



ROBERT MASTERS

PSYCHOPHYSICAL
METHOD
EXERCISES

VOLUME VI



A DRAGON BOOK

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A DRAGON BOOK

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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, acknowledgment 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) SENSORY CHANGES: ONE HAND *

Be seated in a chair. Rest your two hands on your knees. Close your eyes and sense the two hands. Is one clearer to you than the other? For most people, the right hand will be clearer. Ideally, the entire body ought to be sensed with clarity.

Slide your left hand up and down along your leg, all the way from your hip joint to your knee. As you continue to do that, pay attention to the sensations in the left hand.

Keep doing the movement, but shift your focus a little, so that you use the palm of the hand to learn about the leg. That should be a different experience for the hand.

Shift back to emphasizing the sensations in the hand once again. Stop and sense the two hands.

Now, place that part of your right hand that lies just below the little finger between the thumb and next finger of the left hand, and slide the left hand back and forth in that space, over and over again, emphasizing sensations in the left hand.

Now slide the right hand in the same way between the middle and forefinger of the left hand, focusing on the left hand's sensations.

Having done that many times, slide the right hand in and out between the middle and ring fingers of the left hand, then between the small finger and the ring finger.

Let both hands rest on your knees. Rap lightly with the heel of your left hand on your thigh, feeling the movement in that part of the left hand and thumb.

Then rap instead with the fingers of the left hand, focusing on the sensations in the fingers.

Let the fingers rest on their tips, and then circle on the top of the leg. If the nails are long, then attention will be drawn to the leg and away from the fingers.

Arrange your hand so that the finger ends, and not the nails, make series of clockwise and counterclockwise circles on the leg, emphasizing the sensations in the finger tips. Then stop and rest.

Let the back of your left hand lie against the inside of your left leg around the knee. Then draw the top of the left hand forward and backward, sliding along that part of the leg, and paying attention to the sensations in the back or top of the hand. Also, slide the hand up and down, using the side where the little finger is.

Then, put the left hand on the outside of the left leg and slide it up and down on the outside where the thumb is.

Put the palms of the two hands together and slide the left hand forward and backward over the palm of the right hand, focusing attention on the left hand's sensations. Do it in such a way that the sensations in the left hand are much more vivid than those in the right. See if the left hand feels hotter.

Let the two hands rest on the knees. Of which hand are you more clearly aware? In some cases, the right hand may seem to be almost absent. In others, it will lie much heavier on the leg than the left hand does, and the feeling of life and energy in the left hand will be much greater.

Move the left hand up and down along the top of the left leg. Then move the right hand up and down along the top of the right leg. Notice the difference. Also, move both hands simultaneously again, noticing any differences.

Then let the two hands rest and compare your awareness of your left and right knees; your two elbows; shoulders; shoulder blades; buttocks; feet; and the two sides of your face.

Now, note whether you are looking to one side or straight ahead.

Once again, remark what considerable changes need to take place in the brain and the nervous system to so alter the sensory awareness and the body organization.

Open and close the left hand quickly, then do that with the right hand, and note any differences.

Finally, let the two hands rest on the legs. Compare your sensing of them, and remember how it was just minutes ago. In most cases, the right hand was easily the one more clearly in awareness. Is that still true for anyone now?

The next time you do this exercise, reverse the instructions and just work with the right hand instead of with the left.

2) SENSORY CHANGES: ONE ELBOW *

Be seated in a chair. Let your right elbow rest in the palm of your left hand. Move the elbow around and get a sense of what it feels like. Try to remember that.

Then hold the left elbow in the right hand. Move it around and get a good sense of that one. Compare the left elbow to the right one. Do they feel the same, or do they feel different? Intend to remember it.

Let the left elbow rest on top of your left leg. Bend the arm at the elbow so your left hand approaches the shoulder, and then take the hand away from the shoulder so that the arm is almost extended. Continue doing that for a while, sometimes with your palm approaching your shoulder; sometimes the back of the hand; sometimes the thumb side; sometimes the other side; but always sensing the movement in the elbow. Then stop and rest.

Place your elbow on top of your leg again, and try to arrange your body so that it is comfortable and there is no strain on the left arm or shoulder. If your chair has arms, then you can rest the left elbow on the chair arm. In any case, now circle with the lower part of the left arm, circling from the elbow.

Having circled in one direction for a while, reverse and circle in the other. Make very small circles, and then increasingly larger ones. Make very slow circles, and then increasingly fast ones. Remember to reverse your direction from time to time. Make other variations also. For instance, you can make slow, small circles clockwise; you can make quick, large circles counterclockwise. Experiment with those variations.

Let your hands both rest on your knees. Extend your left arm in front of you a moment, and just bring the hand towards your chest and take it away. Keep doing that. Put it on your knee again.

Once more, let the left elbow rest on the palm of your right hand. Use the right hand to flex and extend the left arm. The right hand should push and pull on the forearm just below the elbow, so that the left arm needs to make no effort.

Now let the two arms rest with the hands on the knees and the backs straight. If there are chair arms, do not touch them, and sense your left hand and then your right one. Which do you sense more clearly? and which knee? and which elbow? and which shoulder? which arm? and which leg? and which eye do you sense more clearly?

Now let your right elbow rest in your left hand, and sense the elbow with the hand. Also, move the arm a little. Then take hold of the left elbow with the right hand, and sense it. Make the comparison several times, and note if the left elbow feels different from the right one, subtler and not quite so dense or so gross? Next time you do this exercise, just reverse

the instructions and work with the right elbow.

As with all of the exercises, some will sense the changes more strongly than others. Others will sense changes more keenly as we go along, as the senses and nervous system are re-educated to function better and to realize more fully their potentials. You have probably many times in your life done an activity for a brief while, with one arm only. Yet the arm did not become subtler or clearer in your body image (unless it became tired or painful!). Almost certainly, any awareness you had of the two sides of your body remained unaltered.

Why should it have occurred to you that, as a result of that arm activity, the relationship with the two knees would change, or the eyes? In this case, the focused attention or awareness of sensations has engaged the brain more fully, so that larger and beneficial changes have occurred in the brain, the nervous system, and otherwise.

3) FOOT AND ANKLE MOVEMENTS *

Be seated with your feet bare, and sense the two feet. Do it with your eyes closed. Then open your eyes and see if your feet are as you sensed them to be.

You should be seated so that your lower legs are almost vertical, very straight up and down. In that position, raise and lower the heel of the right foot. Do it slowly, and pay attention particularly to the movement in the right ankle. And pay attention to the heel, as it moves up and down, making contact with the floor, and then losing contact.

Now, bring the right foot back towards you two or three inches, and continue to raise and lower the heel. Is the movement larger or smaller? You will find one point where the movement is larger, until the heel comes furthest off the floor, and requires the largest movement of the ankle. If you bring the foot back a little further, you will find that the heel can no longer make contact with the floor.

Now stop moving, and let the right foot rest with the right leg again vertical. How much space do you keep between your two feet? And how much space between the two feels comfortable to you? The distance should be more than that of the length of one of your feet, otherwise you are forcing your legs together, and you should feel the discomfort, although you may not. (If the class is mature, it might be pointed out that holding the legs too closely together is generally "body language" indicating something sexual which a psychotherapist would then want to explore.)

Now, with the leg in the vertical position, rap with the ball of the right foot on the floor. You will see that in this position the movement is quite limited; and to give the ankle more freedom, so that the movement of the ankle can increase, you have to take the foot forward. Move the foot forward to find that position where the movement in the ankle is largest. And keep rapping with the ball of the foot.

Bring the foot back so the leg is vertical, and turn the foot onto its outside, and then onto its inside. Be sure that, in doing this, the upper leg remains immobile, and that the foot is moved onto its outside and then onto its inside by movements mostly in the ankle.

Put your leg back out to the place where you could make the larger ankle movements, while rapping with the ball of the foot. Then, in that position, try moving the foot from its outside onto its inside, and see if it is easier. Find the place where you can most easily move the foot from its outside to its inside, and continue to do that movement.

Then bring the leg back so it stands in a vertical position, and note whether it is any easier now to move the ankle onto its outside than onto its inside. Then just let the foot rest for a moment.

Then swivel the bottom of the foot from left to right along the floor. The bottom of the foot remains on the floor. The front of the foot moves left to right while the heel acts something like a hinge.

Then let the ball of the foot be the hinge, and take the heel left to right along the floor.

Stop, and sense the two feet with your eyes closed. Note whether, in general, the right side is now clearer.

And then stand up. See how quickly you can rap with the right heel on the floor. And then try rapping with your left heel. You will probably find you can rap a good deal more quickly and easily with the right heel, so that the mobility is greater in the right ankle.

If you have space to walk around in, you should also be able to feel that difference, as well as the difference in the contact the foot makes with the floor on the two sides.

(If the students were walking, they will now, of course, return and be seated in their chairs.)

4) POSITIONS OF THE FOOT *

This exercise is to be done seated in a chair, and with two feet bare.

Observe both feet, and note whether there are differences between the two. Do the two feet point in the same direction? (That is not really determined by the foot, but by rotations in one or more of several joints.) Are the spaces between the toes of the two feet the same? And do the toes otherwise lie similarly? And if not, in what ways are they different? Is the toe next to the big toe longer or shorter than the big toe? And is the same thing true for each foot? Notice whether the toes tend to curl under, and whether any toes tend to lie to the side. And what of the foot? Does it seem to turn to the outside? To the inside? How high are the arches of the two feet? Are they the same?

Come to a standing position, and notice what, if anything, changes. Does putting the weight of the body on the feet affect the position of the toes? And does the foot turn either to the outside or the inside as compared to when you were sitting? And are the changes the same or different for the two feet? If you rose from a seated position, is it likely you did so without moving your feet off the floor, so that now the position of the feet with the body standing is a position suitable for a seated body, but is not suitable for a standing one? Do you feel comfortable, or do you sense that perhaps there is some strain in the knees? If your feet point out to the sides a little, notice how much. If you were to walk around, how would they be placed?

Now, just pick up the feet alternately and, remaining where you are, just walk or march in place. Observe whether the position of your feet changes.

Then just walk around your chair and come back to a starting point. Notice whether the feet now go out more to the side than they did before, and whether you can sense any difference in the feeling in the knees. Try to stand so that there is no feeling of strain in the knees. And be sure the knees are not locked. It is important to learn to stand with the knees unlocked. This means that the knees should be bent, but only very, very slightly.

As a generalization, one can say that the feet, when the body is well-organized, will take the following positions, under the following circumstances:

When the person is lying on his or her back, the hips will rotate so that the feet go out at an angle of about 45 degrees.

When the person is standing, the hips will rotate so that the angle will be about 30 degrees. When the feet go out about 30 degrees, that is when the standing body is best able to move in any direction at all from the starting point. With the standing body, an angle of about 30 degrees is the

one of best "mechanical advantage."

When the person is sitting, the hips will come in still a little further, and the feet will go out perhaps only 15 degrees. These events usually happen spontaneously, and the person has no consciousness whatever either of the change of the rotation of the hip, or the position of the foot.

Finally, the foot, when walking, should not go out to one side at all, but should face straight ahead. Even the most simple grasp of body mechanics should indicate why this particular position is desirable. When walking, it should be observed that all three joints of the leg move in the same direction--hip joint, knee joint, ankle joint. If the foot is not facing forward, then the ankle joint cannot move in the same direction as the hip joint and the knee.

Now look at your feet one last time, and see what you observe.

Come once again to a standing position and pick up the feet several times. Then let them stand, and note at what angle the feet now turn out.

Finally, see if you can sense if you are standing more heavily on one foot than the other.

Then sit down. Pick the feet up and let them assume whatever position they naturally will when you put them down.

In the next lesson, we will again pay attention to the feet, but in some different ways.

5) TOES: INITIATING MOVEMENT *

Be seated, as in the previous exercise. And both feet, once again, should be bare.

As before, scan the two feet and notice similarities and differences. Try to recall all the things that were looked for when you did the last exercise. And try to recall what you observed then, and whether you observe the same things now.

At the same time, compare the left foot with the right foot. Note whether, in a sitting position, it seems to you that one foot is heavier on the floor than the other. To make that judgment, be sure that you do not have your hands resting on your legs. Naturally, if your right hand is on your right knee, and your left hand is on your left thigh, then your right foot will make a stronger contact with the floor, and will feel heavier.

Do that with your hands, and observe how the feeling of the weight on the foot changes as you shift the point of the hands on the legs and knees.

And then remove the hands. Let them rest on the arms of your chair or your desk top. Or, if you have neither, you can let the hands rest in your lap, but no closer than that to your knee.

Close your eyes and sense the two feet. And see if it seems to you that you sense them equally, or if one is more clear to your awareness than the other. How does this compare with your sense of your two hands? Your two knees? Your two shoulders? The two corners of your mouth? And your two eyes? If one side is generally clearer, then is that your dominant side? That is, if you are right handed, do you then sense the right side more clearly? And if you are left handed, do you sense the left side more clearly? Is that true altogether, or can you find some exceptions?

Ideally, consciousness is of the entire body, and all parts can be equally sensed, and should be equally sensed, when the body is passive. However, it should be possible to bring any part of the body one wishes more strongly into consciousness. And after prolonged use with part of the body on one side, then for a time that whole side should be sensed more clearly than the other unused side from which the awareness was diverted.

Now look at your feet and toes as they are resting on the floor. And remember not to place the hands on top of the legs. Also, be sure that you are breathing freely now. And do not hold your breath as you do, or try to do, the movements I will suggest to you.

First of all, now raise as high as you can, without any strain, just the big toe of your right foot. See how high you can raise it, and whether you can do so easily and without moving any of the other toes of that foot.

And what about the toes of the left foot? If those are moving, why should they move if all you intended is to move the big toe of your right foot? And what about your fingers? Do you move either thumb or either small finger? Or is there any other movement in the hands as you intend just to pick up your right big toe? Come back to your breathing, and see that you have not interfered with it.

See how quickly you can rap with the right big toe on the floor. You should be able to rap more quickly if you make smaller movements. Larger movements, of course, take a little more time. See if it becomes more difficult to leave the other toes motionless as you increase the speed of the rapping with the big toe. See also whether that rapping causes any corresponding movements in your fingers.

Note what the floor feels like to the bottom of your big toe as you rap. Make the movement larger and slower, and notice whether the floor feels the same. When you raise the big toe, do you feel that you push down on the floor with any other toes on that foot, so those toes have a different sense of the floor than the big toe does? Now let your big toe rest side by side with the others.

Close your eyes. Try to sense your big toes. And then notice whether the thumb on the right side is more clearly sensed than the thumb on the left side. Is the right side in general sensed more clearly than it was when previously you made that comparison?

That is enough for now. But in at least one or two exercises, we will continue this exploration of the foot and toes. And try to remember what you have learned today, and what you learned from the earlier exercises.

6) TOES: MOVEMENT EXPLORATIONS *

Be seated with your feet bare, and once again observe your two feet. Remember how they looked to you before, and how they look now. And try to remember not to push down on your legs by resting your hands on top of them. As you look at the left foot, try to become aware of how clearly you sense it. Can you feel it as clearly as you see it?

Close your eyes so that the sensing of the toes is neither diminished nor increased by your looking. Now, when you sense your toes, is what you sense mainly their contact with the floor, or do you really sense your toes--the tops, the bottoms, the sides, the whole toes?

Bring up the front of the foot slightly, just enough so that the toes lose contact with the floor. And notice how, and to what extent, you are able to sense your toes. Do this with your eyes closed, also.

Extend your left leg for a minute. Put it out in front of you, letting the foot rest just on its heel, with the rest of the foot just off the floor. Keep your eyes closed. Once again, try to sense your toes. How clearly can you sense them? And how does that compare with the way you sense your right toes still resting on the floor?

Then bring the left foot back so it stands on the floor, and see whether now you can sense the left toes more clearly than the right ones. And can you also sense the floor better with the left toes, and with the left foot in general?

Now, open your eyes, and just raise and lower the left big toe. See how well you can do it without straining. How high does it come up? And do the other toes have to move so that you can move the big toe?

Then try leaving the big toe down while you try raising and lowering the other four toes on that left foot.

Then just raise the big toe again, raising it and lowering it.

Rap with all five toes of the left foot. And while you are doing that, and sensing it, and watching it, and noticing your breath, place your left hand on top of your leg above the left knee. Close your eyes and sense the left foot and the left hand.

Now, with the eyes still closed for a moment, move the left thumb and the left big toe up and down simultaneously.

Then let the thumb and the big toe rest, and try moving the other four fingers and other four toes, raising and lowering them simultaneously. Then let the hand and foot rest.

Now open your eyes, and try raising at the same time the big toe of

your left foot and the thumb of your left hand.

Then, also with your eyes open, try raising and lowering the four fingers and toes on the left side. Stop.

Rap vigorously for a moment, with the heel of the left foot, on the floor.

Then leave the heel down, and rap with the ball of the left foot.

Then rap with the ball of the foot and the toes at the same time.

Close your eyes and sense your left foot again. Also sense your left hand.

Now stop, and see whether you can raise and lower the three middle toes of the left foot, leaving the small toe and the big toe on the floor.

Stop a moment, and see if you can raise and lower, now, the three middle toes of the right foot. And whether the movement is easier or more difficult on the right side than on the left.

Then go back to your left foot, and see if you can pick up the small toe by itself. Raise just the small toe. See if you can leave the other toes down, and raise and lower just the small toe. What happens with the other toes as you do that, or try to do it?

Then, instead of trying to raise and lower the small toe, see if you can move it from side to side. See if you can increase and then close the space between the small toe and the one next to it by using the small toe. Check that you are not holding your breath. Check that you are not moving your fingers, or making faces, or engaging in other strange behaviors not really helpful to your objective of moving your toe.

Now stop, and raise the big toe of your left foot. See if that movement, at least, is suppler and easier and better done in other ways than it was in the beginning. And stop and rest.

With your eyes closed, make a final comparison of how you sense the left foot and right foot, left hand and right hand, the left and right eyes. And is there a difference in the way that the left foot rests on the floor as compared to the right foot?

