



ROBERT MASTERS

PSYCHOPHYSICAL
METHOD
EXERCISES

VOLUME I



A DRAGON BOOK

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

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A DRAGON BOOK

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Manufactured in the United States of America

Second Printing

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

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

Robert Masters
Pomona, N.Y., 1983

1) SITTING FOOT EXERCISE *

In this exercise we will be working throughout with the right foot. Another time when you do it, you will want to do the left foot. Each time, try to do the opposite foot so that they both get work.

This exercise will do something with the right foot that will improve the way that it functions, improve your ability to walk, the flexibility of the ankle, the movement of the toes, and some other aspects of the foot. Then we will try to transfer that improved capacity over to the left foot.

To begin with, just rap on the floor with the ball of your foot. Rap once, and twice, and three times, and four times. One rap, two raps, three raps, four raps. Remember to breathe easily and make it as easy on yourself as you can. Keep going.

Now, instead of rapping with the ball of the foot, rap with the heel. One and two and three and four. Then see whether you can rap just with the toes. Keep the ball of the foot on the floor and rap with the toes. Now, rest a moment.

Raise your leg to bring the foot a little off the ground, and rap with the toes in the air...one and two and three and four. Then just make a simple arc with the foot, flexing and extending it, the big toe just making a vertical semi-circle in the air. Bend the foot and extend it. Do not rotate the ankle, just move the foot up and down in the same direction it has been going with the rapping. You make an arc with the toes.

Keep doing that, but instead of paying attention to what the toes are doing, pay attention to what the heel is doing in the air. Just make an arc and pay attention to what the heel is doing. Then put your foot down a minute.

Raise the foot off the ground and extend your leg again. Make some circles with your toes. Rotate the ankle. Just draw circles in the air with your toes, and then reverse the direction. Go several times in one direction and several times in the other direction.

Notice that, when you do that, you are also making circles with your heel. Pay attention to the circles that you make with your heel instead of the circles that you make with the toe. It is the same movement, but you shift your attention from the toes to the heel. And remember to make them in both directions. Do a few one way and do a few the other way. Now, let your foot rest on the heel. Let it rest there with the heel on the floor wherever it is comfortable.

Leaving the heel on the ground, try making a few circles with the toes. Do some in one direction and some in the other direction. Just rest your foot comfortably on the floor, and rap lightly a few times with

* Teaching time: about 30 minutes

your heel. Rap quickly. And rap quickly a few times with the ball of the foot. Also try rapping quickly with the toes. Leave the ball of the foot there and just rap--quick, light, easy raps--with the toes. Then stop and rest a bit.

Leave the foot on the ground. Let your foot rest comfortably so that the foot is flat on the floor. Then move your toes off to the right and back to the middle. Let the heel be like a hinge and slide the toes to the right and back to the middle. Do not pick the foot up off the floor, just let it slide over and back.

Pay attention to the sensations in your body as you do that. See how the bottom of your foot feels as it slides across the floor. Then try to use your foot to learn something about the carpet, or floor, as you do that. Explore the floor as you slide the foot over and back. Pay attention to what the floor feels like, and then bring your attention back to the bottom of your foot and see what that feels like. Then stop and rest a little.

Now, instead of moving your toes to the right, move your heel to the left. Let the ball of the foot be the hinge. Just keep bringing the heel out to the left and then back to the middle. Move the heel to the left and then back to the middle.

Do it with the ball of the foot again and, this time, let it go as far to the left and to the right as you can without straining. And do that with the heel of the foot--to the left and to the right. Slide the heel to the left and to the right. Your foot rests on the ball of the foot and you move the heel. Rest a moment. Shake the foot, stretch it out a little, do anything you want to give the foot a little rest, and let it stand on the floor again.

This time bring the foot over to its outer edge and back again. Do that a number of times. Bring it to its outer edge and let it stand. Try to keep the movement in the ankle. Just do whatever is easy for you. And stop.

Try to bring the foot onto its inside. You go over to the inside of the foot. Do it easily. It does not matter how much you do it, so long as it goes in that direction.

Then go from right to left. Move onto the outside of the foot and onto the inside. Try to do it quickly. Do it lightly and easily.

Extend your leg, hold the foot off the ground a little bit, and do the same thing. Move onto the outside of the foot and onto the inside. Imagine that there is a floor under the bottom of the foot and you are going onto the outside and onto the inside of the foot while it rests on that floor. And then have another rest, making yourself comfortable.

Now rap a few times with your heel and notice whether it is somewhat lighter and quicker than before. Try rapping with the ball of the foot.

Then rap just the toes. See if you have more movement in the toes now. Can you feel that the toes are moving better than they were? If you get more freedom in the toes you will be able to walk better.

Now pick your foot up and extend the leg. Just flex and extend the foot again. Make that a simple arc with the toe. Try just bending the toes and letting them go. Keep the ankle still and just move the toes up and down.

Now flex and extend the foot, and bend the toes. When you get to where the foot is extended, keep bending the toes. Do it slowly. You flex it-- that means that the foot comes towards you--and bring the toes back towards the body. And you extend the foot. When you get to the end of the extension, let the toes curl away from you. You curl the toes on the extension of the foot and flex them back on the flexion of the foot. Then put the foot down.

Raise the foot again and make a few circles with your toes, first in one direction and then in the other. Notice that you are making circles with your heel also. Pay attention to the heel. Make some circles one way with the heel and some the other way.

Put the heel on the floor and make some circles with the toes. Make some in one direction and some in the other. Then stop and let the foot lie on the floor.

Now move the ball of your foot from right to left again, using your heel as a hinge. Then use the ball of the foot as a hinge and move the heel from right to left. See if, now that you are doing it more completely in the ankle, the hip does not need to do anything.

Turn the foot several times onto the outer edge and onto the inner edge. Stop that, and just rap a few times with the heel, with the ball of the foot, and with the toes.

A few times, just slide the foot up and down on the floor. Sense the floor with the toes and with the bottom of the foot. Observe whether the foot is more sensitive now. Note whether it is more sensitive to what it is touching. Then stop.

Close your eyes and let both feet stand on the floor. Using only your imagination, I want you to do the movements I am going to describe to you with your left foot. Just imagine that you are doing it. Try to imagine what it feels like.

First of all, imagine that you are rapping with the heel of the left foot. Do not do it, just imagine. And imagine that you are rapping with the ball of that foot. Then imagine that you are rapping with just the toes. Now stop.

Imagine extending the left leg and raising the foot into the air.

Flex and extend the foot, making an arc with the toes. Bring your attention to your heel. As you flex and extend the foot, you make an arc with the heel. Now, imagine putting the foot down.

Lift the foot again in your imagination. Extend it. Make circles with the toes in the air. Make some in one direction and some in the other direction. Now imagine doing it with the heel.

Imagine bending your toes and extending your toes. Imagine flexing and extending the whole foot and, when the foot is extended, imagine curling your toes. Then bring the foot back down to the floor.

This time you roll it over onto its outside and bring it back to the standing position. Try to imagine rolling it onto its inside, and then roll it from one side to the other. Now stop.

Using your heel as a hinge, slide the ball of the foot from right to left in your imagination. Then stop. Imagine rapping with the heel, quickly, lightly, nimbly. Imagine rapping with the ball of the foot. Imagine doing it just with the toes.

One more time, imagine extending the foot and the leg and making circles in the air with the toes, first in one direction and then in the other. And, still holding it in the air, imagine rotating it so that it goes first onto the outside and then onto the inside, as if the foot is standing on an inclined board and you just roll it from left to right in your imagination. Now put it down.

Imagine very lightly and quickly rapping with the heel; imagine rapping very quickly and lightly and nimbly with the ball of the foot; imagine rapping just with the toes.

Now, with your right foot, actually rap a few times with the heel and with the ball of the foot. Then rap with the toes. Now rap with the heel again. See if you are rapping more quickly now than you could earlier.

Slowly get up and walk around a bit. Observe whether you notice any difference in the way you walk. Note whether you can sense that the right foot is more flexible, the toes are more flexible, the foot makes better contact with the ground. Also sense the left foot, whether it, too, has improved at all. Just walk a bit and try to be aware of the two feet.

2) IMPROVING MOVEMENT AND BODY IMAGE--TOES AND FOOT *

This exercise will require a chair, preferably a straight-backed chair, on which a pillow can be placed for comfort. The exercise must be done with bare feet, so please remove your shoes and stockings before beginning the exercise.

Before seating yourself in the chair, walk around the room and observe as much as you can about how you walk. Compare the movements of the right foot and leg with the movements of the left foot and leg, and also the sensations. Pay particular attention to the movement of the toes and the contact each foot makes with the floor.

Note whether each knee bends equally when you walk, how the arms move, the sensations in the shoulder joints, and anything else you can bring into your awareness. Try to be aware of as many components of your walking as possible. Then try to maintain your overall awareness while giving special attention to the feet and, most particularly, to the toes.

Stand, for a moment, in front of your chair and observe the sensations in your two feet as you stand. Do you stand equally on both feet or do you stand more on one of them? Do you lock your knees? If so, let them flex ever so slightly. If one of your shoulders is lower than the other, so that one hand hangs slightly lower than the other, try to make your body symmetrical and see what effect that may have on the way you stand on your two feet. Observe whether one hip goes out to the side, and so on.

