You're in Sweden, is that right?

Emelie Cajsdotter ([00:02:47](#)):

I'm in Sweden. Yeah, that's true. And my father's name was Kai and doctor means daughter in Swedish. So Kai's doctor means I'm the daughter of Kai and in Sweden you can change your name if you want to basically show who you genetically are.

Warwick Schiller ([00:03:07](#)):

Is it only to show genetically?

Emelie Cajsdotter ([00:03:08](#)):

Yeah. Well, the thing is, in this particular case, my father's name was Sison, which means the son of Orke and actually his father's name was Orke, but then it turned out that it actually wasn't his father after all, so it didn't make sense to be called Orison if that whole story had to change. And then he died when I was young, so it was also a way to carry his memory. Actually.

Warwick Schiller ([00:03:37](#)):

That's a very cool story at the start of this podcast. And from what I know about you, this is going to be a cool podcast. So I know not a lot about you, but you've written a book called All the King's Horses, and the bit I've read says not from the book, but from what I've learned about you is you're an empathetic communicator with other species. You are a non-hierarchical riding and handling of horses person and you're also into alternative treatments such as acupuncture, homeopathy, and herbal medicine for horses. And you've published three books on those subjects, is that right? Yeah,

Emelie Cajsdotter ([00:04:11](#)):

That's correct.

Warwick Schiller ([00:04:12](#)):

Do you realize if you had lived about, I don't know, 600 years ago, you'd be burned at the stake?

Emelie Cajsdotter ([00:04:19](#)):

Yep, I'm fully aware of that.

Warwick Schiller ([00:04:22](#)):

Fully aware of that, yeah. You're a full on modern day witch. This is going to be awesome. And I get from what I've read about you, you are an animal communicator as well.

Emelie Cajsdotter ([00:04:34](#)):

Yes. That would probably be the main thread or the center of the work I would say, because it's based on what I constantly keep learning from other species. And then it's a lot of the individuals I meet are horses because I live with a lot of horses and when people come to me to ask for help, they usually come with animals that they relate to in a way that they want something of them and that this relationship has become problematic. I guess it might be the same for you. And that in our culture tend to be mainly horses and dogs as well, perhaps.

Warwick Schiller ([00:05:19](#)):

You mentioned about a lot of animals. I also did read that you live with, you have a farm or a school or something that has about 170 animals of different species and people will actually come to you and work with them, is that correct? Yeah,

Emelie Cajsdotter ([00:05:34](#)):

It's between 160 and 170 animals. It's sort of between the chickens and the fox and living out in the woods. And some of the animals are very old and they of course die naturally and new ones comes in,

but about 65 of them are horses and the rest are cows and sheep and goats and pigs and dogs and cats and Guinea pigs, ducks, yeah, you name it.

Warwick Schiller ([00:06:05](#)):

And if someone comes to you there, do people bring their animals to you for help or do people come to you and you almost like Guinea pig assisted therapy?

Emelie Cajsdotter ([00:06:19](#)):

We can

Warwick Schiller ([00:06:20](#)):

Do that. You have them interact with your animals to help them with some problems

Emelie Cajsdotter ([00:06:25](#)):

There? Well, it's a mixture. It is a mixture. My original work was and is in a way to go out to where people are because the basic idea was to help try to heal the relationship between humans and animals and solve it within their relationship. But then I met so many animals that didn't get the chance to heal where they were. It's like if they don't jump as high as people wish them to do or if they can't perform this particular discharge movement or whatever, they get a period of time to solve it. And then well, they're being sold or put down. And particularly horses that doesn't do what we expect them to do. It's like we buy an individual, but we tend to forget that we actually buy this horse from someone else, not from the actual horse.

([00:07:19](#)):

So we get this animal and when we presume that we have the right to want something from them, and if they don't give us that we actually have the right to punish them or sell them or it's like they owe us something and there's something in that way of thinking, that to me is very problematic. And we miss out on so much in that relationship by seeing them as an asset to us in a way. And because I live far away and far away, mean not only far away from you, but far out in the woods and I live simple. I mean it's a tiny house, it's not much costs and it was easy to just sort of bring home those animals instead of having them being put down. And in a lot of cases, I mean the idea is that because we have, I mean there is a limited space, 65 horses is pretty much what we can harbor.

([00:08:13](#)):

It has to be a horse that really can't heal where it is. Quite often they've suffered from post-traumatic stress disorder where you can see that even when they have healed from their traumas, they're still too wild perhaps in a way to fit into a normal system. And what do we do with all these horses that are not cut out to do exactly what we want them to do even when they are healthy or not in pain or whatever? Should we just put them down because we don't have a place for them? And there is something in that that really touched me. I mean, what if we would just remove all the people that are not obedient enough? I mean, what kind of society are we creating where is no freedom of speech even for other species? So then my work was outside and inside I would take on all these animals that over the years became very many.

([00:09:07](#)):

It started in 1995, so I was 21 when I moved out into the forest with this crazy dream of communicating with other species and just do that passionately full time. And that was not very common back then. I

mean it's not very common now, but it was definitely not back then. And then over the years as these animals healed, they started to be interested in humans. So it turns out that my dream was to create the space for animals to heal and to be allowed to be who they're supposed to be without expectations of anything else. And it seems like they wish to create that place for humans. So now since 2018, we also run a school, I mean me and the horses run a school. It's basically them running the school and me being the secretary, it's their ideas.

Warwick Schiller ([00:10:07](#)):

I want to get, yeah, I want to get to the school in a minute, but you were talking about how when you buy a horse, you buy it from the owner, you don't buy it from the horse, there's an expectation that they have to meet and if not, you sell 'em on or whatever. And if you think about, and then you also said that not that long ago, looking at things the way you are looking at things was uncommon. But if you think, oh, not that long ago, maybe a hundred years ago, maybe more than a hundred years ago, maybe 150 years ago, and possibly even still to today, some parts of the world people own other humans. They have slaves. And for most of the civilized world these days, that is abhorrent. That's just shocking that anybody would do that.

([00:11:05](#)):

But it hasn't changed with animals, especially say with horses is most people still treat them. People used to treat slaves back in the day. And from conversation like this, I can just see at some point in time that in the future that people treating horses like slaves will hopefully be as abhorrent to the general population as we currently view treating people as slaves. And that probably brings me to the thing I really want to talk about in this whole podcast is in your book it says you have this school with, I think this is, oh no, sorry, that's not from the book. Sorry, I'm getting my notes mixed up here. But this school I read somewhere, it says you have this school with the aim of expanding consciousness and for humans to learn more about themselves through the relationships and interactions with other species. And I think it would be the expansion of consciousness of all of human consciousness that would lead us to the point to where people would think treating horses like slaves is abhorrent. And I think you touched on it here a second ago, and I've found this with my work over the years, is that if you can have a relationship with them, they would love to, even the worst horse that people say this horse doesn't like people or whatever, if you have a relationship with 'em, they are seeking relationship.

Emelie Cajsdotter ([00:12:48](#)):

Definitely.

Warwick Schiller ([00:12:48](#)):

They're herd animals, they're mammals, they're social creatures. And if you can just treat them the right way, they're quite happy to not only have a relationship with you, but those things that people want their horse to do or else they will actually offer that to you. It's very easy to ask them to do those things. So it's not that they don't want to do the things we are asking them to do. I think they don't like the way they're treated and they don't like the way they're asked. But anyway, I'm not telling the podcast you're telling the podcast, but I want to talk about this school with the aim of expanding consciousness. Some people listening to this podcast might go consciousness. What exactly is that? So can we start out with your definition of what you think consciousness is?

Emelie Cajsdotter ([00:13:38](#)):

Yeah, that is a fascinating and such a difficult question, but actually only last week there was one of the horses who was helping a person that came because some people come to look for private sessions with a horse or usually they come to the herd and then one or two horses or a few horses will come out to help that particular person. And this horse, he described it like we are alive. I mean he wouldn't have described it with words. This is like an immediate experience of sharing this mind frame or this situation. The image is that on one side there is the physical life, the matter, the material, and then the soul comes in and these two are merging and then we are alive. It's the mixture between soul and body. But he described it as if these two can only meet and mix and merge because there is consciousness.

[\(00:14:45\)](#):

So if you are alive, you are conscious, otherwise the soul and the physical body would not have merged in the first place. So if you are alive, you are conscious. This is the merging point in a way. And that made sense to me. And then he added to help this particular person because you could see the consciousness as a bridge and you saw someone running back and forth and back and forth on the bridge and say, that is thought, that is your thought. So the difference between thought and consciousness is also important because we perhaps think that thinking and being conscious is the same thing and that's why we can't make it work because how can a tree that wouldn't even have a brain have a consciousness if it's tied to the brain? But I was all the time thinking that the consciousness is tied to the soul and therefore everything that is alive also is also aware of its existence and therefore it's constantly telling a story.

[\(00:15:44\)](#):

But with this horse making it merge together that the consciousness is what connects body and soul, that made more sense to me. So being alive in a way means being lit up. I mean there is a consciousness and if that is the case, then anything that is alive is aware of its existence and knowing that they are aware of their existence, whether we have senses or not or whether we can express this or not. So our ability to express our experiences wouldn't be the same as the ability to be conscious about them. And I think that's where we tend to judge other species as being less intelligent in a way because they have a smaller brain and they don't express themselves by words. But what if consciousness has nothing to do with that actually thought and words and expressions are just our way of translating this meeting point of the consciousness. But it doesn't say that the ones who doesn't speak verbally wouldn't be entitled to their experiences. We presume that they don't experience anything because we can't hear it because we're listening to the human expression perhaps.

Warwick Schiller [\(00:17:00\)](#):

Do you think that plants have a level of consciousness?

Emelie Cajsdotter [\(00:17:04\)](#):

I do. I just think that with plants it's so much more complicated. I went to New Zealand because I had a dream or a series of dreams about New Zealand and I followed them and I ended up there and I was met by a tribe of Maori people who said that, okay, we knew that you were coming. We thought that you would be a bit older, but come in, come in. This is years ago. This was all normal to them. And then they were sort of happy about the communication with animals and that was all good. But then they were a bit upset because I'd left out the plants, it was an insult. And then I realized that, okay, I actually did forget about the plants because I was so much looking for, and I guess that's human, that we are looking for a person to speak with a singular something, preferably with eyes and mammals, individuals that we can relate to.

[\(00:17:55\)](#):

And where does a plant begin and end? Is the seed that comes down from the flower and becomes the next flower? Is that then two separate souls or where do the consciousness go and who am I actually talking to and what happens when they die and how do they, it's complicated. I guess there is a reason why plant communication never really became as popular as communicating with animals. But it's also what I find fascinating with plants is that we are so far away from the separate self. It's a much wider, less isolated experience of life. And I guess that's harder for us to integrate into our minds. Our life would become more complicated if the plants were aware too. But it's also very fascinating if you think about it. And all the trees outside, they are all individuals actually. I mean it's quite overwhelming, but it's mainly a good thing.

Warwick Schiller ([00:19:03](#)):

It's a very indigenous worldview of things, and I'm into that sort of thing. And the indigenous worldview of things was our original worldview of things before we became mechanized and had civilizations when we were still hunter gatherers. I know I had a lady on the podcast a couple of years ago, wonderful lady named Jessica White Plume. She's a psychiatrist and she's a Lakota, she's Native American Lakota. And she was talking about the different nations, the horse nation and the bison nation and the standing, I think she calls 'em standing silent nation, which is the plants, the trees.

Emelie Cajsdotter ([00:19:49](#)):

Wow.

