

The background of the cover is a deep red color. Overlaid on this are several black ink anatomical sketches. These sketches depict various muscles and nerve bundles, with some showing the branching patterns of nerves. Interspersed among the sketches are fragments of handwritten text in a cursive script, which appears to be from a historical medical or scientific manuscript. The overall aesthetic is that of a classic scientific or medical text cover.

ROBERT MASTERS

PSYCHOPHYSICAL
METHOD
EXERCISES

VOLUME II



A DRAGON BOOK

ROBERT MASTERS

**PSYCHOPHYSICAL
METHOD
EXERCISES**

VOLUME II



A DRAGON BOOK

Published by
KONTRAKUNDABUFFER CORP.
P.O. BOX 3300
Pomona, N.Y. 10970

Copyright 1983 by Robert Masters

A DRAGON BOOK

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without the written permission of the Publisher, except where permitted by law. The commercial use of this book in workshops, training programs, etc., except by teachers certified or otherwise formally authorized by Robert Masters, Ph.D., is absolutely prohibited.

Manufactured in the United States of America

Second Printing

CONTENTS

Foreword	1
1) Psychophysical Profile	2
2) Brain Focusing: Furthering the Mind/Brain Dialogue	25
3) Orchestrating Multisensory Awarenesses	36
4) Opening the Spiral	46
5) Face, Head and Body Image	51
6) Journey Inward	57
7) Giant Luminous Body	60
8) Entering the Silence	63
9) Memories and Projections	69
10) Body Meditation	73
11) Working With One Hand: Differentiation and Symmetry	76
12) Altering Perspectives: Upper Head and Eyes	81

FOREWORD

These volumes of Psychophysical Method exercises are being published as teaching and training manuals to be used by teachers and researchers experienced in that area of the author's work. The exercises are transcripts of sessions taught by him to his students and their use presupposes some knowledge of the work--timing, repetitions of movements, quality of awareness, etc. Without such a background of knowledge the exercises cannot be effectively done, much less taught.

Nevertheless it is just realistic to acknowledge that these exercises are going to be used by persons who have not had what should be the requisite amount of first-hand training. An absolutely minimal background, however, would need to include careful study of the book, LISTENING TO THE BODY, co-authored by Robert Masters and Jean Houston, and further careful study and practice of audiotaped Psychophysical Method exercises. Thus anyone wishing to acquire these volumes must acquire also, at the same time, a copy of LISTENING TO THE BODY and at least half a dozen of the exercise tapes selected to cover various aspects of the work.

The decision to make the volumes more generally available was made reluctantly and for two main reasons: first, as mentioned, there is no adequate way to limit their acquisition to trained teachers exclusively; second, it is of great importance that the work reach a wide audience. The risk that the work will sometimes be diluted and otherwise distorted is fully recognized and has been weighed carefully.

It should also be said that it is possible for largely self-directed students to achieve mastery of the work. Much self-discipline, rigorous and lengthy practice and various personal qualities and perhaps gifts are required for such achievement, but it has been done by some and will be done by others. The author will always be most pleased to certify as a teacher any individual who, by her or his own efforts, achieves a proficiency equal to that demanded of those who participate in teacher training programs.

Finally, acknowledgement is made to those who have been of particular importance in shaping the philosophy, psychology, and other knowledge and techniques of Psychophysical Method. These range from disciplines stressing "mindfulness" and "awareness"--Egyptian, Buddhist, Taoist--on to such modern and contemporary teachers as G. I. Gurdjieff, F. Matthias Alexander, Milton Erickson and Moshe Feldenkrais. Those sources should be explored by any serious student.

There is also a Psychophysical Method one-on-one "table work" that can only be learned directly from a teacher. That work, however, must always be preceded by re-educational "work on oneself," including mastery of the exercises.

Robert Masters, Ph.D.
Pomona, N.Y., 1983

1) PSYCHOPHYSICAL PROFILE *

We are going to proceed with a very thorough scrutiny of your nervous system and the way it works in relation to your movements; how your body is organized from the musculoskeletal point of view; how your body image compares to your actual physical body. You will learn ways in which the brain can instantly, when approached in the right way, allow you to make changes in your body that would ordinarily take weeks or months to make by conventional procedures. You will, in a brief period of time, be able to do movements that would severely injure you if you tried to force them. You will be able to do the movements very easily, simply because the brain is made use of in a different way.

To begin with, stand up. The information that you will come away with will, in almost every case, have to do with things you have discovered need to be changed. Then, what you do about it is up to you, with few exceptions. I will not show you things that cannot be changed. There is no point to it.

Stand in a normal way. If you do not usually do so, let your arms hang down at your sides. Notice whether your knees are locked. The knees should always be just slightly flexed. If they are habitually locked, as is customary with most people, you will eventually lay the basis for arthritic problems. The knee is so vulnerable, when locked, that a baby kicking it from the side could break an adult's leg. It takes only about thirty pounds of pressure, striking it from the side, to break the leg when the knee is locked. If the knees are habitually flexed, the chances of any kind of accidental knee injury is greatly reduced.

Now, observe at what angles your feet are extended. See if the feet go out symmetrically, or whether one goes out more than the other so that the two hip rotations are obviously asymmetrical. In a well organized human body, the feet will be extended at an angle of about thirty degrees. In a lying position, this angle will be somewhat more than in a standing one, approximately forty-five degrees. In a standing position they should go out at an angle, because that allows the greatest amount of freedom of movement. You can move in any direction more efficiently if your feet extend at an angle somewhere between thirty and forty degrees.

Walk around for a minute. If the body is functioning as it should, you will notice that, unconsciously, most of you have rotated the hip joint inward so that the foot points forward. When you walk it is natural for the foot to go forward so that the ankle joint moves in the same direction as the knee and hip joints. If you walk with the feet out, then you put a strain on the knee and hip, and you otherwise interfere with the walking. Common sense dictates that the joints should all move in the same direction when you go forward.

Now, stand again. Observe whether it seems to you that you stand equally on your two feet, or whether you put more weight on one foot than on

the other. If you feel there is more weight on one foot you may also discover your hand is lower on that side, indicating that the shoulder is lower. Your neck would also appear longer on that side to someone observing you. When more weight is put on one foot than the other, the hip will be thrust out on the opposite side. This indicates that the spine is curving in the direction of the foot on which the person is standing heaviest. If you feel that you stand heavier, or you see that one of your arms is a little lower, exaggerate the tendency and you will feel what is going on in your spine. Most of you can try it; you will have a sense of how a curvature in the spine feels. In most people, when the curvature is slight, the feeling is unconscious.

Now let your arms hang at your sides. Look visually, and see if one hand is hanging lower than the other. Your unconscious may be playing games with you. The hand that was hanging lower adjusts just before you look. Now, observe how the hands lie in relation to the body when you just allow them to hang normally. If the shoulder rotation is as it should be, the backs of the hands will face forward, the thumb and the small finger will be in front of the thigh, the other three fingers will be out to the side, the backs of the hands will face forward and, of course, the two arms will hang symmetrically. One will not be further out from the body than the other.

People used to be taught to stand with the palms against the sides -- an indication of a military posture. This means that the shoulders have to be rotated back and out in a way that should be painful, if one sensed what was going on. The deformities or defects in the rotations occur so slowly that the feedback to the brain is distorted. The brain does not feel what should be sensed as uncomfortable. Neural pathways are blocked and the brain is not getting the message about the pain. While in a standing position, the backs of the hands should face forward. The palms of the hands will face forward in regressed schizophrenics and sub-human primates, otherwise not ordinarily. Sometimes, when there is a sufficient regression in the nervous system, the palms will also face out. Face your palms forward or out. See how uncomfortable that feels. Having the palms face in towards the sides should also be a very uncomfortable and awkward experience.

Once the shoulder rotations have been restored to their proper functioning, it will be quite uncomfortable to stand in this military kind of way. The military posture also pulls the chest out. This interferes with the breathing and reduces the flow of blood to the brain because the throwing back of the shoulders and the throwing out of the chest causes the back to arch. Alexander tried to get the British army to alter that. He showed statistics proving that the rate of arthritis, rheumatism, respiratory problems and cardiac problems is much higher in the army than in comparable groups of people. A possible explanation seemed to be the military posture, but he could not get them interested in changing it. Alexander's observation is undoubtedly true.

Now, close your eyes and try to make your body perfectly symmetrical. Use your kinesthetic sense. Do not check visually to see where any of your

parts are. That will mean that the knees are equally flexed and locked, and the feet go out an equal distance; the spaces between the fingers are the same; the hands in relation to the body and the shoulders are the same; you are breathing equally through both nostrils. If one hand is touching the body and another hand is not touching, then obviously it is not symmetrical. Try to make it so that it feels to you that it is symmetrical, however awkward or uncomfortable that might be. If you cannot tell whether you are breathing equally through your two nostrils, put a finger against one nostril and then against the other. Note whether the breathing is what you sensed it to be. Now, open your eyes and notice where you are looking.

Walk around the room a little bit and see if you are doing it in your normal way. Notice whether it is common that you walk looking at the floor. If you do that, is it because your head is bent or because your eyes look down? The eyes should look straight out at the horizon with the head reasonably erect. When the muscles of the eyes are free, and the posture is reasonably good, you will see the floor just as well as you see it when you walk with your head bent forward or your eyes cast down. In addition, the whole field of vision will be larger. You will see more out at the sides and more above you, while seeing equally well below. People walk as if they are in constant fear of tripping over something or stepping on something. In fact, that is how the habit often begins, though there is no need for it. Now, stop at your mat again.

Just look from side to side. Look to the left and look to the right. Did you turn your head? It is not necessary to turn the head to look to the left and to the right. You have eyes to accomplish that. Try to think whether, even when you read, you turn your head from left to right to follow the words along the page. This is an important point: when the muscles of the eyes are not allowed to move freely -- to do that part of the looking which they are quite competent to do -- they become progressively more rigid and you end up with glaucoma and cataracts. The lens of the eye will harden and the night vision will be decreased. You will not be able to see things close up. A lot of what is considered to be a symptom of aging is merely a product of the inability of the eyes to move freely.

One evidence that it is not a loss of capacity in the eyes occurs with people in an hypnotic trance state who ordinarily are myopic or who cannot see in a dimly lighted room. In trance, the eye muscles will spontaneously loosen sufficiently for the person to be able to see much, much better. The room will appear to be lighter and they will be able to read close and at a distance. Whatever their problem is, their vision will improve.

Eye exercises are another example. If you do eye exercises and loosen the eye muscles sufficiently, the vision also will improve. The problem with eye exercises has been that it is hard for people to remain motivated, as the exercises are so time consuming before bringing about a real change. In fact, they work, if a person wants to take that much time and effort to work on the problem. Some people turn from the waist to look to the left or to the right. They not only freeze the eyes and the head, but they turn the whole upper body to look. This means they are immobilizing two important

segments.

Now, lie down for a minute. As I speak to you, close your eyes and let your consciousness roam over your body. Scan your body, beginning with your feet. See where you sense it clearly; where you sense it not so clearly; where you may sense it not at all. What you sense is what we call the "body image" or the "body of experience." It does not necessarily coincide with the actual physical body. It is a body image that has been built up over a period of years. Many things are responsible for it. Some people, for example, have a body image in which the hips are experienced as being near the top of the pelvis, and they will walk accordingly. Once they find out where the hips are, come to experience them, and to sense them, the whole use of the body will change.

It is common, when a person is lying down, that the three middle toes are not sensed at all, or very unclearly sensed. This occurs because the connection between the brain and the toes is very, very poor. Keeping the feet in shoes that usually do not fit well, poor walking habits and so on, cause the connection between the brain and the foot to be lost. The toes that should be able to move like fingers cannot be free. There are people who can play the piano with their toes quite well. Everybody should be able to potentially do that. Everybody can potentially do that. There is no need for the toes to be that mobile, but they should, at least, be able to move in an articulated way. We will examine that later. You will see the extent to which your brain, in fact, is unable to control the movements of the toes because the neural connections have been damaged and blocked. The control can be restored without too much effort. As long as those pathways are not functional, there is no possibility of a person walking well. This dysfunction creates problems throughout your entire structure.

When there are fairly serious sexual problems the genitals may disappear from the body image, so that the person experiences them as just an empty space. The part that is usually sensed most clearly and easily is the lips. See if your lips are as clear in your body image as any part of you. The uses of the mouth -- for communication, taking nourishment, relating to another person physically -- cause the mouth to be very clear in the body image. Also usually comparatively quite clear are the eyes, again one of the most important parts of the body. This is also true of the hands. These are the parts that are most frequently conscious.

It is conscious use that vivifies the body image. Feet are used all the time, but with very little consciousness. It might even be, as it is sometimes said, that the distance of the feet from the brain has something to do with it. It has always been noted that dwarves, for instance, have a very strong sex drive because the distance from the sexual organs to the brain is not very great.

Observe which parts of your body image are clear, which are unclear, and which you do not sense at all. Try to sense which is the highest part of your body. Leave your arms down at your sides with the palms down, if they will lie with the palms down. Let them lie in near your buttocks.

Notice whether you have your hands half clenched like claws. That indicates there is a great deal of excessive contraction in the muscles of the hand and the arm. The hands should lie flat easily, especially with the palms down. Most people have more trouble letting the hand lie flat on its back. It is not at all uncommon for the wrist, part of the hand and also the shoulder to be considerably elevated. Now, sense what is the highest part of your body. With most people, it is the nose. With some women, it is the chest; occasionally it is the belly. Occasionally, with the man, it will be the chest or the belly.

Now, without intellectualizing and certainly without visually checking, just using your senses other than the visual, sense the height of your forehead. Keep your right arm extended, not bending it at the elbow. Raise your hand to indicate what you sense the height of your forehead to be. Keep the arm straight. Leave the hand raised. Then look and see where your hand is. Do you see what I mean by a discrepancy between the body image and the physical body? You will find it in any group. You can put your hands down now. You will find that some people will sense, if the hand is indicating accurately, that the head is about the size of an orange. Some are sensing it to be four or five times as large as it is. If, in fact, that is how they are sensing the head, then obviously this will affect how the body is used. We do not know, in such a case, whether that person is sensing faultily where the forehead is, or whether she or he does not know what the arm is doing. So we will try it a different way.

This time, without again intellectualizing or trying to calculate what the height of the forehead is, bend your arm at the elbow and place your hand at that point where you sense your forehead to be. Leave the upper arm on the floor and just bend the lower arm to indicate where your forehead is. Now, look at your hand and see how it relates to the physical reality, with the body on the floor.

Now, try something easy. Since the mouth is usually quite clear in the body image, with your eyes closed, raise both hands and indicate with your forefingers where the outer corners of your mouth are. Use just the forefingers. Then, look and see if it is correct. Now, put your arms down. Sense the width of your head at the temples (the outer sides of your head). With your two hands, indicate what is the width of your head. Put the hands somewhere above you and indicate what you sense the width of your head to be. Now, look at that. Put the arms down; then, indicate with your forefingers where the outer corners of your eyes are. Put your fingers up over your chest someplace. Indicate the width of your eyes. Look. Then put the hands down and just rest a minute.

In this position, observe at what angle the feet go out. Observe whether the body is symmetrical or not. In this position, the feet should go out very close to forty-five degrees. If they extend more than that, the muscles are hypotonic -- they are not giving adequate support to prevent an excessive rotation in the hip joints. If the angle is much less, you have hypertonic muscles -- ones that are excessively contracted, that refuse to allow the hip joint to rotate. You will sometimes observe cases where

muscles in the ankle are so feeble that the bottom of the foot will almost lie on the floor in this position. In other cases the two feet will point straight up towards the ceiling, especially if the legs are held very close together. This position of the feet is usually body language that has more psychological significance than it does about the condition of the muscles. It may indicate very rigid character structure or extreme defensiveness. Some of you may have read the very excellent book My Voice Will Go With You by Milton Erickson. In it, he gives an excellent discussion of body language. He could always tell by the way the legs were held when one of his female patients was having an affair with someone other than her husband. It was such a characteristic way of sitting that time and again he would ask the question and get a confirmation, when they were sitting that way.

Now, observe whether there are any spaces under your knees. The knees should lie flat without spaces beneath them, as was the case with the hands, the wrists and the shoulders. The backs of the shoulders should lie on the floor. They rarely do this without work to release them. When habitual contractions that serve no good purpose are released, the shoulders will lie flat. See if you can sense how much space there is beneath the lumbar spine (the small of the back). When you have sensed it, put your hand there. See if it is what you felt it to be. Do the same with the cervical spine. See how much space you feel is under your neck. After you have sensed it, take your fingers and put them on their sides. See how many fingers you can insert under the right side of the neck and how many you can get under the left side. It should be the same on the two sides, about one and one half or two fingers. If you can insert three or four, then the spine is arched in the neck. It is easy to see an excessive arch when the person is lying on the floor; the chin will tend to point up towards the ceiling.

Now, without looking, place your arms out at your sides, at shoulder height. Let them lie on the ground with the palms down if they will, but know how you spontaneously put them. See if they really are at shoulder height, if the two arms are equal, or if one goes up and the other goes down. Keeping the upper arms at shoulder height, bend the arms at the elbows so that the hands are towards the ceiling, palms facing towards your feet. Let the wrists be extended. Make them stiff, but not excessively so. Let the hands and the lower arms point towards the ceiling. Now, without changing the position of the upper arms, bring your palms down towards the floor. Notice whether they touch or not. Also, look and see whether you have altered the position of the upper arms. Let them slide down. Put your palms down on the floor at your sides. The lower arm is at a right angle to the upper arm. Now, take them up. Do that two or three times. Try to be sure that you do not move the upper arm. Leave the upper arm on the floor. Notice whether your shoulders have to come up.

Now, take the lower arm overhead, and see if you can touch it on the floor easily. Try to lay the back of the hand on the floor, and then bring it forward again. Then, try to place the entire forearm and hand flat on the floor. Now, stop a minute. Those of you who cannot place the forearm and the hand on the floor, bend your arms so that the hands point towards the ceiling. Leave them up there. Now, keep the lower arms at right angles

to the upper arms, and the upper arms at shoulder height. As you come down to put the hands and forearms on the floor, let your head come up. That will make it easy. Then, when the arms come back up, let the head go down. Do that several times. Remember to breathe freely. Bring the head and the shoulders up to whatever height necessary for you to be able to put the hands and the arms down perfectly flat. Exhale as you come down. Now, leave your head down and do it. You should find that the shoulder rotation has increased. If you cannot put your hands and forearms down perfectly flat, bring the head up a few more times until you can do it easily. Now, stop.

Put your arms above your head on the floor. Note whether you can leave them alongside your ears. Note whether you can bring them in so they make contact with your ears; see whether the arms will lie flat. Then roll over onto your right side so that the arm is in contact with the ear, with the ear resting on the arm. Leave the arm and the ear together, and roll onto your back. Do it a few more times. Just roll so that the ear is on the arm and then, without breaking the contact of the ear and the arm (unless you have to) roll onto your back, keeping the ear and the arm together.

Then do it on the left side. Roll over onto your left arm and then come back with the ear and the arm together. Note whether you are able to get close to the ear with the arm, whether you can lie with the arm against the ear. Now, when you go over onto your side and you are lying with the ear on the arm, clasp your hands so that the two arms are against the ears. Then roll over onto your back. Go onto the other side and then onto your back. Unclass the fingers and see if the arms will lie so that they are both in contact with the ears.

Raise the arms towards the ceiling. Bring them down, letting them slide off your cheek bones and lie alongside your ears. Do it with the hands clasped and the fingers interlaced. Bring them down a few times. Then, when that is easy, do it without the fingers interlaced. Now stop; we will do one more thing that will affect the upper back in a much more profound way.

Lie on your right side. Raise your left arm towards the ceiling. Let your legs be bent a little, one lying on top of the other. Take the hand towards the floor behind you, however far it will go. Keep the arms straight. See how far your shoulder is from the floor in that position. Notice how some of you cannot get your hands anywhere near the floor. Others can get the hand down, but the shoulder is raised. Now bring the arm up. This time, when you take the arm back, let the knee come up towards the ceiling and let the head turn in the direction of the arm. Putting the arm behind you, note whether you can put it on the floor. Keep your feet together. Just raise the knee. Let one foot rest on top of the other, with the knee towards the ceiling. Do that several times. Bring the head, the knee and the arm back, and then take all three together behind you. Try to let the shoulder rest completely on the floor. Bring the knee up high enough and the head over far enough so that the shoulder can rest on the floor.

Now, do it this time leaving the head and the knee facing forward, and only taking the arm back. Note whether you can now put the arm on the floor. If you cannot do it completely yet, then use several more knee and head movements to allow you to bring the arm down completely. When that is very easy, leave the head and the knee alone. Bring your knee up. Then, once it is easy to do, practice it a number of times, taking the arm back. This creates a drastic alteration in the upper part of the back around the shoulder blade. You are giving it a freedom that it may never have enjoyed. If you lose it for a moment, let the knee come up and the head go over until you have regained the capacity to put the shoulder and arm completely on the floor.

Now, roll onto your other side and do it. You will be giving your upper back a very important new measure of freedom. Just let the head turn and the knee come up until the shoulder lies quite flat on the floor. You can continue to do that until you can leave the knee and the head alone, and take the arm back, in the same way. The entire shoulder should lie on the floor. Do not settle for anything less. Keep taking the head and the knee forward until you have got it. Then lie on your back and rest.

Bend your legs now. Let the feet stand on the floor. Let your hands be at your sides with your palms down. Let the left knee sink over towards the floor, however far it will go without straining. Both feet should be standing flat on the floor when you start. Then, take the left knee over to the side and bring it back. See how far it goes. Notice the distance between the knee and the floor. Then try it on the right side and observe if it is the same, or better, or worse. Then see also if you can feel what it is that obstructs the movement. The legs should simply be able to drop onto their outsides and lie on the floor easily. Do you feel that the obstruction is in the leg or the back or in the hip joint? If you do not find an obstruction, then sense what it is that you are using. Now stop.

Let the left knee go over as far as it goes easily and leave it there. Now, bring it up again, having noted where it is. Put your right foot on the inside of your left knee. Then, gently push with the right foot, and see if you can take the left knee over to the floor by pushing gently on the inside of the knee with the foot. Then, when the leg is over as far as it will go, put the foot on the outside of the knee and retrieve it. Pull it back up. Repeat that movement several times, pushing to take the leg over and pulling with the foot to take it back. See if, by doing it that way, the leg goes over all the way. Remember to breathe freely. In all of this, do only what is easy. Do not hurt yourself. When you do it easily, the improvement will eventually be much greater because you will be behaving in a way consistent with the hedonistic nature of the nervous system. If you try to do it with will, if you force it or inflict pain on it, you may achieve your end but you will likely soon lose it again. You will also not only possibly injure yourself, but you will create conflicts within your own organism -- in your unconscious and in the body itself -- when you force it to do things it is not ready to do. But, if you gently and sensitively move it, the brain will understand what you want and it will give it to you much quicker in a way that is practically useful.