Sit down. Notice whether your feet now make identical contact with the floor or if you can detect a difference. Do the two feet sense the floor equally well, so that the information the floor provides concerning itself is equally accessible to each foot? Try to really determine what the left foot knows about the floor and compare that with what the right foot knows.

Raise your left heel and bring it up as high as you can while leaving the left toes on the floor. Then lower it. Continue raising it and lowering it. And then let the foot rest on the ground. Looking straight ahead of you, rap with the toes of your left foot on the floor--not looking at your toes, but sensing what they are doing.

Now, look down at the toes and continue with the rapping. Observe whether the movement of the toes is what you had sensed it to be. Do the toes come up off the floor as much, or less, or about the same as you had sensed? Had you sensed that there was any particular distance between toes and floor?

Now, let your foot rest. Notice whether you can rap with just your left big toe. Rap a few times with just your left thumb and observe that. Observe how the adjoining fingers lie still, or almost so. Is there any reason, then, why the toes adjoining your big toe need to move when you rap with the big toe? Try it and see to what extent the big toe can move

* Teaching time: about 30 minutes

without involving the other toes of your left foot.

Now, leave the big toe on the floor and observe whether you can rap with the other four toes of your left foot. With your left hand, for a moment, leave the left thumb on your leg and rap with the four fingers. Then, try doing the same with the four left toes, leaving the big toe at rest. Now stop and let the entire foot rest.

Then put the left foot on top of your right leg, letting it rest on your leg--it is on the top of your right leg. Then, insert the small finger of the right hand between the big toe and the toe adjacent to it of your left foot. Slide the right small finger in and out between the toes. If you have toes that are cracked or that crack easily, you will have to be very careful or even wait to do this exercise until the cracking has healed.

Now, slide the little finger of the right hand between the middle toe of the left foot and the one that is next to the big toe. Keep sliding it in and out. You will find that the space is greater near the tops of the toes. Let the finger go down as near the base of the toes as it can go without being painful. Now, slide the little finger between the middle toe and the one next to the small toe. Keep sliding it in and out, doing each of these movements about twenty-five times. Then do the same between the small toe and the one next to it.

With the finger of the right hand next to the small finger--the ring finger--repeat the whole process, sliding that finger in and out between the big toe and the one next to it about twenty-five times. Then proceed to the next space between the toes, and so on, until that finger has moved in and out between all four spaces.

When you have done that, do the same thing with the middle finger of the right hand, but start in the space between the big toe and the adjoining toe of your left foot.

Then do the same thing with the thumb of your right hand. Make the movements with the fingers quick, and penetrate as deeply between the toes as you can without pain or risk of tearing.

Put the foot on the floor a moment and rest. Sense the contact of the left foot with the floor. Sense its clarity in your body image and compare it with the right foot.

Now put the left foot back on top of your right leg. Place the little finger of the right hand between the big toe and the adjacent one. Slide it in and out, but this time, try to continue all the way down to your wrist--ten or fifteen times for each space between the toes is enough. Stop.

Now, with your left hand, from the top of the foot, insert the small finger between the toes of the left foot and do the same--about fifteen quick movements in and out of each space between the toes of the left foot. Then do it with the ring finger of the left hand, sliding in and out of

the spaces from the top of the foot. Next do it with the middle finger, always returning to begin with the space between the big toe and the next one. Then do it with the left thumb.

Put the left foot down again, for a moment. Then just pick it up and set it down a few times, so that the bottom of the foot raps on the floor. Let the foot be as flat on the floor as it can be. Move it forward and backward a few times, sensing what the floor feels like, and the feelings in the bottom of the foot. You may find that those feelings are much more pleasurable now, and if you push a little harder the pleasure will become even more.

Stop and compare the sensations in the left foot with the sensations in the right foot. Look at the two feet. See whether you notice any difference. If you feel that the left foot makes more complete contact, then you may also be able to see that the left foot is lying flatter than the right one.

Pick up your left foot again and put it on your right leg. From below, move the thumb of the right hand in and out a few times between each of the spaces between the toes. Then slowly interlace the fingers of the right hand with the toes of the left foot. Do it as completely as possible--with maximum penetration towards the bottoms of both toes and fingers. When fingers and toes are well interlaced, use the fingers to flex and extend the toes. You will find that the more the heel stands on the leg--as distinguished from the foot lying on its side--the more you can flex the toes, and the whole foot will bend more. You can flex and extend the ankle as well. However, emphasize mainly the movement of the toes.

Stop and note if your thumb is outside your big toe. If so, withdraw the fingers and interlace them, so that the thumb will be inside the toe. In any case, interlace fingers and toes again, so that the relationship of the thumb to the big toe is the opposite of what it was. Again, use the fingers to flex and extend the toes. Stop and let the foot just lie on the leg or, if you need to, put it down on the floor for a moment.

Then, once again, put the left foot on the right leg. Now, from above the foot, interlace the fingers of the left hand with the toes of the left foot. Once again, use the hand to flex and extend the toes, to bend the foot and also to move the ankle. Once more, reverse the position of the thumb and the big toe, so that whichever was on the outside now is on the inside as you interlace the toes and the fingers. Continue to use the hand to move the foot and toes.

Withdraw your fingers and, for a moment, take hold of the small toe with the thumb, forefinger and middle finger of the right hand. Hold it so that you can most easily rotate the little toe around its base. Use the fingers to rotate the toe clockwise a few times and then counterclockwise. Then do the same with the adjoining toe, then the middle one, and so on--until finally you do it with the big toe.

Now, one last time, slide the small finger of the right hand between the big toe and the adjoining one. If there is room between the toes, let the hand slide right on through, also the wrist and any part of the forearm that will go through that opening. Do it with the next space between the toes, and the next one, and finally the space between the small toe and the one next to it.

How much of your hand can you now put between the small toe and the one next to it? Some people may even be able to put some part of their wrist between the small toe and the next one, while putting it between the big toe and the next one can be achieved without any difficulty whatever. Possibly even the arm all the way to the elbow can go into that space.

Stop and put the foot down. Move your left leg from left to right a few times. The foot stays on the floor and the knee goes from side to side. Then just pick the foot up and set it down a few times. Let the foot stand, and rap very quickly with the heel of the left foot on the floor. The toes and ball of the foot remain on the floor as you rap with the heel. Make some circles with the sole of the foot on the floor, several in one direction and several in the other. Let those pleasure sensations on the bottom of your foot override any negative ones resulting from holding the foot on the leg for such a long time.

Now, one more time, just sense the two feet--the heels, the bottoms of the feet, the tops, the arch, the toes. Then get up and walk around a little, observing your walking. Compare the suppleness of the left foot to the right, the contact each foot makes with the floor.

Observe the movement from beginning to end, when you walk, in terms of what the foot does--what comes down first and what leaves the floor last. Observe whether you come up onto the tip of your big toe when the foot leaves the ground. Do those movements consciously. Again, compare the two.

Finally, stand still. Observe the contact of the two feet with the floor. Observe the awareness you have of the feet, the legs, the buttocks, the left and right hands, and whatever else you may be able to take note of. If you feel a bit taller on one side than the other, be assured it is a temporary condition.

Next time you do this exercise, work instead with your right foot. After that, alternate, unless there is some special reason to emphasize working on one side.

3) ANKLE MOBILITY *

This exercise will require that you be barefooted and that you be seated in a straight-backed chair. If you like, a cushion can be placed on the chair to make it more comfortable.

Seat yourself somewhat forward on the chair so that your legs can move easily. Let both feet rest flat-footed on the floor. Carefully sense the right foot and the left foot--especially the right and the left ankles. Notice whether you can really sense the ankles--both the outside surface of the skin, and in the joints themselves.

Then get up for a moment and move around. Observe how you walk. Compare the movements and sensations on the entire right side of your body with the movements and sensations on the left side. Pay attention especially to the movements in the ankles, also how the feet and toes move, and the knees. Then return to your chair and be seated.

Now simply rap with the heel of your right foot on the floor, and do it repeatedly. Stop that and rap instead with the toes and the ball of your right foot. If that is difficult for you, then move your foot further away from your body and you should discover that the movement is much freer, easier to do, and also more extensive. See how far you can move your foot away from your body while continuing to improve that movement. At what distance away from your body does your ankle move most freely?

Now, leaving the foot some distance from the body (out where you can rap quite well with your toes), try to rap instead with your heel. Now you are likely to find that rapping with the heel has become comparatively quite difficult, so bring your right foot closer to you in order to make it easier to rap with your heel.

Experiment as you did before, this time bringing the foot closer and closer to your body to find at what point the ankle moves most freely and extensively. Note that when you go beyond that point, bringing the foot in still closer to your body, the rapping with the heel is first inhibited and after that it becomes impossible for the heel to make contact with the floor. Now put your right foot alongside your left one and rest awhile.

This time move the toes and the ball of the right foot to the right and then back to the middle, so your foot slides along the floor on its bottom with the heel remaining mostly in place and acting somewhat as a hinge. Rest.

Then try doing the same thing, except that you turn the right foot inward to the left instead of outward and to the right. Observe that this movement is less extensive and less free than the other one. Stop.

Now let the ball of the foot be the hinge, and move the heel to the

* Teaching time: about 30 minutes

left and bring it back to the middle with the bottom of the foot sliding along the floor. Note that the heel moves left much better than the toes did, that the entire back part of the foot moves better to the left than the front part of the foot did.