Warwick Schiller ([00:19:51](#)):

And

([00:19:54](#)):

When I'm out riding horses, and if I'm out different places, whatever, well I'll even do it walking around, but I've done a lot of time riding horses. It seems like the days when I am present really notice the plants and something I like to do. It sounds strange, but what I like to do is if I ride past a tree and the breeze is blowing slightly and the branch is waving a little bit, I wave back like, Hey, I feel like that tree is saying hi. But what's funny is the days that I've done that, I see so much more wildlife on the days where I interact with the plants, they're not going to say they're alive, alive, but

Emelie Cajsdotter ([00:20:45](#)):

But I see what you mean. They have consciousness. Yeah, there are someone, they're someone,

Warwick Schiller ([00:20:49](#)):

And I'm not sure if it's, I'm more present so I notice more wildlife or if the wildlife responds to the way I am showing up and they show themselves, they show themselves. When you are that connected, they show themselves. And when you're not, they don't. I'm not sure which one it is, but it could be all of it. I love doing it. It's kind of cool. It

Emelie Cajsdotter ([00:21:11](#)):

Could be all of it.

Warwick Schiller ([00:21:12](#)):

It probably is.

Emelie Cajsdotter ([00:21:13](#)):

And I'm also thinking when you say that, I guess that's exactly what we need to do. Because if you look at humans and we talk about slavery, that's what we do. We depersonalize the surrounding. I mean you can see it in history all the time. You take away the person and then you can take whatever you want from them. So if black people don't have feelings, then we can use them for slaves. If women don't have feelings, we can trade with them. And we do the same with animals because it just makes it easier for us to take what we want. And now we've done that to such an extent that we've even forgotten that that's what we do. And the only reality we know is that we are isolated or separated. So I guess the way back would be to go back and personalize every individual one by one.

([00:22:08](#)):

When you do that to the tree, I mean that's an act not only towards the tree, but for you as a human being to go back to relate to this planet again, I mean to nature again. And I'm sure when we do that, it's like you said about the horse, it's like if I don't expect anything from them, they're very generous and happy to share, which makes it even more sad. Why do we whip so many horses to jump fences when actually so many horses loves jumping? Just allow them to do it in their own way. We don't need to force them at all. That's even more sad when you think about it like that. So if we as humans just show the slightest sign of going back into this common reality, it really comes back 10 folds or a hundred folds or whatever. So I guess it's a response of that act.

Warwick Schiller ([00:23:08](#)):

Yeah, it's interesting you brought up jumping horses. I had a horseman on the podcast recently, and he's really into having a relationship with the horse and building a relationship with the horse. And he called me a couple of days after the podcast and he was telling me that he went to Florida. So this guy doesn't know much about the jumping world, but he'd been asked to go to Florida to do a bit of a clinic for a benefit for someone who was injured or hurt or something like that. And it was at this big fancy jumping place and he worked with six horses that day. But the first horse, they bought him. And like I said, he admits he hasn't been around jumping horses much, doesn't know much about it. And the first horse, they bought him and he said, well, what's the problem? And they said, we can't touch his ears, cannot touch his ears.

([00:24:04](#)):

And so this guy told me about five minutes later, I'm kneeling on the ground with that horse's head in my lap rubbing his ears and this horse, they haven't been able to touch his ears for years. And he said to them, well, is there anything else you'd like me to do? Is there any other problems you're having? She said, yeah, can you stick something in his ear? That's the problem we have. And he says, what my finger? And he starts rubbing his finger up and down and there and she says, no, no, an earplug. And he looks at it and like an earplug, why would you want to put an earplug easy? And then she's like, oh, because noises upset him. And he said, right then he just kind of shook his head like, no wonder you're having problems. The horse tells you noises concern me. My nervous system is a bit dysregulated. And so you just want to shove earplugs in my ears. And it's almost like, I dunno, it's almost like it's big pharma these days and the over-prescription of things to battle the mental health crisis that's caused by a lack of connection to the world and to self. You know what I mean?

Emelie Cajsdotter ([00:25:22](#)):

Yeah, I know exactly. And I guess I realize the more I work with this is it's all about this connection. If you look at everything we do that makes horses suffer or the environmental issues, whatever area you would go to, I find that the problem is this disconnection and that animals, and like you say, when these wild animals respond to you, they seem to want to welcome us in back into this creation. And I dunno why we stepped out of it if it was just habit or forgetfulness or that we kind of fell in love with personal gain and just went off without thinking, I don't know. But a common question in my work is that I meet people and they know what I do and they say, oh, I would love you to talk to my dog or horse or whatever. But I'm so afraid to do that because I worry that they will say that they don't love me. And at first you'll laugh at that. I laugh at that too, but then

Warwick Schiller ([00:26:28](#)):

I'm not laughing. I'm not laughing because it's funny, I'm laughing because the first time I ever had an animal communicator come out to talk to one of my horses, my concern was I wanted to know if he hurting somewhere. That's why I had her out. But my worry was, what if he tells me he doesn't like me?

Emelie Cajsdotter ([00:26:53](#)):

And I guess that

Warwick Schiller ([00:26:54](#)):

That was my

Emelie Cajsdotter ([00:26:54](#)):

Worry. And I understand that because I can relate to it. And I think this is telling so much. Maybe we make our animals helpless and we force them and we do all these things to them because deep down in any destructive relationship, we don't truly believe that the other one wants to be with us and that we are not worthy of this relationship. I mean, even if we are the abusers, we are not the confident ones really as abusers never are in a way. And a friend of mine, Bruce Goodin, he is a show jumper in for New Zealand team, or he was, I haven't talked to him for a long time now, but I think if we met we would just probably continue where we last were. But we decided to make a practice in this because we were both hearing so much that the horse is not allowed to take over if you're not this dominant leader and the horse will take over, there will be all sorts of unspoken dangers.

([00:28:01](#)):

No one can really phrase exactly what's going to happen, but you learn from a very early age that the horse is not allowed to take over. And finally we said, well, what if we would actually let them take over and we see what happens? I mean we give them the chance to totally dominate us. Will they abuse us? Really? We're discussing how to do this. And he had about 15 horses in training, and these were all professional horses and they are in that game. They have been taken away from their mothers when they are young. They were broken in quite a brutal way at a young age. And everything is expected of them and they are expensive. The situation you would understand if they were sick of humans, it wouldn't be a strange thing. So we thought, okay, we'll take them out into this big grazing paddock because without any bridle or saddle, and then we would sit on them.

([00:28:54](#)):

That was the plan. And we thought because if the area is too small, then they will perhaps not show a natural behavior. And if the area is not fenced in, we will probably worry that they will throw us off and run into the road and then we will interact with the results. So it has to be a big paddock and we have to



be totally vulnerable. I mean, we will sit on these horses without anything and they can do whatever they want with us and let's see what they will do when they have the chance. I fell off more than him because I'm smaller, I have short legs, he's a better rider. But apart from that, these horses, out of these 15 horses, they showed mainly three different ways of responding to this. A majority of them started to run around in a very stressful way, not happily, but stressfully. Some of them even jumped out of the fence and Bruce managed to stay on, which is quite remarkable. Anyway, then some of them just went to the gate and wanted to go back into the stables, which is a little bit sad. And then there were two, mainly one horse that he didn't do anything. He didn't even put down his nose to graze without being told. So by the rider. That was heartbreaking actually. He was totally obedient. That went on for a while and the people around started to wonder what this Olympic rider is actually doing with his horses. And

Warwick Schiller ([00:30:23](#)):

When you say a while, do you mean days, weeks, months, weeks? What do you mean?

Emelie Cajsdotter ([00:30:28](#)):

Weeks? We just continued because we really wanted to see what was going to happen. And I was going on and off because he lived a couple of hours drive away. So he would do it all the time also with his grooms. And I would come and go. So this went on and this little Japanese guest rider came down and he looked at us and he said, oh, the Mongolian pony gl. And then something interesting started to happen after a couple of weeks or something like that, a while that you could see that they continued doing these things. But all the horses that used to have tensions, I mean pain in their backs, stiffnesses, you name it, that started to disappear. So all of those tensions went and then they stopped with all these stressful reactions, like the ones running around stopped running around. The ones that went to the gate felt more secure in the paddock.

([00:31:26](#)):

And the one that didn't do anything started to graze. That was nice. And after that, all of them, without exception, I mean this is not scientific research, but 15 out of 15 horses, after all of this had happened, they turned around to start to communicate with us. They literally, when we were sitting on them, turned their heads around to look at us. So it's like you say, they do seek communication, so it must be it's not in them, it's us. We presume that they don't want to be with us. I don't know why we have this lack of inner sense of inner worth or inner value or dignity. I dunno how to phrase it, but I guess that's why we create such destructive relationships with our surroundings because we act like bullies when there really is no opposing force. They will test us. They will do anything to try to figure out who we are, but there is nothing evil in that there.

([00:32:27](#)):

They're not spiteful. It's not that a herd animal will wake up one morning and decide to do what's most harmful for the rest of the group. It's just not going to happen. And to me, that was really a starting point of moving forward with this work because it's like, now I know that we don't need to do all these things to make them do what we want. Because I'd come to the conclusion, if I have to do all these things, then I will have to stop being with horses because it just doesn't work for me anymore. To me, they just prove that they are naturally kind and we take that for granted or we presume that they are against us and start the relationship in quite a shocking way. It's like we taking a young horse and start hitting them on the head for biting us and they have no idea because they don't. Out of all the thousands of animals I've met in these 30 years of work, they never know why we hit them. They can never explain it. They don't learn a single thing from it except that we are unpredictable.

Warwick Schiller ([00:33:34](#)):

For about the last, oh, maybe six years, about six years ago, I started looking at nipping horses nipping in a completely different way. And I started to look at it as in trying to them trying to engage with us, I'm not trying to hurt us. They're trying to have a dialogue with us. And what I had started doing was every time a horse's nose came towards me to nip me, I would just cut my hands and let 'em put their muzzle in my hands, and if they want to rub their teeth on my hands, they can do that. But I stopped correcting it. I used to correct it and probably not in a nasty way. There's nasty ways to do it, but I used to correct it anyway. But I started engaging with them and I noticed it got less and less frequent. And eventually they kind of almost stopped doing it.

([00:34:35](#)):

They will come over and nuzzle you, but they won't nip you anymore. And the current belief I have now is they are checking to see if you are present and if they check to see if you are present enough times over a long enough period of time and every time their mouth come towards you, you are aware it's coming and you meet it there. You're like, Hey, how's it going? You basically get a check mark beside your name to say he's present. I don't have to check and see if he's present. He's trustworthy. And I'm a big fan of, there is a couple of researchers here in America, human relationship researchers called named John and Julie Gottman, and they have a thing called the Gottman Institute in Seattle, Washington. And they're basically America's leading researchers on human relationships. And they can watch a video of a man and woman talking for five minutes and a couple talking for five minutes, and they can tell you within an 85% accuracy whether they will still be married in five years.

([00:35:42](#)):

A lot of the little things they notice, the biggest thing that John Gottman and Julie Gottman too is on about is what they call bids for connection. One of the people will make a bid for connection and it can be met in one of three ways, what they call turning towards turning away and turning against. So let's say my wife and I are outside one day and she says, it's a beautiful day, isn't it? Turning towards would be me going, yes, it is a beautiful day, isn't it? If she says it's a beautiful day, isn't it? Turning away from would be whatever, but turning against would be don't be stupid. It's bloody cold wind. And turning against, turning away and turning against, I think they said you've got to have, in order for a relationship to work really well, you've got to have more turning towards than turning away.

([00:36:46](#)):

And I talk about this at clinics a lot because that engaging of their mouth, when their mouth come towards you and they go to nip you, if you can turn towards like, Hey, you want to say hi, how's it going? Sort of thing that's turning towards if you ignore it and step back out of their way, that's almost like turning away from and then slapping them or correcting them is turning against. And once you realize that they are just trying to create a dialogue and you engage in that dialogue, the whole dynamic changes. I mean, that's one little thing that I'm really on about these days with people because horses do it all the time and people correct them all the time without realizing that that's the start of the dialogue. And you're basically saying, I'm not available to talk to you.

Emelie Cajsdotter ([00:37:39](#)):

Yeah, definitely.