Now, note whether you can take the knee all the way over by pushing with the foot, and leave it there. Take it as far as it will go. Keep the foot on the inside of the knee. Now, use the foot to bring it back. Then, put the right foot on the floor, and just take the left leg over. See if now it goes over either all the way or much further than it did. If it does not quite make it, use the foot several more times to take it over and bring it back, until it goes all the way or as far as you can now get it. Practice taking the left leg over without using the foot, a few more times. Now, do that on the right side until you have an equal freedom on the right side. You will probably find that the right side does better from the start, because it has already learned something from what you did on the left side. Some of that knowledge is transferred through your brain. You will see, repeatedly, that if you achieve something on one side and then go over to the other side, it will be easier, because a good part of the learning will have been done already. The nervous system will have been re-educated. You will know how to do better on the second side what you have to work to learn on the first side.

Now, if you take the two legs out to the side simultaneously, there is no way on earth that you will put one on the floor. Use your left foot to push your right leg over. Do the same thing that you did on the other side. When you can take it over all the way with the foot, then leave the left foot on the ground and do it without the help of the foot. This is a lower body movement. You leave your upper back flat and you do not just roll over onto your side. Allow the buttock on the left side to come up. After awhile, you will not have to do it, but in the beginning you can raise your buttock. Then, just lie again with the palms down at your sides. See if the palms will rest flat or, at least, if they have come down somewhat. Some of you will have hands that are considerably straighter than they were. This should suggest to you that tensions are radiating down from the back.

Leave your legs extended, and take the left foot over onto its outside. Do not bend your knee. See how closely the foot will go onto its outside, then bring it back. Do this several times. Roll the foot on its heel over onto its outside. Do not pick the foot up and move it around. Just leave the foot where it is. See if you must bend the knee to do it, or whether you can do it with the leg quite straight and without the leg coming up off the floor. It should be a conscious movement from the hip joint. Rotate out from the hip joint. You roll over the buttock towards the outside and the leg rolls to the outside; the foot, which happens to be at the other end, goes onto its outside also. Since it is basically a hip movement, if you think of turning the foot to the left and ignore the hip, that misplacement of consciousness will inhibit the movement in the hip joint. But if you sense clearly what you are doing, that to take the foot onto its outside you have to rotate the hip out, then you may find that you can move the leg better, either without having to bend the knee or without bending it so much. (If the body image is as it should be, then that kind of awareness is always there. Similarly, when you think of using the hand, you will recognize clearly and instantly that what you are doing with the hand is mainly a shoulder movement or an elbow movement

or whatever it may be, and that will facilitate the movement.) Now, try turning the left foot onto its inside. Just keep doing it. Rotate the hip joint in and bring the left foot onto its inside. Do not do both feet simultaneously; that is much harder. The one movement inhibits the other one to some extent. Learn to do one well. Breathe freely. Note again whether the leg must come up and, if so, if it comes up as much or more than when the foot goes onto its outside.

Now, take the right foot onto its outside. Take it as far over as it will go without straining. If it is a particularly difficult movement, bend your knee to the point where it is easy for the foot to go onto its outside. There is some point at which, by bending the knee, anybody can do it. You should be able to do it by rotating from the hip joint out. Just flip it over onto its outside and bring it back. The leg will roll lightly and easily over the floor. Take that one to the inside. Bend the knee to do it, if you have to. You may find that you can bend the knee a little less each time you do it, while you continue to take the foot onto its inside.

Then take both feet to the left and both feet to the right. One goes onto its inside as the other goes onto its outside. Deliberately rotate both hip joints. You have to leave some room between the feet so that one foot has some place to go without making contact with the other one. Otherwise, you do not have the ability to rotate as completely as you could.

Now spread your legs so that you have plenty of room. Put at least eighteen inches between them. Then do the more difficult movement -- bring them both onto the inside and both onto the outside. Again, rotate from the hip joint. If you can, just flip-flop back and forth lightly. The toes approach each other and then they go away from each other. You are rotating both in and then both out. Then, stop and rest.

Let your palms lie at your sides. See if you can just pick them up and plop them down so that the hands lie flat. Those of you whose hands were very clawed and contracted in the beginning, note that as we release more and more of the musculature, the hands release more and more without us working with the hands at all. They sink down towards the floor and it gets easier and easier to let them lie there. The wrists are not up so far as they were before. More of the hand is making contact with the surface.

Bend the legs so they are standing. Bring your legs back towards your chest. Draw them back and see where they go. Then, note whether by very, very lightly putting the hands on the knees, you can make contact with the rib cage with the tops of the thighs. When that rotation is adequately free, you should be able to make an easy contact with the top of the thigh to the rib cage. Remember, there is nothing to achieve. This is a learning experience where we obviously cannot change your structure of a lifetime. However, you can learn a good deal about the condition of different parts and functions that you would otherwise be ignorant of, unless you have done work similar to this. When you do realize more of your potential in these

different movements and body image and sensing areas, you will not only improve your present health but you will forestall much of what is considered to be a normal aging process, but which is simply a collection of wages of sin -- psychophysical, not necessarily theological sin (but they ought to be the same).

Let go of your knees, unless you have to hold them to keep your legs up. Raise your right leg and see how closely the heel approaches the buttock on the right side. Then see how closely it approaches on the left. Let the ankle movement be free as well. Do not kick strenuously or you can hurt your knee. Now, slowly raise your left foot towards the ceiling, straighten the knee completely, and push up from the hip joint so that your foot goes as high towards the ceiling as you can go with the leg straight. Then let the leg bend, bring the foot down, and see if you can make contact with your buttock or come closer to it. Note whether by lightly taking hold of your foot now, you can bring the heel into contact. Do not hurt your knee by pulling on it. You will achieve it in a different way, in a minute.

Now try that on the right side. See if the right heel comes as close or closer to making contact with the buttock. If the heel is very far away, and you try to pull it down to the buttock, you will tear the knee and do yourself a serious injury.

Now, roll over onto your left side, with your legs bent. With your hand, take hold of your right foot and bring the heel into contact with your buttock. Then move the heel up and down over the upper and lower buttock, and also in the space in between. Try to take it to the floor, or as close as you can go, and back up, sliding it along the two buttocks. Move it, when you get between them, as if you were going to insert the heel in the rectum. That is the largest demand that you can make on the knee. It is work, not pleasure, so you do not have to feel guilty. It can be both, if you like. But it is primarily a way of talking to your brain. Try to take it up and down, as far up and as far down as you can go, and try to insert it in between the buttocks. Note whether you can bring it down over the lower buttock as well. Then roll over onto your back. Note whether you can now kick yourself with your right heel or if, by holding the ankle lightly, you can now make contact between the heel and the buttock, so that the knee is obviously a good bit freer than it was.

Then, go onto your right side and work on the left knee. Free that one up by taking the heel up and down across the buttocks and inserting it. Put the heel as far in between the buttocks as you can. Then come onto your back, and see if you can bring that heel into contact with your bottom. Let the ankle be free. Note whether the heel can kick the buttock, or with a gentle pull, whether you can bring them into contact. When you do that, you have gone about as far as you can go in realizing your human potentials, in respect to kicking yourself. Your foot can go no further. Again, you see that the knee must be a good bit freer to allow that.

Then lie on your back. Let the hands lie palms down at your sides.

Slide the hands up and down a few times. This is a shoulder movement. Keep the arms straight. Do not bend them at the elbows. You move from the shoulders and slide the hands up and down along the surface. As you do that, observe that there are two ways of doing it existentially. First, you can orient yourself towards the external world and sense what is the surface beneath the hand. This is an important way of functioning for the nervous system. Try to learn everything that you can about that surface. Or, you can shift your orientation so that what you are interested in is the sensation in your own hand. You are not interested in learning about the external world. You are only interested in letting that world provide you with sensations, letting it stimulate your flesh and your nerves. Do it one way for awhile, focusing on your body's sensations and then do it the other way, using your hand as an instrument of learning about what is external to yourself. Try to do it with the whole palm, the bottoms of the fingers, the undersides. Without interrupting your breathing, wonder for a moment and try to remember whether your usual way is to let the external world provide you with sensations or whether you use your senses to learn about the external world. Just move the hand up and down, letting the fingers down and the palms down, and using the hand to sense the mat, the floor. Then use the surfaces to provide you with sensations in your hand. There are two very different ways of using your nervous system, and the feelings in the hand are decidedly different when you use it to learn about something and when you use it to let it be stimulated by something. You can also do it specifically with the idea of providing the hand with pleasurable sensations.

Slide it up and down, repeatedly, letting the nerve ends in the hand, which are very susceptible to pleasurable sensations, be stimulated. As a matter of fact, the nerve ends in the bottom of the feet are even more sensitive, for most people. Do it as a quick, light, easy movement, keeping the elbows straight and the palms down. Slide the hands up and down. Make the movement a little more extensive. Try to make the hands lie as flat as they easily will, as you do that. Then just leave the palms lying on the mat.

Observe the difference again. Those of you whose hands and wrists were far off the mat, do they now lie still flatter? Then just go over your body image for a minute. Remember, you never get up with your head first. If you do that, you will always introduce tension into your neck and back. Roll to one side and get up. Walk around and see if you can feel the effect of releasing those different inhibitions and muscle tensions. Feel the relaxation. When the body awareness is as it should be, the body will not do superfluous things. It will not squander energy or do anything wasteful. It will do things with economy, from what Alexander called the position of greatest mechanical advantage. In this case, it is to move only from the hip joint and not to bring in all this other irrelevancy.

Now, sit and try to be aware of the way in which you hold your jaw, your mouth, the interior of your mouth, where your teeth are in relation to each other, how your tongue is lying. Generally, the teeth should not be in contact unless there is some structural deformity. The lower ones

should lie a little to the rear of the uppers. The tongue should be flat and wide and in the center of the mouth, near the floor of the mouth. If you see someone open his or her mouth and the tongue is pointed and rounded, as often is the case, then the muscles of that tongue are so contracted that it will interfere with the turning of the head and the movement of the eyes as well as with eating and speech and functions of that nature.

This is an interesting fact that you will not find in any book. The tongue, if it is sufficiently released, will follow the direction of the eyes or the head or even of the attention. If you start looking to the right and start thinking about something over on your right, the tongue, if it is free, will move to the right side of your mouth. Then, if you start thinking about something or somebody over on your left and look over there, the tongue will involuntarily move to the left side. In most people, the rigidity of the musculature does not allow that to happen. Even Moshe Feldenkrais had not noticed it. I pointed it out to him. He had spent a lifetime observing and he had never found that one. It is important for the tongue to be free, and this is simple enough to achieve.

I have taped exercises that exclusively work on releasing the tongue. To release it a good bit, you have only to push hard against the roof of the mouth with the tongue and hold it for forty-five seconds or so. Then push hard on the floor of the mouth and release that one. Do it a few times. Also, use the tongue to explore the interior of the mouth, the inner and outer surfaces of the teeth. As you do this, the tongue comes clearer and clearer into the body image. Whenever you bring any part or function more clearly into awareness, it will improve. This is the reason that awareness is so important a part of psychophysical exercises. I do one where people, for forty-five minutes, execute identical movements on the two sides, but they give their awareness to only one side. At the end, the side where the attention has been given is dramatically changed, and the side that was not given any awareness was no better or not much better than it was to start with. It is as if it had been doing calisthenics or a kind of mindless, mechanical repetition of movements. It really does not change anything.

Observe again where your teeth are in relation to each other. If they are in contact, probably you grind your teeth while either awake or asleep. In any case, the jaw will be unduly restricted. Then stand for a minute.

Examine again the position of the head, and note whether you can now tell any more about how you hold it -- whether you thrust it forward, tilt it to one side or the other, or look to one side. Note whether you can feel whether one shoulder is forward of the other shoulder. Some of these observations have to be made by another person, but if one shoulder is forward or backward, that is yet another curvature of the spine where it tends to wrap around itself.

Now, take off your stockings or socks. Stand on the floor rather than on the mat. There should be spaces between the toes. They should not, of course, curl under or stick up on the ends. It is usually the case that

people worry about flat feet and fallen arches. Many times, the arch will be too high and you will see that the foot is all rounded on the top. That is an artificially created arch. It will cause fatigue and foot damage and will prevent the metatarsal bones, the long bones to the rear of the visible toes which are like an extension of the toes, from moving separately. The whole middle of the foot will be stiff. Flat feet are only harmful if the arches have fallen. Congenital flat feet are generally found to be an advantage. In the army, in World War I, they rejected people for flat feet. Then, in World War II, they discovered that people could march better and walk better and further with congenital flat feet than people with arches could do. So they eliminated that practice. If you have congenital flat feet, it is nothing to worry about. Generally, as you release the excessive contractions in the toes, the foot will get both longer and wider.

I have students who have had to buy new sets of shoes because their feet have gotten healthier. Toes that turn under are also the product, unless the toes have been broken or contractions pull them like the fingers are pulled when the hands are like claws. You will find the tendency is not only in the toe but in the whole foot, to some extent. It is usually very easy to change those toes. Podiatrists and orthopedists will use hammers and break them, or they will cut through to straighten them out. Often you can do it, working with your hands, in thirty minutes to an hour, if you know how to do it. I have prevented many, many people from having surgery on their feet, with minimal work -- for a person who was having terrible pain in the knee or the foot or somewhere else.

It is also common that it go onto the inside. As the musculature of the ankle is adjusted somewhat, and the foot becomes more flexible and is better used, that tendency will also disappear. Rolling over the foot onto the outside is the cause of a great deal of knee pain. You will often find knee surgery being recommended or insisted on for someone, when anybody could look and see that whoever is walking on the outside of their foot like that would have knee pain. The problem is in the foot and not in the knee. When the patient describes knee pain, the doctor gets fixated on it and thinks that he has to do something about the knee. At least eighty per cent or ninety per cent of the time, the problem is not in the knee at all. One of my clients was supposed to have knee surgery for that reason. She was walking on the outside of her foot and causing knee pain. Also, one of her knees appeared to be half or three quarters of an inch lower than her other one. They said that she had a short leg. That is something many, many people are told. She did not have a short leg at all. One of the legs was pulled up somewhat into the hip joint. As soon as the leg was pulled back down, it was the same length as the other one.

Often you can see it with a person who has a so-called short leg. You can place them on the table so they are out of gravity for the most part. When they are not putting pressure on that "short leg", the two legs will be exactly the same length. Yet, those people may have been told by half a dozen doctors that one leg is shorter or longer than the other one. Unless the person has had polio or a few other rather rare diseases, almost never is one leg shorter than another. It may be somewhat contracted up

into the hip joint. The podiatrist's answer to that is to put a pad in the shoe of the foot of the short leg, and that absolutely guarantees it cannot come down again. When the bone is jammed up into the joint like that long enough, then you will also get an arthritic hip or some other trouble. You may well end up with surgery for that. With any of these kinds of problems, you should always try to find somebody who understands the human body and the brain from a different perspective, and that person may be able to help you avoid something irreversible.

Now, raise only the big toe of your left foot. Raise it up high, and then lower it. Do it without moving the adjoining toes. Note whether your adjoining toes move and whether, as with some of you, the right foot and the thumbs also want to move. In any group of people, toe movements will elicit archaic, obscene finger gestures in at least one person. Moving the right foot and the thumbs is a regression in the nervous system back to a time when the feet were not differentiated, when they moved together with the legs, or when the legs moved together, or when the arms and the legs moved together. When you come up against these blockages in the nervous system, you are apt to get these regressions. Sometimes you will even activate the sucking reflex when you start trying to restore the neural connections to the toes.

Now, try to move the four toes of the left foot alongside the big toe. See what you do with your fingers, your hands, your face and your breathing; whether you must move the big toe or the toes of the right foot. Then, note whether you can leave the big toe and the small toe down and just move the three middle toes. To walk effectively you should at least be able to move the big toe separately from the other four toes, and the big toe and small toe separately from the three middle toes. It is not so necessary to be able to move the small toe alone, although it is desirable. Note whether you can raise and lower the small toe. Some people find that they can move it out to the side but cannot raise and lower it; try it by widening the space between the small toe and the one next to it. See if you can do the toe next to the big toe and the middle toe. Almost anyone, within an hour or two, can be taught to restore the connections and to move the foot, which means they have restored the connection between the brain and the toes, even if they had a neural impairment of many years duration (as is quite common).

Men and women both have many problems, but women have the most because women's shoes are the worst -- narrow pointed shoes, high heels and so on. High heels, in time, will so alter the musculature of the leg that some people cannot stand on the floor anymore. The heels will be off the ground when they are barefoot. Try it with your right foot. Move only the big toe. That is the easiest of all differentiated toe movements. Now try moving the other four toes of the right foot. Observe what you do with your hands and your breathing. Then try it some more with the three middle toes. Then try to move the small toe of that foot.

Try raising both big toes at once, without involving the others. Observe whether it is easier to move one big toe and then the other, alter-

nately. One can demonstrate that the feet can learn from the hand movements. If you sit down on the floor, put the hands alongside the feet and do the movements, then the foot will learn how to do it from the hand. You can learn it much faster than if you work with the foot alone because of that connection early in life between the hand and the foot. The hand learns first and it learns better. Later in life, it can be the teacher of the foot.

Now, take hold of your foot with your hands. Try to move the bones behind the foot (the metatarsals) separately. Just move your toes like scissors. Take hold of the big toe and the adjacent one and move them like scissors. See how those toes move in relation to each other. Behind each toe is another long bone that is like an extension of that. Take hold further back and see if you can move those bones in relation to each other in a scissor movement also. You have to use two hands to do it. You move the big toe in relation to the one next to it (that is, the metatarsal in the big toe) and then the bone that lies behind the middle toe and the one next to it and so on, along the length of your foot down towards the heel, so you can feel the bones moving in relation to each other. Those bones should move flexibly. It should be almost as easy to move them as to move the toes in relation to each other. The movement is not as extreme, but it should be just as easy. Continue to work on the same foot.

Then see if you can, without cracking the toes, insert your fingers between the toes from below. Obviously, you use the opposite hand: the right foot, the left hand; the left foot, the right hand. If you are inserting the fingers from above, then you use the hand on the same side. Try to interlace the fingers with the toes. You are getting an example of what is sometimes called "body wisdom." The thumb will be on the outside, which is an easier way to do it than with the thumb on the inside. Put the thumb inside and you will see that it is more difficult than if you spontaneously did it the easier way. When it comes to more complicated things, the body wisdom is not so good. With the thumb inside, interlace the fingers with the toes.

Then, do it with the other hand, from above. Use the fingers to flex and extend the toes of that foot. Then, as you do it, put the knuckles of the other hand on the bottom of the foot so that you can just leave them there, and flex and extend the foot. You can feel that the foot will shape itself around the knuckles, so that the foot will have to bend around this or that knuckle. You feel that the foot begins to become flexible in its middle. Press hard enough so that when you flex the toes, the foot will bend in its middle. Then, just put the foot that you have been working on down on the floor. Slide it back and forth over its bottom. Be sure that you do not change your feet. Slide it forward and back. Then, slide it from side to side -- taking the toes side to side and letting the heel act as a hinge. Take the front part of the foot and slide it over the surface beneath you. Then, use the ball of the foot as a hinge and take the heel side to side. Do the opposite of what you have been doing. Also, slide the foot for a minute on its inside along the surface, along its outside, and then along its bottom. Make the sensations as pleasurable as possible.

Use the foot to sense the surface beneath it. Use it as a learning tool. Then, use that surface to stimulate the foot in a pleasurable way. Now, lie on your back.

Let the legs be extended with the arms at your sides. Compare the two sides -- how they are lying; whether one side is clearer in your body image; whether one side feels longer; whether one side makes a different contact with the floor, so that your body seems to tilt off to one side a little bit. To the extent that you have really given your awareness to the work with that foot, the whole side of the body will have changed. It will have lengthened and the right foot -- if you worked on the right one -- should be clearer than the left; the right hand clearer than the left hand; and so on. If you worked on the left, the left eye and the left shoulder should be clearer than the right one. See whether that is your experience. Then, without using your head first, and using your lower body, roll to one side and get up and walk around. Observe whether you notice any difference in the contact that the two feet make with the floor. You worked a very short time. If you had worked longer, the difference would become very, very pronounced.

Now, as you do that, observe your walking. What part comes down first and second? What do your arms do in relation to the leg movements? Do the ankles, the knees and the shoulders move equally? The most efficient way of walking -- the way that one will walk if the body, including the nervous system, is healthy -- is that the heel of the foot will come down first. Then you will move over the middle part of the foot which should be flexible. The toes should leave the floor in the order of their length, coming up onto the tips, so that the last part to leave the floor will be the big toe, if that is the longest one. In the majority of cases, the big toe is the longest. In many people, the toe next to the big toe is longer. It is called a Grecian toe; and it is also not too uncommon for the middle toe to be the longest one. But they should leave the floor in order of length. The right arm should, of course, go forward with the left leg, and the left arm with the right leg. The whole foot should participate in the walking. You should do it in a way that allows all the parts of the foot that are flexible to move; encourage movement of each part. You should clearly feel, in the center where the metatarsals are, that the foot bends and that the toes bend as you pass over their bottoms.

These are the things that give spring to the foot and to the walk. The walking should be very light. When the foot is used properly, and the body is positioned as it ought to be in gravity, the body will be experienced as almost weightless and the person will make very little sound when they walk. Clomps and stomps are signs that the person is harming himself or herself and is doing a very poor job of walking. That body needs a great deal of education or re-education. In that sense, it is a stupid and inept body. It is wasting a lot of energy, and it is subjecting itself to a lot of damage and fatigue. One of the most common faults is to just pick the foot up and put the whole foot down. Try walking that way a minute. You can bend the leg, you do not have to stiffen it. Just come down on the entire bottom of the foot. Compare that to the walking where you come down on the heel,

roll over the bottom of the heel, the bottom of the foot, the ball and the bottoms of the toes, and up onto the tips.