Now try moving the back of the foot to the right and observe that that movement is less free. Thus, the front part of your foot goes freely to the right and not very freely to the left; while the back half of your foot goes freely to the left but poorly to the right. Observe whether you understand why that is so. And if it is helpful, be aware of the movement of the entire foot rather than focusing on just one segment of it. Then have another rest.

As you rest, observe the comparative contacts being made by the two feet with the floor. Which one touches more completely? What else do you sense? Do your two buttocks make equal contact with the chair?

Close your eyes and observe which foot senses the floor better and which one, if either, is more clearly in your awareness. What about your knees? Your eyes? And the two sides of your face? Does one shoulder feel lower? Or one leg, or one knee?

Extend the right leg. Let the foot rest on its heel and make circles in the air with the toes of your right foot. Do you circle to the left or do you circle to the right? Whichever way you spontaneously circle, make circles in the opposite direction. Are the circles better in the first direction, the one you spontaneously chose, or in the second direction? Or is there any difference? Do you relate this to the greater ease with which the front part of the foot moves to the right and the lesser ease with which it moves to the left?

As you think about that, and the logic that would seem to require that clockwise circles would be easier, see if it becomes more difficult to make circles in a counterclockwise direction. If so, why? Is it typical that logic or what we think to be logic tends to obstruct spontaneity as well as feeling and action? Now stop.

Let your right foot stand on the toes and the ball of the foot, and make circles with your heel. Do you spontaneously circle counterclockwise, and is that the opposite of what you spontaneously did when you first made the circles with your toes?

Now reverse the circling and compare the circles made by the heel in the two opposing directions. Are the circles made with the heel more equal than the circles made with the toes? Does it mean that you have triumphed over logic or is there some other explanation? Now stop circling and let your foot rest on the floor, placing the two feet side by side.

Now let the right foot roll over onto its outside, however far it can easily go. Now bring it back so the bottom of the foot is on the floor and continue to do that, rolling it onto its right side or outside, and

then bringing it back again. Stop.

Then try rolling the right foot left onto its inside. Observe how much more difficult that is. What will make that movement easier? Move the whole foot right some six or nine inches and try again, turning it onto its inside. See if that, now, is easier.

Then move the foot still further out to the right until it becomes much easier to roll the foot onto its inside or in that direction. Once the foot moves more easily to its inside, bring it a little closer to your other foot again. Continue turning it and observe now whether greater mobility has been preserved, or at least some of it.

A few times let the foot roll both onto its outside and onto its inside. Then bring it still closer and see if it still rolls better onto its inside than it did in the beginning. Bring it back to where you began and observe whether it still moves better to the inside. Flop it from inside to outside and see how much your knee moves from right to left.

Now minimize the movement of the knee and observe whether you are able to turn the foot to the inside considerably more than you could just a minute ago, before your brain released that mental vise in which the foot was held. Now, stop and rest.

Get up for a moment and stand behind your chair, holding onto the chair with your hands. Put your weight on your left foot and let the right one come up onto the tops of the toes so that the leg just dangles there. Then let the foot come down flat on the floor. Then bring it up onto the tops of the toes. And keep doing that for awhile.

Then stand very lightly on the right foot, keeping most of your weight on the left. Just rap very quickly and lightly with your right heel on the floor.

Come up onto the tips of the toes again. Then let the toes bend so that you roll forward onto the tops of your toes and then backward onto the bottoms of your toes. Let the movement in the toes be very free and, as you do that, sense the movement in your ankle. Also sense how your knee moves, and the movement in the hip joint. Stop.

Note how you are standing and whether you now spontaneously put more weight on the right foot. Observe whether the entire right side of your body now seems more complete, more alive, more there, than the left side.

Then sit down again. A few times just rap with your heel on the floor, very quickly and lightly, placing the foot wherever it most facilitates the rapping. Then stop.

Now put your leg and foot wherever it most facilitates rapping with the ball of the foot and the toes. As you do that, sense the ankle and

any movement in the knee and in the hip joint.

Let your right foot remain with its sole on the floor and, keeping the sole of the foot on the floor, extend your leg as much as you can. Then draw the foot back toward you as far as it will come without the bottom of the foot beginning to lose contact with the floor. That is, bring it as far back as you can to the point where the heel must begin to raise up off the floor. Then extend it in front of you as far as it will go. Bring it back again. And keep doing that without raising any part of the bottom of the foot so as to lose the floor contact.

As you do this movement, pay attention to what you are learning about the floor. Then pay attention to the feelings in your foot. Observe whether pressing a bit harder increases the sensation and the pleasure the sole of the foot feels. Also note, as you do that, the movement in the ankle, the knee and the hip joint. Stop; rest a moment.

Then rap lightly with your right heel. Rap lightly with your toes, with the ball of the foot. Make just a few circles with the toes while the heel is on the floor. Make just a few circles with the heel while the toes are on the floor.

Extend the leg, let it stand on its heel and let the foot flop a few times from side to side. Bend the leg, let it stand on the foot, and let the leg flop from side to side a few times.

After that, get up, walk around, observe the contact your right foot makes with the floor--how your ankle feels, your knee, and your hip--the sensations as well as the mobility.

Compare the right side to the left. Note the movement in the toes, the foot, and anything else of which you may be aware. For instance, is there a difference now between the movement in the right shoulder and that in the left? Just continue to observe your walking and whether there is anything else that you notice.

4) IMPROVING KNEE MOVEMENTS *

To begin with, stand in a way that is close to your habitual way of standing. Observe whether your knees are locked or not. If so, are both knees locked, or just one? Try to stand with the two knees equally flexed. As you know, you should not stand with the knees locked. However, if you are used to standing that way, it is burdensome to try to deliberately stand with them flexed.

Walk around a bit. Do the two knees bend equally when you walk, so that you lift them to the same height? If you stand with only one knee locked, observe whether that knee moves any differently in walking. Does it bend less, or in any other way seem less flexible?

Lie down on your back, with all of your body lying fully on your mat, if you are using one. Scan your body. Do you lie symmetrically? Note especially if the backs of the two knees lie the same as each other in relation to the mat, or floor, beneath you. Is there a space under one and not the other? Or is there a larger space under one than the other? Or do they both lie flat?

Rap lightly with the backs of the knees on the floor. You can rap simultaneously or alternately. Does the rapping give you any clue to the comparative condition of the two knees?

Bend your legs so the soles of the feet are standing on the floor. Draw the left leg back to the chest. See how far it goes. Now do the right one. Do each several times, and see whether the thigh approaches the chest equally on the two sides, or if one comes closer than the other. When you take the right leg back, leave it there for a minute. Put your right hand on top of your right knee. Draw the thigh back towards the rib cage, not using any excessive force, however. See if, with the hand's help, it rests on the rib cage, or how much distance there is inbetween.

Then let go of the knee, and put the right hand under the head. Bring the right knee and elbow towards one another. See how high you have to raise the head off the floor to make contact. Do that several times. When the knee, elbow, shoulder and hip joint are sufficiently mobile, you should not have to raise the head off the floor at all.

Try the left side now, first bringing the leg back towards the chest, then using the hand to bring the knee back, and then putting your left hand under your head and trying to make the elbow touch the knee. See if it comes closer or not as compared to the right side. Do that a number of times. Do you have to raise your head more or less on this side? Always, as a matter of general body mechanics, if you are folding your body like that, you should exhale so that it folds more easily. When you bring the knee and elbow together, you exhale and thereby eliminate some resistance.

Leave the foot standing on the floor and take hold of one knee with

* Teaching time: about 90 minutes

each hand. Sense the knees. Do they feel the same to you? Kick your feet up and down a bit. Does the movement seem to be the same in the two knees? Do your hands sense the knees as moving equally well? (So that it is not a matter of different sensing by the two hands, use just one hand to alternately sense each knee.) Do they move and feel the same now?

Put the hands down, but leave the legs up. Note whether you can touch your right heel to your bottom. How close do you come? Do not force it and do not use your hand to help you. Raise and lower your right leg and just let it drop and note how close it comes. Then do it with the left leg. Assuming that you do not touch with both, see if one comes significantly closer than the other. Is there any relation between the locking of one leg and the flexibility of that leg's knee? And between the way the knees move and how close the foot comes?

Stretch out your legs and rest a moment. We will work on the left knee for awhile to differentiate it from the right one. Then, after that, we will bring the right one close to being as good as the left, but still leave some differentiation between the two.

Bend the legs and raise and lower the left leg a number of times, letting the heel move towards the bottom, and then lifting it again. Make some circles with your foot from the knee. As you do that, let the left hand lie on the knee. Go in one direction, and then in the other. Use the hand to sense what is going on in the knee as best you can. Then put the legs down and rest a minute.

Rap lightly on the floor with the left knee. You will find that if the leg is lying at its full extension, then the rest of the body will be uninvolved in that rapping. Bring your heel toward you two or three inches. Bend and extend the leg. In other words, rap some more with the knee, or back of the knee, but leaving the heel in this new, closer to the head, position. The body should rock up and down. Experiment, trying the heel in various places on the floor, so that your body rocks, and you are also able to put the leg flat to the floor when extending it. (Do not flex and extend the ankle, just the knee.) You should find that, when you lower the knee, you feel it all the way through the body and the chin goes away from the chest. And when you raise the knee, there is a downward pull--the chin comes down and you feel the movement in your shoulders, too.