Warwick Schiller ([00:37:42](#)):

And then you get all the fallout from that and then people want to know how to correct that thing. And then that thing for me, I think that's a huge beginning of the whole thing. There's a lot of things that come from that.

Emelie Cajsdotter ([00:37:57](#)):

I totally agree. And also just to start the practice of seeing that the outside world is kind. It is a possibility of kindness. So we don't need to exactly what you say, turn against everything around us. I mean, we have somehow made nature our enemy and we can't live without it. We're part of it. It's not really going to work all the way to the end. And I think something that looks like a small exercise like that, I think for your client to start to change the look of his horse and have a meeting point in such a small thing as nipping, it is still groundbreaking because it is one step towards seeing the kindness in the other one, and it's going to be a huge difference for that particular horse.

Warwick Schiller ([00:38:56](#)):

It's interesting. Before we got on here, I was actually editing some video from a clinic I did probably six months ago, and there was this thoroughbred off the track thoroughbred that this lady had, and she's a trainer, she's a dressage trainer, and she's done a really good job with this horse helping it with a lot of its issues and retraining this horse. But the one issue she's kind of stuck with is he has this weird energy to where he's just got this weird busy body, can't relax energy. It's not explosive or anything, but he's just got that kind of energy. And at the clinic while I was talking to her, he was trying to connect with her a lot and she was either stepping away or just pushing him away. She wasn't doing it in a coercive way, but she was, I'm not available to talk.

([00:39:52](#)):

I'm not available to talk, either stepping away or pushing his head away or don't do that sort of thing. And I said, can I just have the lead rope for a second? I took the lead rope and the first thing he did was come over to say hi. I'm like, Hey, hi. How's it going? And as soon as I engaged with him, a number of times that buzzy energy had just kind of went down and she was trying to figure out what techniques she was asking me what techniques she needed to do to get rid of all this buzzy energy.

([00:40:24](#)):

She's asking that question while she's doing the things that are creating that buzzing energy, which she was looking at me and she was engaged with me and not engaged with him. And every time he tried to said, Hey, can we connect? She's like, no, no, no, no. But in the instant that she's saying no to that, she's asking me, how do I fix the buzzy energy? And the buzzing energy was there because that wasn't there. It'd be like asking someone, how do I lose weight while you're standing there with a bag of chips the size of your body, just shoving 'em in your mouth. You know what I mean?

Emelie Cajsdotter ([00:41:03](#)):

Yeah, definitely. But also the fact that we are all the time looking for techniques. It's like, how can I move my arm or leg or change my face or change my thoughts? So he will then do what I want him to do when they are all the time looking for a state of being. Because I also started off looking for techniques. It's like, okay, so if we're not going to be dominant or manipulative or whatever, if you're not going to use these rewarding or punishing systems, then what technique should I have? And it's like, well, it took me ages to figure out that it's a state of being and it is based on trust. And not only that, I need to trust the horse because I mean horses are flight animals. They're always going to be faster than me. And for

as long as I live with horses, there are going to be times when I'm out of the timing and I have to accept to sometimes be bitten or kicked or thrown off or whatever it might happen.

[\(00:42:14\)](#):

And if it happens, I've stepped into this knowing that things can happen and I can't blame them for it, but so I need to place my trust in something bigger than knowing that nothing will happen. I have to trust in something deeper than that. And there's no technique in the world that will bring me to that. I have to just constantly try to seek that relationship again and again and again. And I think it's very much the story you tell is such a brilliant image of the modern human being, looking for someone to tell them what to do because people say that to me, just tell me what to do. Well, it's not about what you do, it's how you do it. It's why you do it. And it's a lot about how you're breathing while you do it. I find when it comes to riding, at least

Warwick Schiller [\(00:43:15\)](#):

It's interesting how you do it and why you do it. So one thing I suggest people do with their horses as a starting point, because a lot of people, they can't catch their horse. Their horse doesn't want to be near him as a starting point is go into wherever your horse lives and just pull up a chair, read a book, meta trap, whatever you're going to do, and do that until they start wanting to hang around you. And they will start wanting to hang around you at some point in time. But you have to do that with no expectation. This morning in my Facebook group, I had someone said, Hey, I've been doing that. I've been going and hanging with the horse with no expectation. And she'll walk up to me for a bit sometimes, but then she'll bolt off and then later on she'll come back, she'll walk up and then she'll bolt off.

[\(00:44:01\)](#):

I mean, I've done this for three hours. I've done this for three hours at a time. Am I doing it right? Should I keep doing it? Why is it not working? And my reply to her was, you said you went in there with no expectation. Then when the horse ran away from you, you said the horse bolted away from me. So it didn't meet the expectation that I said I didn't have. And I said, that's a palpable energy. And you said the how and the why is supposed to be, I'm going to go in there to help repair a broken relationship. Okay, I'm going to go in there to show this horse that I am not just showing up because I want something from you. And that's the why, what you should be doing, the why, and if your why is different, obviously she's going in there because the horse is going to come up to me and hang with me. And it's that being that there's an energy to that expectation that is, as you would know, is palpable to a horse. And we don't even think about it. But yeah, just how you are being. Yeah.

Emelie Cajsdotter [\(00:45:13\)](#):

Yeah. And I think it's also how we relate to trade. It's like we think if I put this in, then I should get this back. I mean, I spent three hours now and what has she done well and me, the horse that is, he's not alive anymore, but he was the sort of founder of, for me, he was really teaching me lots of how to use these non-dominant, not in techniques, but how to actually put it into practice. And to him it was like, well, something of what you do always have to be a gift where you don't expect to receive anything back because giving of yourself is necessary, otherwise you won't be able to receive something. And this is not the same as trading. And I think we've got them mixed up. So that's where our expectations come in, that we think that we are trading with individuals and somehow we know that that's not really the depth of a relationship.

[\(00:46:19\)](#):

I wouldn't want to have a trade relationship with the one I'm married to or to my best friend. We kind of know that. It's like, well, I bought you coffee last time. I expect you to buy me coffee this time or otherwise. Our friendship is starting to be shaky, but it has to be based on both of us are giving without an expectation of receiving. And then comes the curiosity. And I think in the story you tell, this horse is showing curiosity, but she knows that if she gives half of the hoof to this person, she might want the entire horse for something. So she goes there and she makes sure to be safe again, because she could be caught by these expectations. It's like, oh, we had such a nice cantor, so now I want three more rounds because I know you can do it. Well, now you've ruined the trust. It's very easily done because now I know you can do it. And you hear people say that a lot, why don't you jump the fence? I know you can. Well, that is so not the point.

[\(00:47:20\)](#):

So I think it's our idea of trading, and you see it with lots of interactions with nature. It's like, okay, we cut this tree down, we cut lots of trees in Sweden. So we think, okay, if we just plant a new one, that's fine. Well, it's not going to be exactly the same. It's all these insects and other species living around it. It's so much around the atmosphere when these two individuals meet. So we need to sit still for long enough to all of that to settle. And I mean, that could take years. I mean it could, but I remember the pony that I had my first encounter with in this expansion of the self to include someone else than myself. She was vicious. She was fighting for her life. She was in a horrible state, and she was being treated so disrespectfully. She had all the right to fight, and she was biting and kicking me as well.

[\(00:48:23\)](#):

And I knew that that was going to happen. But after a year and a half of that, every day I went to the writing school with my little bucket of brushes because I believed I had to groom her and she hated it, and I believed I had to do it. And she would bite me and kick me. And after a year and a half of testing me out, she put her muscle here and she was breathing into my ear, and I will remember it for as long as I live because she finally, it's like, okay, you're not going to give up and I've tested you for long enough and perhaps we can start to trust each other. So a year and a half I would say would be a short time even.

Warwick Schiller [\(00:49:06\)](#):

I love that trading versus giving. I dunno if you've ever heard of Anthony Robbins or Tony Robbins. He's a big time us motivational speaker guy.

Emelie Cajsdotter [\(00:49:17\)](#):

Yes. Yeah, I have.

Warwick Schiller [\(00:49:20\)](#):

Yeah. And one of the things I remember, I listened to a podcast one time and he was talking about there's seven things you have to have to be a fully developed human being or some things you have to do or show up as whatever. And he talked about the first five, I figure what they were, but he said, number six, this one's hard for everybody and he's giving with no thought as to any, you're not going to get anything back from that. And he said, if you can do that with that intention, you'll receive so much more back from it. It's unbelievable. But it's like when I tell those people, if you go out there and sit in the pasture with your horse often enough with no expectation, they will come up and start hanging with you. I know I'm going to get this. Yeah, exactly.

Emelie Cajsdotter ([00:50:08](#)):

I don't have

Warwick Schiller ([00:50:08](#)):

Any expectation about it. And when you listen to Tony Robbins say, if you give with no thought of anything coming back, you will get a lot. And then it's the hard part of going, okay, I'm going to give, and if I give with no thought of anything back, it's going to come back. So I'm going to give so I get it back.

Emelie Cajsdotter ([00:50:24](#)):

Yes, exactly. And then we are running around in the Yes, definitely. Definitely.

Warwick Schiller ([00:50:29](#)):

Yes. But I love your trading versus giving because the giving act might be the same. The act of giving and the act of the start of trading might be the same. It just depends. Your intention on, I'm going to do this because I'm going to get this back, or I'm going to do this because I want to give this to them. And there's a totally different feeling and intention of vibe and energy, whatever you want to call it. There's a totally different connection with the divine if you want to look at it that way. Yes.

Emelie Cajsdotter ([00:51:05](#)):

Oh, definitely.

Warwick Schiller ([00:51:07](#)):

From those two

Emelie Cajsdotter ([00:51:10](#)):

Different

Warwick Schiller ([00:51:11](#)):

Acts.

Emelie Cajsdotter ([00:51:12](#)):

And I think one would come out of the self and one would come out of the ego. So if the self would be the combination like we were talking about before, of the body and soul creating this unique individual who is expressing himself in the world and the ego would be the person that we create around that to find our way in the world, to live up to others' expectations, to do what we believe we need to do to survive all of these things. Then the self would, what I understand from animals is in the consciousness apartment is to know who you are and to manifest the self in the world, someone needs to receive you and truly see you from inside. Then in that mirror, you start to learn about who you are. Now, if no one meets you in that way, which is highly likely, sadly for many of us, then we will have this gaping hole inside of us and around that gaping hole, there's no connection to the soul or the eternal or whatever we can trust that is bigger than ourselves.

[\(00:52:26\)](#):

And around that fear, we build the ego and the ego knows that it's constantly dying. So it needs food all the time. And the food is mainly confirmation. So I need the horse to constantly confirm that I'm doing

the right thing, that I'm okay then whatever. And that's not really the role of the horse, that's not the role of anyone. I have to find that I have to meet that need in myself and go into that deep, big hole of emptiness before I can change that. While the self, I think is looking for closeness, for relationships with the world, it's like you see anything that is alive after it knows itself, it starts to want to know everybody else. I mean, we do want to interact in this world no matter what species we are, but the ego is insatiable. It will never be full.

[\(00:53:24\)](#):

The will never be content with no matter what the horse is doing, they can always do it more or better or we can always continue. So I guess what we have, like you say, is this parallel road where the self and the ego, it looks exactly the same, but it's actually opposite. It's like giving and receiving looks like trade, but it's actually, like you say, it's a completely opposite feeling. It's a completely opposite experience. But looking at it from the outside, there is not a big difference at all. The difference is in the inner experience. And to understand that you probably need to have experienced both. So you can compare them with each other. I mean, if you've really ridden a horse that truly wants to carry a human that doesn't do it to be polite or for lack of punishment or whatever, and someone who actually chose you, you will never forget that difference. But if you haven't had that experience, then you will probably settle for just having a horse that doesn't hurt you and make you feel that you have some control of your life, at least

Warwick Schiller [\(00:54:31\)](#):

Some of the stuff you're talking about there, about the ego and the self. I know for me personally, I am learning a lot about that stuff, about me through therapy and stuff like that. Have you done much of that sort of work or has all this come to you through animals?