Now, observe, for a few minutes, to what extent you are aware of what you are doing. Notice to what extent you can become aware, without a lot of extra work, if you try to use what capacities you presently have. Begin by being aware of what each foot is doing. Maintain that awareness. Include what the ankles and lower legs are doing. Try to feel them externally and internally; notice whether the skin is moving against your trousers; what the muscles of the leg are doing. Then, include the knee -- without losing track of the toes, the heels, the ankles or the lower legs. Then, include the thighs, the movement in the hip joints and the whole pelvis. Try to keep in mind everything that is happening in your lower body. Do it all simultaneously -- not going back and forth from one thing to another. Then, include in that the abdomen, the lower back, the sides on up into the elbows, the upper arms and the shoulders -- the entire body up to the neck -- without losing any of the awareness. Then, bring into your awareness also the neck, the jaw, the tongue, the lips, the face, the eyes, the breathing, the rest of the head. See if you can be aware of all that simultaneously, including the contact of the foot with the floor, the passage of the air around your body, sounds of walking, or whatever sounds you are hearing; and of your visual field -- all of the different colors and textures, light and shadows. Include the evidence of your senses -- what your senses are taking in about the external world and about the sensing itself -- along with awareness of every part of the body and its surface that is moving, and any internal awarenesses that you have. If there are also emotional states, be aware of that. Endeavor to be so aware of feeling and sensing and moving functions that you really do not have time to think about anything else. The mind does not wander, it does not verbalize. It just processes sensory information about the self and about the not-self, the world outside.

Now, we will explore a most excellent variety of meditation. You can do it anyplace and at any time. With it, you will become increasingly mindful and approach that ideal where the body is suffused with mindfulness and awareness -- so that not only do you know what you are doing exactly, and the body image begins to be corrected and the sensory mechanisms begin to be corrected by this kind of work, but you will also find that, as the awareness and mindfulness increase, you will not feel that your "I" or your "self" is localized in one part of the body or the other. Most people feel that they exist in their heads and the body is something that carries the head around. In a sense, they are like operators of a machine. (Which is, in practical fact, true when one has one's self in one's head or, as they have it in other cultures, in one's heart or belly. It does not matter, they are all equally wrong.) In a sense, the self should be omnipresent throughout the body. The body and the mind, in that sense, should be one; so that there is no alienation from it; so the two can function in a harmonious way.

Now, lie down once again. Rest with the palms down and the arms down at your sides. Consider for a moment that question, "Where in your body do you seem to exist?" There are places where you feel that you exist more.

Do you feel that you exist more in your head than in some other part of your body? Are there parts that seem to be more of yourself than other parts? How does this correspond to the sensing of the body image? Try to remember whether it has been so throughout your life or whether you can remember that, as you have grown older, the "I" has become more firmly located in the head or perhaps a few other parts. Do you remember that, as a child, there was a much greater suffusion of identity throughout the body, that there was not the same kind of differentiation or alienation from it -- that your self was simply your whole self? Children do feel that much more than adults typically. It is part of the same abstracting process that causes us to dilute our experience of objects once we give them names and they become too familiar to us. Often you stop looking at a tree as soon as you identify it as a tree, or a cloud as soon as you identify it as a cloud; whereas, the experience of a child or an artist or of a particularly sensitive person is apt to be much different and the thing, itself, is far more important than the label. This is a healthier way of being, although the practical demands of life are such that one does not have time to experience every object fully. The labeling serves a very useful function. Its destructive side is to take people away from concrete reality, so that one needs a balance of the two.

Now, pay attention to your breathing, and where you feel that you breathe. As you breathe, take first one hand, and then the other, and slightly push on the side of the rib cage. Do it with one hand and then the other, so that you do not let one hand inhibit the movement. Push the rib cage from side to side. Notice whether it moves freely or whether it feels stiff and locked. Push against it so that, if you push on the left side, it has to move right, and if you push on the right side, it has to move left. Push low on it and higher up toward your arm pit. The ribs should be very pliable. It should move very, very freely, as should your pelvis if you push it from side to side. Those muscular rigidities that Wilhelm Reich called "character armor" form particularly around the pelvis and rib cage. This is where the muscles tighten when feelings and emotions are repressed. We clench our muscles against painful, prohibitive or otherwise unacceptable feelings. After awhile, the muscles never release. They just stay contracted. It means that the cells in the motor cortex of the brain are, for practical purposes, frozen. They inhibit the movement in the chest and in the pelvis so that free breathing becomes impossible, and in Reich's terms "fully orgasmic or orgasmic sexual response becomes impossible." Only by releasing that armoring or chronically contracted musculature do you get back that capacity to feel and to sense which is blocked by the contractions in that part of the body.

Sense your breathing again, and notice whether you feel it in the chest and in the sides; feel the rib cage expanding out towards the arms; feel it in your back on the floor. Most of the breathing should be in the back and yet it is there that the breathing is usually most inhibited. Some people never sense themselves as breathing in the back at all. They have no sense of the ribs in the back, or of the lungs. Now, to get a clear sense of the breathing in the back and how it can be, hug your chest tightly. When you hug your chest tightly so that the ribs cannot expand

in the front when you breathe, then they must expand in the back and at the sides, and you get a sense of the back breathing. Put your arms under your arm pits and do it. Find other ways of inhibiting the breathing you ordinarily do so that parts that ordinarily go unused are brought into play and are made to function.

Each time that your consciousness has an experience of something that was experienced before, or that was inadequately experienced before, it makes it much easier to get back to it. The nervous system is brought back to life and the sensing begins to be available again. The brain begins to know what is being felt in those areas where the sensing is largely blocked and, with that, the functioning improves. Get a good clear experience of breathing in your back.

Then again, without doing it head first, roll to one side and come to a sitting position. Put the soles of the feet together, Japanese style. Let the hands rest on top of the knees. Notice whether you can bring your pelvis forward and back. The feet must be at some distance from your bottom so that you go back and forth between your tail bone (your coccyx) and your sitting bones (your ischial tuberosities). Observe whether you can roll freely back and forth, whether the pelvis will move freely forward and backward. Also, notice whether you can make circles with it on the floor. Put your hands down behind you, if that will make it easier. Suppose that the position on the tail bone is twelve o'clock and the forward position -- when you come up onto the sitting bones -- is six o'clock, and that you go around the clock dial clockwise and then counterclockwise. Do many movements and try to make a perfect circle. Then again, just go back and forth between twelve and six so that the pelvis rolls forward and back. You come onto the tail bone and then, as far forward as you can. The pelvis should roll freely forward and back. Do not circle any more; just move forward and back. Try to make the movement as extensive as possible.

Blocked pelvises, blocked pelvic movements and frozen pelvises are extremely commonplace blockages in the body. Psychotherapists should always examine for that, and try to find a way to release it. It is another one of those things that is not difficult to release when you know how to go about it. It can be done in an hour or two. When you do release it, you are likely to get a lot of emotion with that. With people who have repressed a lot of sexual feeling, a lot of sexual energy is likely to come up. I once had this happen with a one-legged woman. She had a peg leg, and she came in sort of hobbling along. When the pelvis released, she got up and ran from the house as fast as anyone I have ever seen run in my life.

Now, make circles with the pelvis again. Go clockwise and counterclockwise. Then, sit up with your hands on your legs and make some circles with your head. Do not do too many in one direction or you will get nauseous or dizzy. Most people have a very limited capacity, to begin with, for making a large number of rotations with the head. There are Tibetan Yogis who can do a thousand movements in one direction and a thousand movements in the other direction. The head goes so fast, it is just a blur.

This is very good, for one thing, for the vestibular system (the inner ear). It will eliminate tendencies to nausea and dizziness and greatly improve your sense of balance. Then, put your hands behind you and do it. Observe whether you can make larger circles that way, and observe whether the head is freer. Sit up again.

Hold your arms out at shoulder height. Arrange yourself so that you do not collide with anyone. Slowly, lower the left ear toward the left shoulder. Do not raise the arm to meet the ear, but take the ear to meet the arm. Then, notice to what extent you can touch the ear to the arm, or how close you can come, without straining your neck. Then, do it on the right side, and notice whether it is the same. Keep the arm up at shoulder height. If you lower the arm, you make it more difficult. If you raise the arm, you may make it too easy. Now, put your arms down.

Turn your head slowly from side to side. As you turn the head left, look to the right with your eyes, and as you turn the head right, look to the left with your eyes. I believe Gurdjieff discovered that, if you do movements of this type which the human being has not done in the course of evolution, you will necessarily activate higher brain centers. After doing that movement, you may be able to do something that you were inhibited from doing when lower brain centers were in control. Similarly, lower the head and look up, and then raise the head and look down. Normally you would inhale as the head goes up and exhale as it comes down, if you consciously coordinated your breathing with that movement. You always exhale when folding the body in any way, in order to facilitate the movement. When you inhale, you naturally obstruct the movement. Now, stop.

For a moment, instruct your head to turn left and then to turn right. Make yourself quite passive, and order your head to go left and then right. When you do that, it will involuntarily turn. Focus your attention on what you are doing. Be undistracted by anything else. Repeatedly instruct the head to move. Feel that, when it does move involuntarily, it is a smoother movement than the one you are consciously able to make. Let the unconscious, with its vastly superior knowledge of the bodily processes, including its ability to control the involuntary nervous system, be in control. If you yield control to the unconscious in this way, it will make a superior movement. Order the head to go left and order the head to go right. Allow the eyes to close. When they are closed, let the eyeballs go up in the head for a moment as you continue to do that. Then let them roll down and feel the eye lids get heavier. Just order the head to repeatedly go left and to go right. Continue to do it and observe if it is a very smooth movement. Observe whether, when the head goes to the right, the tongue goes to the right; whether when it goes to the left, the tongue goes to the left, or whatever it may be that the tongue does. Continue ordering the movement to the right and the movement to the left while becoming aware of your ears moving from side to side.

Focus on the space where your brain is. Look up there without making the eyes strain. Focus on the brain space, where the ears are, the interior of the mouth, the eyes and the space behind the eyes. Be aware of the

skull surrounding the brain, the jaw, the scalp and the outside. Then, just leave the head in the middle.

Breathe up, as if you could breathe all the way up your spine, and out through the top of your head, and down again. Breathe up and allow that breath to bring the body to a more erect position. Then, stop and open your eyes.

Observe your own state of consciousness and whether it is your ordinary state of consciousness or whether it is an altered state. Most of you are in a mildly altered state. It would, and could, be a good entry into your own inner space, if you chose to go there. You could follow that deeper and deeper but, for now, reserve that for another time. Know that you can easily get back to this particular state.

Then turn your head just a few more times, opposing the eye movement to the head movement. If you could not put your ear on your shoulder with your arms extended, you should now put your arms out at your sides. Put your right arm up alongside your right ear. Then, keeping the ear and the arm together, lower the arm to shoulder height. Bring it all the way down while keeping contact. When your arm is at shoulder height, take the head away and bring it back to the middle. Then lower the ear to the arm and see if you can do it now. Then do it on the left side. Bring the arm up alongside the ear. Maintain contact as you bring the arm to shoulder height. Take the head away and lower the ear to the arm. If you have any difficulty with it, keep the arm alongside the ear several times, and take the ear and the arm first down and then back up together, before you take the head away. Keep the arms at shoulder height. If now you can do it, just lightly flip-flop the head back and forth, so that first one ear touches and then the other. You have a good experience of the mobility of the neck that was inhibited before. Changing the movement of the neck side to side is a difficult thing to do, compared to other changes in the neck movement. This way it can happen very easily. Then, put your arms down for a minute.

Roll the head lightly and easily from side to side. Then, stop with the head in the middle and breathe right up the center of your body -- as if you could breathe in from between your legs and out from the top of your head. Imagine a line going straight up through you. Inhale and exhale up it and down it. Breathe well up beyond the top of your head, up through your brain space. Sometimes with that breathing you may feel as if the skull is stretching and elongating.

As you do that, notice whether your hands and wrists will lie flat. Do not try to force them down, but let them lie as flat as they will. Emphasize the inhalation and the breathing up through and out and beyond the top of your head. Now, as you continue to do that a few more times, feel yourself becoming more and more alert and awake while retaining the muscular relaxation that you have. When you get up you will feel refreshed and replenished, energized, awake, but also very, very relaxed. Observe whether you can experience a peaceful and tranquil state of being, a sense of having spent some valuable hours getting reacquainted with your body and establish-

ing a body/mind unity; sense having gone into areas that have been neglected. You have now laid a foundation for greater mindfulness, awareness and body/mind integration. Then, using your lower body and your arms (using anything but your head first) roll to one side and get up.

Walk around silently for a few minutes. See how you feel. Allow yourself time to integrate and maintain the results of the work that you have done. Remember the most important things, the things that are most relevant to you, to your own present situation, the things that will be useful to you. Also, remember what you need to do to bring about changes that you would like to bring about. In which areas would you like to do more work and improve the function? Integrate the whole experience on unconscious as well as conscious levels. Your unconscious mind will remember much more than your conscious mind will. The unconscious will utilize the information and will work with your brain and your nervous system, with your whole being. It will further any beginnings that were made here today. The unconscious can, and really will, do that. What the conscious mind does will be up to you. Decide what you want to make of it.

2) BRAIN FOCUSING: FURTHERING THE MIND/BRAIN DIALOGUE *

To begin with, lie on your back with your arms at your sides. Do your regular body scanning, going over the entire body image. Begin with the bottoms of the feet and the toes and go on up all the way to the top of your head. Try to miss no part of yourself. Identify which parts of the body are most clearly in the body image, which are less clear, and places where you may not be sensing at all. Where it is faint or where you have no sensation, linger there a little while and see if by so doing you can make the body image a bit stronger. When you have completed that, come up to a sitting position.

Come up to the most comfortable sitting position that you can find, one that is sustainable for awhile. If you have any experience of prolonged meditation, that will probably be the position for you. During most of this exercise, you can feel free to either sit or lie. However, I would like you to sit whenever there is any danger of you falling asleep by lying down. If you have to sit to stay awake, do it. We are going to do a rather prolonged brain exercise.

As I am speaking, close your eyes and let your eyes roam around the space inside your skull where your brain is. Later, if you can direct your attention to the brain space without focusing the eyes in that direction, do it, but you may find it a very difficult thing to do. Remember not to keep the eyes fixed in one position for too long a time or you will get eye strain.

Now look from side to side within that space, from left to right. Also let your eyes go up and down. Let them circle in the space. Circle in one direction for awhile, then in the other direction. Do all those things as I am speaking to you.

Some of you, perhaps even all of you, doing this exercise may find that it will work for you as a trance induction and a deepening procedure as well. Allow yourself to go into trance and to go deeper and deeper. Do not be at all concerned with whether you are going into trance or how deep you are going. You will experience a variety of states of consciousness in any case. That of itself is a trance if we define trance merely as an altered state of consciousness.

We want to proceed towards the goal of establishing a closer rapport between the mind and the brain. All of the psychophysical exercises or almost all of them are a dialogue between the conscious mind and the brain. In the case of the table work, it is a dialogue primarily between the conscious mind of the teacher and the brain of the student. In the case of the exercises when you do them on your own, it is a dialogue between your own conscious mind and your own brain. The effects should be the same no matter which mind is addressing which brain, provided that the language used is a language that the brain will accept.

In this context we do not need to make use of the notion of an unconscious mind. We can consider the unconscious to be the ideas and images and other processes of the brain itself. There are other times when using a psychological approach and not intending to alter the body particularly, when it is more fruitful to consider that you are dealing with the unconscious. Here it is enough to suppose that we are addressing the brain. If you learn to address the brain effectively, then there is theoretically no limit to what you can achieve within yourself. The brain has the capacity to transform your body in virtually any way that it can be transformed. Also, so little is ordinarily used of it that if you could form a sufficiently effective rapport with the brain to achieve a larger utilization of it, then again the limits are unknowable as well as unknown. Far short of that, you can use it for healing and for improving the way that you function in many ways.

Now continue focusing on the brain space. Put your hands on top of your head for a moment in such a way that you would be holding your brain in your hands if your skull and your flesh would not be in the way of it. Move your hands over the brain space. Cover the whole thing until gradually that part of your head comes into a clearer focus than the rest. Deal now primarily with that part of the head that is above the eyes. Leave the older parts of the brain out of the image you are creating for a moment.

Then put your hands down, but continue to focus your attention towards the brain space. Breathe up into it and back out again. When you inhale, use the breathing to draw your attention more and more into the brain space. When you exhale, leave your attention there so that there is a continuous buildup that increases each time you inhale. It is a feeling that each time you inhale into that space, you bring more and more consciousness or awareness to it. The exhalation is just something going down to pick up more and to bring it up into the space. See if you can so use your mind and your body that the departure from the brain that comes with the exhalation is absolutely minimal while you feel that there is a large increase when you inhale.

Then feel that instead of breathing up into the brain space, now, when you breathe, there is a feeling as if you were breathing in through your eyes. At least, as you breathe in it is more horizontal and you follow the line back through your eyes into the brain space. Once again, let as little awareness go out when you exhale as possible. You may find it a little more difficult to not let something escape when you go out through your eyes at first. This is because you are so accustomed to going out through your eyes. With practice, quickly make it minimal so that you are charging your brain with awareness. You have more and more sensation of your eyes going back into your brain. Your eyes, after all, are like a camera. The actual seeing is done in the brain. The eye takes the picture and the brain instantly develops and prints it. If the eye has a poor lens, then the picture that the brain gets is apt to be poor.

Then, instead of feeling that you are breathing in and out through the eyes, shift your focus to your ears. Feel that you breathe in and out

through your ears. As you inhale, you follow the line in through the ears into the brain space. As you exhale through the ears, take as little as possible with you. Continue to charge the brain space with greater and greater awareness. What comes in through the ears goes up into the brain space. It becomes more and more full, more clearly in your consciousness.

Then, see if you can get the sense that as you inhale the brain gets a bit smaller and as you exhale it gets a bit larger. It contracts and expands, expands and contracts rhythmically along with the breathing.

Then, direct your attention just towards the left side of the brain, the left hemisphere. If it is helpful, you can touch the left side or you can breathe into the left side to facilitate this awareness, or just do it with your mind.

Then shift over to the right side. Focus your attention there on the right hemisphere. See if it is possible to shift back and forth between the right and the left. If you do that in terms of the rhythm of your breathing, you tend to go to one hemisphere when you inhale and to the other when you exhale. Try that. Then, reverse it so that when you inhale you go to the other side and when you exhale you go to the opposite side from what you spontaneously do.

Now, in a moment I am going to ask you to do something. Do not do it until I have completed the description of what it is that you will do. You will make a sound, "AAAH, AAAH." Do it with your ears plugged. When you do that, you will find that the sound will reverberate in your head and then you will direct that sound up into your brain space. You can do just the "AAAH" or you can do it "AAAH, 000HM." Try it both ways but direct it as powerfully as you can into the brain space by plugging up your ears. Continue to do that for a couple of minutes and then stop.

Now, stop for a moment. For another minute or so, you will find that you greatly intensify the effect if you close the mouth as well as the ears as you make the sounds. It is difficult to do the "AAAH" sound that way but easy to do the "000HM." Now close off the mouth and the ears as tightly and as powerfully as you can, let the "000HM" sound resonate in your head and go up through the brain like a column of sound. Keep your attention focused in the brain space and sense what it feels like to have that sound reverberating there as powerfully as you can do it. Now, begin.

Stop that and just focus on the brain space. For just a few seconds as you do that, keep your mouth closed and plug up your ears and imagine the sound reverberating in your head. Now, stop.

Take your hands away for a moment. In a minute I am going to ask you to do the same thing. However, as you do it, pay careful attention to whatever you may see and whether there are images, colors or any kinds of forms that appear to you as you vividly imagine that sound inside of your head. Fill it. Make it very loud. Send it up into the brain space. Look and observe what, if anything, you see. Do that for a minute, beginning now.

Next, stop and look up into just the left hemisphere, the left side of your brain. Note whether you see anything there. Focus your attention on the left side for awhile. Note whether you see colors, forms, particular objects, whether you see total darkness, whatever you can see. Move your attention around just within the left hemisphere. Also observe whether your breathing has any effect on what you may see.

Now, not abruptly, shift your focus to the right hemisphere. Do you see full-blown, complete images? Do you see hints of things that you cannot quite make out? Do you see bits of color or whole visual fields of color? Do you see darkness? Again, what do you see as you charge that side of the brain?

Next, do it going in and out through the place of the third eye--the space just above your nose between your eyeballs. As you inhale, the awareness comes far back into the brain. As you exhale, it goes far out. You can sense something working in that third eye region. Some of you may actually see the form of an eye there in the middle, and others a spot of light or color, something different from the rest of the visual field. Try to use your breathing, as you exhale, to break through at that point and make the opening. If that eye does come into your awareness, try looking out through it. See what that eye can behold. Your awareness is of the entire brain space but your focus is on that particular place of the third eye. You can see whatever is there, as well as what is around it, and the rest of the brain space--just as you are able to focus on a particular object without losing your ability to perceive the room where the object is located.

To facilitate the flexibility of movement from the left to the right hemisphere, we will do part of an exercise that may be familiar to some of you. You will look first to the left side of your brain and see there the number one, or imagine it there. Know what it looks like if you do not see it clearly. Then, look to the right side and see the letter A. Then, on the left side, two, and on the right side, B; on the left side, three, and on the right side, C; on the left side, four, and on the right side, D; on the left side, five, and on the right side, E; on the left side, six, and on the right side, F. Follow it now, yourself, through to twenty-six and Z. Try to do it without losing track of the numbers and letters. However, if you do, in any case see a number on the left side and a letter on the right.

Now, wherever you may be in that task, stop and do the opposite so that you see the one on the right and the A on the left, and so on through the alphabet.

Now, stop and remain with your awareness focused on the brain space. I want to talk to you a little bit about the brain functioning. Your brain knows a great deal about its own ways of functioning. It has an intelligence of its own and can do what the conscious mind is quite unable to do. That is why we sometimes dialogue with it. You also have an unconscious mind, if you want to so regard it, that you encounter in

dreams, in trance states, in drug states and in other altered states of consciousness. That unconscious, working with the brain, can do many, many things that the conscious mind has no ability to do. The brain and the unconscious know very well, for example, what a trance is. If the brain responds, the body and the mind can go very deeply into trance even though the conscious mind has not the faintest notion of how to go into trance. You can go into trance and you can go deeper. Your unconscious mind can direct your brain to do things, like producing specific kinds of brain waves, upon request that it do so.