The rocking up and down is all throughout your body. Put your feet where you can rock the body all along the floor by raising and lowering your left knee. It is simply a matter of where you place the heel. If the heel is too far away from you, the body will not rock; if it is too close, you will not be able to bend and extend the knee. Do not let the heel slide along the mat; it has to stay fixed in one place. The movement is in the knee and that pushes the spine through the body like a skewer through meat, or that is the feeling of it.

Stop and rest a minute, and then try it again. It should be an easy, simple movement. Your chin should first be moving away from your body and

then back down toward your breastbone. If it is not, move the heel until it is correctly placed and the whole body is rocked up and down along the floor by that bending of the leg. Now, rest a bit.

Let your right leg stand, and do the same thing again. That will make it even easier, as you raise and lower the left leg, bending and extending the knee. See if, with that, you do not feel your body rocking along the floor. Try bringing the heel a bit closer and see if it rocks more. Bring it right to the place where the knee can no longer extend. Let it be a smooth movement. The heel will push down. Now, just let both feet stand.

Make a movement as if you are riding a bicycle with the left leg, so that you are bending at both the knee and the hip joint. Then stop, and take hold of the knee with the right hand and put the left hand under it so that the backs of the fingers are under the knee. Then simultaneously pull on the knee with the right hand and push up lightly with the left, so that you just flop the knee up and down. Do not move the hip. Just make the knee bend and extend by helping with the hands. The fingers push up and the hand on top pulls back, and both movements facilitate the movement of the knee. You should be pulling back towards you with the hand that is on top of the knee. Take the knee from above, not from the side. Then change hands and do the same. Use the backs of the fingers below to push the knee, and the bottoms of the fingers above to pull it. Just make it a light up and down movement until the knee is going as smoothly as possible.

Put both hands on top of the knee and raise and lower the knee and see what you sense. Can you sense the movement within the knee with any greater clarity than before? Then put the foot down on the floor alongside the right one. Leave your legs standing.

Can you touch your left heel to your bottom? Try it two or three times. Extend the leg all the way up straight. Hold it there a minute and then let it fall. See if you can kick your bottom. Try it again. If you could already do it, is the contact better now, so that there is more flexibility in the knee? Let your legs rest.

That is one of the movements that will allow you to instantly re-organize the structure of the knee. If we had done it right at the start, you might have had a foot that could touch. However, we want to achieve something more permanent and long-lasting in the way of altering the knee-- although those movements are very good to know about in case of injury or stiffness. You can sometimes instantly free yourself from a trauma that is beginning to stiffen that part of your body. Those trigger movements alter the cells of the motor cortex of the brain in a dramatic way so that what is impossible one instant becomes possible the next.

Now lie on your right side with one knee on top of the other and the legs bent a bit. Keep the knees touching, and move the left leg from the knee down back and forth, parallel to the floor, in front of you and behind you, however far it will go. Now let the left leg rest on top of the right one for a minute.

Leaving the left knee on top of the right one, raise the foot as high towards the ceiling as you comfortably can, and make circles with the foot, rotating from the knee. Make circles with the foot, although actually what you are making is a knee rotation, and the foot just happens to move because the knee rotates. Do them in one direction and then the other. Do slow and quick ones; small and large ones. Do all the kinds of circles you can think of and that your muscles and skeleton will allow and that your mind can conceive. Regardless of the quantitative aspect of the movement or the magnitude of it, make it qualitatively just as good as you can. Any time you have to rest, do so, and imagine performing the movement. Then actually do the movement again. Then roll over onto your stomach and rest.

Now bring both legs back towards your chest, leave them up, and observe how close your heels will approach your bottom. Do them alternately. Take hold of your feet with your hands, if you can. Do not do it if it hurts, and certainly do not do it to the point of inflicting any injury on yourself. See how close to the bottom you can bring the heels without undue strain. Then let go.

Roll over onto your right side and take hold of the left foot with the hand. Now bring the foot to the bottom and see if that is easy to do. Then move the heel up and down over both buttocks--just let it slide up and down over both of them. Also let it slide between them if you can, since that makes an even greater demand upon the knee. If you put the heel into the rectum, then that is indeed the furthest penetration the heel can make, and thus the greatest demand is then made upon the knee itself. See if you can do that. Slide the heel up and down and place it inbetween the buttocks as you go.

When the heel is on the right buttock, place it between the buttocks, and then on the left buttock. Leaving it there, see if you can roll over onto your stomach, without losing contact between the heel and the left buttock. Do not force this; if you cannot do it now, you will surely do it later. You may find that it is now rather easier to have your heel touch your bottom as you lie on your stomach than it was when you tried a moment ago. Now put the foot down and rest.

Now see if you can kick your buttock with your foot. It will be easier with both legs up. You may also be able to do it better with the right one now, but you should certainly do somewhat better with the left.

Put the right leg down and just make the biggest circles you can make with the left knee. You can let the rest of your body move a little to cooperate with that, making the largest possible circles. Go in one direction and then in the other. Note whether the way that your head is facing assists or impedes the circles depending upon which direction you circle in. If you sense it clearly, you will see that it makes a difference which way the head faces, depending on which way you circle. Also try circling in both directions with your elbows bent, and one hand on top of the other, palms down, and the forehead on top of the hand. Reverse the hands, and observe whether you can discriminate finely enough to detect that which

hand is on top can also affect the circles, depending on which direction you circle. It is a considerably more subtle discrimination than the one that you make when the head is facing left or right, but some people are able to do it. Then again, circle with the head turned in one direction and then the other, and circling one way and the other, making the biggest circles you can make, letting the pelvis be free as you move, and your head and shoulders--whatever wants to move with the circling. Then stop, put your foot down and rest.

For a moment, lie on your right side. Take hold of your left heel with the left hand and move the heel up and down over the buttocks and in-between. Observe, by the way, what difference it makes whether you hold the foot down by the toes or in the middle or up around the ankle. If the heel makes better contact in one of those positions, then that means that the knee is bending more. Then roll over onto your back.

Draw your legs back towards your chest. Observe whether you can easily kick the left buttock. Put the legs down a minute, extend them, and sense how they lie. Is the left leg substantially longer than the right one? Can you verify that by bringing the feet together and seeing that, in fact, the left leg is longer than the right one, and considerably longer? In some cases, the left will be as much as an inch longer.

Now bend your legs so the feet are standing. Take hold of the left knee with your hand. Raise and lower the leg slightly. Sense what is going on in the knee. Sense the movement in the leg, and what the knee feels like. Do the same with the right one. Does one knee feel different? Observe whether the right one now feels somewhat larger and more awkward and just not as good a knee as the left one. There is a subtle change in the body on the left side so that it seems lighter and in a way less substantial--as if it is made of a subtler and more refined kind of matter. However you want to describe it in your own language, observe whether you understand what I mean.

Now take hold of the knee from above with the left hand, put the right hand underneath the knee and pull it and push it with the hands. Pull it from above and raise it from below, and let the knee smoothly rise and fall. Toss it up with the backs of the fingers and pull with the palm and underside of the fingers so the knee just smoothly moves.

Now put the left hand under your head and take hold of the knee with the right one and bring the knee and the elbow together. Bring the leg as far back as you can, and the elbow towards it. Observe whether you need to raise your head off the floor to make the contact. Bring the knee toward the elbow and the elbow toward the knee. If you do have to raise your head, do you have to raise it as high as you did in the beginning? If you do not have to raise the head, do not raise it at all. Let your elbow move toward your knee so that you can see whether, as often occurs, the hip joint has benefitted from the work done on the knee, and the thigh lies much closer to the rib cage now than it did in the beginning. Put the legs down and extend them.

Rap very lightly with the back of the left knee on the floor. Once again, compare the length of the two legs, both what you sense and also what you feel when you bring the feet together. Then roll to one side, get up and walk around a bit.

Notice whether you walk the same way on the left side as you do on the right. Compare the bending of the left knee to the bending of the right one. Also note the movement in the hips, and whether one side of you wants to walk more quickly than the other. Notice whether you feel any other differences on the two sides--your breathing, the feeling in the eyes, the sides of the face. Then come back and lie down. Lie completely on the mat.

Bend the two legs once again. Lightly take hold of the left knee with both hands so that you use your hands as sensors. You want to sense what is going on in the knee as you raise and lower it. Now raise and lower the left knee, resting your fingers lightly on it. Do not clasp your fingers. Sense it in as many different ways as you can think of. Rub the hands over it and note what the leg and knee feel like in that area. Then do the same with the right knee. Observe whether it feels as if it is made of cruder stuff. Now we will note if, by some psychophysical alchemy, we can transmute base flesh into subtler substance in a fairly short period of time.

Put your legs down and rap lightly with the right knee on the floor, breathing freely. Then alternately rap with the left knee and the right. Then bring the right foot just a little closer to you, so that by raising and lowering the knee you can rock your body up and down along the floor. Do that movement with the knee now. Find that position of the foot that allows you to rock the body the most. Let the neck, jaw, face and tongue be free, so you can really feel the movement in the cervical spine as the chin goes away from the body and comes towards it. If you are just raising and lowering the knee and the body does not rock, do it with both knees a minute. What is happening is that the spine is bending and straightening, especially in the lumbar region and in the cervical spine. Rest and sense the two sides.