Stand up, and see if that difference becomes even clearer, and that the left foot makes more complete contact with the floor than the right one.

7) TOES: INCREASING FLEXIBILITY *

Be seated in your chair, and remove your footwear so that both feet are bare.

Now place the left foot on top of the right leg, or so that the left ankle is on top of the right leg, whichever feels more comfortable. A person with cracks between the toes, or very dry skin that might crack, should not do this exercise, but wait until the foot is in a healthier condition. Those who do the exercise still should be a little careful so as not to either crack the skin or injure the toes. So long as reasonable precautions are carried out, there should be no danger.

Now, place the small finger of the right hand between the small and adjoining toes of the left foot. Move the small finger in and out as far as it will easily go. You approach the foot from the bottom, since it would be much more awkward to try to do it from the top, using the right hand.

When you have gone in and out between the small toe and the one next to it about twenty-five to thirty times, insert the little finger between the next two toes--one of the ones you have been doing, and the middle toe. And take it in and out twenty-five times.

Go on to the next two toes and do the same thing.

And then take the finger in and out between the big toe and the one next to it.

Having done that twenty-five times with the small finger, continue going in and out of that space with the finger next to it, the ring finger.

Take the ring finger in and out between the next two toes.

Go on to the next two.

And then the space between the small toe and the adjoining one.

Now try putting your middle finger in that space. Breathe freely. Take it in and out as far as it can go.

Then go on to the next two toes with the middle finger.

Then do the next two toes.

And go on to the space between the big toe and the one next to it.

Now, continue to move the fingers in and out of that space, but replace the middle finger with the thumb. The thumb goes in and out.

And then move the thumb into the space between the next two toes.

And the next two.

Now place the thumb between the small toe and the adjoining one, and continue to move the thumb in and out, always making about twenty-five movements.

Then turn your hand over, and take the small finger in and out, but see if you can continue down beyond the small finger so that you pass the side of your hand, also, in and out of the space between the toes.

Then do that with the next two toes, coming down as far on the hand as you can without straining.

And then the next two.

And then in the space between the big toe and the one next to it.

And see if you can come all the way down onto your arm. And, if so, how far can you go, passing the arm between the toes?

And then come back, doing a few movements as you move down towards the small toe, seeing if you can put the arm between any of the other toes. Then stop.

Put your foot down for just a moment alongside the other one, and compare the sensing of your left foot with your sensing of your right foot.

Put the left foot back up on your leg now and, from beneath, insert the fingers of the right hand between the toes of the left foot. You will find that you spontaneously put your small finger between your small toe and the next one, so that your thumb is on the outside of your big toe. You will have done this quite without thinking.

Then just use your hand to wiggle your toes a few times. Take them forward and back...forward and back.

Then finally interlace the fingers of the left hand with the toes of the left foot, doing it now from above, and use the left hand to take the toes forward and back. And stop.

And put the foot on the floor again, sensing the left foot and sensing the right foot. Do that sensing now with your eyes closed.

Then stand and walk around a little bit, comparing the way the two feet meet the floor, the flexibility of the left and right toes, and also note whether you feel that the left knee now moves somewhat better than the right one.

8) OBSERVING BREATHING *

Sit comfortably in your chair, and rest the palms of your hands on top of your legs, close to your upper body.

Now, as you sit, observe your breathing. Notice what parts of you move as you breathe, and whether it seems to you that you are breathing equally through your two nostrils.

Now put your right little finger alongside your right nostril so that you block the breathing on that side. And observe the breathing through the left nostril. Then put your right hand back down in your lap, and close off your left nostril with your left little finger. Observe how you breathe through your right nostril. Are the two sides the same? Or, if not, how do they differ?

Then put your left hand down in your lap, and observe your breathing again. And see if you experience breathing through both nostrils as before. If stopping up one nostril revealed a difference between the two which you had not sensed before, then are you able to sense that difference now? In any case, continue to observe your normal breathing. And again note what body parts move as you breathe. You should sit with your head erect, but in a comfortable way. See if the sensing is the same when you close your eyes. Then open them again.

Let your arms rest in close enough to your body that they make contact with the ribs on each side. Now when you breathe, do you feel that the rib cage expands on both sides? Do the two sides seem to you to be expanding equally when you inhale?

See if you can increase that movement in the sides of the rib cage by deliberately directing your breathing.

Then breathe straight up and down, or so that it feels that you breathe up and down, along the line that runs from your bottom, through the middle of your body, and on up to the top of your head. Breathe as if you were breathing up and down that line. Note if the ribs now no longer expand so much out to the sides.

As you breathe up and down, do you sense that your shoulders move up and down a little so that the hands rise very slightly and lightly when you inhale, and sink slightly down, and rest a little heavier on your legs, when you exhale?

Try directing your breath towards your right lung and shoulder. Notice if, when you do that, the right shoulder rises and falls more than does the left one. Then try it on the left side.

And just breathe normally again, and sense what parts of your upper body move when you breathe. Is it different than before? Do you sense that

the ribs in your back are moving when you inhale and exhale?

Hug your chest tightly, putting your hands in your armpits, so that you feel the expansions and contractions and the movement of the rib cage in the back. Breathe deeply, so that you get a very clear sense of the movement in your back when you breathe. Put your hands back down on your lap, and just breathe normally.

Do several long, slow inhalations and exhalations, and be as aware as you can of all your movements.

Then breathe normally again, and also be aware of all your movements. Are there any parts that move more now, that did not move before? Is it just your awareness that has changed, or are there changes in both movement and awareness?

On future occasions, practice hugging your chest and breathing into your back, until the movements of the rib cage in the back become a part of your every-day breathing awareness.

9) HEAD AND NECK: #1 *

Be seated in a chair in a comfortable position, and observe how you naturally hold your head. Observe where you are looking with your eyes-- whether straight ahead, down towards the floor, or elsewhere. Make certain throughout that you do not inhibit your breathing.

Turn the head left to right a number of times and sense the movement. Does it seem to be the same when you turn the head left as when you turn the head right? Is the movement as extensive on either side? Is it as easy? Is the position of the head the same in either case? What else can you notice?

Now, when the head is turned as far to the left as it will go without straining, look as far to the left with your eyes as you can look, and note whether that does not allow you to turn the head still more as you feel the neck muscles are releasing. Then turn the head right and do the same. Repeat that several times, each time using the movement of the eyes to release the neck so the head can turn further. Then bring the head back to the middle, and try to sense as clearly as possible your neck and your head.

Lower the head so that the chin comes down towards the chest. And then take the head back as far as it will go without straining. And sense that movement. Do it several times. Is there any strain involved in lowering the head? And at what point would you begin to feel it if you attempt to force the head back?

Try exhaling as you lower the head, and inhaling as you raise it.

Then do the reverse for a moment--inhale as you lower it and exhale as you raise it. And note whether that seems to inhibit the movement.

Now as you lower the head look down, and as you raise it look up. And when you seem to have come to the end of the head-raising movement, look up still further with the eyes, and note if that releases something so the head can go back still further.

Try looking up as you lower the head, and look down as you raise it. Feel what happens.

Then do it in the opposite way. Exhale and lower the eyes as you lower the head, and inhaling and looking up as far as you can with your eyes as you raise the head. And then stop.

Now lower the right ear to the right shoulder, and then the left ear to the left shoulder, and note whether that movement is the same. Make certain that you do not raise either shoulder in order to make contact with the ear. Also, make very sure that you do not try to force the ear to make contact with the shoulder; by so doing you might strain the muscles in the neck.

Note whether it makes any difference if you exhale as you lower the head, and whether it helps if you look in the direction the ear is going.

Now just compare the movements from side to side. Make sure the breathing remains free. And stop again.

Now instruct your head to go left. And instruct your head to go right. Use a simple command, "Head turn left," and then, "Head turn right." Note whether the head will turn in response to those orders when you have given them a few times. If it does not, you still should be able to observe changes in the muscles of the neck, as the head and neck become organized for turning in response to your words.

Then just turn the head freely from side to side, doing it quickly and letting the eyes and also the tongue inside the mouth go with the movement.

Then stop and get up a minute. If you have room, move around. Note whether you feel any taller, if your head is held any more erect, if your eyes tend to look out towards the horizon, and whether you sense your neck and your head more clearly than you did at the start.

10) HEAD AND NECK: #2 *

Seat yourself comfortably, both feet flat on the floor, and hands resting on your knees with the palms down.

Now begin to make some small circles with your nose, making some in one direction, and then reversing so that you circle in the opposite direction. If you do too many without changing direction, you are likely to make yourself dizzy. With practice, however, the head can turn hundreds of times in one direction without changing and without causing any dizziness or any other discomfort.

Now increase the size of the circles. Do it with your eyes closed, and imagine you are circling against some flat surface just in front of you.

And gradually increase the size of the circles, seeing how big you can make them, while remembering to change the direction of the circling from time to time.

Try to sense what happens in your neck as you circle, and also what your head is doing. Does it feel that the two ears move in the same way? Or do you sense them perhaps as each doing something different, depending on whether you circle clockwise or counterclockwise? Does one ear, for instance, feel it comes closer to your shoulder than your other ear does? Pay attention to one ear for a while as you circle, until you have a clear impression of how the ear is moving. Then turn your attention to the other ear. And do that with the head circling first one way, and then the other. Then try to pay attention equally to both ears. And now just sit and rest.

Now circle again, and as you keep circling, bring your hands back, bit by bit, towards your stomach, and let them slide over your hips and behind you. And note how that affects the circling. Is it easier to make a bigger circle when you have placed your hands behind you? See if you can detect, as your hands go slowly forward and come back again, how the circling is affected by what you do with your hands, your arms and your shoulders.

Now make some circles just with your eyes, your head remaining motionless. See if it helps you to improve the circling, assists you in making a more perfect circle, if you imagine a circle on the wall in front of you, and then let your eyes move around that circle.

Then circle with your head, and be sure your eyes circle at the same time your head is circling. Remember to go in one direction and then the other. Sense the feeling of circling with the head and the eyes simultaneously.

Then let the head and eyes circle together again, and see if at once the head circles more freely. In general it is important for the movement of the head and the neck that the eyes should also move with them in a coordinated way. If the eyes remain frozen, the movement is impaired. If the eyes go along with the movement, then the movement is more free. This is true

whether one is circling with the head, turning it left and right, raising it and lowering it, or making any other movement. Yet it is typical that most people do not move the eyes with the head. With some, the eyes move so little that they even turn the head side to side when reading the words on a page. It is this failure to use the eyes that is responsible for much of the loss of visual acuity and other vision impairments as the person grows older. One should learn to be aware of the eye movements and practice making them until that has become habitual.

Now just circle a few more times with the head, letting the eyes go with it, and make the movement as light and free and extensive and quick as possible. Compare that movement with what you did in the beginning.

11) BODY SCANNING/BODY IMAGE: Part 1 *

It is important to grasp the notion of what I call the "body image." As I use the term, "body image" might also be called the "body of experience." In other words, the body image is your body as you experience it to be, especially as you sense it to be. Few people understand that the body image and the actual body may be quite different, and it is very rare that the body image and the objective body truly coincide, are one and the same.

When the body and the body as experienced are different, then the conscious use of the body is done in terms of the body image insofar as that is possible. The person can only behave in terms of what he or she senses, and the body will be moved accordingly unless the structure of the objective body blocks the behavior.

People typically assume that they sense their whole bodies. Again, this is quite far from the truth. Typically, there are parts of the body almost never sensed at all, and between different parts of the body the sensing is far from equal. In other words, some parts are sensed feebly, some are sensed keenly, and there are many other gradations in between.

Close your eyes now. Let your hands rest near your knees. And sense your body, beginning with your feet. Try sensing the individual toes. Then the middle of the foot. And then the heel. Compare how you sense the top, the bottom, and the sides.

And with each part of the body, be sure you sense all around it. Some people, unless otherwise instructed, will largely sense just the front of the body, as if they were like the images on a painting. The exception is likely to be the parts that touch something else, like the soles of the feet; the bottom, the palms of the hand. Also any part where there is discomfort.

It is very, very rare when people under ordinary conditions experience some part of the body as having more feelings of pleasure than the other parts. What people are aware of is pain. However, a fully sensitive person recognizes that there are pleasurable areas in the body, just as there are painful ones. I am speaking now quite apart from any special stimulation.

Continue on up your legs, sensing your knees, your hip joints, and the area of the pelvis.

Then scan the body on up to the shoulders. After that, bring in the fingers and hands, the wrists, lower arms, elbows and upper arms, on up to the shoulder joints.

Finally, bring in the neck, the face, and the remainder of the head.

How much of the entire body can you hold within your awareness at one time? And of which parts are you most aware? Of which parts are you least

aware? Is there any general difference between the way you sense the right side of your body and the way you sense the left side?

Sit quietly now with your eyes closed for another two or three minutes doing that body scanning, and becoming as aware as you can of what is your body image. (After that, a group discussion of what was learned may be quite useful in illustrating the fact of individual differences.)

12) BODY SCANNING/BODY IMAGE: Part 2 *

We will now begin by doing a body scanning of the body image, just as was done in the previous exercise.

Be seated with the feet resting flat on the floor, and the palms of the hands resting down around the knees. Let the upper body be reasonably erect, but arrange yourself so that you can sit comfortably without having to shift your position for a while. Try to do only those movements that are suggested to you.

Now, with your eyes closed, do the body sensing, beginning with your toes, and proceeding as before towards the top of your head. Look for any gaps in the body image, and note where it is faint or missing, where it is most clearly sensed, and other areas in between.

Be sure to do the entire body, including, for instance, the inside of your mouth.

And compare the right side of your body with the left side, noting again whether there are any overall left-right differences, until the body image is very strong. Sensing will be better done with the eyes closed.

When you have reached the top of your head, do a second scanning going back down to the feet, and then moving up your body quickly, while trying to maintain the image as clearly as possible while you continue up the body.

Then, when you have moved back up to the head, you may have the whole body image in your mind, not just focusing on it piece by piece, so that you will draw up awareness from one point as you proceed from there to the next. Try to sense the entire body.

Now focus your awareness on your right hand. Sense its contact with the leg, how the fingers are lying, the top or back of the hand, the sides of the fingers, and the wrist.

Let your right foot go forward until your leg is held as straight out as it can comfortably go, keeping your foot touching the floor. Then slide the right hand up and down the leg, not bending the elbow, and moving largely from the shoulder. The body can bend in the middle to facilitate the movement, but let it be mainly a movement from the shoulders.

Focus your attention on the right hand. Notice the sensations in the right leg as the right hand moves up and down over it. Increase the pressure of the hand a little, so that the leg feels still more.

Then shift your focus to pay attention to what the hand is learning about the leg.

Bring the leg back so that the foot is standing flat, and continue to

move the hand up and down along the leg, now allowing yourself to bend the elbow. Move the hand along the inside of the right leg a number of times, and then along the outside of the leg. Use it to sense the back of the leg, and then to sense the front of the leg once again. And stop.

Let the hand rest on the leg, the palm resting close to the knee. Compare your sensations of your right hand with your sensations of your left hand. Compare the right foot with the left, the right knee and upper leg with the left, and compare the right arm and shoulder with the left ones.

Now you should have learned that the body image is changeable. Hold your hands and arms out in front of you and see whether they have changed.

In some cases the right arm will now appear to be considerably longer than the left one; so you have also learned that body image changes will usually mean changes in the muscular and skeletal organization.

All of these changes are then very likely to mean a change in how the body is likely to function.

For example, in its present state, with the muscles lengthened and the joints freer to move, the right arm will be closer to realizing its potential than the left arm is now or the right arm was at the beginning of the exercise.

Note from time to time your body image, and how long it takes the right arm and the whole right side to return to its state of more equal symmetry with the left side. The goal, of course, is in time to bring both sides closer to realizing their potential and to do it in such a way that they will remain in that improved state.

13) BODY SCANNING/BODY IMAGE: PART 3 *

Once again be seated comfortably with the feet flat on the floor and the palms of the hands down, the hands resting somewhere near the knees. Again, close your eyes and do the body scanning, beginning with your toes.

I shall continue speaking, but you should not let that interfere with your body scanning. Even though you might feel you miss some part of what I am saying, in fact you will have heard and also understood. And eventually you will not have to consciously scan to bring the body image into clearer awareness, but your normal consciousness will include a clear perception of your body image and more of its sensations. Moreover, that body image, that sensed body of experience, can be brought closer and closer to identity with your objective body. By the time such a change as that will have occurred, you will have learned a good deal about body mechanics and the workings of your brain and nervous system in relation to your other body parts, as well as to your mental and emotional experience and use of yourself.

Notice whether your body feels much more symmetrical now than it did at the end of the last exercise. (This assumes, of course, that a certain amount of time has elapsed since you did the last exercise, and are not immediately following it with this one.)

Now, with your eyes open, stand up and arrange yourself so that you can extend the arms out to the sides at shoulder height without bumping into anyone.

Now put your arms back down, and from this point on, for the next several minutes, do not move your feet.

Put your hands on your hips, or at least on your pelvis, if you do not know quite where your hips are. And, without straining, turn as far as you can to the left, noting where on the wall you can look with your eyes, having gone just as far as you can without straining. Remember that spot, and then come back so that you face the front again.

Suppose I were to tell you that you only believe you can go no further than that, but in fact your body can turn, and your eyes can look, much further on the wall, and without any straining whatever. Try to find some doctor--neurologist, orthopedist, whatever--who can enable you to do it. And you will be able to execute that turning with your hands on your hips, just as before.

Now put your arms out at shoulder height and turn to the left as far as you can go without straining, and note where you can look.

Then come back to the middle and put your hands on your hips. Turn to the left as far as you can without straining and see where you look now. How many degrees of difference are there? And how is it achieved?