There are four primary types of brain waves that the brain produces. They are called alpha, beta, theta and delta waves. In a general way, alpha waves are the waves that people produce when they meditate. Alpha waves are associated with serenity and tranquility, feelings of deep peace. Beta waves, on the other hand, are associated with wakefulness, with being somewhat awake or very, very wide awake. Delta waves are the brain waves of sleep. None of these waves are an exclusive brain activity. Other brain waves are being produced simultaneously, but predominantly in sleep you have delta waves, so that if your brain produces very largely delta waves, then you sleep. Theta waves are associated with sleep but even more with a condition of creative reverie, with the creative process--states like the hypnagogic and the hypnopompic states, which occur between sleeping and waking up, and between waking and going to sleep. Those states are known as the gateways to the unconscious. To produce predominantly theta waves is to enter into a state favorable to creativity. Your brain knows how to produce all these different brain waves. How extreme the experience is has to do with the amplitude and the frequency of those particular brain waves. They are both important--how intense the brain wave activity is, and how rapid or how slow. If the state is one of profound meditation, the alpha waves, for example, are slow, very slow, but intense. In the case of achieving a state of extreme wakefulness, then the beta waves are very rapid as well as very intense.

I want to suggest to you now that, first of all, you will experience your brain as producing alpha waves and that as you continue to focus on your brain and be aware of it, the rapport will be sufficient so that you or I can speak directly to that brain. You can entertain expectations about what that brain will do. The brain will, in varying degrees, give you, now, a predominant alpha wave condition--feelings of calm, of a slowing down of mental activity, of thoughts ceasing or getting slower, of imaging ceasing or getting slower in the mind, of the mind becoming quieter than it usually is so that feelings of calm and serenity are present.

Continue observing your brain now. Notice whether it will produce for you predominantly alpha waves. If they become longer and slower, the mental activity will become less and less. It is not at all a sleep state; it is something quite different.

Achieving a state of rapport with one's own brain and thereby being able to direct the brain to produce certain kinds of brain waves is some-

thing that the brain exercises can facilitate, I believe, much more quickly than biofeedback--the most usual way of learning to do it fairly quickly. The exercises also give a permanent control. It is a more efficient and quick way of learning to focus on the brain and of becoming able to dialogue with it.

Now, I want to suggest to you that your brain will produce beta waves. You will find yourself becoming more alert or awake. The state of consciousness of these beta waves will be much different from the state of consciousness of the alpha waves. You will find your alertness increasing. It will not be a state where you have a great many thoughts. It is not a state of great mental activity. It is a state of alertness and awakesness that is quite distinguishable from the alpha state. Notice whether, as you continue to focus on your brain, you can sense that the brain activity is different.

Now, as distinguished from that exercise, I want to suggest to you that your brain will produce delta waves. With these waves, you will find the alertness and awakesness diminishing, and you will get drowsier and drowsier without going fully to sleep. Feel yourself getting sleepier and sleepier and approaching a state of mind resembling what you feel when you are going off to sleep. If this occurs, you know that the brain is answering by producing delta waves. In fact, when you learn to produce delta waves at will, then your problem of going to sleep when you want to will be over. You need never be bothered by insomnia.

Now, finally, suggest to the brain that it produce theta waves. This is a still different state. You can feel that this is a state where the imagination, the creativity, is more readily accessible. The lowest level of theta activity is when the mind drifts into fantasy very readily. The theta activity becomes more pronounced and the higher brain centers cooperate. The activity becomes more creative. See if in this state you can conceive of poetry or a picture that you would like to paint or something you would like to write. Now your brain is neither comparatively empty because of the alpha, or very alert with the beta, or sleepy with the delta. It is now a state more conducive to fantasizing and to creative thinking. Are you likely, for example, to think more visually in this state than in the others? Are you seeing images or thinking about visual subject matters, scenes, faces, whatever?

In addition to these brain wave activities, the brain produces many chemicals. It produces, for example, its own morphine that is used as a natural pain killer or reducer of pain on the one hand, and as a pleasure stimulant on the other. When pain is relieved by the brain, it uses these endogenous states of bliss and ecstasy and extreme pleasure states, then the endorphins are being used optimally to give the organism pleasure.

Now, I want to suggest to you that your brain will produce more than the usual amount of endorphins so you will feel at least something of the pleasure that these natural chemicals of the brain can provide. Continue focusing on your brain. Also be aware of sensations throughout your body.

See if you can detect that either in the body, in the brain area, in the mind, on the surface of the body around the skin, or wherever, you can begin to feel pleasure sensations that were not there before. They can be very slight or very intense, depending on the extent to which the endorphins are stimulated. Notice whether, particularly as you inhale, you can feel some pleasure sensations streaming or flowing up your body or wherever else you may feel it or in whatever way. Scan different parts of your body. Observe whether those sensations may be localized. If you find pleasure sensations that are faint, you can use your breathing to intensify them. As you use the inhalations to bring more and more consciousness, you can use the inhalations to intensify the feelings and with the exhalations take away as little as possible. Continue to intensify the feelings in that way.

Now, let me give you some further information that may be useful to you. You can establish a close, working relationship between the mind and the brain. Ordinarily, of course, they are integrated--or should be. There are times when it is useful to divide them for purposes of dialogue. The brain may not be functioning as it should. It may need to be reminded about what it should do. When you establish this kind of ability to get the brain to respond to what the mind suggests to it, then you can use that for your own healing of, for example, a burn or a cut, or overcoming symptoms of a disease, whatever it may be. I have no doubt that if the brain becomes sufficiently responsive it can regenerate cells. The outer limits are quite unknown of what the brain can do to transform the body in any way at all, but it is very well known that the brain can heal the body or destroy it.

Once you develop the habit or the facility for approaching the brain, you can do it with words or with images. Sometimes it is better to do it with words and sometimes it is better to do it with images. If the brain is not well-trained to respond to verbalizations, then it may still respond to images because it fails to differentiate those subjective images from objective realities. The brain responds not just to literal images but also to symbolic images. This is one of the mysteries of the human brain and mind. No one knows the answer to why the brain has an innate capacity, evidently, to respond to symbolic images. In fact, it is so, and can be demonstrated over and over again. The brain may respond to symbols of which the conscious mind has no knowledge and respond to them in an appropriate way even though those symbols may belong to a different culture or time. It is a very complex subject. What you need to know is, you can use this way that the brain functions responding to words or images, and bring about many kinds of changes in yourself.

Continue to function on the brain space. Roam around it a little while with your eyes. Image or form a picture of the brain itself. It can either appear before your eyes so that the feeling is of actually seeing the brain, or you can imagine vividly what it looks like.

Now, with your hands, touch your head. See if you can feel the skull or skin over it, or the hair. Feel that those things become less and less

an impediment to your touch so that increasingly you have a sense that the hands are touching the brain itself, or at least making a kind of contact with the brain. The energy going through the bone and flesh around the brain is more subtle so that there is a direct exchange between the hands and the brain that is considerably different from what you experienced in the beginning. Move your hands around a little. Observe whether you can get a good sense, now, of that living brain--that chemically and electrically alive and pulsing brain under your hands. Sense whether that brain is very aware of the hands. Observe whether the seeming awareness that the hands have of the brain and the head is in a way an illusion. In fact, the awareness is in the brain itself. The brain is aware of the hands and gives to the hands only the impression that the hands are aware of the head. The awareness is all in the brain itself.

Next, let your hands rest on your legs. Observe whether, without opening your eyes, you can see the hands and form a clear picture of them. Your attention remains primarily in the brain space. You can sense the hands as lying on your legs, or have an image of the hands in your mind within the brain space. It would be very difficult to say which of those is closer to the actual experience of the brain. Now, forget about the hands.

For a little while longer, let the consciousness fill the brain space. Let that increment of awareness build up, let the consciousness in the brain space come in with the breathing through the eyes, through the ears and through the space all around the head, until that brain becomes clearer and clearer in your mind.

Then, with the sense that you have of it--the image or sensation or the feeling of actually perceiving the brain--whatever it is that you have established, use the next minute or so to talk to that brain and tell it what you want. Describe changes that it can make for you, including all kinds of changes, not only in the condition of your body but in the brain's own functioning as well, in the condition of the mind--mental faculties. Present it with images pointing towards what you intend that brain will be.

NOTE: At this point, the brain focusing exercise may be ended. Participants simply should be instructed to rest for several minutes, discontinue focusing on the brain, and then to slowly get up and move around and enjoy the feelings of relaxation, refreshment and tranquillity.

It is also possible for those professionals who are skilled in the use of hypnosis to proceed from this point to overtly induce and deepen a hypnotic trance state. The work already done will have made the participants especially responsive to hypnotic suggestions. The remainder of the transcript describes such a utilization and has been included for the benefit of hypnotists and other hypnotists. It should not be used by those who lack appropriate background.

Also, now that your body and especially your brain and your unconscious have been brought to a particularly responsive and receptive condition, I want to suggest to you that they are very, very familiar with states of trance. They have the potential for light trance, for medium trance, for very deep trance, and for producing all feats of forgetting or remembering, instant production of feelings of pain or pleasure, transformation of the reality around with any or all of the senses. The whole range of capacities of the mind can become accessible in trance. Within you there is the knowledge of how to achieve depths of trance greater than any you have achieved before.

I am just going to count for you, for a moment, as you continue to focus on the brain. As I count, you will go deeper into trance. Your whole brain, body and unconscious will learn about trance and about how trance deepens, so that when it is suggested to you in the future that you will go into trance and go deeper, you will want to do that. You will be able to respond quickly much better than you were ever able to respond before. You have reached a point of readiness to accept this trance through all we have done up to now.

Now, you are going deeper and deeper into trance, a hypnotic sleep--a deep, deep sleep in which you are able to respond very, very well to suggestions and also to have the experience of knowing what you say and what you do. Go deeper and deeper as I count. Be focused on your brain and aware, perhaps, of the sensations in your brain and your body that will tell you that something is happening. It is a different feeling than what you had before so that you sense you are learning something about trance.

Even those who could go very deep before, feel the difference, now, as I continue to count: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10--going deeper and deeper and deeper--11, 12, 13, 14, 15, 16, 17, 18, 19, 20. Going deep into your own psyche, your own mind, and there gaining access not only to capacities that you usually find yourself unable to use, but human capacities that you never had access to before. These may emerge for you in the near future or it may take a little longer. Become aware of experiences, of kinds that indicate abilities becoming accessible that you did not possess or did not know that you possessed before.

Going deeper, faster now--20, 30, 40, 50, 60, 70, 80, 90, 100. The brain and the nervous system, the whole body and the mind, knowing how to respond especially well to that counting by deepening the trance. The trance is deepening faster--200, 300, 400, 500, and 1,000 and 1,500 and 2,000. Going deeper and deeper and deeper, deeper and deeper and deeper into trance, deeper, deeper. Your whole being is learning about how to do it, how to go deeper, so that when we do specifically hypnotic work individually or together, or if you choose to do it otherwise, your responsiveness will have been greatly heightened. You will be able to go really deeper than ever before and do it quickly--to make a quick response of going into trance and a quick deepening.

Going deeper and deeper now, deeper and deeper. Focus on your brain.

Continue to go deeper and deeper, deeper and deeper, and perhaps having images of deepening as of yourself in a pool going down and down and down in a cylindrical space, sinking down through a pool where you have no trouble with breathing and being able to change shape. Become a turtle or a rock or whatever enables you to sink faster--a fish, or just your own body--getting heavier and heavier and going down and down and down, past the ruins of civilizations, past strange creatures and works of art, past all manner of things--buildings, figures from myth and religion, history, philosophy, music. Going down and down and down past all those images, events--historical, present, future. Going down and down, deeper and deeper and deeper. Come gently to rest at the bottom.

Stand there for a moment in the midst of a circle inscribed with many strange symbols. Stand there, protected in that circle, still going deeper and deeper and deeper. Observe that all around the edges of the room the wall begins to glow, and then to burst into white flame that rises higher and higher and higher as you stand in the center--feeling no heat from the flames, but surrounded completely by those white flames mounting higher and higher and higher all around you as you go deeper and deeper and deeper, deeper and deeper. Then, walk through the flames which part to allow you to pass.

Find yourself in a field and walk along until you notice in the distance a huge tree--a great oak tree towering high. It is a very, very ancient, magnificent tree with huge roots coming up from the earth in places. Walk towards that tree, feeling sun and wind on your body, listening to the rustling of the grass and small animals moving through it, hearing birds singing and smelling flowers and other scents that are in the grass, perhaps plucking a blade of grass and tasting it, chewing on it a moment if it is some wild plant, then going and lying under that tree and resting there. Rest and feel extremely peaceful.

As you lie on the earth--gradually losing the boundaries of your body so that it is very difficult to tell where you begin and the earth leaves off; where the earth begins and you leave off; where the roots of the tree begin and where you begin and end--you go deeper, sinking and sinking into a deep, deep sleep and a feeling of oneness and a lack of boundaries between you and anything at all.

You can have a very, very profound experience of that and it can last a long, long time during which you may dream of going deeper into trance or have any experience that may occur to you. You can do all of that, have all that time which may seem like hours or days or longer in just one minute of clock time. Your mental processes can so accelerate time, so distort time in this situation, that one minute of clock time is all you need to experience whatever you are going to experience there under, and at one with, that great tree--that Tree of Life, or however you experience it. You have that time now. If you have lost a sense of the tree, or whatever, find yourself there once again and experience for a little while all of those positive feelings and associations that came to you from your experience with the tree--feelings of calm, unity, or

deep joy or whatever it may have been. Retain those as you begin to come back, having learned something about trance and having learned something about how to establish rapport with and to use your brain--to really use it in ways that the mind can, to do what is necessary.

I am going to count now from twenty to one. As I count, your trance will get lighter and lighter and you will get gradually wider awake. At the count of one, you will be wide, wide awake and stretch and get up and move around. Keep the relaxation and all of the good feelings as well as the knowledge and capacity that have come out of this experience. Counting now from 20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10--coming closer and closer to the surface now--9, 8, 7, 6, 5--almost awake now, becoming wider and wider awake. Your beta waves are activated as you come closer to the surface, wide awake, alert, refreshed--4, 3, 2, 1--wide awake, wide awake now. Stretch and move around and see what it feels like. Now, at the very least, your brain has received a great deal of nourishment from the flow of blood to the brain occasioned by that kind of focus.

3) ORCHESTRATING MULTISENSORY AWARENESSES *

The main point of this exercise will be to differentiate and clearly recognize and then orchestrate many sensory awarenesses. We are going to begin by illustrating how using one sense affects the use of another sense, and also how one activity affects another activity. We are going to try, for instance, to see whether a sensory experience is diluted by engaging in another activity, or by using another sense primarily.

We are going to work with five senses primarily: the kinesthetic sense--the sense of movement; the tactile or touching sense; the sense of hearing; the sense of vision; and possibly to a lesser extent the sense of smell. You will observe that when you focus on your kinesthetic sense it will be much easier to do so with your eyes closed. When you open your eyes and continue the movement and begin to try to focus your vision on something, you will see that one of these senses is purchased at the expense of the other sense. If you focus on the movement more, then you will not sense the seeing as clearly. In the same way, if you try to focus on the tactile sense, the contact of your body with the environment, and then simultaneously focus on either movement or vision or hearing, you will find that whichever of these you give your main attention to will dilute the other one.

Is this because you cannot sense simultaneously and equally with your various senses, or is the dilution occurring because you are trying to do more than one thing at once? You can make a case for the dilution by a division of attention because you can try to sense your movements. For instance, while thinking about some very complicated problem, then you will find that you cannot give your full attention to the thinking and the sensing at the same time. One detracts from the other. It is a division of attention. This is the common mode of functioning of human beings as we are today. It is not something that is necessary.

There are techniques in different cultures that allow people to do or to sense a number of things simultaneously with full attention apparently given to each, without one taking anything away from the other. We also find that ability in the case of children, insofar as we can determine it. People living closer to a natural state can give their sensory awareness to several senses at once without one appearing to detract from the other one.

What we will do is to first try to make you fully aware of how divisions of attention and simultaneous use of the senses dilute some aspect of your sensory or intellectual experience. Then, after that, we will try to orchestrate the sensory awarenesses so that you can move and use several senses at the same time and not feel that you are using one at the expense of the other. In other words, we will try to break down a very deeply ingrained pattern of behavior and show that, although it is virtually universal, it is a habit and not a necessity. In a healthy human being who is aware of what he or she is doing, and who is able to function at a higher level

of consciousness, all the senses can be used simultaneously. Later, on another occasion, we are going to try to carry that a step further and show that not only can all of the senses be used without one taking anything away from the other, but the individual at the same time is capable of using the mind in very complex ways and not, of necessity, at the expense of the senses. The consciousness can fully focus itself on a diverse range of experiences. That is something that is altogether beyond the reach of someone who has not had special training, partly to regain innate capacities and partly to develop latent ones that almost never are realized.

Now, to begin with, bend your legs and place your feet a short distance apart. Take the legs gently from side to side. Sense primarily movement. As you continue to do this basic movement throughout a good part of the exercise, try to make it a more and more pleasurable one. You will find, as the spine gets more and more flexible and the muscles longer and looser, that pleasure sensations will increasingly come. Do this movement for awhile with your eyes closed. In fact, unless asked to do something with the eyes open, keep them closed so that we do not have an inadvertent rivalry of the senses. The competitions between them are kept as minimal as possible except for those that we want to encourage.

Now, as you take your legs from side to side, take your head also from side to side. See if it seems to you that you are equally aware kinesthetically of the movement of the lower body and the movement of the head. Are you more aware of the lower body movement or more aware of the head movement?

Now, deliberately give a larger part of your awareness to the lower body movement, the movement of the legs side to side and the movement that you experience in the lower spine as you lie on your back and take the legs side to side. You continue to move the head, but you give the awareness to the lower body movement.

Then instead of giving your awareness to the lower body, you give it to the head. Make that somewhat easier by opposing the head movement to the leg movement. Now continue to give your main awareness to the head and neck movement, but allow the head and the legs to go in the same direction. Also include in that upper body awareness the movement in your shoulders and the upper back.

Then, try to see if it is possible for you to equalize your sensing so that what you sense when you turn your head from side to side is equally as clear in your mind as what you sense when you take your legs from side to side. The upper body movement is neither more nor less clear than the lower body movement. You can say that the kinesthetic sense is equally apprehended throughout your body. Even though the mind is not favoring one part at the expense of the other, I think if you sense subtly enough, if you discriminate enough in your sensing, you will find that it is an extremely difficult thing to sense equally the lower and the upper body movements. Here we are working with a division within one sense and with a coordinated movement, the legs and the head going from one side to the

other simultaneously. This is an optimal condition, really, for being able to sense equally and kinesthetically the movements that the body is making. Then lie down on your back and rest with your arms at your sides. Scan your body image.

Now, open your eyes and give your visual attention to something just as fully as you can. Look at something visually arresting. You might try to pick out images in the patterns on the ceiling. Try to see as clearly as you can color, form, texture, shadings of light and dark. Find something you can give full visual attention to.

Then, bend your legs and take them side to side, maintaining the visual focus. From that sensory standpoint, your interest is in what you see and not in the kinesthetic or tactile sensations in the lower body. Try to make certain that you do not inhibit your breathing, but do not pay any particular attention to it. Only the visual sense is what you are concerned with. Try to maintain the visual focus and also give a large measure of attention to the kinesthetic movement of the legs from side to side. Sense the leg movement and try to do so without sacrificing the eye sensing. Observe whether it seems to you that you are able to sense kinesthetically as completely as possible while also looking with your eyes. Make the kinesthetic sensing as keen as you can, but any time you experience any dilution of the visual sensing, try to get that back.

Now, close your eyes and continue to move from side to side. Pay attention to the sensation of movement. See if you are able to perceive very clearly that that sensation is now stronger than when your eyes were open. Vision was taking something away from the movement sense. As you continue to take the legs side to side, observe how keenly you can sense that movement.

Open your eyes and see if you can preserve the same degree of sensing with the eyes open or if you find it diluted.

Now, just let the legs stand. Focus on something with your eyes. Use your visual sense just as clearly and as fully as you are able to do. Bring the object of your perception into focus. Continue to try to see more and more clearly and completely.

Then, as you continue to use your visual capacity as completely as you are able, take the legs from side to side. Observe for how long you are able to maintain that same visual clarity while you move. Try to give your full awareness to the scene. Now, try to equalize the vision and the movement so that you give equal attention to each one. Try to arrive at a balance where you feel that your visual and kinesthetic senses are being used equally.

Then, gradually let your eyes go out of focus and see what happens with the kinesthetic sensing. Then, about half close your eyes so that there is still light but you are not able to see any object. All you see is a kind of undifferentiated light. See what effect that has on the

sensation of movement.

Then close your eyes and continue to move the lower body. See if that intensifies the kinesthetic sensation still further. A few times let the head and the legs go together. See if you can give a more equal amount of sensing to those two now. Is there the same need or a lesser need to take something away from one part of your body because the other part is moving? Or as far as the kinesthetic sensing goes, is the body a bit more unified and better integrated? Then, just lie down and rest.

Let the hands be palms down at your sides and your arms extended. Examine the clarity of the body or lack of clarity. Note how it is now and compare it with how it was at the beginning. Remember how it is now so that you can compare it with how it will be a bit later on.

Now, just roll the head gently from side to side. Pay attention to the sensations involved in the rolling. Then divert your attention from the kinesthetic to your tactile sense. In other words, pay attention to what your body is touching and to the contact with it. De-emphasize the movement and pay attention to the sense of touch. Note your interaction with the surface beneath you, both insofar as your head is concerned and also the rest of your body lying on the floor, but pay most attention to what the head touches. As you emphasize the tactile sense, see how that affects the kinesthetic one, or the sensations of movement.

Divert your attention back to movement. Do not be concerned with the sensation of touch. Notice what you feel kinesthetically. Notice whether now that sensation increases while the tactile sense is accordingly diminished or, if you will, impoverished, diluted. Give all your attention or as much of it as you can, to the feelings of movement.

Then, once again go back to what you touch, the interaction between the external world and your own body where it impinges on you and you on it. That is what your consciousness is mainly concerned with. Continue to turn your head. Let your consciousness be aware of the floor and your head's contact with the floor and of your body lying on the floor and the mat on the floor. It is very predominantly a tactile awareness. Notice whether there is any way in which you can balance those two out so that you can sense the interaction between yourself and the objective world through the tactile sense. Sense your movements without one taking anything away from the other. This whole exercise, especially when you get to a point of this kind, calls for some quite delicate sensing. With work, in the future, you will be able to do far better than you can do now. It is still a very difficult thing to be able to recognize a balance or even to seem to achieve one.