Now bend your knees. Make contact with the right knee from below with the right hand and from above with the left hand. Pull from the back of the top of the knee, and push from below with the backs of the fingers. Then reverse the position of the hands. Now bring the right leg up high, straight as it will go, and let the heel flop down towards your bottom. Do that several times. Then stop.

Put your left hand under your head, and take hold of your right knee with your right hand. Bring the left elbow toward the right knee. Do that several times. Then reverse the position of the hands and do it, so the right hand is now under the head and the left hand is holding the right knee. See if the knee will approach the elbow without picking the head up, or hardly picking it up at all. Let the hand move under the head so that the elbow can move toward the knee. You do not have to pick the head up;

you can let the arm move from the shoulder joint. Keep the hand under the head, but let the elbow move toward the knee by letting the shoulder move. Do it several times.

Put the hands down and roll onto your left side, with your right knee on top of the left one. Keeping the knees together, take the right leg back and forth, parallel to the floor. As you do that, move the left leg in the opposite direction so that the legs are like a scissors. Observe which leg feels better. It is probably still the left one, even though it is bearing the weight of the right one on top. If they were equal, the one on top would feel freer. Now rest.

Make a few circles from the knee with the right foot. Circle in one direction and then in the other, with the foot as high towards the ceiling as possible. When your foot comes back toward your bottom, take hold of it with your right hand and bring it into contact with the bottom. Move the foot up and down over the two buttocks and let it go inbetween as well, as deeply as it will go. Breathe freely. See again if it makes any difference where you hold the foot with the hand. Try not to separate the thumb from the other fingers. When your foot is on your right buttock, stop, and hold it there. Note whether you can roll over onto your stomach without the foot and buttock losing contact, always without straining or hurting yourself.

Bend your left leg and see if you can take hold of it, so that that foot also makes contact. Roll, rock a bit, slightly, from side to side. Stop. Let go of the legs. Alternately kick your bottom with the two feet, if you can. Do not do it hard. Make some circles with the legs, separately and together, either way. You can make them in the same or in opposite directions. Do it with the head lying one way and then the other. Stop and roll onto your left side.

Take hold of the right foot and rub the heel up and down over the buttocks. Just let it slide up and down. It should go very easily now. Go over onto the right side and do the same with the other foot. Then lie on your back.

Bring your legs back toward your chest. Take hold of your knees and see how closely the thighs will approach the rib cage. Let go, and alternately raise and lower the feet. Can you bring your heel down to your bottom? Let your ankles be very free so that the foot can move freely as it makes contact. Note whether you can touch the heel higher and lower, up on the backs of the thighs a bit as well as on the buttocks. Now put your legs down.

Rap very lightly with the backs of the knees. You can do them simultaneously or alternately or both. Stop and sense how the backs of the knees lie on the floor. Are the sensations of length equal? The left side will probably still be a bit longer. Roll to one side and get up and walk around a little.

Walk quickly and observe how your knees move. Also notice the hips. Stop a minute where you are. Stand normally and observe whether you lock your knees or not. If you locked one of them before the exercise, note now whether it is flexed. When the knees are in good condition, the body will spontaneously stand with the knees flexed. There is no effort to it at all; it is just as it should be. Walk around a bit more and let your nervous system and brain, your consciousness, experience that increased mobility. Come back and sit or lie down and rest.

5) HIP ROTATIONS--LEGS EXTENDED *

Lie on your back with your eyes closed. Put your arms and your hands down at your sides. Do the body scan. Observe where the body image is strongest, where it is weakest. Scan from head to toe, from the bottoms of your feet to the top of your head. Include in that symmetry and asymmetry, feelings of length on the two sides, and how the two sides comparatively lie. Include such things as distance of the hands from the body, how the feet go out, spaces between the fingers, breathing, sensation in the two eyes, where the tongue is. Develop the ability to make a quick, but accurate and comprehensive, assessment. Pay particular attention to the pelvis. Assess the rotation of the hip joints, both as you sense it at the hip joints and as you can determine it by whether the feet go out equally or the outside of one foot is closer to the floor than the outside of the other foot. If the hip rotation is different, if it is unequal so that one foot goes onto its side, follow the contact all the way from the heel up to the buttock. Notice how the back of that leg lies in a different way in relation to the floor than your other leg does. Go up and down one leg with your awareness, and up and down the other leg. Observe whether the backs of the legs lie similarly or, if not, in what way they are different.

Then, doing just what is easy, not forcing anything or having any goal, take the outside of the left foot towards the floor and bring it back to where it now is. Do that repeatedly. Just do what is easy. Go back only to the place you started from. Do not take the inside of the foot towards the middle of your body. Come back only to that forty-five degree angle or wherever it was that you started from. Do it gently. Emphasize the quality of the movement.

Now, let the right leg stand a minute on the bottom of its foot. Take the left leg over to the outside. At the same time, turn the head in the direction that the foot goes. Let the right knee go a little left, so that it sinks over slightly. Now stop and put the right foot down. Extend the right leg. Bend the left leg slightly. If you bend it slightly, then you can bend it a good bit more later on. Take the foot over onto its outside. (We are only working with the left foot.) Then bend the knee a little bit more, and take the foot over onto its outside. Sense that it is a movement in the hip joint. Sense how much you should bend the knee to most easily bring the foot over onto its outside. When you find the place where the foot most easily goes onto its outside, flip-flop it back and forth from the hip joint. Let that be a very easy movement. Bend the knee enough so there is no difficulty. Go onto the outside of the foot. Continue to do it. Stop only if there is pain. Keep the left foot on its heel. Do not put it on the bottom of the foot. Now stop a minute.

Extend the legs. Keep a little distance between them. Let them rest on their heels. Take the left leg over to the outside, moving it from the hip joint. Be sure that it is a conscious movement from the hip joint. Do not take the foot all the way to the inside. If it does not go onto its

outside, bend it a little so that it easily goes onto its outside. Use the left leg. Bend the leg just enough so that the leg easily goes onto its outside. When it is easy to do it with the leg bent, straighten the leg and then do it. Now stop and rest a minute.

Sense the leg and hip joint. Leave your arms at your sides and try not to fidget. Take the left foot out to the side several inches. Just place the leg out to the side several inches to give you room to turn the foot onto its inside. Do not force it. Do what you can do easily. Take the leg a little further out to the left, and then take it onto its inside. Keep taking it out a little further and see how the movement is affected.

Now bend the leg again. See if, by bending it slightly, you can turn the foot onto its inside. Find what the optimum amount of bend in the knee is to make it easy to take the foot onto its inside. You should not have to look at it. Keep experimenting with the amount that you bend your knee. Sense whether you can find a place where it is easy to bring the foot onto its inside. When you do that, deliberately rotate from the hip joint. Do not think of yourself as moving your foot. Remember that the movement is originating in the hip joint. Stay in a place where you can turn the foot onto its inside.

Then extend the leg and do it. Take the right leg out a little and note whether that affects it. Take the right leg out to the point where it is optimal for the rotation of the left hip joint. Take the right leg out to the right, to the place which most facilitates the inward rotation of the left hip joint. When you find that place, then bend the left knee again. Leave the right leg where it is. Bend the left knee and go onto the inside of the left foot. Go from the hip joint. Some of you should find a place where you can easily make contact with the inside of the foot. Then, just abandon it and go back to what inhibits the movement. Remember not to force it. Find a place where it is easy to do it. I am speaking now to the ones who have trouble with it. Get a clear sense of your hip rotating and what it feels like for the inside of the foot to make contact with the floor. Then extend the leg and see if you can still do it, or at least come much closer than you could before. Now stop and rest.

Bring the right leg in so that you are lying in a normal way. Let the palms rest on the surface beneath you. Then bend the left leg so the foot is standing. Let it drop towards the floor on the left side and bring it back again. Take it from left to right, however far it will go, while the bottom of the foot is standing. Then put the left foot on the outside of the right leg, and take it over to the right and then to the left. Let your pelvis and lower back move so that you bring the knee over towards the floor on the right side. Do not roll onto your side, but let the body be free otherwise to move so that the knee can approach the floor. You should let the shoulder come up a little. The head will turn with the knee. Let the knee and the head go over to the floor or towards it. The shoulder comes up.

Put the foot inside the right leg and take the left leg from left to

right. When you go right, take it over so that the knee approaches the floor. You want the knee to go as close to the floor as it will easily go on the left side and on the right side. Keep the right leg extended. If it goes on the right side, cross over the right leg, the same as you did when the foot was on the outside. If you have forgotten it, put it out there. Then bring it in and do the same thing. Now stop and rest a minute, resting always with the arms down so you can sense comparatively how you lie. Let your hands lie along the sides of your thighs. You can lie so that the thumbs touch the outside of the thighs. Move the right leg right about six inches. Try to accurately sense this distance.

Move the left leg and foot left to right, rotating from the hip joint, so that the foot approaches the floor on the inside. Move it from the hip joint. Those who can do it easily now, stop. Those who cannot yet do it, bend the leg and do it so that the foot goes onto the inside and the outside. Then diminish the bend in the leg a little, and see if you can continue to do that. Keep going until the leg is as straight as possible, but still the foot goes onto its outside and its inside.