Obviously only the brain could accomplish such far-reaching changes in the body so quickly. And if the brain can effect that particular change, then obviously it can bring about many other changes also. In fact, there is little that the brain cannot do with the body. These powers of the brain can be used by us to the extent that we address the body with a language the brain understands. And the brain speaks a number of languages, so that it understands messages addressed to it with movements, words, photographic-like images, symbolic images, and other languages as well.

Be seated comfortably, close your eyes, and again try to bring the whole body image quickly into your mind. See if you cannot do it now without having to go bit by bit from the foot to the head, but can bring a good deal of it in all at once. And if some part is missing, make the body image whole. And recall now the first time you tried to hold the entire body image in your mind. Even with the little work we have done, is it now easier to achieve a clearer body image? Making that image coincident with the objective body is a lengthier task than to begin to have a better body image.

Finally, ask yourself whether your achievement in exceeding your previous limitations, and in overcoming your belief about how far you could turn, affected the body image. Did your sense of accomplishment and release from certain shackles give the body image a different kind of feeling from before? If that was so, describe how you felt, having learned that each such act of transcending old limits affects body, mind, and emotions, demonstrating their unity.

14) BODY SCANNING/BODY IMAGE: Part 4 *

Be seated comfortably in your chair, with your feet flat on the floor, and the palms of your hands resting somewhere near your knees. Close your eyes. Be sure you breathe freely. And bring your body into your awareness, this time starting from the top of your head and working down.

See if you can sense the difference that makes.

And then stop, wherever you are, and go down to your feet, and bring your consciousness upward. And see if you understand why we normally move from the feet towards the head, rather than the other way round.

If you sense clearly enough, you will find that by moving the consciousness up the body, the body tends to be lengthened and lightened. When it is moved progressively down, the body will somewhat contract and get heavier, so that the feeling is, comparatively, an unpleasant one. For people who do not yet sense very clearly, those people may be aware of emotional differences even when they are not aware of the actual changes taking place in the objective body.

Continue to focus on your body image trying to bring it all into awareness, noting the differing clarity of various parts, and comparing left and right sides. Most people will find the body at least roughly symmetrical.

Now move the left foot forward and bring it back, sliding the bottom of the foot across the floor. As you continue to move the left foot forward and back, let the left hand slide forward and back along the left leg.

Sense the movement in the left foot and hand, the left knee and elbow, and the contact of the left hand with the leg.

Now, instead of letting the hand go forward with the foot, take the hand forward when the foot goes back, and take the hand back when the foot goes forward. Observe that you do not interfere with your breathing. They simply move in opposite directions.

Then let the hand and the foot move together forward and back again.

And now stop, and scan your body. Compare your awareness of the left foot with the right, the left hand with the right, left elbow and shoulder with the right, left eye with the right, and note if you sit somewhat more to the left than to the right, so that the left side of the pelvis is lower than the right side. If the muscles are free in the eyes and in the tongue, you also will find that you are looking somewhat to the left, and that the tongue has moved over to the left side of the mouth. Probably all of these changes have taken place unconsciously.

Now, continuing with your eyes closed, rub your right hand up and down along the top of your right leg, letting the elbow bend and extend. And

rub vigorously so that the hand and the leg are very clearly in your awareness. An awareness of the leg that is being rubbed, and an awareness of the hand that is doing the rubbing.

Do it faster, and see if you can determine if it is more a case of the leg sensing the hand, or the hand sensing the leg as you experience it.

Then continue the movement up and down, but just scratch the top of the right leg lightly with your finger nails.

Let the scratching gradually become harder until you begin to approach the threshold of pain. Should your legs be bare, be sure not to actually break the flesh. Try to get to the very threshold of just this side of feeling pain.

And scratch lightly again in a way that feels pleasurable, and see how much you need to scratch for it to begin to feel pleasant.

And stop. And compare the right side and the left.

Note whether you have reversed the balance altogether, or just partly. Has the pelvis now settled to the right side? And compare the feet. The knees. The hips. The shoulders. The two sides of your face. Once again, if they are free, the eyes will be looking somewhat to the right, and the tongue will move to the right side of the mouth.

Now clasp your two hands for a moment, interlacing the fingers. And with the fingers interlaced, let the hands come together with the palms clapping.

Then let the palms of the hands slide across each other, one going left as the other goes right, fingers still interlaced.

Now, interlace the fingers so that the tops, or backs, of the hands can face each other. Then bring the tops or backs of the hands together and take them apart a few times.

Then interlace the fingers in the more normal way again, and bring the palms of the hands together.

Interlace them again with the other thumb on the outside, the one that you always spontaneously place on the inside. And continue to clap with the hands.

Finally, put that thumb inside again. (Usually it will be the right thumb.) And continue clapping with the hands.

Then just put the palms of the hands together with the fingers extended as if in some prayerful gesture. Let each one sense the other.

Then put the hands back down on the knees and note if the body image

has now regained its symmetry. Note if the two sides are as normally sensed, that you now sit equally on the two sides of the pelvis, and if your tongue and eyes changed before, observe whether now they are both in the middle facing forward.

By these means you see how it is possible to shift the body image back and forth and also how to return it to a previous equilibrium. This demonstrated fluidity of the body image can be useful in many ways as is demonstrated time and again in psychophysical method work.

15) BODY SCANNING/BODY IMAGE: Part 5 *

Be seated with the feet flat on the floor and the hands palms down resting on the knees. This exercise will conclude the current body scanning/body image series. But, before we conclude it, we will make for you, experientially, a point that you need to understand.

The clarity of the body image--close your eyes and scan your body as I speak--and what I call the "mindfulness" of the body, are essential to the body's good use and to its health in many different ways. The movements that we do change the body image, but they only change the body image for consciousness to the extent that consciousness is focused on the movements.

Most people have spent a great deal of time doing various sorts of exercise, playing sports, and so on, and yet they never experienced the body image changes you have experienced in this set of brief lessons. That is because the movements involved were done without a focused consciousness. If consciousness was focused at all, as in a sport, it was focused mainly on the external world--the oncoming ball or players--or it was focused on one's own body, as if from the outside, and in relation to the various components of the context of the exercise or game. If it was something like calisthenics, then it was probably done mindlessly, just as a mechanical repetition of movements that had no effect on the body image.

Be sure, as I speak, to continue your body scanning, bringing the whole of your body image into awareness insofar as possible; only secondarily listening.

Now, to illustrate the importance of awareness there is a longer exercise called "Freedom Through Awareness" which demonstrates in a very clear way the importance of awareness, both for improving body image clarity and for altering and improving functioning. In that exercise, over a period of 45 minutes to an hour, "identical" movements--as identical as possible--are done on the two sides of the body simultaneously. However, the awareness is given as fully as possible only to one side. At the end of the exercise, despite the "identical" simultaneous movements, the side of the body where consciousness was focused has changed dramatically for the better, as compared to the side from which consciousness was withheld. That exercise should be done in its entirety, but you can have at least a taste of it right now.

Place your two hands on your chest and make circles with your elbows, rotating from your shoulder joints. But focus only on the movement of your right arm. In each of the movements that we do, focus only on your right side.

Reverse the direction of the circling, keeping focused on your right side.

Then, instead, leaving the hands on the chest, bring the arms down against the rib-cage and take them back up, focusing on the movement on the right side.

Then let your hands rest in your lap. Extend both legs and take the feet left to right, keeping the heels on the floor. Focus on the right foot, the right leg, and the rotation of the right hip joint.

Notice how closely the right foot approaches the floor on its outside. Then on its inside.

Don't forget to do the same thing with both legs, but keep your focus on the right leg.

Now stop.

Slide both feet forward and back along the floor, and do the same with your hands, allowing your hands to slide down along the thighs and over the knees onto the lower legs. Focus on the movement of the right foot, including the movement of the right knee as the foot goes back and forth.

Then pick up your hands and simply rap in bursts of one, two, three, and four raps on your knees, paying attention, however, only to the rapping of your right hand. And noticing, as you do that, if the right leg seems more sensitive to the rapping. So that as you continue, the right hand and leg become more and more there, while the left hand and leg seem almost ghost-like in comparison.

And then stop. Notice how you sit, and if the pelvis is lower on the right side. Compare the two sides of your body image--your feet, your hands, your elbows, your shoulders, the two sides of your face. See if the head has turned somewhat to the right. Not only the eyes, but maybe even the whole head. And if your tongue is free, it will be on the right side, also.

If you have tried to do the same movements simultaneously on the two sides, and if movement were the determining factor, then the body should be at least as symmetrical as it is ordinarily. So that if you now find that the right side is different from the left, then the differentiating factor was the focusing of your consciousness.

In somewhat the same way, consciousness can work just with images of movement to drastically alter one side of the body in relation to the other side. It is because of this power of awareness that it is so important to make the body image strong, or to "charge" the body with mindfulness.

16) BRAIN FOCUSING: #1 *

As pointed out in previous volumes, findings from psychophysical re-education indicate that to focus awareness on any body part or function, and to maintain that focused awareness over a sufficient period of time, will bring about improvement(s) in the part(s) or function(s). While it is easier to be certain of what one is doing in the case of a knee or a shoulder than it is in the case of the brain, past experience with "brain exercises" has suggested to me that maintaining a focus on the physical site of the brain, and doing so often, can bring about improvements in memory, thinking and probably in the parts of the brain as well as in a variety of functions.

In this first brief exercise we will not only focus on the brain, but we will also do some preliminary work on what is one major goal of meditation-- stopping the flow of words and images in the mind.

Remember as you do the brain focusing not to maintain the eyes in a fixed position looking up, or in a fixed position otherwise, for that matter. To do so is likely to cause some eye-strain and also possibly a headache. Remembering to move the eyes from time to time will help to avoid these outcomes.

Make sure you are sitting comfortably. Now close your eyes, and sense with your eyes that you are looking up into your brain space. Give yourself the feeling of circling with the eyes all around in the inside of the skull at eye level.

Continue with that circling, but gradually circle a little higher up inside the skull. Observe the direction in which you are circling, and alter it from time to time.

We will just keep on circling, and gradually circling higher, feeling that you are using your eyes to make many circles around the outside of the brain but on the inside of the skull.

Breathe freely and continue up to the top of the head. Then you can circle down again, avoiding any feeling of strain in the eyes. Observe whether, as you continue to focus on that area, and to circle, you begin to sense something inside your skull where the brain is, as if you were beginning to physically sense the brain as you sense, say, one of your feet.

See if you can circle at an angle in that space, so your circle tilts from left to right, with the right side of the circle closest to the top of your head.

Now try filling that space with circles made at many different angles. Also try circling vertically so that your whole brain is encircled with vertical circles; or you can circle vertically just in the middle of the brain, circling between the two hemispheres.

As you move your eyes, making all of these circles, continue to observe whatever you sense in your brain space. If you concentrate sufficiently there, sensing yourself as circling with your eyes, you will be aware of little other than that except for the sound of my voice. And then, if I should cease speaking, being conscious of little but the circles. Circle for the next minute in silence.

Now continue circling, focusing just on the sensations in your brain-space and on your eye movements. In a moment, when you have made a number of circles at about the level of your eyebrows, when you come to the middle of your forehead, then you will stop the eye movements, and you will remain focused there, sensing just the brain-space and the point in the middle. Letting your mind remain empty. Not thinking. Not seeing. Just quietly sensing the brain-space and focusing on the point a little above the level of your eyes until I speak to you again. Continue circling. And now stop.

Now make some more circles a little higher, and again you are going to stop in the middle when asked to do so, and you will just sense your brain-space and focus on that point inside your forehead, not thinking of anything and not seeing anything. Continue circling. Now stop.

Open your eyes and try for a moment again to just focus on the brain-space without thinking or being distracted by what you see. That is somewhat more difficult, but it can be done. Ask yourself for how long, and to what extent, even with this little practice, you were able to achieve the meditator's goal of quieting the mind. I have shown you what is almost surely the easiest and most effective way to do it.

With practice you can extend for longer and longer periods that restful and refreshing quieting of the mental process while at the same time almost effortlessly concentrating your focus of attention on the brain.

17) BRAIN FOCUSING: #2 *

Sit comfortably, and to begin with, try to remember as well as you can just what your brain looks like. (The one who is teaching these exercises can have pictures of the brain and, even better, a three-dimensional model of the brain, on hand for people to look at in advance of the exercise.) Think about the convolutions in the brain, the indentations on its surface, and how they resemble a kind of labyrinth. And think about the corpus callosum, that groove that runs like a small ravine between the surfaces of the hemispheres.

Close your eyes and again, remembering to avoid eye strain, let your eyes wander in the space of your brain. Wander all around inside of the brain-space, and also try to include in that exploration the stem of the brain around the base of the skull.

You can make some vertical circles inside your head, in the middle, so that you circle along the brain stem. Once you have done that, it will be easier to feel as if the eyes can look back and down towards the brain stem also.

Then just make many circles inside your brain-space, an inch or two above your eyes, remembering always to breathe freely.

And when you have made many circles in one direction, in a moment you will be asked to stop and contemplate the point in front of you where you have stopped and see if you can keep your mind empty till I speak again. Keep circling.

And now stop.

Now circle at about the same height, but in the opposite direction. And once again try to leave the mind empty of words and images, just seeing the brain-space, and the point where you now stop.

Continue to sense the brain, looking up into the brain-space without freezing the eyes or straining them. And is it easier under these conditions not to think with words, or not to have visual images? Which comes to you more, the words or the images?

Remember throughout to focus on the brain-space, and as you do that, try to form an image of the brain inside your head. Breathe freely, and note what you sense in the brain-space. If you have an image of the brain, try to see it more and more clearly. Do you see it from the outside? And what color or colors do you see? Do you see blood vessels?

Does the brain seem to move? And do you seem to sense, as you continue to observe, movement within the brain? Is it like the movement of liquids? Or perhaps you can feel you are sensing little electric impulses in the brain. Or other movements?

Can you become aware of the two hemispheres so that it seems to you that you feel, and perhaps also see, a left hemisphere and a right hemisphere?

And let your consciousness wander like a small version of yourself along that ravine that marks the line between the two hemispheres. You can go up it. And you can go down it. You can climb up on the right side and wander through the convolutions of the right hemisphere of your brain.

And of course, as you do that, your eyes move right and your breathing moves right. All your sensing moves right as you wander around in the labyrinth of your own right hemisphere's convolutions. And if you continue doing that, then the sensation on the right side will be clearer than that on the left. And just sense that for a moment without thinking.

And then move over to the left hemisphere. It may take you a little time to get there. But crossing over and wandering around that labyrinth of convolutions on the left side of your brain. And your eyes looking up there and moving. And noting that your breathing is directed to the left.

And then that little version of yourself coming back to the middle and vanishing as you just try to sense the whole brain, and trying to have an image of it.

Observing what images come to you as you do that. Those might be images like elaborate ferns and corals, geometric forms, other forms--as if now you are looking with a kind of magnifying lens at the interior of the brain.

Then, finally, making a few circles, a little above eye level.

Then reversing the direction of the circles.

And then, when you reach the middle, stop, and let your mind be empty for just as long as it will.

Then open your eyes. Notice any changes in your vision, and whether you feel relaxed. Allow yourself to just slowly, increasingly, become more alert. And observe how long it takes for that sensation of something inside the brain-space to go away.

18) BRAIN FOCUSING: #3 *

Be seated comfortably and close your eyes, and let your eyes focus on your brain-space.

Look to the left for a little while, into the space of the left hemisphere. And make circles there. And feel if you are making those circles just with your left eye.

Then reverse the direction of the circling.

Then look over to the space of the right hemisphere. Make circles there. And see if it feels as if you circle just with your right eye, or with both eyes.

And look to the left hemisphere, breathing freely.

Then look over to the right.

Look to the left side. Note how long you can look there without thinking.

And look to the right side. And endeavour to focus there for a while without thinking. Note whether it is easier now for you to focus without thinking, and whether there is any difference in this respect between your focus on the two sides.

Now look to the left side and imagine, or let form, the image of the word TREE. Then, breathing freely, look towards the right side of your brain, and imagine, or see, the image of a tree. And see if you can tell what kind of tree it is.

Then look towards the left side and see the word BEAR. B - E - A - R. And look towards the right side and see a bear. And note if your unconscious mind might want to play a trick on you by substituting something B - A - R - E for B - E - A - R.

Now let your eyes come to the middle.

And now look to the right and see the word CAT. And look to the left side and imagine or see a cat. Try seeing a black cat. Or a white cat.

And then look to the right side and imagine or see the word DONKEY. Note whether it is any more difficult to see two syllables than one. Then look to the left and see the image of a horse. Note whether it is easier to see a donkey than to try to see a horse.

Stop for a moment. And note what you sense in your brain-space-- whether, in fact, you sense something there, and whether it seems fuller on the right side or on the left side.

Then just look back and forth very quickly between the left side and the right side. Follow a tennis match with one player on the left side of your brain, and the other player on the right side, batting the ball back and forth, neither one missing, for a while. Following the ball back and forth. And which player misses first? The one on the left side or the one on the right side?

Now, on the right side, look and see the word CLOCK. And look to the left and see if you can see a clock. Follow the second hand around the dial while you breathe freely.

Then let the image of the clock go, and note what you see on the left side. Or if you see anything. And what color is it on the left side. And how dark?

Put your hands over your eyes a moment, the palms over the eyes, continuing to look into the left hemisphere. Note whether it feels any hotter on one side than on the other.

Then look to the right side, at whatever you may see. Slowly let your hands slide down and away as you continue to look right.

Then look to the left side again, and note whether you can feel the musculature move now as the eyes go to the left and look into the left brain-space. Then slowly look right and note whether the movement of the facial muscles can be felt. And look left slowly again. And then slowly right. Continue to do that very slowly, looking to the left, into the brain-space, and then to the right into the brain-space, noting what you feel. And note if you seem to sense movement further down your face as you slowly move from right to left, and left to right.

And as you look left, also look up towards the top of the left side of your brain. And then towards the top of the right side as you go right. And you can do it by coming down to eye level and going up, in a semi-circular movement. Or you can do it by just looking back and forth from the top of the right side to the top of the left side along a more or less straight line.