Emelie Cajsdotter [\(00:54:57\)](#):

It's definitely mainly animals. I've done a little bit of therapy late in life because I have obviously all my own issues from where I come from. But all of these things are mainly animals. I mean, I almost didn't go to school. I just wanted to be with horses. I didn't haven't studied much because I've chosen to learn from other species or from people that are sort of following their passion and doing what they believe in. And I sort of felt from quite an early age that I don't want to know too much if I go into this because the minute, let's say that I have a meeting with a horse and I experience what this horse is experiencing, so I know what it feels like to eat that apple or jump that fence or whatever. The minute that information reaches my brain and I begin to know what I am experiencing, there is no longer a meeting point.

[\(00:55:58\)](#):

I'm stuck in myself again. So I'm thinking that the more I know beforehand, that will make the real glimpse even smaller. So it's better that I know as little as possible, even if I meet an animal at work, well, it could be helpful to know the name or perhaps a few other things, but I really don't want to know the story or how the person looks at this horse because I know that it will interfere with the experience. And that's why I find it very fascinating now after all these years of listening to other species and being far off in the forest most of the time, and I meet people like you now or others, and I say that, well, we're all meeting in the same sort of big ocean. Our experiences are leading to the same point, even if we would perhaps phrase it slightly differently. But there is something universal about many of these things, and that's very hopeful. It's very nice.

Speaker 1 ([00:57:09](#)):

Warwick is happy to announce his first book, the Principles of Training, understanding the Relationship between You and Your Horse, and Why Effective Training Works is now available after a lifetime of working with horses. Warwick has categorized every horse training method into 12 foundational principles. Understanding the intricacies of these principles will allow you to make the most educated horse training decisions on your horsemanship journey and is a must read for any horse owner. Get your copy today on Amazon or get a personalized copy signed by Warwick on his website, warwick schiller.com.

Warwick Schiller ([00:57:45](#)):

A minute ago you're talking about you didn't want to know too much about the horse. And it made me think of, so a podcast guest I had in the first year of the podcast was Mark Rasht. I dunno if you've ever heard of Mark.

Emelie Cajsdotter ([00:57:58](#)):

I've heard of him.

Warwick Schiller ([00:58:00](#)):

And Mark does a martial art called Aikido, and he talks about an Aikido concept called a mind, like Still water. And he said, if you go out in the morning and there's a pond and it's still, and you're on one side of that pond, when you look into that pond, you get an absolute direct reflection of what's on the other side of the pond. But if you pick up a pebble and throw it into that pond and make some ripples, now you have distorted the reflection of what's on the other side of the pond and you are projecting part of you into, or if you walk in there and splash around, you're really distorted. And he was talking about how a mind still water is about being able to see a true reflection of what you're looking at, not all your stuff projected on it, and every interaction every person has with anybody or anything you look at, there's all these filters and lenses that you see things through, and everybody's filters and lenses from their past traumas and whatever are all different. And if you can start to peel those away and you get to actually see the real whatever it is you're looking at, or in this case, the real horse.

Emelie Cajsdotter ([00:59:11](#)):

Yeah.

Warwick Schiller ([00:59:15](#)):

So let me ask you about your animal communication stuff. How do you receive messages? Is it feelings? Is it, I know it's not going to be words, but let me say that anyway. Is it feelings? Is it words? Is it pictures? Is it vibrations? Is it just a knowing? Can you describe what it is that you receive from them?

Emelie Cajsdotter ([00:59:39](#)):

I think it's in a way all of those things, perhaps not words, but I would say that in our conversation now as humans, I have to try to find what I want to explain and then I have to find the words for it and have to translate them to you, who then hopefully will have a similar experience of the same language. So it means almost the same to you. And then you will take that in and you will phrase however that affects you, and then you will toss that ball back to me. And all of this is based on the fact that there is a gap between us. Most of the conversation is about trying to overcome that gap. So I guess this



communication is based on taking away the gap instead of explaining to each other, which would also be a way of communicating when there is a linear time, we are in the same experience at the same time, but we still know that we are separate beings.

[\(01:00:41\)](#):

I mean, I wouldn't believe that I am the horse, for example. And it's not a projection. So I will experience the entirety of how the horse is experiencing that particular situation. So if there is an image of a horse jumping a fence, I will know how it feels physically, emotionally, mentally. And that's the explanation would come there. And that could be very profound and very philosophical and very deep, like an immediate insight. But it would all be happening in the same fraction of a second. So when you speak about presence, I think this is for years, this is funny, but for years I thought that animals were communicating in these small glimpses that they would come and go in the conversation. And then I realized that it's me coming and going, I'm only present for this second. And then there is silence again. And then there is another present second. And it's really hilarious how I thought it was them when it was the time me. So I guess it's a full experience of somebody else's reality. And in that moment, when that hits you, it's always a little bit surprising and it's really fascinating. To experience so many different things and so many different angles of things. And then it comes back to me and then I have to try to translate it to the person.

[\(01:02:14\)](#):

And I would say that there is also, I mean, there is a big difference between individuals also with animals. Some are really thoughtful, some are very deep, some definitely has a sense of humor. I mean, I believe that sense of humor is very basic in this universe actually by now, because it's also how they convey. Because to me it's an image and a feeling. It's like you observe the image from the outside, but you experience it from the inside. And that can definitely be told in a way that has a great sense of humor to it. And I'm sure it's also about the chemistry between us, that with some animals we probably click and we have a really an easygoing conversation. And with other animals, perhaps they would go deeper with a meeting of someone else because it's also personal in a way. And it's the entire situation.

[\(01:03:10\)](#):

Why am I there? What does the owner want? How much space do we actually have in this communication? How much expectation is it? How much? I mean, it took me years to understand that all the horses that are explaining that they want to do anything for the owner and they are afraid of being sold and they just want to be nice, it's perhaps not who they really are, but that's all that they think they can be. Because it's like with humans or with children, we can make them believe that they're limited or stupid by all the time, treating them like that. And it will affect their self-image. And if they're put in a herd with horses that can really help them to heal or put in a situation where humans respect them in a different way, it'll take out a different personality. So it's also the limitation of the situation. Definitely

Warwick Schiller [\(01:04:03\)](#):

What a complex subject

Emelie Cajsdotter [\(01:04:05\)](#):

It really

Warwick Schiller [\(01:04:06\)](#):

Is. Where did this, how aware, when did this animal communication start for you?

Emelie Cajsdotter ([01:04:17](#)):

Well, it started at a particular point in time when I was 11 years old and writing in a writing school in a city center, very, I would say traditional writing school. The fascinating thing is that this riding school has totally changed now it's still there. It's still in the same place. It's still very small paddocks because it's in the city center, but there is the stable manager there that is looking at the horses in a completely different way. And that has changed the entire situation for these horses. And that's also very hopeful. It's like you say, if we decide to turn towards them, it'll make a huge difference even if we can't change anything else. But back in the day when I was a kid, it was a horrible place because all the horses were tied up in stalls and the indoor riding arena was built in with a stable, and there were no paddocks, so they were never outside.

([01:05:11](#)):

They were taken from being tied up in the stalls to being ridden with short rains around and around for hours in the riding arena and then being taken back in. So they were literally broken down spiritually, physically, emotionally, and that was just part of the system. They knew that they will last for a few years and then we put them down. And then there is another one coming in about 60 horses. And I'm thinking that subconsciously I have 65 horses now because I still feel bad about those ones. But there was this very angry pony there that refused to go into submission.

([01:05:50](#)):

And she taught me so many things. I mean, she was also inspiring me to look for a non-dominant way because I realized to her that this can't be the end station. If submission is natural for an animal, they would be happy in that state. They would not be closed often without personality. So it just can't be correct it. And it was in a meeting point with her that my first experience of this gap or this wall between us was taken away. And I experienced her reality inside of me, which was shocking at that time. I didn't know it even could happen. And what she felt inside was such sadness and desperation. And it was really the full experience of not having a voice, like you're being closed into some soundproof place where there is this plexiglass windows. You can scream as much as you want, but no one will take notice because your voice cannot be heard. And sometimes I'm thinking that horses, they always suffer silently dogs. They will scream or bark or make a noise when we hit them. But horses, they're silent. And sometimes I wonder if that's why we just continue, because we don't hear a response.

([01:07:14](#)):

And it was such really sad feeling of being locked in that place, which also touched how I was feeling inside because with my upbringing and the place where I was, was very similar to that, and that was even more frightening. So I somehow realized even if I was very young, that the only way for me to meet someone else is clearly by meeting myself. And I don't know which is more scary at that time because it was painful. But at the same time, it was also such a deep longing inside of me to get out of that isolation. So I guess what brought us together was the longing to get out of the isolation. And for some reason there was a blessing in that moment. And we just went through that wall. And from that point, I knew it was possible and I became her groom. You know how it is in writing school. So I was this little girl with my, like I said, the little bucket with brushes because I wanted to do what was right and what everyone told me to do until I didn't anymore.

([01:08:31](#)):

But that was my first real experience. And after that, it was leaving a swinging door not properly closed. So in meeting animals and mainly horses, because that was the animals that I could meet in the city that could spontaneously happen without my control, which scared me because I was afraid of this unexpected transition. But at the same time, that was what I was longing for the most. It was a very

complex situation because I realized I need to get out of myself, but losing my footing was also frightening. So that's how it began. And that pony, it was, yeah,

Warwick Schiller ([01:09:22](#)):

Continue. Oh, sorry. I was going to say, when you first started talking about that, and it sounded like suddenly you had a mind still water, you could see exactly what was going on there. And then it was almost like, it's almost sounded a little bit like someone had taken a psychedelic. And in my head while I was listening to you, I was kind of thinking, I wonder, was there a traumatic event that happened to you that triggered that? But then you said, or was it a slow burn and you just said, I had this longing. I had this longing. And so I think the dark night of the soul thing, the rock bottom, the place to where you just can't take anymore is actually a good place to get to because that's when I think the swinging door.

Emelie Cajsdotter ([01:10:22](#)):

Yeah, no, I totally agree.

Warwick Schiller ([01:10:24](#)):

Starts to

Emelie Cajsdotter ([01:10:24](#)):

Open. I think if I wasn't so traumatized as I was, I mean, my father died when I was five, and I witnessed that and my mother had big issues, so she couldn't look after me and all of these things, I wouldn't look for a way out if I wasn't so desperate. I mean, if I was successful and the good girl in school or whatever, why would I want to weigh out if I'm functioning in this society, even if it's an unhealthy society, I would just continue to try to survive there. But I didn't really have an option because remaining in that place was impossible. I had, like you say, the dark night of the soul. I knew from a very young age, and I grew up in a city, if I find a drug, any drug that would take away this pain, I will be on it for the rest of my life.

([01:11:17](#)):

So it's highly important that I never touched drugs and I never did. And after this experience with this horse, I also felt that trying to do any escapism would mean dishonoring this meeting. So I decided not to take that road, but that was a very conscious decision. So I believe, like you say, it doesn't have to go through pain, but pain can definitely be that door because you're also, you're left with very little to lose. I'm thinking if you're going to open yourself to let someone else in, it means that you're also totally losing control. You're making yourself 100% vulnerable at that moment. And if I've built up a great success around my ego, I have a lot to lose in that point. But when you're 11 years old and you're actually not sure that you want to live anymore and you feel something in that other one, well maybe you will take the chance. So I don't believe that pain is necessary for the sake of itself, but in my case, I think it sounds strange, but there are also blessings in that story, even if it sounds bad when you would just tell it.