Now, move both feet right and left, rotating from the hip joint. Move them in the same direction. It is too difficult the other way in the beginning. When one goes onto its outside, the other goes onto its inside. The two feet go left and then they go right. Roll your buttocks. Feel the hip joints turning, and the buttocks rolling across the floor. Leave yourself room so that the feet do not bump into each other. Try to rotate the hip joints so that you very clearly roll the buttocks. Remember, you are doing both feet at once. Keep them both in your body image so that you know what each one is doing. Be sure that each hip rotates as much as you can do it without forcing it, and each foot comes as close to the floor on each side as you can do it without forcing it. Bend the knees as little as possible. Be sure that you clearly feel that you initiate the movement in the pelvis. You rotate the hip joints and roll the buttocks; what happens with the feet is just the end result of the movement. Then stop and rest.

Take the right foot onto its outside, or however close you can come to that, and bring it back. Rotate from the hip joint. Breathe freely. If you have to bend the leg a little bit to go over onto the outside of the foot, do it. Leave the left one extended. You can easily go onto the outside. Then see if you can do it with the leg extended.

Now, leave the right one alone and take the left one over to the outside. Move it from the hip joint. Now do whichever one moves better. Take that one onto the outside and bring it back, rotating from the hip joint. Very carefully, sense and observe what you do with the one that functions best. With the one that functions best, do it many times. Observe the movement and also take that one onto its inside. Go from the inside to the outside with whichever one moves best. Then take them both to the left and both to the right. Leave enough room between them so that the feet do not bump each other. Rotate the hip joints simultaneously and feel the buttocks rolling across the surface beneath you. Bend the knees as little

as you can. Try to keep the backs of the knees on the ground as you do it. Now stop and rest again.

Bend both legs and take the right one over to the right and bring it back. Then take the left one over to the left and bring it back. Let the knee approach the floor, first on the left side and then on the right side. Let each knee give the other one a friendly nudge when it comes up to send it on its way. Then, first with one knee and then with the other, make a few circles in the air. First, pick the foot up and do some circles clockwise and some counterclockwise. After you have done that with both legs, extend them and take a rest.

Rest with both legs extended and the arms down at the sides. Put a distance of about twelve inches between your legs. If you are lying with your ankles together, you do not have enough room to take the right foot from left to right, rotating from the hip joint, flip-flopping it back and forth. Be sure that you move from the hip joint and take the left leg however far left you have to take it to facilitate that movement. Do not move the left leg. Just put it there, out of the way. This will make the movement of the right leg easier. Do it slowly and very consciously. Be sure that it is a hip rotation in the right hip joint.

Then, do it with the left one instead. Do it smoothly, with awareness. Take the right leg a little further right, if that will make it easier. Once again, if need be, bend the left knee a little so that you come easily onto the inside and the outside. Bend it however much you have to, so that the problem just diminishes and goes away. Once the knee is bent, it is very, very easy. Try unbending the knee and doing it.

Now do it with the right leg. Bend it at first, if necessary, to get the feeling of the inside and the outside of the foot on the floor. Then extend the leg. Spread the feet far enough apart to give yourself room to do it. Flip-flop them left and then right. Do both legs at once. You have to leave enough room between the feet so that there is the possibility of the insides of the feet touching the floor. Just throw your body lightly from the pelvis, crossing the buttocks, left to right. Again, keep enough room between the feet so that you can make contact. Breathe easily. Eliminate any kind of compulsiveness from the movement. Now stop.

Try, for a moment, something more difficult. Try to take both feet onto the outside and bring them back. Keep taking them onto their outsides. If you can do it once, you can do it over and over and over again. You have demonstrated the potential and it is just a matter of using the same quality of awareness and not letting the brain stop functioning. Then do them alternately. Take one onto its outside, and then the other. Do that smoothly, bending the knees as little as possible. Rotate first one and then the other from the hip joint.

Try taking one foot onto its outside and one onto its inside, and doing the same thing with the other foot. Again, alternate the movements and move from the hip joint. Now, spread them far enough apart so that you can

bring both feet to the inside without bumping each other. Then try, without losing control or de-emphasizing the quality in the awareness, to take them to the outside and then to the inside, simultaneously. They both go to the outside at the same time and to the inside at the same time. They have to be far enough apart so that the toes do not collide when they come in. Just alternately take them to the inside, rotating from the hip joint. First the right inside of the foot approaches the floor, and then the left inside of the foot approaches the floor. You just move one leg at a time. Then, alternately take them to the outside. Take one foot onto the outside and then the other. Let the buttock roll and bend the knee as little as possible. Move from the hip joint. Then alternately take the legs in.

Now, bend the right leg so the foot stands. Take the left foot onto its outside and then onto its inside. Let your head go with the movement. Also, take hold of your elbows and let your arms and shoulders go with the movement. Breathe freely. When the head goes right, the foot goes right; when the head goes left, the foot goes left. The shoulder movements, of course, go with the head and the foot. Keep all of them in your mind at the same time, so that you do not neglect the foot out of concern with the head and the shoulder and the arm movements. Then reverse the position of the legs and do it. Take the right foot to its inside and outside while you move the head and the shoulders with the foot. The elbows should go all the way over to the side. Be sure that the foot goes all the way onto its outside and all the way onto its inside. Then leave the head and the arms alone, and do it just with the legs.

Reverse the legs again. Do it with the left foot going onto its outside and inside, and the arms going with the foot. Go all the way onto the outside and all the way onto the inside as far as you can go, rotating from the hip joint. Bring the inside of the foot towards the floor as the head and the arms go in the same direction. Remember the foot. If you do it once, you can do it many times. Then stop and rest.

Leave your arms down and the legs extended. As you rest, just lightly roll your head from left to right. As you do that, oppose the eye movement to the head movement so that you look left when the head goes right, and you look right when the head goes left. Be sure that you do not hold your breath and that you really oppose the eye movement to the head movement. Let the head go as far as it will easily go. Now stop.

Be sure that there is at least a foot's length between your two heels. Take hold of the elbows with the hands and let the head move freely. Take the head and the arms and the feet to the left and then to the right, all the way. Be sure that the feet go onto their outside and onto their inside. Be sure that it is a hip movement. Keep aware of the feet, but also rotate from the hip joint. Then leave the head and the arms alone, and lightly flip-flop the legs from side to side. Rotate from the hip joint and go all the way onto the outside and the inside, or as close as you can come to that. Remember where your feet are. Do it qualitatively, as well as you can. Now stop.

One more time, spread the legs a little bit. Take the left one onto its outside and onto its inside. Rotate from the hip joint and keep the foot clearly in mind as you do that. The hips and the buttocks roll across the floor. You have a clear image of where the foot is in space. Then stop doing it with the left one and do it with the right one. Bend the knee as little as possible. Then, for a moment, do the left one again. Then flip-flop them together. Keep the feet in mind. If you can do them separately, you can do them together. If they will go onto the inside when you do one, they can go onto their insides when you do two, provided that you keep the foot in mind. Rotate from the hip joint and roll the buttocks across the floor. Do not let the impediment re-form in the nervous system. Stop.

Just bend your legs a minute, and let the left one drop over to the left side. Then take it back and let it nudge the right one over to the right side. Just let one knee drop to one side and the other knee drop to the other side. See if it can just fall like practically nothing is inhibiting the drop of the leg movement, as if the muscle is so released that it does not inhibit the movement. The leg just falls. Let the knees meet before you start the movement down on the other side. Now extend your legs and rest.

One last time, put a distance of twelve to fourteen inches between your heels. Turn your head from side to side, letting the eye movements oppose the head movements and breathing freely. Do it quickly and lightly and easily. Then stop and, rotating from the hip joint and rolling over the buttock (also quickly, lightly, easily) take the left foot side to side. Bring it onto its inside and onto its outside. Then do it with only the right one, rotating from the hip and keeping the foot clearly in mind. Know exactly where it goes, onto its outside and onto its inside. Stop.

Scan your body. Pay particular attention to the pelvis and the hip joints. Note whether you can sense them clearly.

Rap lightly a few times with the backs of your knees, simultaneously. Hooking the floor with your heels, rock your body up and down along the floor so that the chin goes away and down towards the chest. Let the cervical spine be as free as possible. Be sure that the jaw, tongue and face muscles are free, so that the head can move freely. Bend the knees a little, if you like. Do whatever facilitates the movement. Then, as you do that with the legs, make a few circles with the head, first in one direction and then in the other. Make a few one way and a few the other way. Use the pushing and the pulling to facilitate the circling of the head. Then stop and just turn the head from side to side lightly and easily. Stop again.

Now, those of you who could not do it at the beginning, confirm for yourselves that it is possible to take the left leg over to its outside and its inside. Then do it with the right one. See what a difference there is in what you did in the beginning and what you can do now. After a brief rest, slowly roll to one side and get up.

6) HAND AND FINGERS (EXTENDED VERSION) *

To begin, stand up. Stand in a normal way, with your arms at your sides, and notice whether you have any sense of one hand being heavier than the other.

Then, extend the arms in front of you and see whether you have any sense of one being heavier than the other. When you get a sense of that, notice whether the one that seems heavier is also the one with the wrist that is the least flexible. If you are sensing it accurately, the less flexible of the two wrists will seem heavier.

Now, put your arms down at your sides again and try to get yourself exactly in balance, so that there is no more weight on one foot than on the other, and so that one hand seems no heavier than the other.

When you think that you are in a perfect balance, then imagine, as vividly as you can, that you are making a fist with your right hand. Do not do it, but imagine it. Then let go of that fist, let your right hand hang loose, and imagine that you are making a fist with the left hand, a tight fist. Do it a few times with your eyes closed.