Leave your head alone and leave your elbows straight. Slide your hands up and down along the floor at your sides. Emphasize the feelings of movement in your body. Then shift from a kinesthetic to a tactile awareness so that your awareness is of the contact with the surface beneath you, primarily of your arms, but also the rest of your body as

well. You need only be sufficiently aware to know that you are moving; your primary interest is in touch. Then compare what you sense now with what you sensed when you were giving your consciousness to the kinesthetic sense.

Now, give your consciousness back to the kinesthetic sense again. Your awareness is of movement. You have little concern with the touching or the being touched. Observe whether being concerned with movement, primarily, not only brings the kinesthetic sensation into sharper focus, but you spontaneously increase the movement.

Go back to tactile awareness once again. Now, divide that awareness so that for a time you orient yourself towards what you are touching, towards learning about the world outside, primarily, and then for awhile you orient yourself to what the hand is feeling, the greater attention being paid to the self. Notice the difference--a division that is within the tactile sense and the shifts of orientation. Then just pay attention to the sense of touch and without being concerned about dividing it between awareness of self and not-self. Finally, go back to sensing moving once again. Then, stop and rest.

Scan your body image for a little while and then try recapitulating in your mind some of what you have been doing. Those of you who can perceive visual images with the eyes closed, might try alternating between those and kinesthetic images. Imagine moving the legs from side to side. If you do not have visual images that you see as you see the images on a movie screen, for example, nevertheless imagine looking at whatever you were focused on in the room. Imagine taking the legs side to side. Shift your attention from your visual imaginary focus to your kinesthetic imaginary one.

Then, open your eyes and focus on some actual object that you can see clearly. Bring that object into the clearest possible focus. Then, as you endeavor to keep your focus on that object, silently recite to yourself some piece of poetry or prose that you know well, something like the Gettysburg Address, if you know it. If you cannot manage that, at least some nursery rhyme or children's piece of poetry, scripture or whatever it may be, recite that while endeavoring to maintain the visual focus. Carefully note any blurring of parts of it, any loss of detail. Also, try singing to yourself. Notice whether you can maintain your clear visual focus and for how long and in what way it changes. Now, stop once again and establish a visual focus, something very clear. Identify the parts of that visual sensing so that when anything changes, you know it and can recognize it clearly.

I am going to provide you first with one kind of auditory stimulus, just talking. Then, I am going to provide you with another kind. Listen as carefully as you can, whether it seems to make sense or no sense, while also doing all that you can, apart from holding your breath or tightening your muscles, to maintain your seeing. See as clearly as possible.

I want you to listen with great intensity as I deliberate over whether I want to speak to you about the Aristotelian sublunary theory of the

vegetative soul or about the Leibnitzian notion of monads or the concept of the will in Schopenhauer and Nietzsche, whether I want to speak to you about Platonic ideas or about aesthetics or possibly Bergson's Elan Vital, or Hartshorne's theory of sensory affective continuity, and so on. I might want to talk to you about the second law of thermodynamics. I might want to speak to you about certain ideas of Einstein or of Heidegger. I might want to speak to you about being and nothingness and about the transiency of reality and about what reality is and about those experiments where animals who have learned a maze can be killed and their brains fed to other animals who never learned the maze; by eating the brain of the animal who learned it, that animal learns to go through the maze without any other kind of training. I might want to speak to you about the experiments of a man called Rupert Sheldrake who is in a sense repeating the experiments done long ago by Rudolph Steiner. Sheldrake has shown that if one group of rats learns to run a particular maze anywhere in the world, that then some other rats elsewhere can run that particular maze better than they could before. The time of the learning is reduced for the other rats. The same thing is true for other kinds of animals as well; once a particular learning enters into the consciousness of a species, it appears to be transferred to the consciousness of other members of the same species. This might account for the recurrence of the same myths, the mythologies and religions of different peoples in different times and places all throughout the world that up to now has baffled historians and psychologists.

Try to maintain your visual focus as my voice goes on and on, probably making no sense to you, but nevertheless offering competition with that visual sense, and perceiving that your reality has indeed been affected-- that your ability to maintain your visual focus is affected by both your conscious and unconscious attention to the auditory stimulus being presented to you. If you look closely you may see that certain details of what you were looking at have faded so that they are either no longer there or they are not there in the same way that they were there before. Let us see whether the external form is the same as it was when I began speaking or whether that form has changed somewhat and whether the light and shadows have changed. Is the color as it was before? If you cannot tell about that, if you really do not know, then I will cease and desist from speaking altogether and you now bring that thing back into visual focus and see how it changed and how much of it was lost. See if it is the same as it was when I was speaking or whether when I stop talking it becomes different. Use your visual sense completely. Try to get back to seeing at least as well as you did before I started to talk. Most of you will recognize clearly that the materials I presented to you were a thief of your visual perception.

Now, bend your legs again. I will provide you with a different kind of auditory distraction. There are several kinds. Take the legs from side to side and establish your kinesthetic awareness just as completely as you can. Try to make that movement as pleasurable as possible and bring it as fully as possible into your consciousness. (Metronome)

Now, stop bending your legs and just listen. Leave them standing.

(Metronome) Listen not only to the metronome but to anything else that you can hear in your environment. (Metronome at slower pace) Give full awareness to your auditory sense.

Then, take your legs again from side to side while listening. See if you can discriminate that the metronome no longer is as clear in your consciousness as it was when you were not moving. This should be true of any sound, or all sounds that do not absorb the consciousness completely. You would like to hear it as well as before. Stop your movement now and listen again. (Metronome) Notice whether that sound is much more fully available to you than it was when you were moving.

Now, in a moment I will give you a nicer one, a Nepalese temple bell. First, the general rule is that one sense, with the average person, will take away some part from another sense. The only exceptions are extremes of pleasure or of pain. Extremes of pain or pleasure will wipe out almost completely all the other senses. If any other sensation remains, then the pleasure or the pain is to that degree incomplete, since pain or pleasure alone can be fullnesses of sensation in themselves. There are other examples that the body is rarely ever exposed to, such as a sound that can so fill consciousness that the body disappears from the awareness and there are no thoughts, nothing but evidently pure awareness of that sound. There are states of consciousness that can be achieved in sensory deprivation chambers, or better in tanks where the temperature of the water is identical with that of the whole body, where all sensation is lost. However, there are the things that occur most normally in human beings that are capable of blotting out other awarenesses, and those are pleasure and pain.

Now, take the legs again from side to side. Try to give your full awareness to the kinesthetic sense. There will remain a partial awareness of the tactile sense. If your eyes were open there would be the visual, if there was enough olfactory stimulus you might smell, and as long as there is noise you will have some awareness of that. You should be able to give your awareness very predominantly to the kinesthetic sense. Observe the quality of that awareness that you are giving to the kinesthetic sense. Then, see to what extent it is affected by a sound that is not very loud, not painful, not exceptionally pleasurable, but still a sound that sets up a competition between the kinesthetic and the auditory senses.

First, have a moment of silence and give yourself over to the kinesthetic sense. (Bell) Now continue to move but give yourself a supremacy of the auditory sense so that you hear just the bell to the extent possible. (Bell) Then, stop moving and just listen. Observe how fully that can occupy your consciousness. (Bell) Then begin moving from side to side slowly, emphasizing auditory awareness. (Bell) Observe whether your experience of the bell is not different. If you doubt it, stop moving altogether for a minute. Once more just listen. Now, stretch out and rest a minute. Scan your body image.

Now, with your eyes open, roll your head from side to side. Try to look at everything that is before your eyes and see it as clearly as possible.

Also sense as clearly as possible the movement of your head and neck. Try to use your vision and your kinesthetic sense as completely as you can.

Then also take your legs from side to side now. Try to see everything as clearly as you can and sense your movement as clearly as you can.

Then, forget about the vision for a moment although you can continue to see clearly if you like, or you can close your eyes. However, pay simultaneous attention to the tactile and kinesthetic senses. Feel your body as it rolls over the floor, what you touch, sensations of interaction with the world outside of you, and also the movement. Try to give the greatest possible measure of awareness simultaneously to both. Now, stop moving.

Focus on the tactile. Sense clearly the sensation of touch, and at the same time open your eyes and bring in your visual world. Try to touch and see simultaneously as perfectly as possible. Notice whether you can feel that these two senses are functioning in a way that is not so competitive, that you can use them both at one time to an extent that is at least somewhat better than before. Do it without the movement for now.

Then, just be aware of vision. Focus as clearly as you can. See if you can maintain that focus while also listening. (Metronome) Try to listen as well as you can and also see as well as you can. (Metronome)

Then try, instead, to combine the auditory with the kinesthetic. Listen and move at the same time. Move the legs side to side, or the legs and the head, while also listening. Try to be equally aware of the listening and the movement. (Bell and Metronome)

Now, I am going to try it with the bell without shocking you by doing it by surprise. See if you can integrate your awareness of movement with your auditory awareness and not feel that you are sacrificing one to the other. (Bell) Keenly sense but at the same time listen. (Bell)

Now, I am going to go back to the metronome for a minute. Listen and move, and at the same time be aware of touching. Notice whether you can do those three things without feeling that one dominates or takes away from the others. Observe that you can use your senses in a balanced way. Give a great deal of attention to the pleasurable sensations of movement and to the also pleasurable sensations of touching surfaces as you move. Let the head move. Give attention to the more neutral experience of the metronome. (Metronome) Now stop that.

I am going to ask you to continue moving and sensing. I am going to do the bell once more. I am going to ask you to use your sense of touch, your sense of movement, your hearing and also your vision. Try to see, hear, touch and sense the movement all at once just as clearly as you can. (Bell) Focus on something visually until that is very clear. See if you can maintain that focus as you listen. Notice whether you can listen and focus on the movement without losing your vision. Observe whether you can also touch

without sacrificing vision or kinesthetic sense or hearing.

Now, find auditory stimulus enough in the room around you and continue to look and to move and to touch in the room or in the environment.

Then, one final time, give yourself completely over to movement. Then, give yourself over completely to touch or as completely as possible. Give yourself over as completely as possible to listening. (Bell) Give yourself over as completely as possible to vision. Bring everything in as clearly as you possibly can--color, form, light, shadow, texture, everything. Then, stop.

Lie on your back. For just a moment, scan your body image. Then, slowly roll to one side and get up. Move around. Endeavor, as you move, to use all the senses simultaneously, as completely, as possible. Pay attention to your movement awareness, to whatever you touch. Be sure that you are using each sense as completely as possible.

If you self-observe closely, you will notice that you can feel a kind of catlike quality about your movements, that they are more primitive. Some people, as they do this exercise, will feel that primitive flavor, especially a catlike quality, to such an extent that they will find that their hands assume a kind of clawlike position. That adds to the experience. The feet pad like the feet of a great cat moving through a jungle.

Again, observe closely, and be sure to tune in each sense. Do not allow yourself to stop seeing as clearly as you can, to stop hearing as clearly as you can. Hear every footfall and sounds that each person makes. Try to differentiate them so that you can hear many people moving at the same time. Sense your own movements, your contact, whatever you touch--whether it be yourself or the environment. Bring them all into the same vital kind of aliveness. Try moving a little more quickly and, doing it, move as if you were a tiger, or a panther, or some very live kind of being whose senses are undiminished by any previous experience. Then come back and sit down a minute.

You should have achieved multisensory awarenesses in varying degrees. It is a difficult exercise in terms of the amount of subtle discrimination that is called for. To some extent, I would think that each of you should feel that you can use the senses together and in a more balanced and integrated way than you ordinarily do, that you can be conscious of all of them simultaneously. Look at your ordinary experience and you will find that it is a very, very lacking one and that, in fact, like at the beginning of this exercise, one sensation goes a long way towards wiping out the rest, whereas now there is a much more equal and better orchestrated use of them. With practice that will naturally increase and improve.

Finally, before we conclude, I want you to look very closely at any other persons in the room who have done this exercise. Do you notice that people stand out as individuals much more than they ordinarily do? If you look around the room you will probably see that each of those persons

seems somehow better individuated, more potently present. You are likely to find that you are not looking just at a group, but that each person stands forth in his or her own uniqueness, that each one is somehow more clearly defined.

4) OPENING THE SPIRAL *

To begin with, sit in a comfortable position, one you can maintain, without too much moving around, for up to one hour or more. If you can, make it an easy yoga-type or Japanese position with the soles of your feet touching. Having done that, try to balance yourself so that only minimal effort is required for your body to sit erect with the eyes gazing out straight ahead of you, or perhaps looking a little more down towards the floor, but with the head fairly erect. Do whatever feels comfortable.

Now, close your eyes and breathe slowly and rather deeply, noting what you do as you breathe. Be aware of your shoulders rising and falling with each inhalation and exhalation. Observe the expansion outwards of the rib cage with each inhalation, and the sinking inward of the rib cage with each exhalation. Observe your chest rising and falling. If your arms are resting on your legs, it should be easy to be aware, or to become aware, of the arms and hands rising with the inhalation and settling with the exhalation.

As you exhale, keeping your back straight, let your body bend slightly forward from the waist. As you inhale, let your body go back until the upper body is straight, or even leans back a little. You exhale and your body comes forward; you inhale and your body straightens and goes back. The basic movement occurs in the hip joints, but you can have the feeling that it is the inhalation, the inflation of the lungs, that gives the body a buoyancy so that it straightens and rises; and the exhalation, the emptying out, allows the body to sink forward, bending at the hip joints and from the waist. The body comes forward and goes back, rhythmically, in coordination with the breathing -- the inhalation and the exhalation . . . the inhalation and the exhalation -- rising, falling, rising, falling, coming forward, and going backward, rising and falling, a little, or more, depending on what is comfortable and conducive to a state of increasingly deeper relaxation.

Then, instead of the body coming forward and going back, let it go to the left, and then to the right, bending again from the waist, with some movement in the hip joints; and perhaps, as the upper body moves right, the left buttock leaving the floor, and as the upper body moves left, the right buttock leaving the floor. And along with the buttock, the knee, the upper leg, and the lower leg down to the ankle. Move side to side and, so far as your breathing is concerned, only take care that it be easy and free.

Now, stop a moment and simply turn your head from side to side. Sit fairly erect and allow the head to turn from side to side. Observe whether now, if you allow it, the head will turn side to side and do so smoothly -- turning left, and right, and left, and right, and left, and right. Perhaps it will be helpful if you, yourself, instruct or order the movement, saying silently, "head left, head right, head left, head right, head going left, head going right, left, right, left, right, left, right."

Observe whether it goes better depending on how erect you are sitting -- so that the neck is straight, and the head is up and not hanging towards the floor. When the head is up, it should go better as you think or instruct the head to move left, right, left, right. As it is responding, you may wish to see whether it is responding now to my instructions or to yours and, therefore, I will speak several times as you speak along with me, instructing the head to go left and right. Then I will keep silent and you continue to do it for a while -- to instruct the head to go left and right, left, right, left, right, left, right, left, right, left, right.

Feel now, if I pause too long before the suggestion, whether the head wants to turn right before I say "turn right," and wants to turn left before I say "turn left," because I wait too long before giving the next instruction. Observe, now, the head going left, right, left, right, left . . . right . . . left, right, and now faster, left, right, left, right, left, right, left, right, left, right.

Now, several times just raise and lower your head. When you raise the head, inhale; when you lower it, exhale. Inhale, exhale. Raising the head, inhale; and lowering it, exhale. Raising it, inhale; lowering it, exhale. Now stop, with the body erect and the head up.

Put your hands behind you on the floor and make some circles with your head. Go four or five times right, and then four or five times left, reversing after no more than four or five circles in one direction. As you do that, close your eyes, breathe freely, and look back up into the top of your head as you circle, not forgetting to change the directions you go in, and keeping the hands well back.

Stop, and put your hands on your legs in front of you. Let your upper body go forward and back, forward and back, forward and back, rhythmically with the breathing. Then, go side to side, breathing free. Then, instead of going back and forth or side to side, move in a circular manner, so that you go to the side, and forward, to the side, and back, to the side and forward and so on. Also reverse that direction occasionally. Breathe freely and go back far enough so that you circle over the coccyx, or tail bone; when you go to the sides, passing over your ischia, or sitting bones; when you come forward, your face coming much closer to the floor than it does when you are sitting upright.

Continue to make those circles smooth and rhythmic, breathing freely, and as you make them, look upward with your closed eyes into your head, toward that space where your brain is inside your skull. As you circle, also let the head move freely, so that as you circle, you cross the coccyx and the ischia; so, too, do you cross your breast bone and shoulders with the head, so that one might say, "as it is above, so below," or "as it is below, so above," but not exactly, just approximations, rough approximations.

Then, just go side to side for awhile and, as you do that, let the head and neck move so that, as you go to the left side, the left ear approaches or touches the left shoulder, and as you go right, the right ear approaches

or touches the right shoulder. You just go back and forth, the whole body moving left to right and right to left. Now, stop.

Rearrange your legs, if you wish, while continuing to focus your closed eyes towards the top of your head, looking up towards your brain. Now, however you may be sitting, breathe also up towards the brain as you look up, and although the breath exhales now, keep looking up with the eyes as if they could look right up into the two hemispheres of the brain, and also at the interior of the skull, and perhaps look back also to see the brain stem, the spine coming up from the coccyx to the skull and the stem of the brain, moving on up the brain through the later, less primitive animal brain, and the human brain above, the distinctively human brain different from the lower reptilian, and the next lower mammalian, animal brain. Look up and up into the hemispheres, and breathe up into the brain as you look.

*Feel as if, with that breathing, you could inflate the brain, make it larger; and to accomodate that brain growth, the skull must grow out, get wider at the sides and generally larger and larger, getting taller, higher, so that the brain grows up and out as the skull grows up and out, the breathing and the awareness compelling those changes. Remain focused looking and breathing up, and noting what you feel.

As you do that, notice whether you are feeling something inside the head, around the head, especially above the ears, above the eyes, something not felt before -- a fullness.

Put your arms just a little behind you and continue breathing up into that space. Observe whether you begin to feel that the head expands and contracts with the inhalation and exhalation, expanding as you inhale, contracting as you exhale; inhaling and expanding, exhaling and contracting. As you do that, the brain will become more and more responsive. Now, order the head to turn left and right, left and right. Do that for awhile. Now, the head moves left and right very freely and, as it moves, you will look towards your left hemisphere as your head moves left, and towards your right hemisphere as your head moves right. Try looking at the left hemisphere as you order the head to go right, and at the right hemisphere as you order the head to go left. Observe whether the head will disobey the order, or obey it only very reluctantly, insisting or attempting to insist on coordinating its movements with the movements of the eyes. Now, if you consciously and voluntarily turn the head left while looking right, and right while looking left, observe whether then, you have no problem opposing the eye movements to the head movements, just as you have no problem doing that when the eyes are open. Your unconscious is not so obedient, docile, tamed.

Now, again instruct the head to go left and right, and do so quickly and smoothly: left, right, left, right, left, right, left, right. As it responds well to those suggestions, try again to oppose the eye movements to the involuntary movements which occur when you speak directly to the brain, or through the intermediary of the unconscious mind -- since the

*Note: Allow ample time for following (this paragraph).

conscious mind cannot turn the head involuntarily. There is your dilemma. You can consciously order the head to turn and it will turn, but then you are not turning it; something else is turning it -- the brain, or the unconscious. If you turn it consciously, voluntarily, you can feel it is a different experience. Some orders the unconscious or brain will take from the conscious mind, and some not. You see how it resists opposing the eye movement to the head movement when the head movement is involuntary.

Open your eyes and try instructing the head to go left and right. Now, close them and do it. Then, do it again with the eyes open, and then again closed. Observe whether opening the eyes has diminished your ability to involuntarily experience the movement of the head in response to the voluntary instructions. If so, is that because of the eyes' opening or because of what the eyes sense?

Now, look up into your brain again with your eyes closed. Raise and lower your head several times. Make some circles in one direction and then in the other. Come back to a position with the back erect and the head up. Now, order it to move left and right, looking up into your brain. If your authority over your unconscious or your brain is diminished so that your head moves less well, continue to practice in an endeavor to re-establish it.

Speaking first along with me, but with you speaking silently, ordering the head left, head right, head left, head right, head left, head right, left, right, left, right, left, right, head left, head right, and as it wants to move left, head left, head right, head left, right, left, right, left, right. Then, by yourself, order it.

Now, stop and, looking up at your brain, make some body movements side to side, and then back and forth or forward and back. Inhale as you move up and back, exhale as you come down.

*Stop, and arrange your legs in any comfortable position. Now, circle with your eyes inside your head at about the level of your ears. Then, circle higher and higher inside the skull. Also circle around the outside. Then, begin at eye level with small circles, and let them expand and expand until they go out of your skull and beyond your brain, being manifestations of your brain, a spiral upward, wider and wider and wider circles . . . up, wider and wider and wider circles, spiralling up and up and up, making a net in which you could snare the moon, and a funnel down through which into your brain could pass the knowledge of anyplace in the cosmos, the universe, whatever that ever-expanding circle might encompass.

Feel that, in fact, the top of your head is open so that your brain reaches out and beckons, sends out a beacon of light -- that whole spiral a beacon of light, rising out of the top of your brain and going out and out and out, so that sliding down that light can come knowledge or beings of light, figures cascading down through that spiral. Notice whether your whole head feels open, and expanded in a curious way. You may feel that it is expanding up and up and up, stretching until it is almost too much.

*Allow ample time for next segments.

Slowly withdraw that spiral now, making smaller and smaller circles, down and down and down, and withdraw the light in through your skull, and feel that your skull is closed again, is returning to normal size, and the brain within it, and the eyes resting.

Feel increasingly relaxed, increasingly relaxed. Just be quiet and let your mind be still. Let your brain be still. Observe whether, in fact, you can now stop thinking, although you still may be aware of sensations. Let them occur as sensations without verbal labeling. Just be as quiet as you can. Remain in this state of quiet for as long as you like, seated or lying. Let your mind be empty while your unconscious integrates what you may have experienced. Let your brain and body enjoy relaxation. Let your mind be at peace. Just rest for however long you may care to do so. Relaxation, integration, tranquillity. Continue to experience.

5) FACE, HEAD AND BODY IMAGE *

To begin with, lie on your back. Put your fingers on the top of the head, and push the scalp together at the very top so that you can feel it sort of bunching up. Then bring the hands down a little so that you can work not only with the fingers but also with the part of your hand just below your fingers on the palm. Push up on the side of your head so that you lift your face. Let it come gently down and then push a little more vigorously up. In all of the work that you do on your face, you should be gentle, as it is a soft and sensitive part and you do not want to damage blood vessels or bruise yourself.