Try to make a similar semi-circle up along the inside of your skull as you go from the upper left side of your hemisphere to the upper right. Make a semi-circle up and then down again.

And stop once more and note what you sense in your brain-space. Does it feel that something is clearly there? And then see how long you can let your mind go completely blank as you continue to experience that sensation. Now, if something came into that emptiness, what came first? Verbal thought--that is, words--or mental images, some kind of picture?

Then slowly open your eyes and notice your perception of colors and lines. Notice whether the sensation lingers in your brain-space.

And then gradually become more alert and note whether you can feel your

consciousness changing somewhat as you become more alert. And whatever else you notice.

19) BRAIN FOCUSING: #4 *

Arrange yourself so that you are comfortably seated in a chair. Close your eyes and focus on your brain space. Make some circles a little above eye level.

Stop in the middle of your forehead, and see how long you can empty the mind of both words and images.

If something interrupted the silence, was it words, or was it something visual?

All right, now breathe up as if you could breathe into your brain space, and as if by breathing in you could inflate the brain space somewhat. And when you exhale, try to leave the awareness in the brain space and also as much of the inflation as you can.

And the head can expand out to the sides. It can expand up and get longer. It can elongate.

But let the brain grow with the inhalations, and not just the space around it.

Remember to move your eyes inside the brain space occasionally so they don't become fixed and strained.

And breathe as if you could breathe right up into that space.

Then try breathing so that it is as if you can breathe in through your eyes.

And when you inhale the eyes move back closer to the brain. And when you exhale they come out a little.

And as you continue to do that, see if you can feel the space behind your eyes. And feel it like a channel leading into the brain. Or a tube.

And now try to do that instead with your ears. As if you could inhale and exhale with your ears.

And with the inhalation the ears move in, and with the exhalation they move out a little.

And try to do that so you feel that the brain expands and contracts, pulsates. And the head, too.

But now, everything moves in and gets smaller as you inhale. And moves apart and gets larger as you exhale.

Pay particular attention to the brain, while being aware of the eyes

and the ears and the breathing.

See if it feels as if the brain itself breathes.

Inhaling and exhaling, contracting and expanding.

So that again it feels now that when you inhale the brain gets smaller. And when you exhale, the brain gets larger.

Then eliminate the eyes and the ears from your awareness, and do it as you did at the start. Breathing up and having the image that you could inflate the brain like a balloon. And just part of the air comes out of the brain-balloon when you exhale, so it keeps getting bigger.

And as the brain inflates, and the head inflates, the head can feel lighter and tend to move up so that the neck lengthens, and so does the spine. And the body becomes more erect.

Just continue breathing up into the brain space, feeling the head becoming lighter. And the brain expanding. And the entire body experiencing a pull up.

And now sitting very erect, the body continuing to lengthen as you breathe up towards your brain space. Silently experience nothing but the breathing and the sensation in the upper part of the head. Letting the brain and the mind remain silent.

And just experiencing the space where the brain is for as long as you can, without thinking or imaging.

And then be passive, and just wait for what will come to you first--images or words?

Now let it be empty again. Still focused on the brain space. And wait. Observing what will come first--words or images?

And whether the order they were said in--images and words the first time; words and images the second time--affected your experience.

Now breathe several times as if you could breathe right up through the top of your head.

And let your inhalation bring you up to a standing position.

Open your eyes. Note the feelings of the length of the body--whether it feels taller, and whether the head is spontaneously erect and the eyes look out towards the horizon.

Then sit down, and become more and more alert, and note whether, visually, there is less or more change than with the two preceding exercises. And if there is a difference, how would you explain it? And is it true that

this time you opened your eyes on a world that was closer to your everyday visual sensing than was the case with the last exercise? And, if you remember it, the one preceding, also?

Make any other observations, including feelings within the brain space, relaxation, and whatever else you might observe.

20) BRAIN FOCUSING: #5 *

Be comfortably seated. Close your eyes and direct your attention up into your brain-space. Sit passively for a little while, looking without straining the eyes, so that it feels as if you are looking into the brain-space. Breathe as if you could breathe up into the brain-space, and focus your attention there. Just passively waiting for whatever will occur in that space where your attention is focused.

If you feel more comfortable letting the eyes roam around as if scanning the whole interior, or parts of the interior, of the brain-space, then you can do that.

You can have the feeling that the eyes just sort of float around in that space. That they float almost weightless, like balloons. If you allow them aimlessly to float, you are likely to find that they will spontaneously change direction from time to time within that space.

You could have other balloons floating there. . . as many as you like, and with space enough to accomodate a great many of them. Is that because you experience the space as so large, or because you experience the balloons as so small? Or do those ordinary considerations not seem to apply?

Put the palms of your hands, and your fingers, on your head, so that you cover as much of the brain-space as possible with your hands. Consider that you hold your brain in your hands for a little while.

Inside your skull make circles with your eyes at different levels of the brain-space, from top to bottom, while inside the circles, balloons continue to float.

As your attention is directed to that space, try imagining what it would feel like if the scalp and the skull became very subtle so that your hands could rest upon the surface of your brain for a little while. And imagine what that would feel like.

Continue to feel that your hands are resting on your brain as you put your physical hands and arms down. Imagine that the hands are up, and the arms and fingers are resting on the brain.

The imaginary hands can sense the brain clearly enough, but the brain cannot sense the hands. Use these hands to explore the brain's surface so you get a better sense of that surface and movements of the brain.

Then just maintain that focus for a while longer.

Then take the imaginary hands away, too. Just continue to be as aware as you can of your brain, and feel yourself to be in unusually strong rapport with your brain. Imagine that your mind can talk to your brain and give suggestions to it about improving your health, and your mental processes

such as thinking, remembering, imagining. Suggest to your brain whatever the brain can do, and whatever you want it to do. And when you speak to the brain with this kind of focus, then the chances are much better that the brain will give you what you want. You will improve your chances greatly by focusing to establish rapport between brain and mind, and then giving suggestions. And you can use this exercise, and other exercises involving brain focusing, to bring yourself to this condition of heightened brain suggestibility. Remember that, and now, for one long minute, suggest to the brain, or ask the brain for, something of importance to you, something the brain is able to do. Take that minute now.

Then find yourself becoming more and more alert while remaining relaxed and refreshed.

21) BRAIN FOCUSING: #6 *

Now seat yourself on the floor in a comfortable position that you will be able to sustain for a while; a position that will be comfortable for 30 to 45 minutes.

Place both hands face down on the floor in front of you and close your eyes. Try to sense which is your second longest finger on each hand. The middle finger is the longest. Which is the second longest finger?

Now try to have an image of the hand. Picture the hand--the right hand, or the left hand, or both--and picture the second longest finger.

Now open your eyes and see if you sensed it accurately.

Close your eyes again for a moment and see if you can sense which is the longest toe. Which is the longest toe on each foot? Try to picture that.

Where is the picture of the foot? Are you imagining looking at it where it actually is, or are you looking at an image of the foot that is up in your head? Try to sense very clearly what you are doing, and try to get an image of the foot.

Now do the same thing with your hands flat on the floor. Picture your right hand. Picture your hand flat on the floor, and picture it in your head.

Try picturing the hand before your eyes. As you picture it before your eyes, turn it around so that you see the back, the front, the sides, and the tips of the fingers.

Now bring your attention to the space of your brain, and with your awareness, roam around your brain-space. Be aware of the left side of your brain, the right side of your brain, the convolutions of the brain, the corpus callosum--the crevice between the two hemispheres.

Think of the brain as moving. Think of the electrical activity in the brain. The brain is very active, electrically and chemically. Keep your attention there.

Now, there in the brain, let that activity create the image of your hand, your right hand. Feel that the hand is there in the brain. Make it a three-dimensional image, a holographic image, as if the hand were inside the brain. Make it as if you could reach inside the head and just leave the hand there.

Is the hand extended, or have you made a fist? Be sure not to give yourself a headache. The hand can be smaller so that it fits easily inside the brain--smaller and smaller and smaller--like a baby's hand, there in the

brain.

Now let the hand be gone from the brain. Put both hands on the floor, palms down. See which hand you are more aware of. Is it the right one?

And now try to picture that hand as it rests on the floor. Think about the connection between the brain and the hand. Alternate your emphasis of awareness between the brain and the hand. Go back and forth, bringing first the brain into consciousness, and then the hand. Breathe freely as you do that.

See if it is natural for you to inhale as the consciousness goes up to the brain and exhale as the consciousness goes down to the hand. Try doing that.

Now try it the other way. Inhale as the consciousness goes down to the hand, and exhale as the consciousness goes back up to the brain. See if that is more difficult. Does it make the breathing difficult?

Now do it the first way. With the inhalation bring the consciousness up to the brain, and with the exhalation bring it down to the hand.

Now leave your consciousness in your brain for a while. Think about the right hand. Be aware of it and imagine making the hand into a light fist. Think about it making a fist on the floor. Think about it making a fist in your brain. Is it easier to imagine the fist up in your head, in your brain space?

Now imagine vividly making the hand into a light fist, and then letting the fist go. Extend the fingers, and then make a light fist again. Keep doing that. And see if you can sense, when you think about making a fist on the floor, that the muscles change.

Now make a tight fist. You can feel it in your wrist, your forearm, your upper arm. What happens in your shoulders when you think about making a tight fist? What happens when you let it go? What happens to your neck? What happens to your mouth? What happens to your eyes? What happens to your breathing?

Now focus on your brain. In your brain, you give the instruction to the hand to make the fist, and when it does that, you instruct the hand to release. You can feel that an impulse goes from the brain to the hand. The brain tells the hand what to do, and when it does it, the signal comes back so the brain knows it is accomplished. The idea and the action are almost exactly coincidental, but there must be a tiny fraction of an instant of time lag between them. Then there must be another miniscule lag for the brain to get the message that the action is done.

In your imagination, make a tight fist with your right hand, and then release it completely. Notice again what sensations you feel when you imagine making a fist and then releasing it. Notice the sensations in your

arms and joints, in your neck, in your back, and in your face.

Now actually make the fist. Release it. Do that several times. See what you sense in your wrist, in your lower arm, in your upper arm. What do you sense in your neck, your back, and your face?

Now let both hands rest flat on the floor. Bring the fingers of the right hand together. See if you can sense which is the second longest finger

Bring your attention back up to the brain again. In your brain, have an image of yourself sitting. It must be a small figure to sit there in your head, unless you can expand your head to contain a larger figure--a life-size figure. That figure sits with its hands on the floor, and it makes a fist with its right hand and lets it go. It makes another fist and lets it go. Imagine the figure doing that.

Now imagine yourself lying down and resting comfortably in your brain space. Look at yourself from above and below. Look at yourself from down by your feet, and from behind the top of your head.

Observe your right hand making a couple of fists and then releasing them. Then observe your right hand being extended above your head to the ceiling.

Hold that image in your head, that image of the figure that lies on the floor and raises its right hand over its head with the wrist limp and the hand dangling. Then bring the left hand up also.

Then let the left hand come down to the floor. With the right one make circles in the air. Circle one way for a while, and then circle the other way. Circle with your imaginary hand.

Let the right hand come down.

Then, with respect to your physical body, sense your actual right hand. Sense your left hand. Sense them both simultaneously.

Sense the right side of your body and then the other side. Which is more clear? Which is more vague compared to the other?

Then actually lie down on your back and rest a moment, observing how the two sides lie. Observe your breathing. Is the whole body breathing equally? Does your left side hardly seem to be breathing at all?

Now sit up again and bring the attention up to the brain. Imagine yourself running around a track there inside your brain, jogging. Try to sense what it feels like to jog there in your brain.

What do you look like doing it? How big a track is it? It can be as big as you like. You can expand the brain, especially if you want the figure that is running to be larger than life-size.

See how you change perspective as you circle in the brain. See how you get smaller as you get further away, and larger as you get closer.

Now climb the brain all around over its surface. Make it bigger so that the convolutions of the brain are deep furrows you can walk in. The brain is like a labyrinth, and you wander in the labyrinthian convolutions of your own brain. It can get bigger and bigger so that the convolutions get deeper and deeper.

Touch it. Touch your brain with your hands. Touch it with your face. Take off your clothing and sense it with a larger area of your body. Feel the aliveness of your brain.

Put your ear against it and listen to it. Feel it pulsate and feel it move. What does it sound like? Can you get any sense of the electrical activity?

Now you can move from one part of the brain to another part, just by wishing. Make yourself appear and disappear and appear and disappear in different parts of the brain. Go down into your brain-stem, the old brain at the base of the skull. See what it feels like. Try to sense its condition. Go up to the very top of your brain. Then go over to the left, to the temple. Bring yourself over to the right temple; then go towards the ear.

Keep focused on your brain, and listen to my voice and any other sounds you are aware of. See if you begin to be more aware of sounds now, of things you were screening out before. Are they coming in through your ear and being recorded by your brain? What does that feel like?

Now think about drinking something warm. What does that feel like? What do you feel in your body? What does your brain do when you drink that?

Run your fingers over the floor--the actual fingers of your left hand, this time. Sense what your fingers are feeling. Bring your attention up to your brain as you do that; and down to the hand; then up to the brain again; then down to the hand; and up to the brain.

See if you can notice that when you bring your attention up to the brain, the sensation is not as intense as when you focus on the hand. Try to experience in the brain as intensely as possible what the fingers are feeling, and intensify that sensation. See if you can make it more intense than when you are focused on the hand.

Bring your attention down to your hand again and intensify that. Feel it more and more intensely. Gently move your hand as you do that.

Stop moving your hand, and bring your attention back up to your brain again. See if you can feel the space of your brain inside your skull. Let your awareness roam around the inside of the skull, and see if you can feel the outline of the brain. Sense the outside of the head. Sense the inside.

Then sense the brain. Does it feel like a true sensation or an "image"?

Sense the left hemisphere. Sense the right hemisphere. Sense the ears and their connection to the brain. Notice your sense of hearing.

Where the eyes are, try to sense or imagine the connection between the eyes and the brain. Open your eyes a moment and look at something. Keep focused on the brain.

Close your eyes and picture what you just saw. You took a photograph of that. You opened your eyes and now your brain has the image. What is the difference in the brain between looking at the object, and the photograph--the recorded image of the object? Open your eyes and look. Close them and look. Remember.

Now bring your attention back up to your brain once more. The brain should be more and more stimulated by this and the other exercises. It should function better and better in all ways--its memory retrieval systems, its thinking, its imaging, its will-power, its power of concentration. The brain should behave in such a way that all of these things are strengthened. The brain should contribute to a more harmonious relationship between consciousness and the unconscious mind.

Now, talk to your brain. Suggest to your brain that it take a rest. Sit there, breathing comfortably, and tell your brain to completely relax. Take a rest. You think of nothing. Just let it rest, and feel how it rests.

Now the brain is refreshed and invigorated so that you, emerging from this exercise, can be very awake and aware. The brain has had its rest. Now it can refresh you. Your whole body and your mind will be fresher too. The sensory organs will be cleared. The doors of perception will be cleansed so you can see better, hear better, touch better, taste better, smell better, feel your movements more clearly. You can be more aware of your body image. You can have a more accurate sense of it.

The brain is rested now, and it will wake you up--Wake You Up! As you open your eyes and get up and move around, you get wider and wider awake, and more and more alert. Look around you and take stock of your perceptions.

22) TALKING TO THE BODY *

There are various ways of bringing about considerable changes in the human body, just by means of words and images--ideas, and several kinds of sensory images. The body is especially responsive to words and images in a hypnotic trance state, whether the trance is induced by oneself or someone else, and whether the suggestions are given by oneself or someone else. But the body will also respond to words and images whether or not a trance has been induced.

In the Alexander approach, Autogenic Training, and other methods as well, the body is taught to respond to verbal commands. Now we will see how this might work even for someone who has never consciously experienced such a thing.

Be seated in a chair with your palms down on top of your legs; just rest them there lightly. Rest the soles of your feet lightly on the floor, and close your eyes.

You will be emphasizing the right side of your body, but first compare the two sides as they are now. Do you sit equally on both sides? Do the parts on each side feel about the same? Are they about equally clear in your body image?

Remember what it was you observed.

Now, talking just to your right side, you will speak first of all to your right foot. And in the case of every instruction given, notice whether your body is responding. Whether it responds or not is unimportant, but do try to notice any changes. Continue to breathe freely. Several times you will speak to your right foot, repeating the instructions I will give you. Then we will go on to other parts of your body on the right side.

Now say, "Toes loosening and lengthening." "Toes loosening and lengthening." "Toes extending and getting longer." Repeat these instructions several times silently.

"Right foot loosening and lengthening." "The whole right foot loosening and lengthening." "The foot lengthening and making better contact with the surface underneath it."

"The lower right leg lengthening." "Lower right leg getting longer." Keep repeating those words and observing what happens during the times when I am silent.

"Right knee releasing." "Right knee releasing."

"Right upper leg getting longer." "Right upper leg loosening and lengthening."

Observe for a moment where your eyes are looking, and whether your head is now turned or cocked right. If so, bring them back to the center and continue talking to the right side.

"Right side of the pelvis releasing." "Right hip joint releasing, and the whole right side of the pelvis."

"The right side of the upper body getting longer." "The rib cage releasing on the right side." "The breathing on the right side getting better." Observe your breathing. See if, in fact, it is clearer and better on the right side.

"The fingers of the right hand loosening and lengthening." "The fingers of the right hand loosening and lengthening." "The whole right hand lengthening and lying flatter and wider on your leg as it loosens and lengthens."

"Right wrist relaxing." "Right forearm loosening and lengthening." "The right forearm loosening and lengthening." Just keep repeating it.

"The right elbow releasing." "The right upper arm lengthening and loosening." "The right upper arm loosening and lengthening."

"Right shoulder releasing." "The neck getting longer on the right side." "The neck loosening and lengthening on the right side."

"The face muscles loosening and lengthening." "The eye muscles loosening and lengthening on the right side." "The right side of the scalp--those muscles loosening and lengthening."