Warwick Schiller ([01:12:44](#)):

Yeah. When I emailed you about being on the podcast, I included 20 questions that we send to all our guests, and you didn't choose this one, but one of those questions is what has been your biggest failure and how has it helped you or something like that. And a lot of times it's that, a lot of times that story is the dark night of the soul thing at the start of the rest of your life. So I asked you before, had you had much to do with therapy or whatever, and you said you didn't really, especially until at least later on,

but you seem to be know a great deal about consciousness. Have you read a lot about that, studied a lot about that? Or is all this kind of wisdom and information you have, has it come through the animals from the divine or

Emelie Cajsdotter ([01:13:41](#)):

Yeah, I

Warwick Schiller ([01:13:41](#)):

Almost, there's a quote. Yeah, sorry. There's a quote from your book here I want to read in a minute. I'm going to really ask you about, but go ahead. Sorry.

Emelie Cajsdotter ([01:13:49](#)):

No, I almost didn't read anything. I've read one book over and over since I was 14, and that's one translation of ing, I think you're supposed to say Tao de Ching with, and it's a translation by Steven Mitchell that I love it. It's very poetic and every time I read it, I find a poem that I've never read before. And so if I've done that for more than 30 years, I probably do it for another 30 years. And I've taken great inspiration from that book because it really helped me to live with a complexity or to accept the complexity. I guess I always have it in a bag or if I travel somewhere, it's always somewhere in the car or it's always there, but I really haven't studied much. Then when I ended up in Jordan, which I eventually did, the experiences with the Maori people, took me to Jordan, and then back to between the Hashemite horses in Jordan and the Maori communities in New Zealand, it's a very interesting mix, but I guess the indigenous is very important there.

([01:15:08](#)):

I met Sufi people and they were able to phrase some of the things that I had experienced. It was the first time I met humans that could phrase things that I didn't know how to put words on. And that was the first time I met spiritual seeking people that were speaking about expanding the self, the way the animals described it, because very many animals I meet, it seems to be very important for them or for us to understand the difference between the eternal, like the soul or the tangible, pretty much everything else. And that when humans do that, we seem to evaluate the eternal a lot more because it's lasting. So it's a little bit better, and we shouldn't pay too much attention to the body or thought or feelings because they will all vanish. But the animals seem to do the opposite. They notice this difference and they think, well, if the soul is going to be there all the time, then why not enjoy this body?

([01:16:11](#)):

Because that's not going to be there all the time. And there is such a passionate love for life if you sort of let the animals guide you on a spiritual search. And I found that in some of the Sufi communities that this sort of passionate love for living, and they were talking about expanding the self to actually take all the world inside in a loving, almost crazy, passionately loving way. And I'd never really heard that from humans before. So then I didn't read the Sufi things because I read their poems. Their poetry is amazing, but the more sort of factual things is very, to me, it's quite complicated read. But I love their poetry. So do Ching and Sufi poetry is what I read the most.

Warwick Schiller ([01:17:12](#)):

So you just kind of brushed over a couple of really important things then. Yeah. Well, first I was with the Maori people, then I went to Jordan and I was with the Sufi. So you guys are listening at home. If you're

not aware of what Sufi is, it's the mystical branch of Islam. So tell me, I was going to ask you, how did you go to New Zealand? You said you had some dreams and

Emelie Cajsdotter ([01:17:36](#)):

Yeah, I had dreams.

Warwick Schiller ([01:17:37](#)):

And then you ended up there with the Maori people.

Emelie Cajsdotter ([01:17:39](#)):

Yes. Well, yeah, that is actually the whole story if you want, don't fit as much in as possible. No, what happened before was that I really asked myself this question, is it necessary to use dominance in the handling of animals? And this was a question coming from the heart because I realized that if it is necessary, then I actually have to stop riding and riding horses is probably, it's one of the things I enjoy most in this life. So if I would really have to stay true to myself and not being dominant, and I would then have to stop riding, that would be a huge thing for me. So this was a real question to God, basically I need an answer. Is it necessary to use dominance in the handling of animals? Then the dreams started. It took a while for me to connect them, but then I started to have dreams about New Zealand and very particular where to go and dreams at night like you

Warwick Schiller ([01:18:45](#)):

Dream. Did you know anything about New Zealand before that?

Emelie Cajsdotter ([01:18:47](#)):

No. This is so embarrassing. This is extremely embarrassing because I was dreaming about the north island, but I didn't figure that out. So I bought my ticket to New Zealand and I'm sitting on the plane, I'm sitting on the plane and the woman next to me says, oh, so are you going to the south or the north island? I was like, sorry, I didn't know there were two. That's horrible. I mean, I'm sorry. Anyone from New Zealand who might listen to this, that was very ignorant of me. Yes. And then, well,

Warwick Schiller ([01:19:21](#)):

I wasn't questioning your knowledge of New Zealand. I'm just wondering, are these dreams coming to you because you saw a TV program about New Zealand and about the Maori people, you read something or these are just downloads from somewhere?

Emelie Cajsdotter ([01:19:33](#)):

Yes, it's from somewhere. And I figured out, like you said in the beginning, that if you don't follow what you're supposed to be doing, then you will have stronger signs and eventually you will be dragged to wherever you're supposed to be, and you can do that kicking and screaming, but you're still going to be dragged to where you are supposed to be. And I to make a fuss about it and scream and feel sorry for myself and complain and be very scared and all of that.

Warwick Schiller ([01:20:04](#)):

Yeah, Emily's not talking about being physically, she's talking about being meta physically dragged. Before we started the podcast, we talked about how if the universe sends you a message and you ignore it, the universe will send you a bigger message. And apparently this was the bigger message.

Emelie Cajsdotter ([01:20:18](#)):

Yes. And then I ended up meeting Maori people that has really, I'm so grateful to them. I'm very grateful for their patience with me coming as a white person into their reality and that they had their patience. Oh, I see. To ask me the question, who are you? Where do you come from and get answers like Sweden or not having a clue who I was and what I was doing there. I am very grateful to them for teaching me so much about respect actually, and how everything is linked and how we are part of this long, long thread. I mean, I couldn't figure out, it took me so long, these ancestors and all of these things. Now it starts to make sense in my life. It takes a long time to teach a civilized human being, anything. So I'm grateful for anyone who has the time for that.

Warwick Schiller ([01:21:38](#)):

In New Zealand's really interesting because it's one of the few places that were colonized that you go there and if you get off the plane in America, there is not a sign in the airport in Navajo or Cree or Apache or Cherokee or Lakota or whatever. You go to Australia, you get off the airplane. There's not a sign in any of the 400 Aboriginal languages, but you get off the plane in New Zealand and there's a big sign and you can go into a petrol station or American to say gas station and behind the counter where they keep all the cigarettes, the words are there in Maori and in English. The Maori, those 17 or 19 Maori chiefs, whatever they were that signed the treaty of way, tangi were quite wise. They were kind of like, you know what? If we don't join forces with these white devils, they're going to wipe us out. And so we may as well we can't beat 'em, so we may as well join them. And I think the Maori culture is still quite present.

Emelie Cajsdotter ([01:22:54](#)):

Yes. Not

Warwick Schiller ([01:22:55](#)):

Hidden in New Zealand.

Emelie Cajsdotter ([01:22:56](#)):

No, it's not. And it's not without complications, not within the Maori culture or not outside of it either. But they do exist in a way that few other indigenous people are sadly. And I think they have also, well, I couldn't speak for them, but in my experience of being with them, they're also learning from their own mistakes and they're using that. So there is also, and I think they truly in themselves understand how much the white culture, if you want to call it, that, is destroying inside of itself by losing the connection to the entirety to the whole in a way. And they understand that pain. So somehow they manage to communicate because I think that's what's so hard for the indigenous people is that when they try to describe their reality, people believe it's all legends or fairytales, but it's a real way of experiencing life and it's so hard to get that message through. And somehow I think they've, like you say, they've understood perhaps more about us or the culture that came in later because there were cultures in New Zealand before that the Maoris were having issues with. And I think they're facing that. They're facing a lot of things in their own history, and I guess that helps. And they're warriors, so they were perhaps prepared for that way of thinking.

[\(01:24:39\)](#):

And it's really not uncomplicated. I mean, they have all sorts of issues, but there is also an honesty in facing that. I mean, I had a teacher, he's not alive anymore, who was a Maori medicine man, and he used to be a gang member. He'd done horrible, horrible things and because of that, he wasn't judging others. So people who had done horrible things, they would come to him for guidance because they felt that they could come with their entire story. They were not going to be judged. And I learned a lot from that, that we are not going to get through this by judging each other and looking down upon people that don't do what we think that they should or whatever. We are in this together. We are facing very similar obstacles on our way. And it was very good to be with him and see how people would come to him from all walks of life. And they were always welcome in his house.

Warwick Schiller [\(01:25:44\)](#):

How did you get from New Zealand with the Maoris to Jordan? With the Sufis?

Emelie Cajsdotter [\(01:25:50\)](#):

Yeah. How much time do we have?

Warwick Schiller [\(01:25:54\)](#):

Well, we're probably got half an hour left, but I do want to hear about Jordan and the Sufis. You go any further. I had a guest on the podcast probably in the first year named Shay Stewart and Shay Stewart does craniosacral work on horses and a bit about alternative therapies. And in order to do craniosacral work, you have to be really in tune with your

[\(01:26:22\)](#):

Own body and energy and all that sort of stuff. And I was trying to figure out Shay's journey, how did she end up, how does one end up at the place to where you can actually do sacral work? And she's telling me her life story. Oh yeah. And so she grew up in Texas, like cowboy Texas sort of thing. Oh yeah. When I was 14, my mom took me to Sufi camp in Oregon and I'm like, okay, okay. That explains a lot about the way you are, the way you are. Yeah. So let me hear your super story.

Emelie Cajsdotter [\(01:27:00\)](#):

I love that. I love that. Now what happened in New Zealand was that also I had a dream when I was in New Zealand, I was there on and off many times, and it's the same with Jordan, but on one of these journeys I had a dream inside on New Zealand, and that dream was about people that used to be in New Zealand a long time ago, even before I learned afterwards that this was before the Maoris. And the Maoris knew about it, but I didn't know about it. And they were living, all the things we have discussed now seem to be their natural way of being. This seemed to have been a people that were almost without language because they were constantly in contact with the surrounding world in this glimpses that I've talked about. And they were basically, this entire dream showed me that there is actually a way for humans to live in a society that is not destructive and in tune and in a constant experience of the rest of the world, not just a person opening the self to take in the outside world, but actually a society being able to do that, even if it was just a small tribe, but it's still a possibility.

[\(01:28:16\)](#):

Then they knew that other people would come in that would be of a warrior mentality, and that there would be no place for them. So they would basically have to leave somehow or be wiped out. That was not clear in the dream what they meant by leaving. I think they somehow ended up behind the veil, like

living in a dimension behind, which is quite possible in the Maori tradition that I figured out later. But anyway, in the dream, they were leaving their stories inside of a small rock, like the memories of a time when humans were not divided or isolated from the rest of the creation would be left as a memory inside of a black rock shaped in a way that you could hold it with a little white top on it. It was very clear in the dream. And then someone from this tribe would hide this stone where no one, not even himself would be able to find it.

[\(01:29:22\)](#):

And that was a memory being kept for the future. And that was the end of the dream. And the next night I had another dream that was very clear in that dream. I opened a map and on the map there was a river, next to the river, there is a pathway. If I follow this pathway, I will find what I'm looking for end of dream. And I'm staying in a woman's house that I don't know her from before. I tell her this dream. And she said, oh, well, my daughter, she likes hiking, so she has lots of maps. Perhaps we could go through her maps. That daughter was away somewhere. And we find the exact map, we actually find it, we find the river and the pathway and everything is on it. And I'm delighted. And this woman says, well, this is problematic. It's like, well, how do you mean this is problematic? Well, this is not a safe place. This is a very sacred place for the Maoris. And the walls between the different realities are very thin here, and you are not supposed to go there. And if you are supposed to go there at all, you need to have a blessing by the elders and they're never going to give you one. So forget it.