Then, right where your temples are, there is a little indentation, near the top of your ear. Put the part of the hand below the fingers in that indentation and circle back towards the back of your head. Make semi-circular motions. If you observe this in a mirror as you are doing it, you can sculpt yourself as you would like to be. Almost all of this exercise is well done before a mirror. You will see that this particular movement will almost instantly make the face look younger. It will take out wrinkles around the eyes and other facial wrinkles as well, or else prevent them. Especially if you have parents or grandparents who are very prone to wrinkles, it is a good idea to do this work. Then put your hands down a moment.

Sense the top of your head where you have been working. Notice whether that part is clearer to you. One of the things that we are going to do is to bring the face and head into the body image.

Sit up. Put the palms of the hands on the cheek bones and rotate back in a circular movement. If you reverse any of these movements, you can see in a mirror that you can add a few decades very quickly, so do not come forward with the circles, but go towards the back of your head. Otherwise, the face will be made to sag and wrinkles will be introduced into it. Do it every day for six months and I will guarantee that you will look at least ten years older if you do it the wrong way.

Then, put the palms of the hands on the chin, on the jaw line. Rub up and down. Start out towards the end near the ears. Be sure that you rub over the bone. As you will see, there is much of the face that does not get anything like the amount of movement and exercise that it should get. That makes it less expressive and sometimes it causes it to communicate what was not intended. The freer the face is to move, the better it expresses the intentions and communications of the person. Keep coming closer until the hands are rubbing at the point of the chin. Make it a gradual thing.

Now, put one of your middle fingers alongside of the nose and rub up and down. Rub it alongside each side of the nose. With this movement especially, be careful not to rub too hard. When working on the face it is generally a good idea to use some sort of oil, Vitamin E oil or something like that. Then, let the arms down a minute and rest.

Then, take the middle fingers and put them in the corners of the mouth. Pull out to the side gently, and let it come back. Do not stretch it too much; it is just a gentle widening of the mouth. Usually with this movement you can restore in old people, whose lips have gotten very thin, a fullness in the lips. It also tends to prevent the lips from becoming thin as people age.

All of the movements we have done so far can very easily be remembered, and can be used just for the care of the face, as well as being a psycho-physical exercise to achieve other things. In the beginning, you do each movement about fifteen or twenty times, and work up to about fifty times.

Now, take hold of the top of the ear. Pull it up, release it, and pull it up again. Keep repeating that movement. The ear is an organ that was intended to move to some extent in the direction of sound, the way eyes look in the direction of what is seen. Whenever a movement of a part of the body is lost like that, especially a major part like the ear, it is necessary to do something to compensate for the inactivity of the part, or it will functionally suffer. It is therefore important to move the ear in different ways. Gently pull it up, release it, and pull it up again.

Then, take hold of the ear in the middle and pull it towards the back of the head. After doing that for a bit, bring it out to the sides so that it stands out away from your head, straight out. Do it gently. Pull it away, and let it go back. Then, take hold of the lobe of the ear and pull it down and release it, doing that for awhile.

Now, take hold of the ears again in the middle. This time pull them forward. This is a movement that can be done quickly and is not unpleasant. Then, let your fingers explore very fully the insides of the ears. You will find that there are many more indentations than you realized. Try to bring the insides of your ears as fully as possible into your awareness. Do not neglect to follow around the top rim of the ear where it folds over. Notice how many different hollows or indentations in the ear you can find. At first it is likely to feel like three. However, when you explore a little more subtly and further, you find that there are more than that. Also go over the edge of the ear and the outside. Then, go over the outside and the inside simultaneously, using different fingers, or the thumb and the fingers. Then stop, and lie down and rest for a minute.

Sense your face and see if your ears are now sensed better by you than they ordinarily are. While you are resting, make an imaginary line that runs through your chin, through the middle of your nose, to the top of your head. Then, imagine another one that runs from your ears across your face and intersects at the tip of your nose with the vertical one. Then, make another line from the chin to the ear on each side, and then from the ear to the top of the head so that a diamond shape is created. The outer lines are diamond shaped and the inside ones form a cross. Let your consciousness move up and down in a cross and around the diamond. Observe whether it is really a perfect diamond. Be sure that the other lines intersect the tip of the nose, and the vertical line is at the bottom and top of the diamond, and the one

across the face is at the other two corners of it. Then sit up again.

Put the left middle finger against the left nostril. Gently close it and then take the finger away. Let the nostril pop open. Do that a number of times. You are not interested in the breathing but in the sensation and movement in the nose. With some people it will pop open instantly and with others it will stick a little bit and open more slowly. It also depends on how hard you push and how long you hold it closed. Do the same thing with the other finger to the other side.

Then, go up and down the middle of your nose with the middle finger of one hand, while the fingers on either side of the middle finger simultaneously go up and down the sides of the nose. One goes up and down the ridge of the nose, and the other two are on the sides where the nose meets the face. Let the middle finger go up to your third eye and then come back down all the way not only to the tip of the nose, but traveling over the tip to the part of the nose that separates the nostril. Then, go back up again.

Then, with both hands, take hold of the nostrils and gently pull up and down. Then widen them and bring them together; also take the nose forward and backward.

Then, with the fingers of one hand, just explore as fully as you can the shape of the nose and all of the parts of it that are readily accessible to you. Do it with one hand. Observe whether the nose that your hand senses and brings into your awareness is the same nose that you experienced yourself as having, if you sensed it at all. Does it feel like the nose you remember from seeing the nose? Then stop.

Put a middle finger over each eye. Let the finger be horizontal so that it covers the length of the eye. Very gently explore the outside of the eyelids. Do not press on the eye. Very gently explore it and also the lower lids, and where they meet, as well as the eyelashes and the socket. Go up to the eyebrows for a minute and explore those.

Try to become clearly aware of the sockets of the eyes, the bones around the eye that serve to give it some protection. You feel that the eye is, in fact, set back in the socket. Notice whether you can follow your eye somewhat back into your head. Take your hands away and try to do it. Notice whether you can sense clearly the eye itself under the lids, so that the lids are differentiated from the eye. Observe whether you can sense clearly what is the eye and what is the lid. Then try to follow the eye back however far you can go. Notice also whether you are aware of the brow and of the socket, and the fact that there is a lower as well as an upper skin covering over the eye.

Then, shift your attention for a moment to the ear. Try to follow the ear into the head. Breathe freely as you do it. Notice whether you can become at least a little more aware than you usually are of the part of the ear that goes inside your head. Also, does it seem to you that sound really comes in through the ear or whether it is as if the sound is not exactly

coming in through the ear? If it seems that the sound comes in through the ear, try to follow it inward. To many people, it seems that the sound somehow impinges on the outer surface of the head rather than coming in through the ear. It can also be sensed over other parts of the surface of the body, in almost any place except the ear.

Try to follow the ears in and the eyes in. At the same time, become aware of the cavity of the mouth. Observe whether, by virtue of having endeavored to follow the eye back and the ear in, you now have an unusually clear awareness of the mouth and throat so that you can follow the mouth down through the throat more clearly than you were able to sense it before. Notice whether you have some real sense of where your food and drink go when they go into your mouth and down your throat. As you are aware of that, try to follow the passage of the air in through your nose. Observe whether you have a better sense, now, of where the air goes. Where does the awareness of the air intake usually stop, and where do you sense it to go now? Are you able to extend that awareness somewhat?

Then, lie down and rest a minute. Try to do the same thing lying down. Be aware of those localities in your head where something comes in -- the mouth, the nose, the eyes and the ears. Try to follow all of them into the interior of the head as you lie there. Just do that for a minute. Notice what is different about the experience and sensing of those organs and activities lying down as compared to sitting up. What is the same and what is different? Then, sit up again.

This time try to sense, as clearly as possible, the lips. Of all parts of the body image, the lips are usually, with most people, the clearest in the body image. They have very great practical and emotional importance for the human being, beginning right at infancy when it is nursing and lasting all through life. They are involved in the most important communications, in the sexual life, in the eating. They sustain the organism. The lips are involved in all of these things. In the homunculus of the brain -- the little man that indicates the involvement of the nervous system in different parts of the body -- the mouth is incredibly large.

Sense your lips. Compare the lower with the upper. Sense where they come together, and the corners of them. Rub a finger over the outsides of them. Also let it go between them. Notice whether your finger senses your lips in the way you sense them without touching. Do they bear the same relation to each other and do they feel the same? Then, take the hand away and sense again.

Do the same thing with your tongue. Run it over the outsides of the lips and also the undersides. Then, with the tongue, sense the teeth. Sense the outsides of the teeth, the tops of the teeth, the backsides. Notice whether it seems to you that the teeth feel or only that the tongue feels.

Then, let the tongue lie still and observe where it is in your mouth.

If the muscles of the tongue are as they should be, it will lie on the floor of the mouth and will touch at the bottoms of the lower teeth. Then explore, for awhile, the mouth with the tongue, the floor of the mouth, the roof of the mouth, the insides of the cheek. Turn the tongue back without swallowing it. As you do that, become aware that there is a great deal of space in there. You know what the size of your tongue is. Then, observe all of the space that the tongue has to move around in. You begin to become aware of the insides of your mouth as a much larger space than you ordinarily experience it to be. In fact, it is a very spacious space. Open your mouth a bit and let that space expand so that the tongue has even more room to go in.

Then, stop and let the tongue protrude slightly from the teeth. Bite down on it very, very lightly with just the tip extended. Then, let it come out a little more and bite again. Then, a little more and bite again. Notice how many times you can bring the tongue out and bite on it, whether it is ten times or fifteen or whatever it might be. When it is at its full extension, bring it back the same way. Without straining, bring the tongue out just as far as it will go. Do it bit by bit and mark each movement by stopping it with the teeth momentarily. Then, let the tongue rest inside the mouth.

Sense the tongue and observe whether it feels wider and flatter. Does it seem to be any longer than before? With some people, the tongue is so contracted that it looks like a cylinder. It should be wide and flat, and it will also be longer when it is relaxed.

Now, open your mouth wide two or three times. Do it however much you can without straining. Then, instead of doing that, bring your lower jaw forward so that the lower teeth are outside the uppers. Then, bring it back. Breathe freely. Then, open the mouth wide again. Let the jaw be very loose. Now, just take it from side to side a few times. See again, without straining, how far it can go to one side and how far to the other. Then, yawn and lie down.

Rub your hands over your face. This time try to touch the whole surface of it, including the parts under the chin. Be sure to always rub and explore from the bottom up so that the hands go up rather than down. Include the ears, neck and back of the head. Be sure that the hands go up.

Then, put the hands, as you did in the beginning, alongside the top of the head. Gently massage or push the scalp up. Release it and push it up again. Then, place your hands on the very top of your head with the fingers of one hand lying in the spaces of the fingers of the other hand. Do this on top of your head. Look up into your brain space with your closed eyes. Breathe up towards the hands. Try to get a clear image of what the hands would look like to the eyes if they could see through the skull.

Then, a few more times, just run the hands over the face in an upward direction gently. Do it very, very gently, sensing. Use the hands to learn everything you can about the face. Then, let the face experience the hands.

Shift your awareness every few times back and forth between the hands learning about the face and the head, and the face and the head learning about the hands. Then, just put your arms down at your sides, palms down and legs extended, as always.

Sense your face and your head. Observe how clearly you can now sense them. Notice whether you can sense the eyes, the socket of the eyes, the brows, the mouth and the line of the jaw and the chin, the lips, the cheeks, the scalp, the top and back of the head, the tongue, the inside of the mouth. Notice whether that is in your awareness and, if you can, keep it there for awhile. Just do a few exhalations up as if through the top of your head while sensing all of that.

Then, slowly roll to one side and get up and walk around. See if you feel relaxed. Is the tendency of your body up? Are your face and head clearly in your body image? Do you also feel that your extended consciousness is somewhat altered and different from what it was in the beginning? If so, in what way? There are a lot of pleased expressions that perhaps the face makes when it feels good, having been given a chance to be much more fully used and experienced than is ordinarily the case.

6) JOURNEY INWARD *

Lie down on your back and think of the joints of your body, beginning with your toes and your ankles. Think of those joints of which you are conscious, which you feel, and also think of major joints of which you may not be aware, such as the spinal vertebrae. As you go over your body suggest to yourself that the relevant muscles are relaxing, becoming longer and looser, so that the joints can release.

Now that you have worked on that for awhile, pay attention to your eyes and to your breathing. If your eyes are open, close them and leave them closed. Note how your breathing affects your eyes, how they rise and fall with your breathing, and whatever else you can notice. Begin to notice that when you exhale the eyelids get heavier and the eyes close tighter. Let the eyes close tighter with each exhalation, but only the eyes. Do not tighten any of the muscles of the face, including the eyes--just experience that the eyes are closing a bit tighter. This breathing and the sensations around the eyes will continue to affect you by altering your consciousness, deepening your state, even though you no longer focus on the breathing or on the eyes, as we begin our Journey Inward--rather, as we continue it, for it already has begun.

Focus on the breathing and, as you exhale, you go deeper and feel the eyelids closing a little tighter each time. Exhaling--now, as you continue to do that, be aware of the top of your head, your skull, around your brain-space.

Be aware of the top and the back of the skull and of the sockets of the eyes; be aware of the jaw, the jawbone, the teeth, and of the spine, the neck and bones of the neck coming up into the skull and then the spine all the way down your body. Be aware of the shoulder girdle, the shoulder joints, the ribs, the upper and lower arms, and the hands. Become increasingly aware of your skeleton--pelvis bones, hip joints, upper legs, lower legs, and feet. Go in deeper and think of yourself as just a skeleton lying there. Just bones.

And then begin to add to that some of the muscles and the organs of the body, so that it is a body with no facade, no skin on the outside, a body like you see in anatomical charts and anatomy books, with just the inside present and just part of that available to you. And then feel something of what you are like without your facade, without that surface that presents your image to the world.

Add the blood flowing, the chemistry of the body, electrical activity, connections between the brain and the parts of the body through the nervous system. Gradually let the body have a skin, a surface, and be aware of the surface and also of what is inside. Then with your mind leaving the surface and going inside of yourself, you can pass into your body at any point that you like with your mind and begin to explore inside--exploring wherever you like and observing the activity in different parts of your body.

Then try exploring inside one of your hands and then traveling up the arm, the shoulder and passing into the chest, observing the breathing, the lungs, air coming into and then out of them as you breathe; continue exploring and pass up through your throat and into your head, observing your brain, and moving around in and through the brain.

Then beginning to explore at more and more microscopic levels. First going into the bloodstream, flowing with the blood and becoming aware of the blood all around in that one part of your body. Beginning to have a more and more microscopic kind of awareness, so that a tiny drop of blood can be all around you; and going into skin tissues, able to go into bones; microscopic awareness--tiniest parts--until finally you will become aware even of atoms and molecules and going beyond that to even subatomic levels of yourself; observing yourself as particles in movement. Even though from the outside and from your own experience your body seems to be more or less stable, experience it as billions of particles in movement, held together by...no one is quite sure what.

Just continue to roam around at the minutest levels of your physical reality that you can penetrate. Observe colors, sounds, how it feels, and if you can find something to smell and to taste. Then, from whatever part of your body that you are in, return to the brain. If you are not there already, return to the brain.

Now, as you have explored your body you can explore your mind. As you went deeper and deeper into your bodily reality, conceive of your mind as having levels and go deeper and deeper down through those levels of mind. See what you find there, and what the inscape of the mind looks like as compared to that of the body. Are they the same? Are the mind and the body one? Or are they separate?

As you keep going in deeper, if you look in the right space you can find in the mind whatever you found in the body. But can you also find in the body whatever you can find in the mind? You can explore them as one reality or as two without making any definitive statement about whether it is one reality or two. Observe whether you experience mind and body as separate realities or as a single reality.

I am going to give you several minutes of clock time. If your mental processes accelerate, that can be a very, very long time subjectively, experientially, for exploring the realities of mind and body--or perhaps what you experience as the single reality of body/mind. Explore now one or both, whatever you like.

Now, as you explore and experience, ask yourself whether one appears to be illusory. Is the mind real or an illusion? Is the body real or an illusion? Might they both be real or might they both be illusions?

So far we have made a two-part division into body and mind--at least for the purposes of exploration. Now we consider that one might make a three-part division and say that existence is not only bodily and mental, but also spiritual. Existence includes a person's body and mind and spirit--

that there is a bodily reality to be experienced, a mental reality to be experienced and a spiritual reality to be experienced. You have gone into your own body. You have gone into your own mind. Now, go into your own spiritual dimension and observe whether that is the same as the mind or something different; or the same as the body or something different; whether all three are one or whether there is some other way of looking at it. For the next several minutes, then, go as deeply and as far as you can into your own spiritual reality.

Then observe whether you can pass beyond that into something that is beyond any self--not anyone's body or anyone's mind or anyone's spirit. Observe dimensions that are beyond any particular existence--transpersonal, cosmic, whatever one might choose to call it--and finding the atmosphere around you increasingly holding a sense of great power; entering a place of very great power but a power that is tranquil and serene, a very, very powerful force without any hint of menace or negation, a completely positive serene kind of power. Just remain in that space and try to let that extremely positive serene power permeate you, your spirit, your mind, your body, your whole self, partaking of it and being filled with it. You can have a very long experience of that for the next few minutes of clock time.

Then, with that powerful, benevolent life force in you, and its serenity filling you so that you are like a glowing body of white light as you move, make your way back through the cosmic transpersonal realm into your own spiritual world; through your own mind and through your own body and back up to the surface. You have several minutes of clock time during which you can completely or very fully experience all those realms as you come back through the same regions you passed in arriving at the place where you are. Begin that journey now.

Know that by passing through these different grounds you further unify yourself. You help to make yourself more whole so that within your being the orchestration and the integration of the whole proceeds better, with freer access and more profound levels; with some of the obstructions eliminated as you move towards self-fulfillment, larger humanity, much greater realization of your potentials.

Count, now, for yourself, from twenty to one. You are emerging from the trance, stretching, bringing back with you your experiences and any feelings you want to bring back--images, ideas, understandings, whatever you want to bring back, bring. Do that counting out of the trance. Do it until you are awake--stretching, enjoying feeling your body and the rest of you, then sitting up, and being prepared for life in the external world.

7) GIANT LUMINOUS BODY *

Seat yourself on the floor in a yoga-type position, or some other position you can easily sustain for awhile, and close your eyes. This exercise is a variation on an ancient Tibetan Buddhist practice which in most cases will lead spontaneously to altered states of consciousness.

Close your eyes and be aware of yourself sitting there as I speak. Think of a statue of a seated Buddha in an altered state of consciousness or trance. Your consciousness can alter to any degree during the course of this exercise. It can alter a little or it can alter profoundly. It will not require any effort of any kind on your part or even awareness that it is happening. It is in the nature of the exercise itself that the consciousness will alter.

Now, as you sit there, identify for a moment with the seated statue of the Buddha, and be aware especially of the feelings around the top of your head where your brain is. Be aware of the third eye region. Be aware of the base of the brain. Be aware of the top of the head. Be aware of the spine, all the way down and up. Be aware of your throat, your heart region, your solar plexus, your center. Be aware of the entire pelvis and especially of the base of the spine.

Bring the awareness up the spine to the head and to the brain. Now, think of yourself and feel yourself as you sit there growing larger and larger and larger. You will have to be sitting in a space that will allow you to expand in all directions. Note that, seated in this position, your form is much like that of a pyramid, growing wider and taller until your form is gigantic.

Then you experience standing up in that gigantic form and continue to grow larger and larger and larger until your form leaves the atmosphere of the earth, somewhere down around your feet, and your awareness is of space--your form is becoming so gigantic that you can reach out and hold a star or planet in your hand, having it rest in the palm of your hand--and then being able to run across the heavens, running with great strides out and out into the far reaches of space, with a whole infinity to run in.

You find out there that there are animals like immense zodiacal signs, animals made of stars that you can ride, a great horse or a lion or a goat, many kinds of beasts that you can ride through the heavens. You find yourself for a moment with a bow and an arrow as you assume the identity of an archer, drawing back the bow and letting the arrow go out and out and out forever into space.

You are just drifting in space, alone again, not having to run or to ride, orbiting in space, a great cosmic figure with arms out and legs spread. Observe yourself going farther and farther out into the vastness of space. Then, you are conscious that even as these things have happened, your feet have remained on the earth and that you stand on the earth, a

giant figure, that your form is translucent and that energy like stars flows up and down through that translucence, and also flows in color--all kinds of colors, and glittering stars and particles of energy flowing through the body so that they can be seen from the outside. You can stand outside your body with your consciousness or just know what is happening inside of it. You can sit or lie, as you prefer, as you experience yourself standing in that enormous translucent body, with light and color.

Far, far down you can observe the color flowing through your legs. And look at the body chakras, the color and the light and the energy flowing into each one on up to your throat. See what this body has inside of it, where those centers are. Does it have anything like a skeleton, muscles? Does it have a spine, a heart?

Be aware of your body standing and of its freedom from the constraints of nature as you know it. You can extend your right arm and let it grow longer and longer and longer until it extends even beyond the reach of your own vision--and the other arm as well.

The feet can go down through the earth--the legs getting longer and longer--until you stand on the earth's very center and your arms can wrap around the earth until your hands meet and clasp and you hold the earth in your embrace.

Then, by another metamorphosis you stand again on the earth with your arms and legs as they were before, an immense translucent body of light, observing again the beautiful colors flowing through it, the dance of energy. See if you can observe the life itself pulsing, flowing within that body. Then raise your awareness up through the throat to the inside of your head, a head that is expanding and expanding, so that you can see better and better a larger and larger picture of what is going on inside the brain and other parts of your head--the head of that giant figure of light who is yourself.

Now, for a little while feel the power of this immense body, the strength. Let tempests hurl themselves against it, and bolts of lightning, and great tidal waves. Experience how this body delights in its strength, and how it can laugh at the elements. Not earth, nor water, nor air, nor fire can harm it. Feel that this body has the power to ascend into the sky--wants to go up and up and up.

It can descend and walk across the floor of the ocean and in the waters. It can rise out of the waters and walk through the solid rock of mountains. It can pass through regions of fire. It can float over the abyss--the bottomless void--without any fear of falling.

Now, standing in your giant luminous body of light, try to feel it and know it as completely as you can. Lie down and experience it. Experience it as you sit in the position of a Buddha or a yogi. Perceive this body of light to be a body fully realized by a Buddha or some similar enlightened and realized being.