Now observe again your breathing, and the direction of your eyes and your head. Note where your tongue is lying.

Do you sit more to the right side than before so that your body has tilted somewhat? Compare the way you sense your body on the right side with the way you sense your body on the left side. Which is clearer? What is the difference between the right shoulder and the left one?

If you put the hands over the knees, palms down, is there a difference between the way the right hand and the right knee sense each other, and the same sensing on the left side?

Open your eyes and extend your arms out in front of you at shoulder height. Observe whether the right arm is actually longer than the left one. In some instances that will be the case.

Remember that you have not moved, and you have not done anything but observe the responses of your body to the words spoken to it.

The changes effected are complicated changes, and there is no reason why any other parts of the body might not respond in a similar way if you talk to them--organs of the body, processes of the body, the brain, the

involuntary nervous system, whatever you might want to talk to.

What you have done, you have done in most cases with a body that has not been trained to respond to your instructions. Consider what you might achieve with regular practice over months or even longer.

Once more close your eyes. Self-observe, and note whether you sit somewhat more equally now, and whether your body has already moved back towards its originally more symmetrical condition.

Stand and stretch and sit back down again. Notice how you sit. Then, next time we will explore additional predominantly "mental" means of altering the body.

23) VISUALIZING BODY MOVEMENT *

The body can be changed with words, and the body can be changed with images. While I will use words to provide you with images, your response would be about the same if you provided your own images apart from any words. And the body will respond to visual images, and it will respond to tactile images, and it will respond to kinesthetic images (images of movement sensations). And it will respond to other sensory images as well--taste, sound, smell, pleasure, or whatever.

In practice it is perhaps impossible to achieve a true purity of the imaging utilizing only one sense when one is attempting to visually image movement. This is true in part because in response to the image, the body organizes itself to some extent to actually execute whatever is being imaged. And if one is sensitive enough, then that organization will be sensed.

For example, if you imagine making a fist with your left hand, and making a very tight fist, and are sensitive enough, you will feel that the muscles are moving in at least a slight way to make the fist that the mind is imagining. Thus a kinesthetic or movement image is likely to "contaminate" the intended purity of the visual image.

Nevertheless, you should try very hard now to be pure, but not to the extent of holding your breath. We want to work only with visual images for a while, to the extent that that is possible, and we will be working just with the left side.

Arrange yourself so that you are comfortably seated, preferably with one hand palm down on the thigh of each leg, and just above the knee. The fingertips can be on the knees. Let both feet stand side by side at a comfortable distance apart, and with the bottoms of both feet resting lightly on the floor.

Now visualize the left side of your body with your eyes closed. Try to picture your left foot, and your left lower leg and knee. Picture your left upper leg, your hip joint, and the left side of your pelvis. Picture the whole left side of your lower body.

Picture the left fingers and hand, and the left wrist. Picture the left forearm, and the elbow. Picture the left upper arm, and shoulder. Picture the whole upper part of your body from the pelvis to the shoulder on the left side.

Be sure that you include in that your breathing, and notice whether already your breathing has been affected.

And visualize, too, the left side of your neck, and your face, and your head. Note as you do that whether the eyes look left, and if the head has unconsciously been moved left, and perhaps the tongue also.

Then try to visualize the entire left side of your body. See if you can visualize yourself as having only a left side, the right side having vanished or become invisible, so that it is barely sensed at all.

Now imagine picking up your hand; just slowly raising it off your leg and bending your elbow, so that you imagine the hand approaching your shoulder. If the hand wants to really rise, and does so involuntarily, you can allow it to do that. But have a visual image only of bringing the left hand towards the left shoulder and then back down to the left knee. The hand moves up to the shoulder and then back to the knee. Just have a visual image.

Then imagine extending the arm out in front of you at shoulder height. Then have a visual image of lowering and raising it, lowering and raising it, but only up to shoulder height.

Then, when you are visually lifting your extended arm, let it go all the way up overhead. Then, keeping it extended, bring it down. Keep on imaging it and lowering it while breathing freely.

And when it is above your head, make some circles with it, circling with your hand.

Now picture extending the arm out to the side at shoulder height, and make some more circles with the arm and the hand. Circle in one direction and then the other.

Then let that image of an arm and hand down so that the hand rests on your knee. Imagine moving the hand so that it rests on the upper part of your thigh and in your lap. Image picking up the left foot and leg and putting it down again. Pick the imaged foot and leg up off the floor and put them down again.

Now image, instead, extending the left leg so that you lock the knee and the leg points away from you. The bottom of the foot points out in front of you. Bring the leg down to the floor and extend it again, and keep doing that.

Let the foot rest on the floor.

Then imagine picking it up and making circles with the knee. Pick it up high enough so that the foot is dangling, and you make circles with your knee.

Then reverse the direction of the circling.

Now put it down so the left foot rests on the floor, and imagine simultaneously extending out in front of you both your left leg and your left arm. The leg is about at the height of the hip joint. The arm is about at the height of the shoulder joint. Then simultaneously picture bending the knee and bending the elbow. Then straighten the leg and arm; and then bend

them again. Just keep on doing that.

Then put the hand and the foot back down, and once again try to observe the entire left side of your body as a visual image.

Now just sense that body. Compare the left side with the right. Do you sit more to the left? Do you look to the left? Which side is clearer?

If you have previously done the exercise, "Talking to the Body," were the changes greater with the words in that exercise, or the visual images in this one?

To what extent could you visually image the movements apart from any kinesthetic images--that is, sensations of movement?

Sense once more how you sit and where you look. Then get up and stretch so that you feel wide awake as well as relaxed.

24) EXERCISING KINESTHETIC IMAGINATION *

Be seated comfortably with your feet flat on the floor and the palms of your hands resting on your legs with the fingers on the knees. Let there be some space between your feet, and allow your knees to go out to the sides however far they naturally go. Note if that is the same on the two sides, and if your two feet go out at similar angles. If your two feet face straight ahead when the lower legs are vertical, then there is strain in the hip joints. If, however, you put your feet out far away from you, still on the floor, then they will point straight ahead without strain. If you walk the feet back until they are as close to your bottom as they can be, and still be flat on the floor, then the angle of the feet will increase.

Normally all movements such as these are done unconsciously by people who do not know, because they do not sense, what it is that they are doing a good deal of the time. It is possible to demonstrate hundreds of such unconscious movements--perhaps even thousands--if one made the effort to identify them all.

For now, however, we will concern ourselves with kinesthetic imagery; that is, the imagery of sensed movement. Unless there has been special training, kinesthetic imagery is much less familiar to most people than is visual imagery. At least, it is unfamiliar to consciousness. Once kinesthetic imagery has been brought to mind as both concept and percept--as idea and also as felt experience--then afterwards one becomes much more likely to be aware of those images when they occur.

For a moment, take your left leg over to the side, so that you come onto the outside of your foot. Then bring it back again so that the foot stands on its sole. Notice, as you do that, a sensation in the hip joint, and how the upper leg, the knee, and the lower leg feel as they arc through space. Feel also the movement on the floor, and the different sensations the foot feels as it leaves the floor, goes onto its side, and comes back onto its sole once again.

Those are kinesthetic sensations, primarily, although the foot and the leg experience some tactile sensations in relation to the floor and chair, respectively.

There is no need to have any visual image of the leg as you move it. Kinesthetic sensing and secondary tactile sensing are sufficient. And visual sensing is not only superfluous, but in the case of actual movement suggests that a fragment of consciousness has to stand outside of the body looking at its movements.

As you continue taking the leg out and in, be very aware of those sensations.

Then stop, and image doing it. Image the kinesthetic sensations mainly, and the tactile secondarily.

Now you are likely to find that it is much more difficult to have movement and touch images without any visual images, than it is to have visual images in the absence of conscious kinesthetic ones. Again, we are speaking now of what is available to the undeveloped normal consciousness.

Imagine the movement sensations, and see if your tendency is not to picture the moving leg also. Then simply picture the leg and see if the visual image without any other sensory images is not much simpler to achieve. And by "visual image" can be meant anything from just knowing what the moving leg looks like, to having a clear picture of it as if you were looking at images projected on a screen.

Now move the leg again to the outside and bring it back. Actually do it, paying careful attention to the movement sensations.

Then leave the left leg standing, and try to image taking it from side to side without any visual image. Perhaps now that you understand the problem more clearly, you will find it easier to eliminate the conscious visual image. At any rate, in time you will learn how to do so, since it is not essential any more than it is essential to picture the body during its actual movements. For some purposes you may want to use all sensory images, but not now.

Continue to image taking the left leg onto the outside of the foot and bringing it back.

Then when the foot is standing flat on the floor, image picking up the heel and tapping with the heel on the floor. Pick the heel up high, and let it come down solidly so it makes an audible rap--just for now adding a bit of auditory imaging.

Then imagine rapping quickly and lightly with the heel of the left foot, imaging the movement sensations, and also those of touch and hearing.

Then let the left heel rest on the floor, and image picking up the front part of the foot, and rapping with the toes and the ball of the foot on the floor.

Stop, and just imagine sliding the foot forward and backward, sensing the movement in the knee as it flexes and extends. Also sense the lower leg and foot movements.

Stop. Sense once again with images, the imaged movement of the leg falling over to the left and then coming right again. Move it quickly back and forth, left to right.

Now stop. Observe how you are sitting, and whether it is more on the left buttock than the right one, so the body tilts left. See if your eyes look left, and if your head inclines left. Compare the left shoulder with the right one. Compare the left knee with the right.

Open your eyes. Stand up and stretch, becoming wider awake.

Some physical movements were done for those not acquainted with kinesthetic imagery. Once that acquaintance has been made, this exercise could be done without making any objective physical movements. All movement, that is, would be imaged only, and the end result of the exercise would be just the same. The left side of the body would feel more alive, would be clearer in the mind, and would be longer.

Stretch out your two arms, and see if the left one now is longer, as it may be for some. The arm has not even been moved with images. All work was done with the leg, and yet the arm, in some cases, will be significantly lengthened.

(When this exercise can be done without explanations and physical movements it will be much shorter. Then one might also include kinesthetic imaging of upper body movements as well as lower body. And, as always, when an exercise deals with one side of the body exclusively, then the next time you do that exercise, alter the instructions and work with the other side.)

25) INTERRELATEDNESS OF EYE, TONGUE AND NECK MOVEMENTS *

Make yourself comfortable in your chair, and let your hands rest lightly on your legs. Let the bottoms of the feet stand on the floor.

(The relationship of the tongue to attention and to the neck and eye muscles is, so far as I know, an original discovery. I have not been able to find any medical or other text where it is mentioned, nor does it seem to be known in any other context either. That is strange, when the inter-relationship, or at least some aspects of it, can be demonstrated very easily.)

The tongue is habitually over-contracted in most people, so that its free movements are inhibited. When this contraction has been permanently released, so that the tongue is able to move freely, then it will spontaneously move with the eyes and/or the head and neck muscles, and it will also move towards the focus of attention. We will see what happens when some of these movements are opposed and a conflict thus created.

Observe where your tongue is lying now. As you sit erect, it should be near the floor of your mouth, and the tip should just barely push through between the lower and upper teeth, which should be very slightly parted when the jaw is as it should be. The protrusion should be so slight that the tongue could slip back without being bitten if upward pressure were applied beneath the chin. This forward position of the tongue assumes that the head is in the middle and not turned to the left or the right.

To begin, we will release the tongue muscles a bit. Push with the tongue against the roof of the mouth and hold it several seconds. All such efforts can be made without holding the breath.

Release the tongue. Again push and hold it against the roof of the mouth.

Then, instead, push against the floor of the mouth and hold, as if trying to force the mouth open.

Release, and hold it down again.

Stop. Observe for a moment how the tongue lies. Then slowly extend it out of your mouth, biting down lightly on the tongue to halt its progress. Then release the tongue and extend it further. See how many bites you can take before the tongue will come out as far as it will go.

Then do the same thing taking the tongue back in. Note whether the number of bites is the same.

As the tongue gets looser, you will be able to extend it further out of your mouth, as measured by bites. It will also then lie wider and flatter in your mouth.

Now just take your head left to right, back and forth, observing your tongue.

When your head is as far right as it will go without straining, continue to look right with the eyes as far as they will go without straining. Observe what the tongue does as you do that.

Then turn your head left as far as it will go. Observe the tongue. In that position, look with the eyes as far left as they will go, and observe the tongue again.

Do that several times. Take the head as far as it will go. Then take the eyes as far as they will go, and observe the tongue. You do it on the right side, and you do it on the left side.

Bring your head back to the middle and sense the tongue, and whether you are more aware of it now. Flick it back and forth quickly between your left cheek and your right cheek. Then let it come to rest.

Turn your head quickly left to right, sensing the tongue.

Then, as you turn the head left to right, oppose the eye movements to the head movements. When the head goes to the left, the eyes go right. When the eyes go right, the head goes left. Give some very strong attention to the eyes. Be interested in the eyes much more than you are in the turning of the head. Also observe what the tongue does.

Now continue to turn the head, opposing the eye movements to the head. However, when the head goes left, let the tongue go left with it into the cheek, or however far the tongue can push. And do the same when the head goes right.

Observe if you now can feel some strain in the eyes.

Then let the tongue go with the eyes, and sense if that feeling of strain disappears. The eyes and tongue still oppose the head.

Let the tongue oppose the eyes again, moving with the head, and at the end of the movement, sense the strain.

Then, leaving the head where it is, let the tongue move over towards the eyes and see if not only the strain in the eyes is released, but the eyes move further in the direction they are looking.

Let the head rest in the middle, and just look left to right with the eyes, noting whether your tongue moves. Be interested in what you see and what you sense on your right, and be interested in what the eyes see and sense when they look to the left.

Now, as you look to the left, take the tongue to the right, and note when you begin to feel some strain in the eyes. Then let the tongue go over

where the eyes are, and see if the eyes can look further, and the strain disappears.

Now, turn the head and eyes together left to right, opposed by the tongue movement. When the head is as far to the left as it will go, the tongue should be far over to the right. Then bring the tongue to the left, and note whether both the eye and neck muscles release so that not only the eyes, but the whole head can turn further past the point where the strain was felt. Do that several times.

Obviously it is important that the tongue should move freely. Hold it in the middle as perhaps you usually do, and turn your head right as far as it will go. Then bring the tongue to the right to release the neck and eyes.

Hold the tongue in the middle and turn the head left as far as it will go. Then bring the tongue over to the left and again observe the release of the neck and eye muscles.

So, you see that chronically inhibited movement in the tongue affects the eyes and the whole head.

Now just quickly let the eyes, neck and tongue go from left to right.

Then take the head and eyes left to right, and see if the tongue involuntarily moves where the head and eyes go. If not, further work must be done to release the contracted tongue muscles. In any case, you should have learned about an important interconnection of parts of the body which evidently was hitherto unknown.

(In other volumes of this series are other lengthier exercises to release the tongue, and free it of chronic or habitual contractions.)

26) SHOULDERS AND CERVICAL SPINE--REMEDIAL EXERCISE *

Lie on your back and leave yourself room to put your arms overhead without touching anything or anybody. The arms should go overhead without any chance of bumping into anything. Now put your arms down at your sides with the palms down.

Very slowly raise the arms toward the ceiling, and then put them overhead on the floor or as close to the floor as they comfortably will go. See what part of the arm lies on the floor without straining the shoulders or any other part of you.

Then bend your legs so your feet are standing. Lift your pelvis a little. See if that will allow the arms to go down a bit more. Then lower the pelvis, leaving the arms where they are, unless it hurts. Then raise and lower the pelvis several times so that the length of the spine is on the surface underneath. Then just leave the spine on the floor. Try to leave the arms where they were. Extend the legs.

Put your arms down at your sides. You have to arrange the mat so that you can put your arms above your head on the floor without bumping into anything. Then just lie with your arms down at your sides and do the regular body scan. Compare the two sides. Pay particular attention to how your shoulders lie and how your neck lies.

Place your head so that it feels comfortable. Once your head is in a position of comfort, see how many fingers you can put under the back of it. Hold your fingers up and keep them there a minute, indicating how many fingers you can get under your neck. If it is different on the left side than on the right, hold them both up. Just keep the hands up indicating how many fingers you get under your neck. Be sure that the fingers are on their sides, not lying flat, or you will never get any kind of measurement. Then put them down.

Now turn your head from side to side. If there is one side of the neck where you get more or less fingers than the other, then see if you can notice any relation between that fact and whether the head turns as well on each side. Now stop with the head in the middle.

Those who got three fingers under the neck, move off the mat and lie on the floor a minute. See if you get the same number of fingers or whether you get more by lying on the floor. Indicate what you get. Now lie back on the mat.

Once again, raise your arms towards the ceiling and take them overhead. Take them as far as they will easily go. Straighten the elbows as much as you can. See if the elbows will lie on the floor or how close they come to it. Again, do this without straining. If it starts to hurt the shoulders, do not do it. Then bring them back down.

Now bring your arms down to your sides. Bend the legs so that the feet are standing. Roll the head from side to side. Roll it for awhile so that you turn the chin from side to side. Think of turning the chin from side to side. Then do it so that you feel that you turn the mouth from side to side. Observe the difference. Then do it so you feel you turn the nose from side to side. With each of these shifts, you should be able to feel that the head turns somewhat differently.

Now do it so you feel that the lobes of the ears are being turned side to side. Then come up to the top of the ears. Then turn it so that you lead the movement with the eyes. Turn the head side to side at the eye level and then at the level of the eyebrows. Then do it at forehead level. Then do it up towards the top of the head. Make sure that if the body is on the mat, the head is also on the mat. You get a distortion if the head is on the floor.

Now roll the back of the head over the floor, continuing to turn the head from side to side. Then see if you can do it in such a way that you roll the back of the neck over the floor, without straining. Try to find a way to do it so that you feel that the back of the neck makes contact with the floor, without forcing it.