Make the fist with the right hand and then make it with the left hand and note whether you sense that your body shifts to the side that you are making the fist on. Even that little bit of tension in your body created by your imagination, and the organization of the muscles which it gives rise to, disturbs the balance in the body causing you to tilt to that side.

And now, sit down. Extend your arms out to the sides of your body and try, once again, to find a perfect balance. Then, actually make a fist with your right hand and then make one with your left hand. Note whether you can be so sensitively balanced that when you make the fist, your body will actually begin to shift to that side. Balinese temple dancers, for example, and some of the Indians, can send the whole body to one side just by slightly shifting the position of a finger. If you are sensitive enough to your own balance, you can do it.

Then, put your hands on the floor. Put them out flat on the floor and close your eyes and observe which hand is more clearly in your awareness. Try to sense the whole hand and all of the fingers in one of them, and then the other, and note whether there is any difference in your body image. Some people will sense the two hands with almost identical clarity, and with some of them one hand will be much more present in their awareness than the other. If there is any difference in your experience, note whether you relate that to the heaviness of the hand and the lack of flexibility in the wrist.

And now, observe whether it is the left wrist or the right wrist that is the least flexible. Are they exactly the same, or is one different? We are going to work on the left hand, which is the clumsier one with most

* Teaching time: about 60-75 minutes

people.

Now, to begin with, put the hands on the floor again, and with the little finger of the left hand rap once, twice, three and four times. Do this with the finger next to the little one, then with the middle finger, once twice, three and four times. Continue with the next finger and then with the thumb. Then, rap with the thumb and the small finger, and then with the thumb, the small finger, and the middle finger. Try to differentiate those three fingers from the other two, so that the two fingers on each side of the middle finger do not move or try to move. Then, rap with those two fingers on either side of the middle finger. Breathe normally.

Now, stop the movement and try to imagine that you are rapping with those two fingers on either side of the middle finger. You have to vividly imagine it. Close your eyes. Then, try to vividly imagine that you are moving the middle finger, the small finger, and the thumb, rapping once, twice, three and four times, without holding the breath, making faces, or doing anything with the mouth.

Now, try the actual rapping again, with the two fingers on either side of the middle finger, and see if it is easier. Then rap with the thumb, the small finger, and the little finger.

Then, let both of your hands lie flat on the floor. Just let the palms lie flat, resting on the floor. See if you notice any difference in the way that the two hands lie, whether one hand lies any flatter than the other one. See if the left palm makes a better contact with the mat than the right palm or whether they lie equally.

Now, close your eyes and, once again, sense the two hands. Observe whether there is any difference in the clarity of how you sense them. Note whether one of them touches the mat in such a way that you are more aware of the mat than you are with your other hand.

Now, lie down on your back. Sense how your body lies and see if you notice anything different between the left side and the right side in terms of the length of the body and the contact with the floor. Then, with your eyes closed, try to make circles with the small finger of the left hand. Make circles with the small finger of the left hand, and then make circles with both the small finger and the adjoining finger. Continue to make circles and add the middle finger, then with all four fingers, and then, with the thumb as well. See if you can sense simultaneously, all five of the circles, whether the size of them is the same, whether they all go in the same direction, and whether they are the same kinds of circles.

Then, stop making the circles with the thumb. Then, make it only with the three fingers on the left side, the little finger and the two next to it. Then, eliminate the middle finger, and then, the next finger, so you are only making circles with the little finger. Now, once again, do it with all five fingers and see if you can be clearly aware of all five circles at once.

Now, without moving your head, open your eyes and see where you are looking. See whether your head is tilted to one side. Look straight up, arrange your head so that it looks straight up and, once again, let the hand lie still and examine the body image. Observe whether one hand is more clearly in your awareness than the other one.

Sit up. Now, put the thumb of the right hand between each of the fingers of the left hand and sense how it fits there. Then, take the little finger of your right hand and put it between the little finger and the next one of your left hand, and keep moving it in and out between those fingers. You can move one hand or both hands, just be sure that the little finger keeps going between those two fingers. Then, insert it between the next two fingers and do the same thing; and then, the next two; and then, between the thumb and the finger next to it.

Then, take the finger next to the small finger of the right hand, and insert it between the thumb and the next finger of the left hand. Then, move it over to the next two fingers. You will find that with the great majority of people, more than anything else that you can do, this movement will increase the width between the fingers. Now, move it over to the next two fingers. Remember to keep moving the finger in the right hand between the fingers of the left hand. It is the left hand that we are changing. Put the right finger between the little finger and the next one.

Now, do the same thing with the middle finger of the right hand. Put it between the little finger of the left hand and the next one. Then, go to the next two fingers, remembering to breathe normally. Go on to the next two fingers, making sure to go back and forth between the thumb and the next finger of the left hand with the middle finger of the right.

Now, take your right thumb and put that between the thumb and the next finger of the left hand. I am not forgetting about the other finger of the right hand. To use it would be a step backwards because we are moving increasingly to larger demands upon the left hand; and the finger next to the thumb is smaller than the middle finger. Put the thumb between the next two fingers of the left hand, and then the next two fingers, and then between the small finger and the next one. If your arm gets tired, be sure to rest.

Now take the fleshy part of your right hand below the small finger, put that in the space between the left thumb and the adjoining finger, and move it back and forth between the fingers. Then, move to the next two fingers. It does not matter whether the movement is in the left or the right arm, just so that this part of the hand goes between the fingers. You can move both arms or one. Go on to the next two fingers, and then between the little finger and the next one.

Now, let the movement lengthen so that the left hand begins to travel along the right arm up to the elbow. Pass the whole arm between the small finger and the next one. You can also turn the arm over and do this with the wide part of it or with the side. Go to the next two fingers and do

it, and then to the next two. Then, let your forearm travel between your thumb and the adjoining finger. Then stop and rest a second.

Then let the thumb and adjoining fingers go up and down the upper arm. Put the upper arm between your fingers. Go on to the next two fingers, the next two, and finally between the little finger and the adjoining one.

Now, do that with the lower part of your leg. Put your lower leg between the two fingers and come up and down the leg. Continue with the next two fingers, breathing easily and looking pleasant. Then use the next two fingers, and then go between the thumb and adjoining finger. Now, put your thigh between the thumb and the adjoining finger and come from your knee up to your hip. See if you can do this with the next two fingers and then the next two. Try it with the small finger and the adjoining one. It is easier to do this with bare legs, and more effective as well. This is partly because it is more pleasant and partly because the clothes do not obstruct the motion.

Now, just for a moment, remember how it was; put the right thumb between the two fingers and see if you notice a widening of the spaces. Then, lie on your back and rest a minute. Once again, notice which hand is more clearly in your awareness. Open your eyes and see if you are looking left, straight ahead, right, or somewhere else. If your head is more to one side than the other, move it back to the middle.

Sit up again. This time, take hold of the left thumb with the thumb and adjoining finger of the right hand, pull out on the left thumb, and rotate it at the same time. Lengthen and rotate it simultaneously. Do this a few times in a clockwise motion and a few times in a counterclockwise motion. Be sure that you lengthen it; do this gently so as not to force anything. Then, do that same thing with the finger adjoining the left thumb. Pull out on it and rotate it. It should rotate better when you lengthen it. Do it clockwise and counterclockwise. It is called twiddling the finger. Twiddle your middle finger, clockwise and counterclockwise, always remembering to pull out while lengthening and rotating the fingers. Twiddle the finger next to the middle one, and then the small finger.

Twiddle your fingers a few times with your eyes closed. Try to sense that hand clearly. Sense what that twiddling feels like to the finger of the left hand that is being twiddled. Sense what it feels like to the fingers of the right hand that are doing the twiddling. Shift your awareness back and forth between the left fingers and the right fingers. Then put your hands down and rest them for a little bit.

Now, with the right hand, take hold of the thumb of the left hand down near the joint that attaches it to the hand. Pull on that joint in such a way as to pull it away from the hand. Observe whether you can sense that the joint separates and enlarges. Try to articulate the joint and feel that you increase the space between the joints. You can put your right hand anywhere on your thumb that will help you to do this better, but

it has to be down near the joint, so that you are working on the joint next to the hand and not on one of the ones further up on the finger.

Now do this with the next finger. Try to separate the finger from the rest of the hand in such a way that you sense that space between the joints. You can do it with the eyes closed or open, but remember to breathe. Do it with the middle finger, then the next one, always working on the lowest joint. Then do this to the small finger.

Come up to the second joint on the small finger and do the same thing. Try to separate that joint so that you can feel the separation as you pull or push on it. When the joints are flexible you should be able to pull on it and feel it extend; and then when you let go of it, it will snap back with a rubber band effect, or you can push it back. Continue to do this with the second joint of the next finger, then the middle finger. If you are unable to definitely feel the distance between these joints increase, then the joints are not as flexible as they should be and they need to be worked on. Go on to the next finger, and then do the thumb.

Then come back and work on the top joint of the finger next to the thumb, then the middle finger. Whether a person succeeds in getting that separation or not the first time they do it, does not matter; it still helps the joints. They will get it later on if they keep trying. Go on to the next finger and to the small one.