[\(01:30:30\)](#):

And through serious of events, I end up in this forest. I was hitchhiking. I never really have any money, and I ended up hitchhiking to try to get in there and eventually, and I meet people on the way to help me. The last car that picks me up is a Volkswagen bus with some elderly Maori people in it. And they keep giggling and do what they do, and they say, oh, okay, so where are you going? And I explain where I'm going and they say, okay, we'll drive you half the way. Okay, half the way is still a long way. So I'm happy. And we're sitting in the car and they're giggling and they say, where are you from? I'm from Sweden. And they keep giggling. And after half the way, they stop the car and I go out and then they say, wait a minute, did you say you were from Sweden?

[\(01:31:22\)](#):

Really? Yeah. Well, if you've come all this way because of a dream to visit our river, then we will actually help you because we come from this place, we know exactly what you're talking about. We will get you there. And then we go and I jump back into the car and they keep driving and they keep giggling and they come to a village and they say, wait a minute here, we're going to talk to someone. And then they say, come back after half an hour and say, now we've talked to some people here and they know what you're doing here and you can go. And I realized that this is the blessing. They've actually talked to the people that needs to be talked to. And they say, and they drop me off at the beginning of this river. And they say, well, from now on you don't need us anymore. You follow your dream. And there are so many aspects to this story, and there is so much to say about this. This place

Warwick Schiller [\(01:32:14\)](#):

Decided that've just decided that this podcast, it can be as long as it wants to be. So tell me the whole story because this is your own version of The Alchemist. But yeah, tell me the whole story. Yeah,

Emelie Cajsdotter [\(01:32:26\)](#):

Because we need this particular story to understand Jordan, I think.



Warwick Schiller ([01:32:31](#)):

Oh, okay.

Emelie Cajsdotter ([01:32:34](#)):

So anyway, I've been taught two things on the way, and that is, okay, so you go into a place that is in its way timeless and people disappear there and usually the tourist board blames the mist for it. But no one really has an explanation except that there seems to be an opening somehow. And you need to have a great respect for that. So what I learned is if the mist comes, I'm not allowed to move. And if someone calls my name, I should not follow the calling. These two things that I have to obey, it shouldn't be impossible. Okay,

Warwick Schiller ([01:33:15](#)):

Where did you get these two things from?

Emelie Cajsdotter ([01:33:18](#)):

The people that I was hitchhiking with.

Warwick Schiller ([01:33:20](#)):

Okay, okay.

Emelie Cajsdotter ([01:33:23](#)):

And another man that I talked to before actually also said the same thing. So I realized this is important. Don't follow the voices and stand still. If there is a mist, just please just do those two things. Alright? So I walk in and it's an amazing area and I'm barefooted because I think I really need to stay connected to the ground. So I will be without shoes and I'm terrified and I really do the step-by-step and not making a mistake. I'm walking in this afternoon and it's starting to be evening. And then I hear someone say, Emily, and this is so unlikely, why would someone do that? I'm all by myself. And then I remember that, okay, don't follow the voices. And then I hear Emily again, and then I'm thinking, well, the river is not so far away. So if I follow this voice just a little bit, then I should still be able to find my way back to the river.

([01:34:20](#)):

So I decide to go off the path and follow the voice against all better knowledge. And I continue and I end up in a place where there is a white stone, a big white stone. And I'm thinking now when I'm telling it to you, and you were talking about this Lakota woman that we're talking about the nations. Now I'm wondering if there is a connection there because in that stone, don't ask me how this works, but I could see circles of different species, like a circle of animals, a circle of trees, a circle of rocks, and they were moving circles. And I understand that this is what I am. I am not a particular individual. I am more the journey between them that the possibility of the story of life to continue, that's what we all are being a person, it's just a way to make the story continue, but it's actually the way that matters.

([01:35:29](#)):

And I guess that was helpful because if you're in a timeless area, you would get lost because you would identify with a place where you don't belong and then you wouldn't find your way out again. It would make sense. But if I am nobody, if I'm the movement itself, then there is a difference. So it's very hard to put words on this, but I walk, I find my way back to the path actually, and it's getting dark at this point.

It's getting dark, and I have this tiny little tent with me. So I'm thinking that, okay, I will just look for a place to put my tent and I will sleep and I'll continue in the morning. And then I hear the voices again. And now I'm thinking, okay, well it went quite well the last time. So if I follow the voices again, obedience is not really what I do. So I'm thinking that, yeah, I follow it. I mean, what is there to lose? So I follow the voices again, and now it goes on. I mean, I walk quite a bit into the forest and this is so unlikely that I normally don't tell this story to people because when I tell it, it's like this couldn't have happened, but it did. So I follow this.

Warwick Schiller ([01:36:41](#)):

You have the right audience here. We're all over this stuff, all our listeners, so this is good. Go

Emelie Cajsdotter ([01:36:46](#)):

Good, thank you. And I walk through this forest away from the river, and I come to this tiny little stream and it's dark and it's this tiny stream and it's PGA trees around, and I love PGA trees. So I'm sitting next to them and I'm putting my feet in the water because it just makes sense to do that. And I'm looking down into the water, I see this tiny little black pebble, and for some reason I realized that I want to take this pebble out of the water. So I'm reaching down to get it out and I can't get it out. I'm thinking, what is this strange? So I start trying to get out this pebble, and I realized it's much bigger. It's actually a BlackRock shaped like a hand, so you can hold your fingers around it with a white top. It's exactly the stone in the dream.

[\(01:37:36\)](#):

This is impossible. It can't happen. And my world is collapsing because now I no longer know what is dream time or real time or physical or nonphysical. I just have to accept that my way of looking at the world is never, ever really going to be the same again. And it hasn't. So I'm sitting there with this stone coming out of a dream, and I don't know what to do with this. I have no idea what to do with this. So I'm sitting there with the stone, and I eventually find my way actually back to the tent. And in the morning I take this stone down to the river and I'm just sitting with it because I have no idea what to do with it. What is in this stone? If these are the memories of a time where humans were not detached, how do they keep them? And I realize it's brilliant to put it in a stone that is so ordinary that anyone would just trip over it without ever noticing it.

[\(01:38:39\)](#):

And out of this stone, there is this tune. It's like a wordless, quite monotonous little melody. And I realized that it's kept as a vibration. It's not kept as a story because a story anyone would change. It is just kept as the essence of a memory. And I don't know what to do with the stone because it doesn't belong to me. This story doesn't belong to me. I can't do what I want with it, but it would be very wrong of me to not, I mean, I feel I need to wait for the next sign. I mean, I can't do anything before I'm getting a direction. So this stone comes with me, and then I was telling this story. I remember I was telling it to Bruce, the one I was doing, the horse is taking over things with. And I said, and then it took me two days to walk out. And he said, it took you two days to walk out. You don't find that strange at all. You come there in the afternoon and you walk in in a few hours and it takes you two full days to walk out. I can't explain that, but it took me two days to walk out with the stone and there was mist, and I was standing still. I was at least doing that part.

[\(01:39:57\)](#):

And the stone went with me back to Sweden because I was still waiting for a sign. And when I came back to Sweden, I started to have very strange dreams to me, very strange because I was dreaming about

deserts and stone portals and old Roman theaters, and it just didn't make sense. And I was trying to figure out what is this place? And I would see a man with a very particular, this sort of peering cheeky type of eyes, but still very sharp gaze in them. And this person was telling me that you need to go to this place. It's like, okay, but what place is it? And deserts, I'd never been in deserts. And then one morning I woke myself up from shouting out the name Aman so loud that I actually, you know, can wake up from snoring. It's like I wake up from saying Aman, so I figure out it must be Jordan. And then I'm really terrified because the Middle East, you know what we see on the TV of the Middle East, it's not really the place to go. So I'm seriously struggling with myself and calling is sort of these signs that keeps coming and it keeps pushing. And I call a travel agency. I figure out that if I call the travel agency to see if I can book a ticket, even if I don't intend to book one, maybe then I have shown the universe that I'm trying.

[\(01:41:35\)](#):

So I call the travel agency and say, well, is it possible to go to Aman? I mean, I guess it's not. And said, no, it's fine. Do you want to book a ticket saying, no, I don't want to book a ticket. But eventually I did book a ticket and I ended up there and the stone from New Zealand went there. And I understood that somehow it is about the sharing of that story. If that stone is put in the desert, it means that it will be shared and transferred between every tiny grain of sand. It means that there is much more sharing points than putting it next to a big mountain. So it's about making the story travel. And when it comes to the heart of the Middle East, you're also in the heart of many human conflicts.

[\(01:42:32\)](#):

And that was what made me so scared of it. And I never thought that I would find the answer to the question, do you need to use dominance in the handling of animals in the middle, in the middle of the Middle East in a stable where mainly the military people work to look after the horses? This again, it's a sense of humor in the universe. So through connections and all sorts of strange encounters, I ended up meeting Princess Alia, who is the daughter of the late King Hussein who inherited his horses that has followed the Hashemite family for well since the time of the prophet Muhammad. And it turns out that these horses, the legend is that these horses are carrying messages meant to help humankind. But so far the story has remained a legend. The horses are being kept and respected and looked after, but the actual story, what they really want to tell us was still not spoken of.

[\(01:43:41\)](#):

So by placing the stone in the desert and all these stories started to travel, and I ended up meeting these horses that really, their entire teaching is about how to help people getting across that gap. The first time I met them, they described a cloud like a sand cloud, like when the wind does these worlds in the desert. And out of this cloud came seven horses in different colors. And like we said, the difference between the self and the ego, each one of these seven horses would have a story about a equality that would both be needed for the self to expand, but also necessary to face when we are facing the ego.

[\(01:44:39\)](#):

And I was talking to Alia about it and she said, well, there are seven bloodlines. There are seven bloodlines that goes back all this way. And apparently these messages have a connection to these seven bloodlines. And it was when that story started to come out and we learned from that, I realized that yes, definitely it is not necessary for humans to use dominance. What we're looking for is a state of being, not a technique, and we need to practice. And it was when that story eventually then came back with me again to Sweden, and I realized I have to practice where I stand. You have to start where you live. And that's when the horses decided to start the school.

[\(01:45:29\)](#):

So that's the long it started with a rock in New Zealand that needed to go to the desert. That then, and that journey made all the connections that made me get to know this amazing woman who is looking after these horses. And because of her openness and not seeing them as an objective, she really don't see herself as an owner at all. She gave the horses the space to actually tell this story and for that story to be released out of this quite closed culture and come out to a wider audience because that's where it's supposed to be. Now I understand that we are supposed to get across the boundaries of culture and inheritance and bloodlines because now we need to get used to the fact that we are one

Warwick Schiller ([01:46:32](#)):

That is quite the story, especially someone from Sweden arriving in a middle Eastern country knowing no one and end up hanging with the princess. Yeah. How did you meet her?

Emelie Cajsdotter ([01:46:48](#)):

Well, I met her. I first got to know her brother at a wedding. Well, you seem to be able to handle anything, so I just tell, oh,

Warwick Schiller ([01:47:01](#)):

I can handle anything. And I'm pretty sure there's a weird something that leads up to you meeting her because that

Emelie Cajsdotter ([01:47:06](#)):

Wasn't random. Now I was invited to a royal wedding in Norway, and that entire thing is based on that, the princess that was getting married. Then she used to have a stallion that was very difficult to handle and she needed help with him. And that's how I got to know her. So I was invited to her wedding, and there I got to know Mary and Rosen, a woman who used to live in California, and she started the Rosen Method, and she's a really interesting person, so that's another thing. But I miss her and I love her. And anyway, I live in the forest. I wear gum boots. I don't use makeup. A royal wedding really is very far away from my comfort zone. I bought all these gossip magazines. I would not embarrass myself by not knowing who's who, a practice walking back and forth in this tiny 20 square meter house in high heels just to try to get to that wedding anyway.