Now see if it is easier if you just take hold of your elbows. Then let your arms rest on your forehead. Take hold of your elbows. Let one arm rest on the forehead. Then take the head from side to side and see if you can roll it over the back of the neck, using the pressure from the arm both to turn the head and to bring the neck down a little. See whether you have the left arm underneath or the right. Change it so that if the left one is on the forehead, then the right one is. Use the arm to turn the head. Try to roll on the back of the neck. Then let the arms keep hold of the elbows or somewhere around the elbows. Let your arms rest on your body.

Use the feet to rock the body so that the chin goes away from the chest and then back towards the chest. Push and pull on the floor. Feel the movement in the cervical spine. Without being violent about it, make that movement as large as you can and as clear as you can. Let the chin come as close to the chest as it can go and as far away from the chest as it can go. Then extend your legs and continue to do it. You can either have them completely extended or a little bit bent, whatever gives you the greatest amount of movement. Do it not too quickly so that you have time to sense the movement in the cervical spine. Again, try to bring the chin as close to the chest as possible. Then bring it as far away from the chest as possible.

Then, continuing to rock like that, use the rocking movement to assist you as you circle with the head. Make circles with the nose or however you like to think of it. Rock the body at the same time that you circle. Do not do too many in one direction. Alter the directions frequently. Push and pull with the feet to help give momentum to the head. Also circle with your pelvis as you do that, so that you circle simultaneously with the head and the pelvis, and push and pull with the feet. Push and pull with the heels particularly. Do not just flex and extend the ankles. See how much you need to bend the knees to get the optimal amount of movement of the body

up and down along the spine. Now stop and rest.

Put your hands under the back of your head for a minute. Just raise and lower the head so that you bring the chin against the breastbone or however close it comes easily, and take it away. Try to make it as light a movement as possible. See what you can do to make the head feel very light, and without straining the shoulders. Bend your legs as you do that so that the feet are standing.

Then, again, without straining try to put the back of the neck on the floor. Just leave it there a minute. Use the hands to place the head so that the back of the neck is lying on the floor. Then raise the pelvis off the floor a bit several times and lower it. If you cannot get the back of the neck on the floor otherwise, do it by raising the pelvis.

Now see if the spine will lie flat and just let it stay there. Then take the arms overhead several times. Observe what happens in the neck when the arms go overhead and when the arms come down. Now leave the arms down.

With just the right hand, pick up the head and place it so that the back of the neck is on the floor, or however close you can get to it. Bring the chin down towards the chest. Do what is not painful. Then do the same thing with the left hand. Pick the head up. Pull on it a bit as if you are going to make yourself taller. Then put the head down with the chin close to the chest and the back of the neck on the floor. Then do it with both hands. Remember to bring the chin down close to the chest. See if you can leave it close as you put the head down. Put your arms down at your sides. Slowly extend the legs. See what happens with the spine as you do that. Now just arrange yourself so that you feel comfortable, lying on your back.

Lie on your back with your palms down. Those of you who have the legs in close together, move them out so that there is at least a foot in between. Roll the head from side to side again. Try to do it in such a way that the back of the neck comes close to the floor. Also do it with the legs bent and the feet standing. Then let the head rest in the middle.

Place both arms at shoulder height. Then bend them so that the lower arms are pointing up above your head on the floor. Then, keeping the arm bent, bring your bicep over toward your ear, just the left one. In other words, just try to put your arm alongside your ear, the upper part of the arm, the left arm, and take it away. Continue doing that. Do it along the floor. Keep the arm at right angles, the lower to the upper. Bring the lower part of the left arm up against your ear and take it away. Bring the upper arm back to shoulder height. It means that the lower arm will make contact with the top of the head. Try to slide the arm along the floor. Remember, if it is a strain you can always do it with images.

Now, instead, do it with the right arm. When the upper right arm is in contact with the ear, leave it there, however close it comes. Leave the upper arm where it is and extend the arm. In other words, straighten the

elbow. See if you can leave the arm alongside the ear. Just bend the arm and straighten it several times, leaving the upper arm where it is. Remember to keep the arm alongside the head and make contact with the ear, however close you can come to doing that.

Then, instead, do it with the left arm. Slide the left one up so that it makes contact with the ear on the left side. Then just straighten the arm and bend it a number of times. Leave the upper arm against the head, if you can. If you take the upper arm away from the head you are not doing yourself any good. Just slide it down at shoulder height or something like that. Leave the upper arm up by the head and extend the arm. You just bend from the elbow. That is all. The lower arm is extended. You do not do anything with the upper arm. You leave it where it is. Put the upper arm by the head and leave it there and extend the arm. Straighten your elbow and bend the left one again. Now stop.

Take hold of your elbows, somewhere above your chest. Take them side to side slowly and easily a few times. Then, holding them like that, make circles. Try to make the best circles you can and the most extensive ones. Then, still holding onto your elbows, let the arms rest on your body around the bottom of your rib cage.

Now roll the head side to side. Again, see if you can roll it more so that the back of the neck comes closer to the floor. Then place one arm on top of your forehead, keeping the arms as they are. Use the arms to turn the head side to side. Hold onto your elbows. The arm is on the forehead. You use the arm to turn the head from side to side. Gently try to bring the neck down. Then reverse the arms and continue to do it. Now, holding onto the elbows, bring the arms in close enough that you can lower both arms alongside your ears, or however close you can come. Then put the arms down at the sides and the legs down and rest.

Without stiffening your neck in any way, and using your lower body, come up to a sitting position. Put your arms behind you on the floor so that there is very little weight on them. Make circles with your head, a few one way and a few the other way. Take your head as far back as it will comfortably go and as far forward as it will easily go. See if your chin will roll across your chest and if you can feel the back of the skull make contact with the upper back. Try to roll the base of the skull across the back as you go backward. You can make more extensive circles if you put your hands behind you. See what the position of the hands on the floor behind is that allows you to make the largest circles with your head. Remember that you want to roll the base of the skull over the back, if you can, and the chin over the front. Do a few one way and a few the other way. Then let your hands rest on your knees. Just raise and lower the head. Do it breathing freely and opposing the eye movements to the head movements. When the head comes down, you look up. When the head goes up, you look down. Breathe freely. Continuing to oppose the eye movement to the head movement, turn the head from left to right. Make it the smoothest, lightest, easiest movement you can. Now stop.

Lie on your right side, for a moment, with your head resting on your arm and with your arm extended. Let your right arm be extended above your head on the floor. The elbow is straight and the head is resting on the arm. Let the legs be extended. Then leaving the arm where it is, very slowly roll onto your back. Roll onto your arm again. If you leave the arm where it is, the arm will stay in contact with the ear. Get comfortable and very slowly try to roll onto your back, leaving the arm in contact with the ear. Now roll onto your side again. Also do it on the left side a couple of times.

Get comfortable lying on your arm and then come onto your back, maintaining contact. Try to leave the hand and the arm on the floor. Roll over very slowly so that the arm remains on the floor, and the elbow remains straight. Do it a few times on the left and then a few times on the right. Try to leave the arm on the floor, maintaining contact with the head. If you lie long enough on the arm on the side, it will feel relaxed and that it is an easy position to be in. Then go slowly onto the back so you can keep track of what the arm is doing, that the arm continues to be on the floor and that the elbow remains extended. You can always stop and rest, and then resume it. Try to make it the most perfect that you can on both sides, in this case perfect meaning that when you go over onto your back the arm maintains contact with the floor and with the head. Ideally, the arm remains extended and almost completely in contact with the floor. Do whatever you can and compare it with what you did earlier. See how much the improvement is.

Now, going at your own pace so you do not hurt yourself, when you get onto the back and one arm is alongside the head, then just leave it there and roll onto the other side. Then try to come back so that you leave both arms alongside the head extended on the floor. You can hold your hands together if that is helpful. Now just stop a moment on your back with the arms extended above your head on the floor, whatever is the best that you can do it. Do the least bending of the elbows and the arms closest in alongside the head.

Now be aware that all of you are doing this much better than you did. The elbows are not so bent, and the arms make better contact with the floor than they did at the beginning, at least for some people. There are changes in the shoulders. This is a movement that we never did up to now. It is a different position for the shoulders to be in.

Put your arms down at your sides with the palms down. Just rest. Slide the shoulders up and down along the floor a few times so the palms slide up and down. You shift your orientation so that you try to learn about the surface you are touching for awhile and then you change and attend to the sensations in the hand. Slide them up and down. Now stop.

Bend the legs so the feet are standing. Put the arms out at shoulder height with the elbows bent and the hands pointing to the ceiling. Take the backs of the hands towards the floor overhead. See if you can lay the

backs of the hands out flat on the floor. Bring them back and continue doing that. If you cannot make full contact with the backs of the hands, then raise the pelvis a little until you can. Also, bring the palms down to the floor and then take the backs of the hands overhead. If the palms do not touch, raise the head so that they do touch. If the backs do not touch, raise the pelvis. Keep the upper arms at shoulder height and the lower arms at a right angle to the upper arms. Try to be aware of what you are doing with the upper arm, that it is really out straight. Do not let it slide down. The backs of the wrists should touch the floor above the head and the wrists should touch the floor also when you come down. Keep the right angles. Now, when the arms are above your head, leave them there a minute.

Roll the head from side to side. Try to roll it so that it rolls over the back of the neck. If you have to raise the pelvis, do it. Then stop and let your pelvis down if it is raised.

Take the hands and see if you can place the chin against the chest with the head remaining on the floor. Try to arrange it so that the chin comes down to the chest while the head stays on the floor, or however close to the chest you can come. Do not pick the head up. Just use the hands to bring the chin towards the chest. The hands go behind the head, but they do not pick it up. They maneuver it so that the chin approaches the chest. You do not pick the head up.

Then just try to leave the back of the neck on the floor for a minute. Now rest with your arms down again, palms down. Turn the head side to side. See if you can turn it in such a way that you roll the back of the neck over the floor or bring it closer down to it. Then stop and just pick the head up and put it down so that it feels right to you. You can do it with your hands or just do it without the hands. Put it where it feels right.

Then, letting the jaw be loose and the tongue and the face and the breathing and the eyes, just turn the head side to side. See if you can allow the tongue to plop from side to side in the mouth as you do that.

Once again, pick the head up with the hand and pull it out away from the body gently and put it on its back of the neck. If you have to, pick it up and pull it as if you are lengthening the spine. Then try to put it down on the back. Then lightly turn it, leaving it there. Then, once again, pick it up and put it down so it feels good. Let the legs be bent. Quickly turn it side to side, letting the eye movements oppose the head movement. Leave it in the middle.

Raise your hands towards the ceiling. See if you can let the arms come down and slide off the side of the face. Let the hands lie along the side of the ears on the floor. Do it two or three times, eliminating as best as you can the bending in the elbow. Remember that you can do it. You have learned to do this. If you have to, raise your pelvis two or three times to get it right. Then do it without raising the pelvis. See if you

can even do it lightly. Now stop.

See how many fingers you can put under your neck. Also, those who had the most curvature in the cervical spine, try it lying on the floor if you want to see if it has changed any. You have to lie with your whole body on the floor to get an accurate measure.

Not stiffening the neck so that you lose what you have done on the shoulders, come up to a sitting position. What we have been doing are exercises that are mainly directed to people with excessive curvature in the cervical spine and, in some cases, frozen shoulders (an inability to rotate the shoulders back). All of you need that. None of you have adequate rotation of the shoulders. But in some cases the rotation will change so much that now there will be a freedom from impairment that otherwise would be lifelong and would eventually lead to injury and arthritis. For some of you, with some work, any remaining curvature can be reduced to a point that you can feel good. You can work to make that your normal way of being, now that you know that it can be that way and still feel good.

You should always remember that when a person changes very much, you should always caution them never to overdo it with the part that is changed. Improve it gradually. Some people who have had pain in the knee, for instance, will go and walk five or ten miles when the pain is removed. They run up and down the stairs because it feels so good and then they hurt themselves. They undo everything that has been accomplished. When anything has changed that drastically, take good care of it gradually to maintain the change and improve it further.

27) FACE #1 *

Now to begin with, put the fingers of both hands on top of your head and push up gently, so that the scalp moves towards the center of the head. You should be able to feel it bunch up a little when you push from the sides in towards the center, breathing easily as you do that.

Come down just a little bit and use not only your fingers but your hand just below where the fingers begin, so that you can push up even more of your scalp as you do that.

Rest your hands a moment. And then put one in front of your head and one behind it, and push towards the top center of your head. As you do this, think of yourself as loosening your scalp. Now put your hands down and rest your arms a moment.

There is a little indentation where your temples are, a little hollow place just forward and at the top of your ears. Put the heels of your hands in that hollow and then just gently rotate the hands back towards the ears so that the face is lifted. Keep the heel of your hand in that hollow by your temples and make sure you circle back. If you circle forward you will push any wrinkles that you have forward and accentuate them, but if you push back you will see the wrinkles smoothed away. If you look in a mirror you will see that your face will instantly look somewhat younger as you do that.

Go up and back, pulling the skin and the muscles up and back. In the beginning you can do this ten or fifteen times; when you have worked a week or two, you can work up to fifty or more. It is a good idea to do this exercise in front of a mirror to observe the results.

Put the two hands on the cheekbone beneath the eyes and make a circular movement, pulling the face up and back, and keep doing this. The skin of the face should be thought of somewhat like a piece of leather--you keep polishing it and the wrinkles will get smooth and go out of it.

Take the two middle fingers and rub them up and down the sides of the nose. Keep rubbing them up and down about fifty times or so. Be sure not to do this too vigorously or you will break little blood vessels. It is best to put some light lubricant on the skin, but it is not necessary if you are careful and do not brutalize yourself.

Now take the palms of the hands, put them along the jaw, and make movements up and down on that bone. And then bring them in closer so that they meet in the middle. Do a few more of those movements, pulling the sides of the face out and up like you are trying to put your cheeks into your ears.

With one hand and the thumb make a gentle downward movement along the throat and the neck so that you pull excess skin away from the jawbone.

Take your two middle fingers and put them in the corners of your mouth.

Stretch it a little and let it come back to the middle. This is something that if old people, when their mouths get very thin or when they start drooping, would do, that will correct that or be preventative for other people so that the mouth will stay full. The lips should be like a rubber band that stretches and goes back. Be sure you do not do it enough to crack the lips. Do this fifty times or so. Relax.

Put the fingers back into the corners of the mouth and lift the mouth up and down. After doing that, do some more to the sides. Then stop.

Close your eyes a minute, lie down and rest if you like, and try to sense the face as clearly as possible. Try to sense the top of the head and the sides of the head, the forehead, the eyes, the ears, the nose, the mouth. Try to sense the corners of the eyes, the corners of the mouth and the relation of the two corners of the eyes to the two corners of the mouth. Sense the chin and your jawbone and the relation from the point of your chin to the point of your nose. Sense the relation of the point of the chin to the outer corners of the two eyes.

Picture your nostrils, and see whether you feel the nostrils are equally opened. If you feel that they are equally open or if you feel they are not, test this by putting one finger on one side of the nose and pressing to close the nostril when breathing. Repeat with the other nostril. Sense whether, in fact, one is stopped up more on one side.

If it is stopped up more on one side, see if that is the same side where you felt the nostril was not quite as open.

Put the finger first on one side of the nostril until it closes, then take the finger away and let it pop back open. See if you sense that better with your eyes closed than with your eyes open. And then do it on the other side.

See if one side has more elasticity in it, and which side that is.

Sense the throat, the neck, where the teeth are in the mouth, the tongue and the inside of the mouth. Try to be aware of the entire area again; this time, however, the tongue and the inside of the mouth are added to the body image.

Sense also the eyebrows and the inside of the ears.

Take hold of the tops of your ears with your fingers and just move them gently up and down. In this way, working with the ears, you will use muscles that are virtually never used.

Try taking hold of the sides of your ears at about the middle and try pulling them toward the back of your head.

Rest your arms whenever you get tired.

Take hold of your earlobes and try pulling down; then let them go. Repeat several times.

Fold the earlobes over so that they come against your cheeks, and then bring them back again. Take hold of them with your thumb and forefinger and bring them over like flaps to touch your face.

We are doing this to move some muscles that otherwise contemporary man would never use. At one time man may have wiggled his ears and moved them toward sound in the same way we move our eyes to look at something.

Take hold of the middle of your ears and bend them towards your face. See how far onto your face you can bring them. Do this gently.

Take hold of the tops of the ears and fold them down towards your face. Then rotate them gently in a circular movement towards the back of the head, still holding the tops of the ears.

Now reverse, rotating them towards the front. Do this a few times one way and then the other.

Now do the same thing with the earlobes. Rotate them forward; then rotate them back.

Next take hold of the middle ear and repeat this process.

Put your hands down and rest a second.

Take hold of the ear somewhere around the middle again, and with several fingers just fold the whole ear. Do this quickly, as if you were going to fly with your ears.

Now rest your hands a little.

Close your eyes and sense the ears. See if you can be aware of the edges of your ears and the backs of them, along with the surfaces inside the ear.

With your fingers explore the insides of your ears a little bit. Run your fingers over the surface of the ears, and then try once again to get a clear image of the ear.

Now take hold of the two nostrils with your fingers and separate them a little. And let them come back, probably using your thumb and forefinger to do that.

Now move the nose up and down, holding the nostrils, and pull on the nose as you pulled on the lobes of the ears. Pull down on the two nostrils gently.

Run your finger down the bone of the nose. Begin between the eyes

and come down to the tip of the nose, using the middle finger.

Use the other two fingers on each side of the middle finger to come along the side of the nose.

Close your eyes and explore the whole nose with your fingers. See if you can get a clear image of your nose. See if you can get a clear image of your nose and your ears simultaneously.

Next, try to bring into awareness your eyes, your mouth, and your chin. See if you can sense the eyebrows and the forehead, where the hair begins, the top of the head, the side, and the back. Include in this awareness your mouth, your tongue, and your neck.

Try to sense the whole neck and head, and ask yourself whether there is anything that you are missing that can be brought into that sensory awareness.

You sense as completely as you can, and then you intellectually inquire whether anything is being missed; then use your senses to incorporate that if you can and make as complete an awareness as possible.