As you sit in that Buddha position and that body, realize that it also is a great temple, its architecture both complex and beautiful. Wander around inside of it, experiencing that, seated. The body is a structure you can go into. Then observe that you are seated on this floor and you are your everyday corporeal body, the same size as it usually is. Then, sense it and compare it with the body of light--the immense luminous body.

8) ENTERING THE SILENCE *

All major systems of meditation, and other ways of growth and actualization, recognize the very great importance of quieting the mind--of bringing an end to the customary inner noise, the babble and chatter and chaotic flow of ideas and images from the unconscious which reduces so much of waking life to a dismal parody of true awareness--awakeness and genuine autonomy.

The necessity is clear, but the task is very, very difficult--for many, impossible. Those who have struggled to "empty the mind," to enter into and remain in a silence free of images, ideas and sensations, know just how strenuous that effort is, how frustrating and, in most cases, how rarely successful. However, it may be that there are methods and techniques not known to, or adequately used by, most teachers. We will explore that possibility here in this lesson.

Before we begin, I will mention a pair of simple facts--research findings--in which the lesson is grounded. These are that the occurrence of verbal ideation requires at least minute collaboration--movement--of the apparatus of speech while, for the person to experience images, there must be at least some slight tension and movement, however miniscule, of the eyes. If the vocal apparatus and the eyes are sufficiently relaxed to inhibit their movement, then neither verbal ideation nor imagistic thinking can occur. That such is the case appears to have been demonstrated by our research, by that of Edmund Jacobson, and by others.

With these preliminaries, let us make the experiment and determine to what extent each one of you will be able to enter the silence, quiet the inner noise and chatter, by achieving a profound relaxation--including a relaxation of parts of the body not ordinarily included in any relaxation procedures. In fact, those knowledgeable in meditative techniques now may learn in which parts aimed at teaching relaxation those methods are deficient.

And now, to begin with, please lie on your back, with your eyes opened or closed as you prefer, and observe your body very closely, starting with your toes.

Beginning with your toes, scan your body for tension, releasing the tension from any part where you find it. If you have difficulty releasing the tension from, say, the toes, then it should be helpful to flex the toes, make them even more tense, and then let go of that induced tension, and of the other tension with it. Tense and let go, tense and let go. Do the same with any other muscles where you have trouble releasing the tension you experience. Do that until you are just as relaxed as you can get. Go on up your body to your chest. Then go back down to your hands and your arms and back up your arms to your shoulders. Finally, relax the neck, the face and the head. As you do this, note where you encounter the tension, and where you are able to get rid of all of it, most of it, some of it, little or none of it, so you will remember all that later.

Observe whether you notice any tension in your buttocks. If there is usually a little indentation of the side of the buttocks, then you have tension there whether you know it or not. Tense the buttocks and then release them, bouncing yourself up and down. Contract and let go, contract and let go--that will bounce your body up and down. You do it most effectively by rapidly clenching and unclenching the muscles of the buttocks. The buttocks alone should bounce the body, without any help from the legs. Do it quickly and lightly as possible, and then stop without becoming fatigued.

As you go through the entire relaxation process--here today or on other occasions--verbalize what it is you want of your body, so that you develop a capacity to talk to your body, and your body will respond. Over a period of time it will learn to make better and better responses. Couple the suggestion that some particular muscles are going to release with the actual experience of releasing those muscles. For example, say, buttocks release, at the same time you experience the release. Similarly, say to yourself, hips release, pelvis release, ankles release, knees release, chest release, shoulders release, and so on. And say, toes and feet lengthening and loosening, fingers and hands lengthening and loosening. Or, neck free, back lengthening and widening. Give yourself as many of these verbal suggestions and, later on, you will find you have reached a condition where your body will respond to those suggestions or orders. As you learn to so respond, the muscles will stop contracting and will lengthen, becoming longer as you talk to them. And the joints will release, as when you suggest to yourself, shoulder joints releasing, and elbows, and wrists, hip joints, knees and ankles releasing, and so on.

And when you are really working on establishing that capability of talking to your body so that it will do what you suggest it will do, you must refrain from making any movements. Once you begin to work with suggestions alone, you must not consciously move to carry out the suggestion--let your body/mind's response occur involuntarily. There may be very few limits to how far you can go in creating a capacity of your body to respond to suggestions. We know you can gain control by such means of blood flow, skin temperature, even heart beat. Probably far more profound responses are possible, with possibilities for self-regulation and self-healing exceeding anything presently achieved by any known methods, however ancient and sophisticated.

I think that if you follow the psychophysical methods we are pursuing, you will gain such a measure of self-control, including normally involuntary processes, as you cannot attain in any similar period of time, or with any similar amount of work, by means of Yoga, autogenic training, biofeedback, or any other method you might care to try. And now, go on relaxing your entire body, releasing tension wherever you may find it.

And now, as you lie on your back, inhale fairly deeply and then retain the air. What, by the way, inflates more--your chest or your abdomen? As you hold your breath, push the air back and forth between your chest and your belly in a kind of seesaw movement. Move it back and forth as many times as you can while holding your breath without discomfort. When you have to exhale, do so with a hiss. Put your tongue between your teeth and hiss as

you exhale. Do it several times--inhale, push the air back and forth between chest and belly, and then when you exhale do it with a hiss. Feel the shoulders and the back settling to the floor as you hiss. Keep repeating these movements several times. Note that the hissing helps your body to relax, it lets you settle more closely to the floor.

Now continue with the relaxation process, moving on up your shoulders, and relax them until you are ready to start working on your neck, releasing tensions from your neck. Remember, the instructions to the joints are to release, the instructions to the muscles are to lengthen. Do not hold your breath as you continue to relax more and more. It is difficult to relax effectively if at the same time you hold your breath.

Now, as you focus your awareness on your neck and your head, give yourself the suggestion, neck free, neck free, jaw releasing, face releasing, back lengthening and widening. Try to notice whether the tension in the neck increases or diminishes when you inhale and when you exhale. Is it more relaxed when you inhale or when you exhale? Notice whether your impression with respect to this remains constant over a number of inhalations-exhalations. Do you become more tense in the neck as you try to get an answer to that question? Distinguish between any tension resulting from trying too hard to pay attention to yourself, and alterations of tension as you breathe which are due just to the breathing. Suggest to yourself, neck free, neck free, and see if you can detect a response from your body.

Now go on and do the rest--the face, the head. Check the jaw again and observe whether there is any tension in the jaw. Thrust the lower jaw forward several times so that the lower teeth go outside the upper lip. Then open your mouth wide, and the jaw is more free. How about your tongue? How does your tongue lie? When you are sitting up, the tongue, if relaxed, will lie flat on the floor of your mouth. When you lie down, the relaxed tongue is still close to the floor of your mouth, although it may not be touching it. Stick out your tongue as far as you can, straight in front of you. Do not wiggle it, just stick it straight out and hold it there a minute. Then bring it back into your mouth and allow it to relax. Do that several times, hold it tense a minute, and then give it time to relax inside your mouth. Also, push a few times with your tongue against the roof of your mouth, then stop pushing and allow the tongue to relax. As the tension goes out of the tongue, do you also note that some tension goes out of the throat, perhaps out of the face as well?

Try pushing your tongue against the roof of your mouth, then letting go, a few more times. You can also push against the floor of the mouth with the tongue, and then let go--let the tension just go out. Stick the tongue out several more times, straight out as far as you can push it, and hold it stiffly there before bringing it back in. Keep on doing that. Give it time to relax, before you stick it out again. Relax as well the other muscles you may sense as being involved in that activity of sticking out your tongue--the neck muscles, the facial muscles, the muscles around the mouth especially. Give them all a chance to relax. There are also muscles in the back of the neck that tense up when you stick your tongue way out. Try to feel them, and let go of every bit of the tension. How does your tongue

lie now? Does it feel wider now?

Let the tongue and the neck and the mouth and the face all go limp and loose, and forget about them for awhile. Close your eyes and observe whether you can feel clearly the weight of the eyeballs. Now, for a little while, imagine that you are watching a pingpong game. You are somewhere near the middle of the table and you are watching the ball being hit back and forth from one end of the table to the other. Be sure you breathe freely as you watch. Then, instead of watching pingpong, watch a tennis game. You are looking over a much greater area as the ball travels back and forth. Be very conscious of the movement of your eyes for awhile. Let them move as they want to while watching the game, but be conscious of the movement.

Stop watching the tennis game and look at your toes. Then look up towards the top of your head. Down and up, down and up, and do it a number of times. Then stop that and, still with your eyes closed, think that you are looking at the ceiling; also, that you can turn your eyes around in your head and look down at the floor. Look at the ceiling, and then just look at the inside of your eyelids. Look at the ceiling, then at the eyelids. Then turn your eyes around in your head, so that you can look through the back of your head at the floor. Imagine you can do it, and breathe freely all the while--all the while being very conscious of your eyes, of what your eyes are doing, and how they feel, as they carry out these various tasks, these various exercises.

Now, an automobile is driving along a road. Notice whether you can see the automobile moving along the road, and note how it is moving across your field of vision--is it from left to right, from right to left, or some other way? Stop looking at that.

Look for someone riding a horse. Imagine that or, better, image it. How is the horse going?--in what direction?--and who is riding the horse, if anyone? Now stop that, and look for someone who is walking. Look for someone walking and observe closely, taking in as much detail as possible. Notice whether the figure is walking from left to right, right to left, or whatever. As you watch the figure walking, be aware of what your eyes do. See if you can both watch the walking figure and relax the eyes. Then stop looking at anything, and relax the eyes further. Then, just let them go completely loose, not looking at anything, not doing anything, just resting the eyes--the loose, limp, relaxed eyes.

As you breathe freely, let the rest of your face be as relaxed as possible, looking at nothing, doing nothing, relaxing your eyes still more, and still more. Now, are the eyes relaxed more? Is your field of vision empty? Do not answer aloud, just answer to yourself, silently taking note of what the answer is. Keep your eyes and your neck and your face as relaxed as they can be and relax them still further. Observe the walking figure. Are you able to see it without doing anything with your eyes, with your eyes perfectly motionless, and perfectly at rest? If you can still see that figure, then try to stop any remaining movement there may be in your eyes, just letting go. Relax the eyes completely, and observe whether

that figure does not now disappear or fade away--if it had not already done so.

Continue to breathe freely and easily, and continue to let the eyes be just as relaxed as possible. At the same time, if there is any tension that has re-accumulated any place in your body, that you are conscious of, now try to let go of that. Talk to that part of the body while you continue to relax and rest your eyes.

Now, I want you to do something that could be very interesting for you. Let your eyes be as relaxed as possible. Do not look at anything. Let the tongue and throat relax as much as possible. Think about singing some popular song that you like. Sing it, but sing it without singing it out loud. Observe your tongue, and see if you are aware of your tongue moving as you sing, or of any movement in your throat or any changes in your neck. The idea is to try not to move your tongue as you sing, and to remain relaxed in throat and neck. Try singing some hymn or other religious song that you knew as a child. Keep observing your tongue as you do it. Then try singing the national anthem. Observe the reactions in your tongue, your throat, your neck, around your mouth--release all tensions. Stop it a minute, and then try singing America. Observe what the tongue and mouth do. See if you can remember one of your early school songs. Not college, but earlier songs--high school, junior high, or elementary school--and sing that one. Finally, just sing something completely innocuous--a song you have no emotional involvement with--something you find pleasant, but innocuous.

Stop and let the tongue be as still and relaxed as you can get it, and also the jaw and mouth and throat. Now, just for a minute, think back, whether there were songs to which you responded especially strongly--as was evidenced by the tension that came into your tongue while you thought about singing it. What were the feelings that went with it? And what was the song? Now stick your tongue vigorously out several times, holding it for a few seconds, as you did before. Then, each time, bringing it back, relaxing it completely, giving it all the time it might need to relax, and your mouth and throat as well. Do it several times, until the relaxation seems as complete as possible. And let the rest of your body be very limp as well. Let the eyes relax just as much as possible, and the whole body become as relaxed as it can be, including the neck, the throat, the mouth, the face, the eyes, the tongue. And just do nothing at all, just nothing at all.

No images, no ideas, no daydreaming, nothing. Just nothing.

Any time that you start to think, or your mind starts to wander, see if there is any tension you can get rid of, and try again to fall back into that doing nothing--paying special attention when need be to relaxing the throat, the tongue and the eyes. The breathing should be free, easy, requiring no attention. And note whether now, as you do this lesson for the first time, you notice a diminishment in the flow of thought. Are you quieter in your mind than is your usual pattern? Do you notice that with that quiet comes a kind of serenity, a kind of quiet peace? Some may, for at least a little while, have disrupted completely the usual inner chatter and imagery.

In most cases, perhaps, the inner noise will be diminished but not eliminated altogether. But it will be significantly reduced, so that you get a glimpse of what the more complete inner quiet could be.

It is important to get the glimpse--because when you do so, already you have disrupted the habitual way of functioning, weakened the tyranny of the unconscious, become a little more free, and more completely human--you have made a crack in the old pattern, and it is a crack that can now widen.

Should you wish to practice this exercise, it will definitely, in time, help you to break the habitual flow through your head and mind of ideas and images, and the more often you disrupt that flow--that chatter or noise, babble or cacaphony, whatever it is--the easier it will be to achieve a normally more quiet mind, as I have said. This will augment the work you are doing to relax the muscles generally. You will also find that as you are able to free your mind from that flow-through of ideas and images, you will also experience a corresponding decrease in emotions that come and go in you unbidden. You will be better able to self-regulate the flow of emotions.

And now, as you continue to lie there, observe again whether there remains some after-effects of what we have just done. Is your mind still quieter than usual? If so, savor that quiet for awhile, savor it for a little while longer, and then silently sit up, not talking, until others have had a chance to experience it as fully as they wish to.

9) MEMORIES AND PROJECTIONS *

Lie on your back with your palms down at your sides. Scan your body. Lie flat on the floor and lie symmetrically. Note what you consider to be defects, or things that need to be changed. Try to arrange yourself in such a way so that those asymmetries or misalignments or tension patterns or whatever they are, are for the moment corrected. That alone does not help you to change any, but for the moment just do it anyway. Try to use whatever knowledge you have gained of how the body should lie and place yourself that way, using whatever means you can find to do it. It does not matter if you have visually checked to see how you are lying to make sure it is symmetrical.

Now bring your feet up so that the toes point towards the ceiling, and then push them down. The feet should be in close together, about four or five inches apart. Point the toes down towards the wall in front of your feet. Notice whether you can move the ankles so that the feet approach the floor and the toes point towards the wall. Then take them back to what feels like a spontaneously chosen position, something that you are comfortable with.

Then roll around a little bit. Roll from side to side, or sit up, or do something to shift your position and break up what you were doing before. Then lie down in a way that feels spontaneous to you.

Focus again on your body image, trying to have the clearest possible sense of what your entire body looks like as you lie there, as well as what it feels like. Also sense what it feels like and looks like when you are moving. Try clothing it in various garments and also experience it without anything on. Try to have a very, very clear picture and sensation of yourself, so that you know just what the hand looks like, what the foot looks like, what the left shoulder looks like, your right ear, the middle of your back, the navel, the knee--every part of you.

Now it is not likely that you can remember it, but imagine yourself as a very tiny baby. Imagine what that body would feel like. You probably have seen photographs that let you know what it looked like. Try to go into that baby's body and imagine what it is like to move around in it, and all of the different movements that you make in that body. Try experiencing it even as a fetus, if you like.

Put special emphasis on the period when the body is learning to move in different ways, to creep and to crawl, to stand and to roll around. Do one thing with one foot and simultaneously another thing with the other foot; begin to differentiate. Become aware of the mouth as something not only to be fed with or to stick the thumb into, but also as an organ of speech and communication. Try to see how many movements you can make and how well you can imagine yourself in that tiny body.

Then come up to the age of five for awhile. If you can, remember what

that body was like, how it moved and what it did. If you cannot remember it, imagine it.

Then come up to about eight years and feel the difference; and ten years; and twelve. A twelve-year-old body is very different from a ten-year-old one.

Continuing, you can surely remember accurately, or fairly so, your fourteen-year-old body. Move around in that one for awhile. Compare its strength and the way it moves with what you were doing at five or eight.

Come up to sixteen or seventeen and see that there are more very major changes.

Then become twenty, and then twenty-five. Those of you who are of that age actually, now project into the future as others recall a thirty-year-old body.

Sense how that body moves and how many different movements it makes and what kinds of movements. How many different movements does it make as compared to the baby or the ten-year-old or the fourteen- or fifteen-year-old?

Come up to a forty-year-old body; and then one that is fifty. If you are looking into the future, rather than the present or past, create for yourself the body that realistically can be yours or is likely to be yours. Then go up to sixty. Try to imagine the experience of a sixty-year-old body and how you want yours to be. Then go to a seventy-year-old body, and then as many as God gives you, perhaps seventy-five and eighty years and more.

It is possible for anyone of you, if you are willing to make the effort, to have practically any kind of body that you want, within the limits of your height. You cannot change more than whatever is possible by straightening the skeleton and increasing the spaces between the joints to increase your height. However, you can sculpt your body and make it pretty much whatever you would like it to be, especially in a decade from now, assuming that you are alive then and have no serious illnesses or accidents. It can be and feel almost any way that you would like to make it. It is just a question of motivation.

Project yourself ten years into the future and assume that you have used yourself well. See yourself having gained, if you do not have it now, really good knowledge about nutrition, and that you have abandoned those practices that are seriously detrimental to your health. Imagine that you have brought your weight to a proper level and have done cardiovascular exercises for fitness, and also have done a great deal of psycho-physical work so that your body is not only able to move very well but you also sense it with great clarity. You waste little energy so that you do not get tired; you are able to self-regulate it to a very high degree so that the body is made extremely sensitive. The senses are all very,

very alive. The body image is very sharp. Your awareness is very keen. You establish for yourself a condition of optimal health relative to the ordinary person who does not do those things. You have done what is well within your means to do if you feel motivated to do it.

Try to sense and imagine as clearly as you can that body that you are going to have ten or even twenty years from now, if you do those things. What is it going to feel like? How is it going to move? What is it going to look like? Will it necessarily look any older? In the case of older people, could it even look younger? The older you are, the better the chances are that it can look younger.

When you have projected the image of what you would like to have and what realistically can be yours, barring some unforeseeable obstacle, then place that body and personality that goes with it in a number of different situations and observe it. See if it is satisfactory or if there is something that you want to change.

Then inquire also what you have done with those years and what you wish you had done, so that should you choose to create a plan of growth and development and enrichment for yourself, you could be helped with that plan by looking back from a projection of yourself into the future. Think about it and imagine what you wish you had done or not done with your life in the ten or twenty years between the projection and the present time. What kind of person can you realistically be if you set out to achieve your goals now? What can you have done in ten years? What kinds of powers can you possess that can be formidable? What will you have done in the world that you will feel will have been worthwhile? What do you want to be remembered for?

When you make the projection of the body image, add onto it those accomplishments as if you had already achieved them. Be sure they are things that you realistically believe you can do and would like to do. When you have projected that image which includes growth and accomplishment, whatever you have done in the world in that interim, if it is really what you want, then hold that image strongly for a little while.

It is a law of human life that images can be concretized. If you hold them intensely and vividly enough, they tend to become reality; they are self-fulfilling prophesies. Realities are born out of an image or a constellation of images.

If you were to do a sufficiently careful analysis of your past, I think that everyone of you would find that in many ways you are now the actualization and potentiation of past images, images that you had of yourself and, in some cases, images that you allowed other people to impose on you.

Those who will be parents should understand that the imposing of images on others also imposes a very heavy burden on those others. Most parents do not know their children at all and do not love their children

at all. They love images they have of the child. As the child increasingly diverges from the image, it is increasingly the image, rather than the child, that the parent is involved with. While you do not forsake your task of giving guidance and help, you have to give an unconditional love that allows the child to be what he or she is and not expect them to live according to your image of what you want them to be or what you think they are.

Everyone of you will find, if you look for it enough, that you have in some ways fulfilled the image that your parents had of you. If that image is in you, then you have to decide whether or not to undertake the task of eliminating the image, in order to really become yourself. It is the kind of separation between the personality and the essence that Gurdjeiff talks about.

If by now you have left it, go back to that image of what you could be and want to be. Concentrate on it very, very vividly and intend that you will move toward it. Later you can modify it further.

As long as you hold some clear image of what you want to be, an image that incorporates your physical, mental, emotional and spiritual being, that you can move towards, then your life is much less likely to drift or be buffeted by circumstance. You have a much better chance of realizing a larger part of your potential. The image is a powerful tool toward that end of becoming what you want to be. The physical part of that image is very important. It makes all the rest easy, as it grounds the other components of the image in something very, very concrete. The physical self is easy, comparatively speaking, to image, and it also provides a foundation of probable health and physical effectiveness that is usually essential if you are going to do the other things.

Concentrate on the image for several minutes and make it as completely what you want as possible. Take several minutes to do that. Those minutes can seem like a very long time to you subjectively to the extent that you immerse yourself in the world of the image. Just relax and know that, as you do the psychophysical work, you become better and better able to shape the future, your own future, if you avail yourself of the stronger images that you are able to make.

10) BODY MEDITATION *

Sit in any yoga-type position. Perhaps you can sit with the legs crossed a little in front. It should be something that you can stay with for a little while.

Close your eyes and think of the image of a sitting Buddha, sleeping or in trance. Identify yourself with that image as best you can. Without any further suggestion, your consciousness will alter to some degree while we are doing this exercise, and it would have done so had I not mentioned the possibility.

As you identify with the sleeping or in-trance Buddha, imagine around yourself a pyramid, a small pyramid containing you. You see the shape of your body as such that it is itself almost a kind of pyramid. You are meditating inside a small dark pyramid. Visualize the image of the seated, in-trance Buddha and identify with that image.

As you do that, consider a line running from the top to the base of your spine. Endeavor to visualize your spine. Try going from the skull down to the pelvis, and then from the tail bone on up to the top of the spine and the skull. If it is easy to remain seated, stay in that position. If it is difficult, then feel free to lie on your back as we continue.

This is a variation of a very ancient Tibetan exercise that is used for developing internal awareness, and directing healing energies and blood flow and other things to the parts being meditated upon. Visualize upward along the spine. See the vertebrae, or imagine them, and come up to the skull.

Visualize the skull without flesh--nothing but the bones themselves. Then add to your visualization the skeleton--that part of it around the shoulders and the neck, the clavicles, the bones extending out to the side, the shoulder blades, the scapula, the back, the joints, the upper arms, the lower arms, the fingers. Add to that the visualization of the rib cage, the sternum. Continue on down to the pelvis. Then add on the hip joints and the bones of the leg and finally the feet.