([01:48:13](#)):

And then these events that go on for three days, and it's horrific. You have to be able to do small talk and drink all these little drinks and say whatever thing that isn't too provocative. And I can't say what I work with. I usually say that I'm a physiotherapist because it's a sort of boring word and normally there is no more questions. So I'm doing that when this man comes up to me, and I've never met him, never. He doesn't say hello. He doesn't introduce himself. He just shakes my hand and say, you have to go to Jordan, and in this bizarre situation, in this crazy clothes, you're on a masquerade sort of thing. I thinking, how on earth does he know? I know that I need to go to Jordan, but I didn't tell anyone. How does he know this? And I'm actually quite angry because this is at the point where I'm struggling, so I'm angry with him. So I'm just sort of, well, I know I have to go to Jordan. What's this fuss about? And he says, well, good that you know, have to go then whatever. If you need any help with anything, just make sure that you're get in contact with my secretary. And I'm thinking, this is really bizarre. But anyway, it's a sign. And then I'm thinking

Warwick Schiller ([01:49:31](#)):

That's definitely a sign. Yeah, that

Emelie Cajsdotter ([01:49:33](#)):

Is definitely a sign. It's like when you struggle, you get a stronger sign. And then I'm thinking, well, this person obviously knows something about Jordan, so perhaps I should actually ask him something. And I'm thinking, I need to ask him if a woman can travel by herself in Jordan, that's important information for me. So I'm asking him that. And he literally, literally says, well, do you believe that snow can come down from a tree in the middle of the summer or that a donkey can make backflips? Literally those words. And I'm thinking, well, at this point in time, my life is so strange, so why not? Why not? Yeah, I suppose it can. And he says, fine, you'll have no problems traveling on your own in Jordan. You're very welcome. And off he goes. So I contacted his secretary, but I never got an answer. So I never thought that he actually would help me, but he did. The secretary really helped me, but I didn't get to know his sister in this way. What happens is that I get to know a Jordanian artist, visual artist.

Warwick Schiller ([01:50:43](#)):

Hang on, let's back up. So who is that guy?

Emelie Cajsdotter ([01:50:47](#)):

Yeah, exactly. I ask, sorry. I asked towards the middle of the wedding, I asked my friend who is getting married, I met this really strange guy and he told me, I need to go to Jordan and how does he know? No one knows. And she said, oh, that's Ali. He's a prince of Jordan. And I'm thinking, well, there is no way. There is no way a prince of Jordan is going to help this gumbo girl from nowhere. So yeah, I'll send an email to his secretary, but forget about it. So I send an email to his secretary and I get no reply. So I'm thinking, okay, well it's still a sign and I have to go. So that's it. I'm going. And I decide to sleep in the airport because I'm thinking I'm going to get there when it's dark. I know nothing about the Middle East.

([01:51:36](#)):

I should sleep in the airport and then try to find my way in daylight. So I come to the airport and I've never been to the Middle East, so I'm not used to all these machine guns. And I walk off the plane and before I get anywhere, there is this huge guy to me, he's huge. I'm very short, but still. And he has a machine gun and he takes my passport and off he goes. So I'm thinking, okay, this guy has a machine gun and my passport, and I think I'm going wherever he's going. And he puts me in a car and this car drives away at very high speed. And I'm thinking, okay, this car is driving in 200 kilometers per hour. There is a machine gun. I still don't have my passport and I've been kidnapped and I'm the most stupid person on this planet.

([01:52:21](#)):

Why did I get into that car? Why do I have keep taking all these stupid risks? Then the car stops in front of the Sheraton Hotel in Amman, and now my next fear is all the money I've brought for this trip will not be enough for one night in this hotel. How will I get out in the morning? So I'm sitting on the bed terrified all night. I don't dare to touch anything because I can't pay for anything. And in the morning there is this knock on the door and it's the secretary. It is the secretary, and he has a little notebook and he says, okay, can you tell me all about these dreams? So I tell him all about the dreams and he says, well, we'll help you to get to all of these places and this can't happen, but it happened.

([01:53:16](#)):

And in looking for all these places, I get to know this artist called Ali Maher. And Ali Maher says, one day there is someone that you have to meet. You really have to meet this person. Okay, I have to meet. This

person says, you have to come with me. And we go to an art gallery and we go past the art gallery and we walk down lots of steps. It's a beautiful place. And he says, there she is, there she is pointing at a tree. So I'm like, okay, there is a tree. Yes, there is a tree. And you won't believe me. It's like 10, 15 years ago. But in the middle of the summer, snow was actually coming down from the branches. I'm thinking, okay, so if you believe that, all right, the tree. So I spent a lot of time with this tree. This tree is my first Sufi teacher. Before I know anything about Sufism, I spent weeks with this tree.

[\(01:54:20\)](#):

And one night when I'm as usual sitting next to the tree and writing down all the experiences, Ali Maha comes rushing and he says, oh, you have to come to a dinner. You have to come to a dinner. There's a princess there, and you have to meet her. And I'm angry because I love the tree and I hate fancy dinners. So no, I'm not going to meet a pink and fluffy princess. We've laughed about this afterwards. I'm never going to meet a pink and fluffy princess. I have no idea that this princess is so not pink and fluffy. And at the same time, he's left Princess Alia in the dinner and she hates these dinners too. And say, I have a friend. You have to meet her. You have to wait here. And she's like, I hate this dinner. I'm not going to stay here. He's struggling to make us meet. And finally he managed to make her stay and me come and she shows a photo of a horse. He says, we have this stallion and we don't understand this behavior. Do you think you can help us? And from that moment on, we became friends.

[\(01:55:26\)](#):

She's an amazing person. She's one of my best friends I've ever had. Our lives are so totally different, but that doesn't seem to matter. So a stubborn red-haired artist and a rock from New Zealand and whatever it took for the stories of these hashemite horses to come forth, because I guess that's what it was all about.

Warwick Schiller [\(01:55:57\)](#):

I try not to be judgmental these days, but I don't like to compare one guest to the next. But I think that's the best story I've ever heard of in 115 episodes of the podcast. And I've heard some weird stories. Wowsers, you are the absolute perfect journey on podcast guests because you are on a journey. And I'm not sure it's finished yet, but

Emelie Cajsdotter [\(01:56:22\)](#):

No, I guess it's not finished for as long as we, you

Warwick Schiller [\(01:56:27\)](#):

Didn't come this far. You didn't come this far just to come this far.

Emelie Cajsdotter [\(01:56:31\)](#):

No, no.

Warwick Schiller [\(01:56:33\)](#):

So tell me about what are these horses called? Asha

Emelie Cajsdotter [\(01:56:39\)](#):

Mite, the family is called the Hashemite family, the humans. So therefore they're called the Hashemite horses because they have followed this family. They are linked, I mean, they are the direct line coming

from the Prophet Muhammad. It's not so known that he was also communicating with animals. I mean, that's a part of Islam that just doesn't really make the headline news as much as some of the other aspects. So I guess these horses have been seen. We're talking about how what can be expressed in a meeting also depends on how big the room is, how much can actually fit in. And I guess if you've been respected as a spiritual being for hundreds and hundreds of years, it's more likely that that story would taken on a form that can then be explained because it's somehow possible in that frame, I guess.

[\(01:57:45\)](#):

And they were talking a lot or sharing a lot about, like you say, consciousness and the spiritual search and these seven lines. It also describes the journey of any one of us from beginning to end. And it could mean during a lifetime, it could mean during a day. It could mean during a particular event or something we do in the day. But it starts with a first line that could be described as courage. And the creation, I guess the creation of the individual, the meeting point of body and soul and how we make our way to become alive at all. I guess that takes a lot of courage to go from whatever eternal space we start from to become mortal and go through all of these scary, sometimes very scary events. And an imbalance here would be to be stuck with our opinions, to defend ourselves in the wrong way or to not stand up for anything at all, to just want to be what anyone else wants us to be.

[\(01:59:11\)](#):

And what I realized, the more we practice what these horses are teaching, is that you actually, you can't go on to any spiritual journey. We're so stuck with wanting to find the spiritual, but we must have a self to start with. There must be a person doing this walk. If we are not true to ourselves, there will be no person to continue the rest of the story. And we tend to forget that part. Or I tend to forget that part because I want to go somewhere else where I'm not, whether it's not this pain or where it's not all these limitations inside. I want to be somewhere else. And the horse is representing this line basically says that you have to start from who you are and you have to be totally true to yourself, otherwise you cannot continue. There is no continuation. And then the second group was describing something that very much surprised me in the beginning because again, we're looking for, I guess in the beginning of a spiritual search, we always look for something nice and harmonious and easy.

[\(02:00:22\)](#):

And then we realize that it's going to be the most difficult thing we've ever done. And we've already started walking and there's no way back. So the second group represents aggression and protection of vulnerability or protection of anyone who can't defend themselves. Also saying that in a society it's necessary that the strong ones are also prepared to give their lives to help the ones that can't survive otherwise. Otherwise we will get a society where only the strongest will survive. We will have a constant competition and only the strongest will survive. And that's really not what we want. So unless we have a healthy sense of integrity and feeling that we are truly worthy to be protected or worthy to protect someone else, there will still not our person, our newborn person in the first line can never make its way out into the world. And I will never be able to respect someone else unless I can find this deeper sense of having a value, simply because I am alive, not because of what I do. I think what we were speaking about to not have expectations. That's very hard to not have for as long as you need constant confirmation.

[\(02:01:49\)](#):

So many animals are describing that everything that is alive contains of an equal amount of life. Even if you are a mosquito or a horse or human or a tree, the amount of life that makes it possible for you to exist, you can never measure that. You can never put a value on that. And to totally understand that or to have that insight seems to be what the second group is represented. So aggression is not a feeling. It's

more like rage being a force to be able to, and you were also saying that we all want to survive. I mean, there's something in us that will try to survive and that's natural and normal. We are going to want that. We're going to, in a way, a horse would find it very strange if I have no, if I will never have a boundary, because that would be quite unhealthy and a bit strange.

(02:02:49):

But it has to come from the right place, not from a place of wanting the other one to respect me without me being able to respect myself. This is a complicated subject. I mean, there is a lot to learn in this one. And I guess you never go from one and then you're finished. It's like all of these are constantly accurate somehow. And then the third line described friendship, meaning that this person who is now hopefully alive and able to maintain life will now turn towards the outside world and form relationships, which I guess is what we've been talking about a lot today. How do we overcome that gap? Well, that's very hard if we don't have a self that can expand and an integrity to show the proper respect to truly invite the other one. I love that picture of your hands and the horse's nose.

(02:03:50):

That is a sign of mutual respect and trying that out in a very sort of gentle way with each other. And the friendship horses describes this gentleness, if coexistence or being could be felt as a sensation, if we could feel it in our fingertips. These are these fine threads that is connecting this entire creation into a web. And they also say that can so easily be cut. It's like when you say it's enough that I turn away and I say that I'm not interested, it's cut. But at the same time, if it's there, it's the strongest uniting force that can ever exist. So it's both. But unless I have a self and an integrity, I will lose myself in a relationship quite easily. And that's not what the horses want. They don't want me to be submissive either. What I find is they look for an equal, they look for, because that's where we both can grow when we have a completely mutual meeting point and respect. And this is what the friendship horses are talking about. You've

Warwick Schiller (02:05:08):

In the therapy world, I would call that independent versus codependent, I think.

Emelie Cajsdotter (02:05:14):

Yeah. Yeah. That would make sense. That would make sense. Because you wouldn't need the other one for anything. So you can totally give yourself, and that works when the is doing the same thing. Yes. That's why I love this image of the hands and the horse being invited. It's exactly that. Right? And then the touch becomes gentle because that's how it's conveyed somehow.

Warwick Schiller (02:05:41):

Right. So we're up to the fourth one now. Sorry to interrupt your flow.