Now lie down on your side a moment and we will work on the muscles of the neck in a way that you ordinarily would not. This will also improve the appearance of the throat and downward sagging lines.

Lying on your right side, put your head down on your arm. Now bring the head up towards the left shoulder. Now, as you bring the head up, turn it so that the chin is towards the left shoulder. And then put it down again.

Bring the head straight up as you were doing before, and as you bring it up this time, turn your chin towards the right shoulder and then put it down.

Continue doing this. Do some turning towards the right shoulder and the left shoulder. Then do some of these movements without turning, just bringing the head straight up and then bring it down. You can do this and rest as you like; then do it some more.

After you rest, turn on your other side and do a series of the same movements. You will use the neck muscles in yet another way.

When you are in the position with the head raised, try moving it forward and back.

Lie down and have a rest. Stay lying on your back and once again sense the head and the neck. Sense the lips and let them relax as much as possible. Several times make the lips tight and then release them, so you get a clear sensation of what it is like for the muscles of the lips to release.

Now let them be normal, and several times give yourself the instructions "lips release, lips release."

Pay attention to your eyes, and see if you can release any tension that you find there. If you find you cannot do it, you introduce a little tension on the eyes, and then release that.

Once you have a clear sensation of what it is to have the tension move out of the eye muscles, repeat to yourself a number of times, "eyes release, eyes release."

Pay attention to your neck, and if you find tension there, try letting it go. Introduce tension into the neck by tightening those muscles; after doing this several times, instruct the neck to release. Say to yourself, "neck release, neck release." Say these suggestions silently.

Give yourself instructions with your face in general. "Face releasing, face loose and relaxed, neck free and relaxed, jaw releasing, jaw free and relaxed, forehead relaxing, top of the scalp relaxing, muscles on the side of the scalp releasing, back of the head relaxing. Scalp is loosening and releasing."

Continue this for awhile. "Neck free, face loose and relaxed, shoulders releasing, neck free, face loose and relaxed."

Now the tongue. "Tongue relaxing, tension going out of the tongue. Shoulders releasing, tongue relaxing more and more."

"Everything relaxing together, shoulders releasing, neck, tongue, face, breathing. Everything becoming more free and easy, the whole body including the toes and the feet."

Relax the ankles and the joints in the ankles. Release the muscles in the lower legs, feeling them longer and more relaxed. "The knees are releasing, upper legs lengthening, pelvis and hips releasing, fingers, hands, wrists releasing."

Sense the lower arms loosening. "Elbows relaxing, upper arms loosening, elbows relaxing, upper arms loosening and relaxing, back releasing, back lengthening and widening, spine releasing, neck free, face loose and relaxed, head loose and relaxed."

Now again just try to be aware of the face and try to bring it as completely as possible into your body image so that nothing is excluded. And, at the same time, if you find any kind of tension, let it go.

Now roll to one side, get up and walk around a bit. As you do that, sense your face and how you carry your head. Sense your neck and your head in relation to the rest of your body as you walk.

Compare the awareness that you have of your face and your head and your neck with the awareness you have of the rest of your body, and then try to bring the entire body image into your awareness just as completely as possible.

This exercise can have the effects of delaying symptoms of aging for the face and neck and of reversing some of those signs once they have appeared.

It is also an exercise to assist in completion of the body image, and it uses facial muscles, some of which are almost completely unused in everyday life. The use of such unused parts of the body is, of course, an important and valuable thing to do. Finally, this exercise can be an excellent way of reducing tensions and affecting both general and local relaxations. It can also have applications in the relief of headaches, facial tics, etc.

28) FLAPPING LEGS (PELVIS) *

To begin, please sit on the floor with the soles of your feet together.

Put your hands behind you on the floor and rock your pelvis forward and back. As you do this, push your abdomen out as you go forward and suck it in as you come back. As you go forward your navel approaches your heels and as you come back it moves away from them.

Now, work with the idea of a clock dial, so that the pelvis goes forward to the number 12 and comes back to the number 6. Push your abdomen as far forward as you can to the 12 on the dial. Come back, sucking in your abdomen, to the number 6. Keep doing this. Let your head hang back and see if the movement becomes more free, more extensive.

Now rock your body several times from side to side, so that instead of going from 12 to 6 you go from 3 to 9. Let your head be wherever it is most comfortable.

Stop.

Having fixed these positions, 12, 3, 6, and 9, in your mind, go forward to the 12 and then come around the dial to 3 and continue around to 6, to 9, to 12, and just keep circling the dial. Also reverse and go counter-clockwise, 12 to 9 to 6 to 3 and so on.

Stop.

Lie down and rest a moment. And, of course, as you lie there, observe your body and how it lies on the floor. Observe your hips, knees, lower legs, pelvis, lower spine, back, shoulders, neck, head, and generally how you lie on the floor.

And just roll over on to your stomach. Lie there with one hand on top of the other and your forehead resting on your hands. Rock your pelvis from left to right and observe the extent of the movement as you rock from side to side. See what happens with your elbows and your shoulders. See where your forehead moves, also your neck, your ribs, your thighs, your feet, and particularly your heels. Try to sense all of these parts at once, from head to toe.

Turn your head so that it faces left. With the right side of the face resting on the hands, continue the movement. See whether the movement changes.

Extend your left hand and arm out to the side, at shoulder height, and continue to rock from side to side. See if the rolling movement to the left is further accentuated.

Still looking to the left, put your left hand back on top of the right

and keep on going.

Then put your forehead on top of the hands and continue doing it.

Now look right, with the left side of the face resting on the hands, and do it. See if you now begin to roll more to the right side.

Extend your right arm and hand out at shoulder height and continue the movement, observing how the pelvic movement now becomes more extensive on the right side. Roll more extensively to the right.

Now bring the right hand back on top of the left one and continue to look right when you do it.

Put the forehead on top of the right hand and continue to rock the pelvis. Rock and roll the pelvis from side to side as freely as you can, observing again the movement in the calves, the neck, the shoulders, the ribs, spine, thighs, knees, legs, feet, especially what the heels are doing.

Still lying with your forehead on top of your hands, come up onto your toes and push with your toes so that you rock your body forwards and backwards. Try it with your knees on the ground and then raise the knees off the ground a little. Keep pushing with the toes to rock your body forwards and backwards.

Stop that and for a minute roll over onto your back and do the same thing with your heels. Use the heels to rock the body forwards and backwards. You can do it best by hooking with the heels and bringing both the legs a little off the floor; with the heels on the floor sort of hook the floor with them so that you push and pull.

Notice the movement of the head as the chin moves toward the floor and away from it. When you pull with the heels the chin approaches the chest and when you push down the chin moves away from the chest. Of course, the whole torso moves up and down as you do that. Down as the chin approaches the chest and up as it moves away from the chest.

Stop and rest a little and observe how you lie on the ground. Especially, how your shoulders lie.

Sit up, feet together, hands behind you on the floor, and rock your body forwards and backwards, using the abdomen to help. Push forward with it as you go down and suck it in as you go back.

Now go from side to side, from 3 to 9 o'clock. When you go over to 3 bring your knee over to the ground on your right side, or close to it. When you go over to 9 bring your knee over to the ground on your left, or close to it.

Now go forward to 12, over to 3, back to 6, and 9, and 12.

Now make a few fast circles around the dial on the floor, clockwise and then counter-clockwise.

Stop.

Keep your feet together and flap your legs like wings so that the knees come together and drop apart, come together and drop apart. Be sure you don't bang your knees together hard enough to bruise them. It is possible when the hips are very free to bang the knees together with considerable force, accidentally. Be careful that you don't do it. Just keep flapping your legs open and closed.

Try bringing the feet a little closer to the body. You will see that if you bring them close enough you would not be able to bang the knees together hard enough to hurt them. It is as if when you bring them close and bring the knees together there is plenty of flesh there to protect them. If you put the feet out quite a distance from the body suddenly there is nothing but two bones banging together quite clearly. Bring the feet close to the body and you don't get that.

If you look to see why, you discover that when the feet are more extended you really do bang the bones together. When the feet are up close to the body all you bang together are the two thighs so that the bones make no contact or the contact is minimal. And yet, unless you examine this closely you might think that the knees are making similar contact in both cases. Keep moving your feet a little further away and see at what point the knees really make contact, and at what point as you draw them closer they stop making contact.

And then lie down and have a little rest.

Now, lying on your back, put the soles of your feet together and flap your legs just as you were doing sitting up, opening and closing the knees and flapping them down towards the floor on their respective sides. Keep opening and closing them, and, as you do it, move the feet further away from the body and closer to it. Do it with the heels down away from the buttocks and up close to them and see if that makes a difference in the way that the knees open and come together and separate.

Now stop flapping the legs and leave the right leg standing up, the left falling over to the side. And then bring it back up to make contact with the right one again. The right one just stands up and the left flaps over to the floor and back up to the middle. You're flapping with just the left one instead of with both. Just continue that movement.

And, as you do that, interlace your fingers and put them behind your head and flap the left arm as you flap the left leg, so that the knee and the elbow come up together.

Now stop and let the right leg go over to one side and come up to the middle. Flap just the right leg. Leave the fingers interlaced behind the head but don't move the arms.

Now flap both the right leg and the right arm together, hands still interlaced behind the head as you lie there on your back. Observe your breathing. See whether you inhale or exhale as the knee comes up. See how the breathing relates to the movement of the arm and leg, if it does.

Now leave the arms down and flap both legs.

Then let the legs stand there and flap both arms so that the elbows come up and approach one another somewhere above the nose. Watch your elbows and see how close they come to one another. See how quickly you can flap them.

You can also flap the legs and the arms together. Do that now.

All right. Leave the right leg standing and leave the left elbow on the ground. Flap with the left leg and the right arm so that the left knee and the right elbow come up simultaneously and then go back down together. Flap with the left knee and the right elbow. See if the left knee and the right elbow touch the ground at the same time and leave it at the same time. Observe your breathing as you do that.

Reverse it and flap just the right leg and the left arm. The left leg stands on the floor and the right arm lies on the floor. Left elbow and right knee go down to the floor simultaneously and leave the floor simultaneously. You flap with your right leg and your left arm and try not to do anything with the left leg and the right arm, just leave them as immobile as possible.

Now I want you to try one more thing. See if you can flap alternately with the arms and the legs. When the knees come together the elbows are on the ground; when the elbows come together then the knees approach the ground. Alternately flap the arms and the legs. Breathe normally as you do that. If you start out slowly it won't be difficult. Start out slowly and then try to increase the speed. Make it light and easy and quick and nimble. Make it just as quick as you can while preserving the quality of the movement.

And then stretch out your legs and rest for a moment.

Roll over onto your stomach and rest your forehead on the backs of your hands. Roll your pelvis from side to side. Let your head look left as you do it. Extend your left hand and arm out to the left side as you look left and keep rocking the pelvis.

Put the left hand under the right hand and turn your head so that you are looking right. That means that the left cheek is on the right hand, facing right. And rock the pelvis.

Then extend the right hand and arm out to the side and keep rocking.

Bring the right hand back and put it on top of the left. Put the forehead on top of the hands and continue rocking and rolling from left to right

with the pelvis. Let your forehead roll over the back of your hands as you do that and let the shoulders go free. The elbows, the ribs, the thighs, everything free.

Now immobilize the upper part of the body and just rock it.

And then for a little while let the whole thing go free again. Especially the ribs and the neck and the head.

Now roll over and get in that original position, soles of the feet together and hands behind you, sitting up. Rock back and forth; push out the abdomen as you go forward, pull it in as you come back. Let your head hang back as you do that.

Then make some circular movements clockwise around the dial. Try letting the head hang back and letting it swing free.

Make some counter-clockwise movements.

Now, slowly get to your feet and walk around a little and see how it feels. See whether you can move more quickly and nimbly in the hip joints.

And just stand and sway from left to right in the hip joints, also forward and backward.

Sway in a circle as you stand there, make a circular movement as you stand. Go to the left, and forward, and to the right, and back, left, forward, right, back, making circles while you stand, clockwise and counter-clockwise.

Try to make a few vertical circles, like a belly dancer. Left and up and right and down. Now the other way. Right and up and left and down. Put your hands above your head and try it, that belly-dancing rotation.

Then just walk around. See if you can walk faster, if you can glide along as you walk.

29) RIGHT HIP/LEFT SHOULDER: INTEGRATING WALKING *

Lie on your back with your legs extended. Place your palms down at your sides. Scan your body. Place particular emphasis for a moment on whether it feels symmetrical. If you sense it is not, try to make it symmetrical, whether it feels good to you or does not feel good.

Try to make yourself in every respect symmetrical, regardless of how it feels. That includes even the spaces between the fingers. See if the wrists lie equally in contact with the floor. Examine the spaces beneath the two knees, if there are any, and how the two shoulders lie in relation to the floor and in relation to each other. Do the eyes look in the same direction to the extent that they can, not both off to one side or the other?

Do the two sides feel equally long, and do they make the same kind of contact with the floor? Do you feel that you go off to one side, or that one side is longer? If so, correct that also. The feet should go out at equal angles. See if the bottoms of the feet curve in just the same direction.

See if it seems to you that your breathing is symmetrical on the two sides, not just as to the passage of air through your nose, but whether the parts of you that you can feel to inflate when you breathe inflate equally on the two sides and deflate equally.

Now arrange yourself in the way that is most comfortable. Pay particular attention to whether, or in what way, making yourself comfortable is inconsistent with the symmetry of the body. In what ways must you make yourself asymmetrical in order to feel that you are lying naturally and comfortably? Do a very careful scan. Try to be sure that your judgments and sensings in this respect are correct.

Now move your right leg so that it stands on the foot. The right leg should be standing. Now let the leg go over toward the side and then bring it back again. The knee approaches the floor and then returns to the middle. Carefully note the movement in the hip joint.

Put both arms above your head and continue to do that leg movement. See how the movement is affected by putting both arms above your head; not only how it is different in the hip joint, but also what difference it may make in the lower back and shoulders, and whatever else you may sense. It means that you must know what you were doing before.

Now put your arms out at shoulder height and do it. Again notice any differences, great or small, which result from that shift in the position of the arms.

Then do it with your head facing left.

Then do it with your head facing right.

Let your arms come down and your hands rest somewhere in the vicinity of your navel. Continue to take the leg over.

Now let the head move with the leg and when the leg and head go over to the right, make sure that the tongue goes into the right side of the mouth, and that you look as far right with your eyes as you can without straining. Carefully observe what it feels like.

Then having sensed that, and having sensed it carefully, continue to do it several more times.

Now continue to do all the other things in the same way, but keep your eyes looking to the left and your tongue in the left cheek. See whether that affects the movement in the hip joint. Keep looking left with your eyes, and keep your tongue in the left side of your mouth, but otherwise do everything the same. Do not inhibit the turning of the head.

Continue to do it, but let the eyes go right and the tongue go into the right cheek again. Everything goes right now.

Then leave the head in the middle. Look left with the eyes and put the tongue in the left cheek. Continue to do it. Discriminate the difference. See whether, in a moment, when you allow the head to move, the inhibition of the movement in the hip joint is primarily due to the position of the eyes and the tongue, rather than to the position of the head.

Now keep the eyes and the tongue looking left, and let the head go again with the movement. Sense that without interfering with your breathing, of course.

Now leave the head in the middle and let the eyes and tongue go wherever they will, and move the leg right. Leave the head in the middle. Do not do anything special with the eyes and the tongue. They can go right if they want to, or they can stay centered. Do not force them in any direction.

Then extend your leg and let it rest alongside the other one.

Rotate the right hip joint to the outside and bring it back a number of times. Take the leg over onto the outside of the foot and bring it back, however far it will go. If your feet are close together you will have to spread them more to give it room. Pay attention to the feelings in the hip joint. Do just what it easy. See how far you can come to the inside before you have to pick up your leg. How far to the inside do you have to come without lifting the leg so that it rises off the floor?

Then stop a minute and rest.

Let your arms be down at your sides, palms down. Slide your right heel up and down along the floor, keeping the knee straight. The movement is entirely from the right hip joint. Make it as extensive as possible.

Then lie on your left side, and continue to do that. You can let the other knee bend a little if you like, to make it easier. See whether you get more movement in the right hip joint if you bend the left leg or if you leave it comparatively straight. You push and pull from the right hip. The knee must be straight or it is not a hip movement, or not as completely as it should be.

Now, still lying on your left side, put your right leg out in front of you and leave it there a moment. Let it be straight, without bending the knee. Then, by moving the right hip, push the foot away from you and bring it back. The movement is not up and down. It is to and fro in front of you, forward and back.

As you continue, see if you can put the leg a little higher so that it is as close as possible to a right angle with the rest of your body. Do it without straining. See if you can push it out far enough that it has to turn over on to the top of the foot. If it goes out far enough, it will spontaneously turn over on to the top.

Now stop. Lie on your side and rest.

Sense your body image. See if the right leg and particularly the hip are coming more and more clearly into consciousness.

Then put the right leg behind you and try doing it. Again, keep the knee straight. See now, if you go out as far as you can, if the foot does not roll over in the opposite direction on to the back of the leg.

When you go far forward, it comes on to the top of the foot. When you go far back, it goes over on to the heel or the back of the leg. When it does that, the movement can extend. Put the foot as far behind you as you can. If you cannot put it up as high as you can when it is in front of you, you can still put it up fairly high. Then sense that the movement is a pushing and pulling from the hip joint. Make it as much as possible a movement back and forth and not up and down. Continue lying on your left side. Do not roll on to your right side as you move.

Keep lying on your side and rest with the right leg extended. Let the left one be bent a little.

Now draw the hip up towards your head and take the leg down. It is primarily a movement drawing the foot up, whereas earlier it was pushing down and pulling back. Now it is a position where you are trying to put your hip under your armpit, and then letting the leg go away again. The foot will slide across the floor in any case.

Now put the right leg on top of the left one and just rotate the hip so that you circle with it. Imagine going around a compass, and hitting north and east and south and west, or going the other way--north, west, south and east.