Try to hold in your mind the image of the entire skeleton sitting there. Be aware of yourself just as that skeleton.

Then begin to flesh out the skeleton. Add muscles and ligaments as best you can. See the body without its outer covering of skin. Sense yourself to be that.

Then particularly focus awareness on the brain. Visualize the brain, the brain's hemispheres, the gray matter of the brain.

From there, in particular, try to visualize the nervous system as it extends from that brain on through the body. See, in whatever way you

like, the messages flowing from the brain through the nervous system, and from the body back up through the nervous system to the brain. You may see streams of continuous flowing energy or a discontinuous firing of particles of energy. Visualize it in different colors, whatever comes to you, as you sit there focusing on your brain and nervous system. Notice whether it is possible for you to actually be aware of the messages going from the brain to various parts of the body and from various parts of the body back to the brain. Sense something coming and going, back and forth, between the brain and those parts.

Then add to your visualization, or imagining, the flowing of blood, and veins and arteries, the heart pumping, the action of the lungs. Try to follow your blood down to those vessels and back up again. Experience the interior of yourself in that way.

Next try to see the skeleton and the muscular structure and the organs of the body and the brain and the nervous system. See all those things simultaneously. Cover it over with skin--the covering of external flesh. Endeavor to be aware of yourself simultaneously in all of those things. Remember and know that you are all of those things.

Voyage down inside of your body and explore it with a small ship, or spaceship, or whatever it is that you want to take--something to symbolize the journey of your consciousness as it passes through the different parts of your body. Send it to the vessels of your eyes, around the different parts of your brain, down your throat, around the heart and the other organs. Let it voyage through the bones of the skeleton. Observe the functioning of the nerves. Take your own journey through yourself--the microcosmic consciousness journeying through the macrocosm of the body. Explore it as you would explore a continent or as you would explore outer space.

Then return to the identification, for a moment, with the seated, deeply in-trance, sleeping Buddha inside the pyramid. Be aware of that body and merge with it. Then be aware of a subtler form of that body in yourself that is transparent and translucent, and through which you can see the chakras and the flowing and bursting of energy within. That translucent cover allows you to look completely inside, and see the symbols at the top of your head, and between the eyes, the throat, the solar plexus, your center all up and down, your sex center, the center around the navel, and the energy flow up and down the spine. Visualize, or image, and identify with that subtler body. Direct the energy to the different centers.

Know that in experiencing the body in these different ways, at different levels of its organic reality, and in variations of its symbolic reality, your brain and your unconscious mind are acquiring the capacity to affect different parts of your body. Know that you are establishing closer links with them so, if need be, the unconscious and the brain can quickly affect those parts and heal you more quickly and completely than you would probably be able to do otherwise without a great deal of work on yourself.

Finally, as you remain in this condition, I want to suggest to you an exercise to be done in your own privacy. Lie with your feet bare. Breathe in through the nose and exhale out through the soles of the feet. Direct the flow of breath down through the body and out through the bottoms of the feet. As you lie there doing that, try to sense in yourself your own dying, and your death, or any sickness that is there. With the inhalation, suggest to yourself...life force in...and with the exhalation suggest...death out. Allow those suggestions to coincide with the inhalation and the exhalation. Try to sense within yourself where you are dying or where you are sick--where the potential for your death is. Banish that out of you with the exhalation. If you do it well, you may feel a cold wind coming out of the bottoms of your feet. Then you will know that you are making progress, especially if other people feel the wind.

Now lie down a moment and just try once more to bring back into your awareness the skeleton, the muscles, the organs and flow of blood, the breathing, the brain and the nervous system. Let your consciousness move up and down inside of yourself. Visualize, imagine, view--relate in any way that you like to those various parts. Then clothe that body once again with your external form, the flesh, the appearance that is familiar to you. Rest and deeply relax for a moment.

Then, at your own pace, when you feel like it, stretch and breathe and, without doing it head first, sit up. Stretch again and be very, very wide awake, very, very wide awake. Feel relaxed and released and energized.

Remember what your experience was so that you can repeat it. With repetition, you will find that you will go deeper and deeper into an altered state that will allow you a more and more complete internal perception, that you will establish better contact with yourself. You will forge those vital links between the unconscious, the brain and the other parts of the body that will allow you to self-regulate your functioning to a degree that would be impossible without some such alteration of the normal relationship, and without some control over the ordinarily automatic or involuntary processes. Through the practice of exercises such as this, and other much more complex and complete ones, that connection with your own functioning will be enhanced. You will find it an extremely useful thing when you have need of it.

Now once again stretch, and be wide, wide, wide awake in your own body, in your own skin. Feel rested and charged, and when you feel like it get up and move around.

11) WORKING WITH ONE HAND: DIFFERENTIATION AND SYMMETRY *

Sit with the soles of your feet together at a sufficient distance from your pelvis to be comfortable; you will see that your legs make a kind of diamond-shaped space or a square, depending on how you do it.

Place both your hands in that area, palms down, and see if you notice any differences between the two hands; obviously if one hand has been injured, or both, you will notice differences. But generally I am addressing myself to fairly normal hands where the differences may not be so pronounced.

Turn them over onto their backs and see what differences you note. Then turn them onto their palms again. See, for example, if the space between the small finger and the next one of the right hand is the same as the space between the small finger and the next one of the left. And if the space between the middle finger and the one to the left of it is the same for the right hand as for the left. See if most of the spaces or all the spaces between the fingers are greater in the case of one hand than of the other. And, if so, whether you noticed that on your own or whether it had to be pointed out to you. Think about what the differences mean.

Which of your hands is more flexible? Which one functions better? With most people, of course, it will be the right hand since it is used more and is especially used for finer work.

Now flex and extend, a number of times, the fingers of the two hands and compare them. First do just the right hand and then just the left hand. Move the fingers many different ways, comparing the movements of the right hand with the movements of the left hand. And if you are right-handed, notice whether it is not just that the movements of the left hand are clumsy, but that the hand itself is sensed to be something different from the right hand, as if it were a grosser and denser form of matter than the left hand is composed of as compared to the right hand. Notice whether you can sense that--that really the better hand (in most cases the right hand) feels as if it were actually composed of a subtler matter, perhaps feeling more elongated, less blunt than the clumsier hand. See if it is through the wrist also.

Put the two hands down and observe which one is more sensitive, which perceives the floor better, and which also feels more when you focus on the hand rather than on the floor.

Now we are going to work for awhile on the dense, gross, clumsy hand which I will refer to as the left hand since that is what it is for the majority. For those who are left-handed, or for some other reason have a left hand that is superior, just do the opposite of what I suggest about which hand to use.

Pick up your right hand and let your right forearm rest on your right leg, whatever way is comfortable. Slide your left hand to the place where your heels come together; then back toward your crotch. Keep moving it

forward and backward in that space and pressing down a little to better sense the surface beneath the palm of your hand. Notice whether it begins to sense more. One of the reasons it did not sense as well before is because it did not have the same contact with the floor. The muscles were more contracted so that the hand was elevated somewhat. Now try letting it be flat so that the whole thing senses the floor.

Make some circles counterclockwise with your hand in that space. Circle in the square or diamond bordered by your legs. And then go clockwise, making the largest circle that you can make within the confines of the square-- a magical symbol, if you will, to aid the transformation of the left hand. Then make a smaller circle inside of that one, making it quick and going counterclockwise, as well. And then turn the hand over on its back. See if there is any difference in the way it lies, if it is more extended than it was the first time. Then rub the back of the hand along the floor, going away from you and bringing it back towards you. Also take it side to side, side to side.

Now put it palm down and put it on its back. If you did that by taking the hand left, put it back on its palm and now do it taking the hand right. Continue to move the hand back and forth along the floor on its back, and then let it rest on its back so that the fingers are pointing towards you. Rotate your arm so that the fingers go left and right. Then stop.

Put your hand down and let it rest. Pick it up a moment and let the fingers dangle. Just move it so that the hand dangles from the wrist and the fingers also dangle. Put that hand on your knee. Take it down your leg to your big toe and back up over the knee to your hip and keep going up and down the leg with the hand, sensing whatever you can sense. Do it with the eyes open and with the eyes closed and notice whether you sense any more with the eyes closed than you can sense with the eyes open. Some will not notice much or any difference. Others will find that they sense more as soon as the eyes are closed and less as soon as the eyes are open, as if the data of the world impinges as visual sensations dilute the tactile sensations experienced by the hand. Observe which it is for you.

A few times go up and down the leg with the eyes closed, a few times with the eyes open, and observe whether you notice a difference. If you observe at all closely you will probably notice some differences. Now stop and let the hand rest on the floor.

Straighten your legs or do with them whatever you like. Lie on your back and rest a moment. Compare how the two hands lie on the floor. First, rap with all five fingers of the left hand. Then rap just with the middle three fingers, then just with the thumb and the small finger of the left hand, now with just the middle fingers. Let your legs be bent and feet standing on the floor as you do it. Now try to rap with the two fingers on either side of the middle fingers, then just do the one to the right of the middle finger, and then the one to the left of it (the almost universally clumsiest finger, which was probably given the task of wearing the ring because of its comparative incompetence to do other work.)

Now move just the ring finger and the small finger, and then the thumb and the one adjoining it. See how quickly you can move those two. And then the little finger and the right finger again. See if they go a little faster. Move them along with the middle finger, and see if that helps somewhat. Then just move the small and ring fingers again. Let the hand rest. Bend the wrist so that you rap with the heel of the hand, the fingers or the fingertips remaining on the floor.

With your right hand, take hold of the little finger of the left hand and rotate it, holding it around the tip and not below the first joint. Move it clockwise and counterclockwise. You can also move it up and down and side to side. Then do the next finger. See how quickly and easily the finger of the left hand can be moved by the fingers of the right hand. Then do it with the left middle finger and then the left forefinger next to the thumb. Now do it with the thumb.

Now take the small finger of the right hand and insert it between the small finger and the next one of the left hand. Just keep moving it in and out of that space, never taking it all the way out. It is as if the right small finger were sawing away there between the left little finger and the adjoining one. Then take the little finger over to saw between the next two fingers and the next two. Now take the little finger between the forefinger and the thumb. Stop. Do the same thing with the finger next to the little finger of the right hand. Begin with the small finger of the left and saw away at least twenty-five times before going on to the next space, and the next, and then between the thumb and the adjoining finger of the left hand. Now do it with your right middle finger. You can either do it by moving the arm on the right side or on the left side.

Now further extend your arms above your body and do it with the thumb of the right hand and also the hand below the thumb, sawing the space between the little finger of the right hand and the one next to it. Let the hand slide down as far as it will onto the wrist and on up the forearm, but no farther than the elbow. Then go on to the next two fingers of the left hand, allowing the fingers to go all the way to the elbow, if they like, and proceeding to the next space and then the space between the thumb and forefinger. Let the left hand come down past the wrist of the right hand to the elbow and go back up to the thumb, and then let it continue the full length of the right arm, all the way from the end of the thumb to the armpit, going up and down. Try doing that with the next two fingers, the next two, and on until you do it with the small finger and the one next to that--the space between the small finger and the ring finger of the left hand. Now, of course, you have to do it while bending the left arm at the elbow while the right arm remains extended. Then stop and rest.

Now sit up and bend your right leg a little. Beginning at your ankle, move the left little finger and the ring finger up and down along the shin to the knee, just as you had been doing with the arm. Then do it with the next two fingers, then the next two, then the next two. Then straighten your right leg and let the left hand go from the knee up to the pelvis, doing it first with the space between the thumb and the adjoining finger, then with the next two fingers, and the next two. Finally, with the next two.

Be careful not to scratch yourself with your fingernails, and it may be easier if you bend the right leg. Also try, with the space between the small finger and the adjoining one, to begin at the ankle, come up over the knee and then continue all the way to your pelvis, and then go back down again. Now stop.

Sit as before, but with the soles of the feet together and the hands in the space in front of you. Compare again the two hands. Look at the spaces between the fingers of the left hand and the right hand, and see if they are more or less symmetrical than they were before or how otherwise they may have changed. See if there is a larger space between the finger to the right of the middle finger of your left hand and the finger to the left of the middle finger of your right hand; that is, in each case, the finger between the thumb and the middle finger. See if, between that finger and the middle finger, the space is greater than it is between the middle finger and the ring finger. And see if the space between the middle finger and the ring finger is the smallest space no matter which hand you look at. Consider whether that space has something to do with the lesser flexibility of the ring finger and whether, if you increase the space, the flexibility of the ring finger will improve.

Rap with the ring finger of the left hand and let that finger come over to touch the middle finger and then reach over as far as it can towards the small finger. See where you have to place the small finger so that the middle finger can make contact with it. And then just allow the ring finger a little more space. And let it rap for awhile. See if it raps better if it is close to the middle finger or a little further away. And see if it raps better if the little finger is close to it or if the little finger moves away to give it more distance. Move the little finger towards the ring finger and see how incompetent and almost paralyzed the ring finger becomes and how when you take the little finger away it moves better. Similarly, if the middle finger comes too close that inhibits the movement of the ring finger. So the ring finger does better if it has somewhat more space between itself and the fingers on either side of it. See how much space the two fingers can give it to yield an optimal performance by the ring finger. Where do they most act to inhibit it? See how quickly you can rap with the ring finger of the left hand. Try it with the ring finger of the right hand. Which one is better? Now rub the left hand along the floor in front of you. Observe its sensitivity. Do it with the right hand.

Now flex and extend and otherwise move the fingers of the left hand; then do it with the fingers of the right hand. Compare that with what it was at the beginning. The left hand may not be better or as good, but see if it does not now have that finer, more subtle feeling that you found when you compared the right hand. Observe whether the left hand feels less gross and less dense than it did, perhaps more elongated, not so stubby and clumsy. Rub the two hands simultaneously on the floor and notice whether they more nearly share the same experience than they did in the beginning. Look at them and see whether the hands now lie more nearly the same in the sense of the contact with the floor. If they are lying more equally flat, this means that their muscles are more nearly of equal

length. Notice whether the spaces between the fingers are now much more nearly symmetrical than they were at the outset, so that in terms of the musculoskeletal organization and sensitivity of the hand, and also your experience of it, what has been achieved is a more symmetrical use and a better symmetry of the body image. With enough repetition this can be maintained. When one side is inferior, as in the case of the hands, then what would normally differentiate one hand from the other, in fact, tends to make them more similar. But if you do it with the superior hand to start with, then you will find that you have differentiated the hands and increased the functional and other disparities between the two hands.

12) ALTERING PERSPECTIVES: UPPER HEAD AND EYES *

To begin with, walk around the room and observe whatever you can about the parts of your body and their movements; observe your sensations as you just walk in a normal way. Be aware of the sensed height of your body, and experience your head in relation to the rest of your body and to the floor and ceiling of the room. Do you feel that your head sits on the top of your body or how would you define or describe the relationship? Where do your eyes go when you walk? Do you look more down at the floor or up at the ceiling? More at eye level? Just be aware of this use you normally make of your head, your eyes, and also your neck, so that you can compare it with the way you feel, and the ways you function, at the end of the exercise

Be seated on the floor with your legs positioned in some Oriental-type fashion in front of you. Close your eyes and observe how you are sitting. Be aware of the way your back is organized, how you sense your spine all the way from the base of the spine up to the base of the skull or even beyond that, and how you sense your head. Intend to remember these things later on, also. Then lie down on your back.

Once again pay attention to the experience you have of your body, including your shoulders and your neck, and especially your face and your head. Be particularly aware of that part of your head above your eyes. Try to sense that part of your head and carefully observe what you feel and what you do not feel.

Now turn the head from side to side and note how it turns. Turn the head with your eyes open and try to observe what your eyes do as your head turns. Also note if your tongue moves from side to side with the head and whether it reaches its destination more quickly than the head does, or how it happens.

Now fix your gaze on some point on the ceiling. Continue to keep your gaze fixed on that point as you turn your head slowly to the right and then slowly to the left. Maintain your focus on the point on the ceiling just as long as you can without straining the eye muscles. Be sure you breathe freely as you do this.

Now stop. Let the eyes move freely and turn the head from side to side. With many people the head will now turn a good deal more freely than it did just a moment ago. Turn it quickly and smoothly. Do it both with the eyes opened and with the eyes closed, and note whether that affects the movement. Observe whether you can tell if there is any difference in how the eyes move from side to side, as the head turns, when they are opened and when they are closed. Then rest a moment.

Now, instead of turning the head from side to side, bring the chin down toward the chest and then take it back up however far it goes without straining. It is like nodding your head. Observe whether, as you bring the chin towards the chest, you arch your back, creating a considerable

curvature in the spine. Observe whether you can find a way to easily nod the head without curving the spine.

Bend your legs so your feet stand on the floor, and again bring the chin towards the chest. Note if you still curve the spine and, if so, whether the curvature is less than when the legs were extended.

Now push and pull with your feet so that when you push your chin goes away from your body, and when you pull your chin approaches your body. See if that yields a nodding movement of the head that requires little or no curvature of the spine as you had to curve it before. Keep doing it for awhile, reducing as much as you can the spine's tendency to curve in the middle of the back.

When you have done that, leave your feet standing and try just making the movement with the head alone and observe now whether you can bring the chin down to the chest, or almost, without having to curve the spine. Then stop and rest.

Now slowly take your head from side to side, but rolling the head across the floor in such a way that you only roll that part of it that is above your ears. Do it with your legs extended. Then bend your legs and do it, allowing the legs to go slightly from side to side as the head goes. Observe whether this makes it easier to move on that portion of the head which is above the ears. Go back and forth from one temple to the other. Observe whether you can do it in such a way that the ears never make any contact with the floor at all. That means you must arch your neck especially when passing through the middle of the movement. Now see if you can do it with your legs extended. Stop and rest.

Just turn your head from side to side a few times, however it goes, but keeping your attention focused on the part of the head above your eyes. Try looking up into the top of your skull as you do it, letting the jaw be free and breathing freely.

Stop. Roll to one side and sit, and then roll over again so that you are sitting on your heels with the fronts of the lower legs on the floor.

Then bring your head down to the floor and rest it on the very top of the head, or what you sense to be that. Roll the head back and forth, allowing the nose to touch the floor. Then when the pelvis moves forward, you go onto the back of the head as far as you can go without straining. Under no circumstances should you do a head stand or a somersault if there are other people nearby since, if you fell on one of them, you could do that person serious injury. Make the movement a very small one, so that you just rock on the top of your head.

Try doing it with the forearms on the floor. Also try it with the hands clasped and holding the back of your head.

Now let the top of your head rest on the floor. Move it side to

side so that you can feel your scalp moving over the bony cage of the skull. Note whether you can also do that in a forward and backward movement. Next, put your arms out at the sides with the palms down and the elbows bent, as when one is doing pushups. Beginning with the head resting on its top, move it onto its left side, then onto its right side, using the hands and arms to assist that movement and working only with the upper part of the head.

Sit on your heels for a moment, and then resume your former position with the top of the head on the floor. Now alternately turn your nose to the right and turn your nose to the left. Note that you have a greater freedom of movement with the head if the pelvis goes right when the nose goes right, and if it goes left when the nose goes left. Then stop. Lie on your back and rest.

Place the palms of your hands on the top of your head and sense the head. With your hands sense clearly your hair, assuming you have some. Sense your scalp and the skull underneath. With your head, feel your hands, their form, their warmth, whatever else you can notice as the hands move the skin and muscles of the scalp up and down, back and forth. Also make circular movements, noticing all you can as the hands move the skin and muscles of the scalp up and down, back and forth. Observe whatever else the hands can find to do to let you sense clearly just how freely the scalp can move over the skull. Do not omit the forehead, and try to sense clearly through the scalp to the skull itself.

Sit up and continue to do this, working also with the back of your head. Go over the entire head, the upper part of it, sensing as clearly as possible your skull. If your arms get tired, rest them a moment, then resume.

It is said that the belief that the joints of the skull lose their articulation and cannot be re-articulated is false--that by means of very gentle and prolonged pressure and movement, working in appropriate places, those joints can be articulated once again, thus benefitting the health of the brain and so the whole person. To do it, one would first need to feel the skull very clearly. A little while longer, continue to explore your skull with your hands and to move the scalp around over the skull. Lie on your back now to do it. Then put your hands down at your sides. Direct your attention upwards to the top part of your head and note the sensations there. Observe whether the top part of the head feels larger than usual. Certainly you should be much more aware of it.

Turn your head a few times from side to side and note whether that is a different movement than what you are accustomed to. Observe whether the space between the back of your neck and the floor is any different from what it usually is.

Now roll to one side and sit in an Oriental-type position, as you did before. Observe how you sit, whether there is any difference in the way that you hold your head and neck and, perhaps, your back also.

Stand up. Note how you stand. Walk around, noting how you hold your head, the sensations in the head, the relation of the head to the rest of the body, and where your eyes look. Have you raised your sights? Are you now more aware of the ceiling than you were in the beginning? Do your eyes tend to remain more at eye level or to look up or down, or otherwise differ from the use you made of your eyes at the start of the exercise? Some people may now have a sensation that the head does not so much sit on the body as the body hangs from the head. There will also be some experienced differences in feelings of height, weight, and other variations in perspective about either self or world which you should continue to explore as you walk around for awhile.

ABOUT THE AUTHOR

Robert Masters has been, since 1965, Director of Research of The Foundation For Mind Research, first in New York City, then in Pomona, New York. From 1962-1966 he was Director of The Library of Sex Research, New York City. From 1965-1968 he was also Director of The Visual Imagery Research Project, New York City. He is author or co-author of eighteen books and more than one hundred papers and articles dealing with aspects of human behavior dealt with in his research and psychotherapeutic and teaching work.

Dr. Masters' many years of close collaborative work with his wife, Dr. Jean Houston, in the area of making accessible and extending latent and productive human capacities, has made its way into many school programs at all age levels and into programs for the elderly and for persons with behavioral problems, as well as for the specially gifted.

He did pioneering research with mescaline, LSD and other psychoactive substances from 1954-1965. His work with hypnosis--clinical, experimental and developmental--began in 1952 and continues up to the present. The main thrust of his research activities has been human potentials or capacities--the study of genius, creativity, altered states of consciousness, sensory imageries, accelerated mental processes (time distortion) and psychosomatic processes. For the past decade he has been especially involved in research and applications of psychophysical re-educational methods, particularly neural and sensory re-education, and has conducted many workshops and training programs for students and teachers of his Psychophysical Method in the U.S., Europe and Asia. Psychophysical Method is synthesized with hypnosis, or trance, in his psychotherapeutic practice.