Emelie Cajsdotter (02:05:45):

No, the fourth one, it seems to be this big platform that if we're lucky to be able to grow old, this is the platform where our everyday life is being spent. And I think in English, the right word would be perseverance because endurance would be more struggling. Perseverance is more that you can appreciate also or you can stand, you can be with all these small cycles of repetition that everyday life will be, most of our lives will be based on our everyday chores. And if we cannot be content with that, we're going to have a big problem by the time we need to let go of this lifetime. So to appreciate things that we forget, like heartbeats breathing, mucking out the stables, cleaning out the garden, feeding your



horse, watering your horse, doing all these repetitive things that we think we do in order to wait for the big events. But what if that is the big event? Or what if that is the spiritual practice in serving someone and that we don't look for fame or we don't do it to be seen. We do it for the sake of doing it. Again, you have the practice is without the fourth line, it's going to be very hard. Then you're going to say after three hours, well, I've sat here for three hours, I'm receiving nothing. Well, you have years ahead of you with this exercise hopefully.

Warwick Schiller ([02:07:40](#)):

I think in the Hindu practices there's a thing called karma yoga. And karma yoga is focusing on a task with no thought as to the outcome of that task. Whether it's the completion of that task or validation of completing the task or the external validation or any of that. It's just like you just said, just doing the repetitive things, not because of any adulation or anything you might get for it, but just doing the work.

Emelie Cajsdotter ([02:08:08](#)):

And it seems as if we cannot find the sort of deeper sense of joy or contentment is perhaps a better word in that, then we will mainly just live or look for something that will only very rarely be present like the moment when we're being seen or recognized. And the rest then just have been a waste. So they turn all that around and they gave practices that was really, really nice. It's like, well look for the sand that is under the water puddle that keeps holding the water. You never thought about those did you? Or these tiny things in nature that we forget because we always try. We look for something else because we have this linear time and we keep going. We just keep going.

([02:09:08](#)):

So the fifth line is adapting to new circumstances and adapting to new circumstances comes when it's time for us to start the part of the journey. That means that we talk about the consciousness connecting the body and the soul. And in the beginning of our lives we struggle to get used to the body. I mean it takes for ages before we can walk. And I mean trying to get used to the body could be a full lifetime practice, a fascinating tool, but it's not easy. But eventually when you have started to learn how to live with yourself and maintaining your everyday practice of life, then comes the time when the process of dying actually begins. Meaning that your consciousness is going to now move from this identity that you've built or this person that you've gotten to know to now become more attached to your soul.

([02:10:12](#)):

You're going to be more going towards your soul, and this can be quite a painful state if you are not prepared at all. This is where we try to wipe the wrinkles of our faces so we can go back again and use more of the time. Or I remember it was a horse in Jordan called, who was representing this line and talking about it, and he described it, we don't need any more monuments, we need more people that have lived their life to the fullest. So when they let go, they can go without a trace. And he was also describing that this line represents also allowing time to do its work. We're not fighting against the chronological time, meaning that we will move from birth to death whether we like it or not. All the species will do it to some extent in different ways.

([02:11:11](#)):

And it's part of this cycle. And when you come to the fifth line, it's about time to start to accept that. And they also describe it. This is also where we have to accept that whatever I have achieved in this lifetime, now it's time to give it away so that the next generation can do it better. I shouldn't stand in their way. I should allow the line to continue beyond me. And if I have a problem with that, then it will be even more difficult when I get to the sixth line, which is about trust. And I thought for me, I thought

trust is something nice and harmonious and floaty and nothing happening at all. Like a day out in the sun. And I met the horses in Jordan that represented this line. They were wild. They were completely crazy. They were almost impossible to walk with. To get them from one paddock to the other was an adventure. They had so much energy and they were afraid of nothing. And I realized that I'd mixed up trust with safety.

[\(02:12:24\)](#):

If you have trust to the level that they do because they have passed all these stages and they have accepted to let go of everything, then there is nothing to be afraid of anymore. So one horse explained it like it's like running down a hill and you don't know how it's going to end and you just love doing it. And they spoke about generosity. It's like once you have accepted that now I'm leaving this lifetime slowly and I'm moving towards my soul and an even perhaps more interesting journey, all my experiences, everything I have learned so far now has to go back to the world now is when I'm sharing everything with everyone. I'm not holding anything back because it never belonged to me to start with and I have to give it all away. And if I have accepted that, that's a very good thing to do. I mean, I will be very excited even to do that. And they described trust as a force of a river that would just throw itself onto swinging doors that would just go wide open. That without trust we are completely closed in. We would live in a world where there's no way in and no way out. So I realized that, okay, trust for me is clearly something else.

[\(02:13:48\)](#):

And I know that there is this line in down Ching where it says to trust someone that is trustworthy, that has nothing to do with trust. It just means that it's going to end well. But to trust the untrustworthy, that's where the interesting thing starts. Yeah, that's

Warwick Schiller [\(02:14:09\)](#):

The giving up of control.

Emelie Cajsdotter [\(02:14:11\)](#):

Yeah, exactly. And that's what we ask our horses to do all the time when we want them to trust us. We have no clue who we are, where we are going, and we still claim that they should follow us everywhere. Maybe we could strike the other way around and follow them for a bit and end up on a very odd journey around the world. And then you come to the last group, the seventh group, which is compassion. And compassion sort of also sums it all up in a way. It's like it's the last line, but it also ties it all back to the beginning again because it's like to them and to all species, it seems to be that when we die, I mean we had the first line courage, which is when we are born and you have the last line compassion, which is when we die, whether we die spiritually by killing our ego or physically by actually leaving this whole identity, it seems to be that where we end up when we finally leave is in a place where there is only some sort of complete unconditional acceptance, like a total love or forgiveness where all animals describe that somehow you are met with facing your entire life in the presence of someone that is completely nonjudgmental and all deep, this deep unconditional exceptions and love.

[\(02:15:53\)](#):

And in that point, eventually our identity will completely dissolve and we are one with everything. And then somehow out of that, the individual is born, whether it's us again in a way of reincarnation or whether it's life itself that keeps recreating itself. That is another question. But then out of this nothingness that is also the merge of everything. Then comes the individual, and then we're back to

courage again. So it keeps going. And whether it's your practice from morning till night or it's your lifetime, you can find all your challenges in there.

[\(02:16:39\)](#):

And how we can go back to create what they seem to say is also that we can create this compassionate existence here. We don't need to die physically for that to happen. That journey is possible within a lifetime. And you don't need any special skills. You don't need to be chosen. You don't need to be. It's possible a way somehow if you would choose to. So I guess that was the question that was asked in, do you need to use dominance? No, there is another way. And that these hashemite horses will somehow, when I try to translate the essence of it, it's like the way of compassion. And that can be practiced in so many different ways depending on who you are and where you are. But I really believe it is a possibility, and especially through these small acts, when you describe, just to show someone that there is kindness, you don't need to be so defensive all the time. That is a step on that way. So

Warwick Schiller [\(02:17:58\)](#):

Yeah, I got so tied up in listening to all those seven things. So these are groups of horses, like lines of horses, and all of this came from those horses. All this information you said about sitting under the tree for weeks, was the tree communicating to you getting stuff in the tree?

Emelie Cajsdotter [\(02:18:20\)](#):

Yes. The tree, this is a fascinating thing with trees, I guess because we have legs, so when we have encounters with species that don't move, it sort of worries us or perhaps just me, but it's like to stand there for an entire lifetime, wouldn't that be terribly boring? But then we forget that trees don't even have senses like us. It's a completely different universe. I mean it's very different and definitely not boring. I guess we find things boring because when we lose our presence, when we're not present, that's when we can be bored. If you're truly present, it's never boring really.

Warwick Schiller [\(02:19:07\)](#):

Never boring. Yeah, because yeah, you're not expecting it to be different or

Emelie Cajsdotter [\(02:19:12\)](#):

Exactly

Warwick Schiller [\(02:19:12\)](#):

Different than it was before or I want it to be different in a minute.

Emelie Cajsdotter [\(02:19:15\)](#):

Yeah.

Warwick Schiller [\(02:19:17\)](#):

What is going to ask you about, there was the tree, there was the horses. Oh, the book. So all the King's Horses is,

Emelie Cajsdotter [\(02:19:28\)](#):

It's about this, that

Warwick Schiller ([02:19:29](#)):

Book about your time in Jordan,

Emelie Cajsdotter ([02:19:32](#)):

And it's about also that journey with the stone. And that's in that book. There are three books, but that's the only one that has been translated into English and that has this in it.

Warwick Schiller ([02:19:48](#)):

I can't, I'm excited. Like I can't have this podcast gone forever, but I want to know more. So all the king's horses, where can people get all the

Emelie Cajsdotter ([02:19:56](#)):

King's horses? Yeah. You see, this is the thing. It's been sold out, but we found a bunch in Jordan and I have a tiny bunch in my house, and now we're finding a way to reprint it as well. So for now, we are collecting addresses from people who want to have it and sending those addresses to Jordan, and then they send it from Jordan to wherever you are until those books are finished. And I'm also sending away the ones that I have, so I need the address and phone number. It turns out that when you're sending things abroad, the postal office, whatever, they want a phone number. So I need that on my email and then it will be sent, and then when those books have finished, there might be a gap when we are waiting for the reprint and then they can come out. So

Warwick Schiller ([02:20:47](#)):

If Eastman wants to try and get one of these, how do they contact you?

Emelie Cajsdotter ([02:20:52](#)):

The best is to have my email address, the one that you have, so you could put that one out.

Warwick Schiller ([02:20:58](#)):

Okay. Do you have a website?

Emelie Cajsdotter ([02:21:00](#)):

Yes, we have a website called friends of miu.com.

Warwick Schiller ([02:21:08](#)):

Okay. So we'll put that in the show notes. We won't put your email on the show notes. We'll put that in the email's on that website.

Emelie Cajsdotter ([02:21:17](#)):

I can make it be on that website. Okay. Yeah, let's do, it's not me who, it's a student of mine that is really good at this website thingies. And I think we can put it there. Yes, if want, if you're interested in buying the book, this is how you proceed. Yeah, I think we should put that in the website. Brilliant.

Warwick Schiller ([02:21:40](#)):

Okay. We'll do that. That's awesome. I would love to hear stories from you from all day long, but we are now currently the longest podcast I've done and I just couldn't No, it's fine. About 40 minutes ago, I was thinking we didn't have much time left, and it sounds like there's a whole lot more story left, so I thought I'm just going to let the story come out. And so what was the name of that website again?

Emelie Cajsdotter ([02:22:04](#)):

Friends of eu. I can send it to you in an email if,

Warwick Schiller ([02:22:09](#)):

Okay. Okay. And we'll put those in that

Emelie Cajsdotter ([02:22:12](#)):

In the show now. Friends of eu.com because was the horse that helped us starting the school.

Warwick Schiller ([02:22:20](#)):

The starting one. Okay. And that's the best way for people to contact you too, if they want to know more about what you do or people want to come and visit you where you are at the Yeah,

Emelie Cajsdotter ([02:22:30](#)):

We are going to, because a lot of what we do here is through charity. So because the animals, we're not earning money from them because they're not being sold on and so on. So we are also starting to create a platform like a sister website thing where courses and the school things will be also to organize it correctly for the tax department. So we keep the charity and the work in a logic way, but for now, all of that can be found from this one website because we are now creating a possibility for people from abroad to also be part of what we're doing. Because so far everything has been in Swedish, and it's not that it has to be in that like that, but if people will come from abroad, we a little bit different system because you travel foreign, you might need to stay longer and so on. We need a big need. We need a big tent.

Warwick Schiller ([02:23:42](#)):

A big tent. Okay. Well thank you so much for joining me on the podcast. That was one of the most fascinating conversations I've ever had in my entire life.

Emelie Cajsdotter ([02:23:52](#)):

Thank you.

Warwick Schiller ([02:23:54](#)):

That was wonderful. You guys at home, thanks so much for joining us and we will catch you in the next episode of The Journey on podcast.

Speaker 1 ([02:24:03](#)):

Thanks for being a part of the journey on podcast with Warwick Schiller. Warwick has over 850 full length training videos on his online video library@videos.warwickschiller.com. Be sure to follow Warwick on YouTube, Facebook, and Instagram to see his latest training advice and insights.

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