At the same time that you do that, see if you circle with your left shoulder on the floor. Let the movement be in the left shoulder as you circle with the right hip joint. The freer the movement in the right hip joint is, the more the left shoulder is likely to make a spontaneous circular movement. Think of it as a clock, and go through all the numbers. Let the whole body participate while you sense, however, the hip joint. Make it as pleasant a movement as you can. Circle and let the body coordinate with that freely. Do it clockwise a few times, and then counterclockwise a few times.

Then stop and lie with your legs bent.

Just lightly raise the knee towards the ceiling and bring it back down. When the foot is flat, the knee will probably be leaning a little forward. The right foot should be behind the left one, to come up well. Let it just stand there with the foot flat and the knee pointing a little towards the other knee, instead of straight up.

Then push with the bottom of the foot so that you elevate the right side of the pelvis slightly, and let it come down again. You keep the foot flat on the floor. Just push up, sensing the movement in the hip joint. Then let the buttock come back down. When you push, the buttock comes up and forward. When you release, it goes back down. You do it by pushing on the floor. The foot must be close enough to the bottom to do it well, but not too close, or you will inhibit the movement.

Now lie on your back and rest.

Put the arms down at the sides. Scan your body. Compare the feelings of length in the right leg and in the left leg.

Then slide your left hand up and down along the floor. Pay attention to the feelings in the left shoulder. Keep the left arm straight.

Then gradually let the hand move away from your body as you do that so that the hand and arm continue sliding up and down so that the angle increases until eventually you will arrive at a place where the arm is at shoulder height. It will take a little while to get there. Do a number of movements at different angles. Sense what happens in the shoulder.

We are going to work primarily on the left shoulder and the right hip. That will coordinate and facilitate walking and allow the body to move more lightly and to turn better. We could instead work on the right hip and the right shoulder, but if we did that you would see that the body would come down much heavier on the right side, there would be a lack of coordination, and the turning would not be at all as good. You can try that for yourself to test it out. However, the fact that, in walking, the right leg goes forward and the left arm goes forward along with it, means that if you are going to facilitate walking and movement generally, you need to work simultaneously with opposite sides of the body, and the upper and lower parts of the opposite sides, in order to work on the two parts that function together.

Put your left arm above your head on the floor. Keep the elbow straight. Again, slide the hand up and down.

Then slide it about 45 degrees away from your head. Slide it along the floor and bring it back. Continue to do that.

At the same time, slide the right leg out and bring it back. Bring them out to about the same angle so that a straight line could run through the arm and the leg.

Stop a moment and see if it seems to you that the arm and the leg make a continuous straight line or as close to that as you can get it. You should only visually check after you have done all you can do with your sensing. Now, without looking, see whether it appears to you that the body is making a line.

Then visually look and see to what extent it is true. Could you lay a string along the line so that it runs from the bottom of your foot right through the middle of your palm, and the string would be straight? Now let the hand and the arm slide along the floor. Instead of approaching the foot, the arm approaches the head and goes away again. Continue doing that for a little while.

Then, when you feel like it, stop and rest. Put your arms down at your sides and just rest. Do a body scan.

Now make a little fist with your left hand, not tightly. Roll it back and forth along the floor. Roll the fist however far it goes in both directions. Sense the feeling in the shoulder.

At the same time rotate the right hip joint in and out. Get the right foot away from the left foot enough to be able to do it.

Then do it so that both the arm and the leg rotate in at the same time and out at the same time, keeping your breathing free. Try to give equal attention to the feelings in the left shoulder and the right hip. Keep the knees and the elbows straight.

Then bend the right leg and leave it standing. Put the left arm at shoulder height and bend the elbow so that the lower arm is perpendicular to the floor. Then bring the left hand down to the floor, keeping the elbow at a right angle, and bring it back up. Bring the palm down so that it touches the floor at your side. Try to keep the upper arm at shoulder height as you do that, and the lower arm at a right angle to your upper arm.

If it gives you any difficulty, you can raise your head with that movement a couple of times and that makes it easy to put the palm all the way down. Once you have done it that way, several times, then leave the head down and you can continue to do it. Raise the head however many times you need to do it. Try to raise it enough so that you can sense that the lower arm is at a right angle to the upper arm, and that the upper arm remains at

shoulder height. You do not take the arm over your head. You only bring it up to point towards the ceiling and bring it down.

Now as you do that, also take the right leg over to the side. As the hand comes down, the leg goes down. Then they both come up together. Give your sensing to the hip joint on the right side and the shoulder on the left side.

See whether it feels better if your head moves or remains stationary.

If you prefer your head moving, does it want to move towards the leg, or towards the arm, or both? If both, does it prefer the leg going down and the hand coming up, or the hand going down and the leg coming up? See if you can find a head movement that facilitates the movement both in the shoulder and the hip.

Leave the leg standing. The right arm should be down at your side.

Take your right leg side to side again. Let it drop onto the left leg. If it easily does so, let it go on over the left one.

Then put the right leg on the outside of the left one. Let it stand on the floor next to the outside of the left leg. Take it over to the left towards the floor. Let your lower back and spine be free. The right leg is crossed over the left one to get onto the outside.

Now, when you can bring your right leg over to the floor on the left side without any difficulty, then move the right foot back onto the inside of the left leg and continue to do it. Let the leg come over onto the floor. See if now it seems a natural thing to do.

Note again that the left leg should feel smaller and less of an obstacle than it was in the beginning. Not only should the left leg feel smaller, but it should feel somewhat more subtle and less dense, so it is easy for the right leg to just roll over it.

Then stop and rest with both legs standing.

Put your left hand on your upper body, a little lower than your chest. Make circles with the elbow.

See if it is easier to do it if the hand is on the chest, or on the shoulder, or wherever is optimal for making circles.

Then, at the same time, make some circles with your right knee. Pick the foot up. Make circles with the left arm and the right knee. See whether they go better in the same direction or in opposing directions.

Then let the right foot stand on the floor, and let the left arm extend. Make circles with the extended arm along the floor, the widest circles you can make. You come up over your head and back around on the other side,

passing over the lower part of the body. Again, try them in one direction and also in the other.

Then lie on your right side and continue to make circles with your left arm. See whether it is easier to do it on the back or on the side.

Stop when your arm is in front of you on the floor.

Now simply slide it forward and bring it back, moving it from the shoulder. Do not roll over onto the top of your foot. Leave your feet and legs on their sides on the floor. You can let your upper body move, but do not let yourself roll over onto your belly. That is of no value to the shoulders.

Keep taking the hand out further and further if you can, with the idea that you are going to place your armpit on the floor. If you go out far enough, the armpit will come down onto the floor. Let the upper body have the freedom to move so that the hand can go out just as far as it will go. The whole back must be free to give the shoulder its optimal freedom.

Then stop and rest with your hand down on your leg. Place your right arm under your head or do whatever feels good. Place the left one on the leg.

Then just slide the hand up and down along the leg. Keep the elbow straight. Go as far as you can. You do not roll your body from side to side. Just move the arm up and down along the leg with a straight elbow. You can probably do it better if your left leg is straight.

A few times when you do that, let your head come up so that your hand can go further down the leg. The movement is from the shoulder, and the sensing is primarily of the shoulder. Let the head come up until the hand goes as far down along the leg as it will go.

Remember where on the leg it goes--how close to the knee it comes, for instance; whether you can bring it down to the knee or maybe past the knee. You must bring the head up for it to do that, at least in the beginning. If you like, you can use the right hand to help bring up the head, but do not bend the left elbow.

Then leave the head down and continue to do it. Bring the hand down as close to the knee as it will come.

Then put your left hand behind you on the floor and continue to take it up and down. It is the same movement that you have been making, except that the hand is behind you.

Put it in front of you and do it. See what the hand does. It goes down and it comes up. Down and up.

Then do it behind you again. You are not trying to go out in back of

you. You are going up and down towards your feet.

Then do put the arm out behind you and slide it along the floor away from your body, and bring it back towards it. Again, the movement is all in the shoulder joint. You can allow the upper back to move, but you lie on your side.

Then put the arm above you on the floor and slide the hand up and down. Keep the elbow straight. The movement is again a shoulder movement.

When the hand is as far above your head as it will go, leave it there. At that extreme position, take the hand side to side.

Then put the hand down on your hip somewhere and rest. Just get as comfortable as you can on your right side.

Now let the legs be bent. Put the left hand on the floor in front of you. Leave it there and just take the shoulder forward and back. Leave the hand in one place and let the elbow be bent. Take the shoulder forward and backward. The hand has to be close to you. Bend the elbow enough to put the hand in close to your chest. Take the shoulder forward and backward. Do it in such a way that the arm does not obstruct the shoulder movement. The hand remains on the floor.

Now put the hand back on your hip and rotate the left shoulder. Make circles with it. Go around a compass or a clock dial so that you go all the way to the extreme north, east, south and west positions. You rotate in one direction for a while, and then in the other.

See if, at the same time that you sense that you are rotating the left shoulder, you can rotate the right hip. Draw circles with the right hip on the floor as you are making circles with the left shoulder.

Try giving them equal attention. Do it quickly. Let the body make those two rotations, circling with the right hip, north, west, south and east as fully as you can, while at the same time making the fullest rotation that you can with the left shoulder. Just do it on the floor with the hip a minute until it is clear to you.

Then when you see what it is to make that circle, let the shoulder also circle, and let the whole body join in. Let the head be free to move at the same time.

Then lie on your back and rest.

Bend both legs for a minute, with your two feet standing. Put your left foot on top of your right knee. Let the bottom of the foot rest on the top of the knee. Then take the whole thing right and bring it back to the middle.

See if you can do it so both knees touch the floor, or come close.

Sense not only what is happening in the right hip joint, but also in the small of your back. It is not just a rolling onto your side. That is not any good. You have to feel that it is a considerable rotation in the lower back as well as the spine, and that your left shoulder comes off the floor no more than it has to. Breathe freely. The head can turn, but the left shoulder remains close to the floor or on it. Sense clearly the rotation in the right hip joint.

Then let the two feet rest on the floor again. Spread the two feet far enough apart so that several times you can let them go side to side with the knee dropping into the sole of each foot. Pay attention to the right hip joint movement. If the legs are not far enough apart, then the knee, of course, cannot even approach the sole of the foot.

Let the head go with it. See if it is easier if the hands are down resting around your navel someplace.

Now stop and leave the legs extended.

Your arms are at your sides. Take your left arm up and down along the floor. Then, simultaneously do the same thing with the right leg. Breathe freely.

Oppose them a few times so that the shoulder goes down and the hip goes up.

Then let them go together again. The hand and the foot slide down together and up together.

Then stop.

Bring the palms of your hands together above your head towards the ceiling, or wherever feels normal to you. Just raise the hands straight and let them make whatever contact they will. Then bring your feet together. Just leave the legs extended and bring them together.

Now let the arms down. For a moment, roll to one side and stand up.

Stand with your arms at your sides. Now let the left hand slide up and down the leg a few times. Keep the arm straight. Let the hand go however far down it will go.

Then stop.

Bring your hands together in front of you.

Now let them down again. See if you feel that the left arm is hanging lower than the right one. Is there anybody who does not feel that?

Now extend them again so that they are in front of you. Do not arrange the hands so that the fingertips are equal, but let them come together how-

ever they will. The left arm is hanging lower, and when you bring them together the fingertips will not be equal, provided that you do not make it that way.

Now lie down again for a minute.

Bend both legs. Take the left arm towards the ceiling and take the right leg over to the right. Let the left arm go with it. Then bring it back, and continue doing that a minute. Let the movement be as free as possible in the left shoulder. Let the left hand come down to the floor and slide along it as the right knee approaches the ground and touches it. Sense freely the right hip joint and the left shoulder blade.

Then take hold of the right knee with the left hand. Keep your arms straight. Pull with the shoulder and pull away with the hip so that the hip is used to pull the shoulder, and then the shoulder is used to pull the hip. Keep the elbow straight. Now, again, if you bend the elbow you are not doing it. Bring the hip as far back as you can without bending your elbows. Then move the leg as far away as you can, while still retaining hold of the knee. It can be very easy to do. It is not anything remotely strenuous if you are doing it right.

Now let the left arm go overhead a minute, and the right leg go down. Flex and extend the wrist and the ankle simultaneously a few times. Then also do it alternating them.

Then lightly rap a little with the foot and the hand. The right leg should be extended.

Then, once again, slide the hand and foot up and down. This time let your whole upper body bend. Let it do whatever it wants to do. You can try taking the foot and the hand down together and bringing them up together. Also try opposing one with the other. Try doing it with the left leg bent, and with the left leg extended. See which way is easier.

Now stop.

Just rap lightly with the left shoulder on the floor, and at the same time, with the back of your right knee.

Now scan your body image again. Compare the two sides of the body, the upper part on the two sides, and the lower part, the feelings of length and how it is lying.

Then see if the right leg feels a good bit longer than the left one, or if they feel the same, or whatever it is that you sense.

Then compare the quality of the sensing of the right leg with the quality of the sensing of the left leg, and then the clarity of the sensing on the two shoulders, comparing the left one with the right one. See if, contrary to most of the work we have done, instead of one side being clearer, now you

have one side clearer in the lower part of the body, and one side clearer in the upper part.

Then roll slowly to one side and see what effect that opposition of clarity has on the way you stand, and on the way you function. See first of all if you are standing more on the right leg and foot.

If you feel that, see if you also sense that it is not a heavy standing but enough so that you know that there is more standing on your right foot.

Then walk around a little, and let your body move freely, however it will.

Stand a minute, and see how you turn to the right and how you turn to the left, and if there is any difference. You can either turn completely, or leave the feet standing and turn the body.

Then turn freely and see if you can sense the difference.

Now walk around some more. See how the right leg moves in relation to the left, and how the left arm moves in relation to the right. How each arm and hand moves in relation to each leg and foot.

Then come back and lie down.

Is there anyone who does not sense that the right leg is longer?

Is there anyone who does not sense that the right hip joint moves more freely?

Is there anyone who does not sense that the left shoulder moves more freely, at least as compared to its usual functioning?

Is there anyone who does not sense that the left arm is longer, again as compared to the norm?

Now do you find that there is a definite difference in the walking, at least so far as the right leg and the left arm are concerned, and the right arm and the left leg?

Is there anyone who does not notice that the way you use the left arm and the right leg when you are walking is different from the way you use their opposites, and that turning is different when you turn right from when you turn left?

Is there anyone who does not feel that he or she turns more freely in one direction than the other?

Now lie down and let both feet stand.

Take hold of your elbows. Keeping the legs together, take the legs

side to side. Feel the movement in the spine and the lower back. Let the head go in whichever direction feels better.

Then let the arms go in opposition to that movement, so that the arms go left when the legs go right. See if you can place the elbow on the floor on one side while the knee is on the floor on the other, or however close you come to that.

Then let everything go together. It does not mean that you just roll onto your side, but you do a shoulder movement to the right, and you let the legs go to the right.

Now clasp your hands and put them beneath the back of your head. Place the bottom of the right foot on top of the left knee. Take the legs side to side.

Then reverse the position of the feet and do it.

Now put the two feet side by side at a distance, and take the two legs side to side so that the knees fall into the soles of the feet. Try to let the knees fall into the soles. Make it a light easy movement. Do whatever is easy for you.

Then rest with the soles of your feet together.

Now raise and lower your head, using your hands, a few times, so that there is no work for the neck at all.

Then, leaving the head on the floor, bring the elbows towards each other and take them away. Do something similar with the knees. The soles of the feet are together.

Also do it so that when the elbows are approaching, the knees are going away from each other, and when the knees are approaching, the elbows separate. They are going simultaneously, slowly and easily. Be sure that it is a coordinated movement, and that as one part of your body is closing, the other part is opening.

Then just take hold of both knees with both hands and just let the knees go away from you so that the shoulders and arms are extended. Then pull back towards you with the hands so that the legs move the shoulder joints and the hands move the hip joints.

Cross the hands over, taking hold of the knees on the opposite sides.

Now stop. Put your hands and knees down at your sides.

Make light fists. The legs should be extended. Rotate the shoulders and the hip joints out and in at the same time, so that the fists roll out when the feet go out, and the fists roll in when the feet go in. Do it very lightly. See how quickly you can do it. Just flip-flop them back and

forth.

Now stop. Let the arms and hands lie at the sides.

A few times, slide the right arm and the left foot up and down.

Then alternate it, so that the right arm and left foot go up and down together, and then the left arm and the right foot go up and down together. Try to make it a smooth, light and pleasant movement. Let the spine move freely and the back slide along the floor a little as you do it, and let the head turn. Try to make it as effortless a movement as possible.

Now do it just with the upper body. Let the rib cage shorten on the side where the hand is going down, and lengthen on the side where the hand is coming up.

Then stop with your head in the middle.

Just roll the head from side to side a few times, and then stop in the middle.

Breathe up your midpoint. Breathe up the line that runs from your crotch on up to your head as if you could breathe in through that middle line and out through the top of your head, and back down and out again. Let it go right through your nose, and your "third eye," and on up, passing through the middle of the chest on the way down, right down the middle of the breast bone and through your navel. Try to establish that so-called core line in your mind. Leave your hands at your sides as you do it.

Now stop that, and just continue to be aware of the line if you can.

A few times flap your wrists, and then put your hands down flat at your sides.

Raise your arms. Flap them from the wrists and loosen them up.

Then put the whole arm and hand down flat if you can. Those of you whose hands do not lie flat, do some work so that they do.

Sense how you lie. Sense whether you now feel symmetrical, or whether you are still longer on one side or the other.

Then roll to one side, keeping your neck loose, and get up.

Walk around quickly. Observe whether the arms tend to move with the legs. Do not exaggerate it, but do not inhibit it either. You may find that some of you whose arms often barely move in relation to the legs, now have them moving much more freely, and as they should be. The arm really moves in relation to the leg on the opposite side. All walking should be like that.

Then come back and sit down.

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.