Then, pull out on the small finger and see if you can sense, simultaneously, all of the fingers' joints separating. See if something has changed in that finger so that, now, all of the joints are more flexible and they separate simultaneously. Try it with the next finger, and then the middle finger. The finger between the small finger and the middle finger is always the difficult and clumsy one. It takes the most work. If you put your hand on the floor, it is always the hardest one to rap. People who play the piano a lot may overcome that. Go on to the next finger and then to the thumb.

Now go back to that finger between the little finger and the middle one and try to get more articulation between the joints. Then stop and rest a minute. Put your hands down on the floor, flat, and close your eyes. Once again, compare the image of the two hands. Sense your two hands, the clarity of each finger, each wrist, each forearm, each elbow, each shoulder. Sense the mat beneath the hand. Compare one side with the other.

Try to rap with those two fingers of the left hand on either side of the middle finger. See whether this is easier than it was. Then do that with the middle finger, the thumb, and the little finger of the left hand. Make sure that you are breathing freely.

Now, make a little hole with your right hand. Stick the thumb of the left hand into it and push it in and out. Do this with the next finger. Try, with that finger, to learn everything that you can about

the inside of the right hand. Twist it around so that you sense the different fingers of the right hand, the palm of the right hand, and the thumb. Do this with your middle finger. Exert different degrees of pressure on the left middle finger with the right hand as you do this, making the hole larger and smaller. Then, do this with the next finger, and then with the small finger.

Then, with the thumb and forefinger of the right hand, take the small finger of the left hand and make it ripple. Make it ripple as if there was not a bone in it. Do this with the next finger. Notice whether it works better with the arm resting on the body or away from it. Go on to the middle finger, the next finger, and then ripple your thumb and make it move as if it were almost boneless.

Now put the hands down and, one more time, rap once, twice, three and four times with the two fingers on either side of the middle finger-- just those two. Then just imagine doing it. Imagine rapping with the middle finger, the small finger, and the thumb, and then really do it. Sense once again, as the two hands lie on the mat, which one lies closer and which one gives you a clear impression of the mat.

Now, one last time, lie down and sense the two hands. Observe which direction you are looking, whether your head is to one side and how the two shoulders lie. Then, sit up and flex the left wrist and sense whether it feels more flexible. Feel the spaces between the fingers, whether the fingers open easily and feel wide. Put the arm between the fingers of the left hand and then put the arm between the fingers of the right hand. Sense whether you retained any of the widening.

Touch your leg with your left hand and rub it up and down your leg. Then, rub your left leg with your right hand and sense whether you notice a difference in the weight of the two hands and in the pressure that you exert on the leg as you do this. Observe whether one is a comparatively heavy-handed approach to your leg, and whether there is one hand that would be better to be touched by, and also to touch with. See if one gives better sensations and if there is a feeling of energy tingling in one hand, comparatively.

7) IMPROVING MOVEMENT IN ONE ELBOW *

For this exercise you will need a straight-backed chair. You might want to put a cushion or pillow on the chair to give you some additional comfort, but it should not be an upholstered chair or a chair that you sink into deeply.

First walk around the room a bit and observe what you do with your arms when you walk. Observe how each arm moves in relation to each leg, and especially take notice of how much movement there is in your elbows. If the elbows bend when you walk, do they bend equally?

Try locking your elbows so that they do not bend at all, and walk around a bit that way. Also immobilize your shoulder joints for a moment, so that the entire arm is rigid. And even extend and lock the wrists and the fingers, as you walk--both arms and hands rigid like a stick. Observe whether that affects your breathing and your walking.

Now release the fingers, the wrists, the elbows, and the shoulders. Walk around, letting your arms and hands move normally. Observe whether you are now any more conscious of the movement in the elbows that you were before. Are you only more conscious of the movement, or has the movement perhaps increased a bit? And now be seated in your chair.

Bend first your right elbow and then your left--so that the left hand comes up towards the left shoulder and the right hand comes up towards the right shoulder--bending the elbows alternately. Sense whether you notice any difference in the flexibility of the two elbows.

Now bend them both simultaneously, bringing both hands toward your shoulders and then extending the arm so that the hands go down towards the floor. Keep on doing that awhile.

Stop and let your hands rest on your knees. Close your eyes a moment and sense how you are sitting. Note whether you can sense clearly your hands, your forearms, your elbows, your upper arms and your shoulders. Observe whether they are more or less present in your body image than your feet, your ankles, your lower legs, your knees, your upper legs, your hips and your pelvis.

Now let your left elbow rest in the palm of your right hand, and flex and extend the arm. Try to sense with your right hand what it is that happens in the elbow. Also make some circles with your left hand--some in a clockwise direction, some counterclockwise--sensing with the right hand what is occurring in the elbow joint.

Briefly make your left hand into a fist and rotate it left to right. Sense the elbow and also try to sense what is happening in your forearm. There are two bones in your forearm. Can you feel what happens with those two bones when you rotate the fist? Put your left arm down and rest.

And now imagine that there is a basket in your lap and, to the left of you, a bucket full of cherries or some other small fruit. Reach down with your left hand, take a cherry from the bucket, and put it into the basket on your lap. Keep doing that for awhile. Pick at least twenty-five fruits. At any time, or course, you can rest from the picking and the resume doing it again.

While resting, imagine transferring the fruits from the bucket to the basket, and imagine the sensations and the whole movement involved. Then actually do it, and see if what you do coincides with what you imagined. Then take a rest with your hands resting on your legs and compare your awareness now of the left and right hands, forearms, elbows, upper arms and shoulders.

Try sensing the left side of the neck and compare it with the right side. Where does your tongue lie in your mouth?

And now, several times, just flex and extend the left arm. Then take hold of both elbows with your hands, or take hold of the arms with your hands as close to the elbows as you can reach without straining. Let your arms hang so that the forearms are across your body, a little below your chest. Then raise the arms in front of you until the upper arms are parallel to the floor and move them from left to right. Gradually lower them and keep doing it. Observe whether, as you lower the arms, the movement becomes easier and more extensive. If you are holding the elbows, use your right hand to sense the movement in the left elbow. Let the hands slide down to take hold of the middle of the forearm, and continue to move the arms from left to right, observing whether it becomes still easier and still more extensive, and whether the elbows bend more than previously. Then take hold of your wrists and do it. Notice whether the movement is still more extensive. Then stop and rest, with your hands palms down on your legs.

Now imagine that overhead on the ceiling there is a bell with a long rope attached to it. You may ring the bell by pulling down on the cord and then letting the cord move back up again, maintaining your hold on the bell cord at all times. Reach overhead, take hold of the cord with your left hand, and ring the bell a number of times. You reach as high as you can overhead and pull the cord down to shoulder height or a bit lower. Then stop and rest.

Now slide your left hand up your leg all the way to your hip joint. Then slide it down your leg as close to your ankle as you can reach, and continue to do that. You extend the arm as you go down your leg, and you flex the arm as the hand moves back towards the left hip joint. Be sure that, as you go forward, you exhale. Let your body bend forward while keeping your back straight. Also keep the back straight as you come back up the leg. Try several times inhaling as you bend. Then exhale as you bend. Notice, now, whether your hand spontaneously slides further down along your leg, perhaps even to the floor. Stop once again and rest.

Now hold your elbow in your right hand. Make a light fist with the

left hand, then make some circles with the arm and fist. Circle first one way and then the other way. Pause for a moment. Put your arm down, if you like. Then pick up the elbow again with your right hand, extend the fingers of the left hand, and make some more circles. Then let the fingers and the wrist go limp and notice whether that affects the circling movement. Put your hand down on your leg and rest a moment.

Now, once again, let the left elbow be held by the right hand. Let the left hand and wrist be limp. Circle. This time, realize clearly that the movement in the body is in the elbow joint. Make circles with the hand and then make circles placing your consciousness in the elbow joint. Do it one way, thinking of the hand, and then the other way, thinking of the rotation in the joint. Note whether shifting consciousness from an emphasis on the hand to an emphasis on the elbow joint makes a difference.

Stop making circles, but continue to hold the left elbow with the right hand and flex and extend the left arm a few times very quickly, though without urgency. It is a light, quick, easy flexing and extending of the arm. Observe whether the movement in the elbow now feels any different.

Then let both hands rest, palms down, on your legs. Close your eyes. Examine your body image once again. Which side of your body is more clear? Note whether the left buttock sits differently from the right, whether it makes a different kind of contact with the chair and whether you sense it more clearly. It may be that that buttock has rarely been so clear in your awareness. What, then, is the relationship between your buttock and your elbow?

And now imagine that out in front of you someplace there is a spool of rather heavy rope that hangs suspended from the ceiling. By pulling on the rope with both hands, you can unwind it and pull more and more of it toward you. Take hold of the rope with your two hands, and pull, encountering a fair amount of resistance. Observe the comparative movement of the left arm and the right.

Now the resistance of the rope is much less; it becomes much easier to pull. And now the resistance is zero. You can pull the rope, which offers no resistance at all. Unwind a good bit of the rope, comparing the movement of the two arms, and also which one feels lighter and moves better and is more clear to your awareness. If the left arm feels lighter, why should that be so, since it has been working for almost thirty minutes while the right arm has done almost nothing?

Once again, take hold of your two elbows and just let your upper arms hang while the two forearms rest against your body. Then move the arms side to side. Compare the movement to the left with the movement to the right. Note whether the movement to the left is naturally more extensive as well as easier. And if you try to make the movement to the right as extensive as the movement to the left, do it very carefully,

because you could actually injure yourself attempting to do that. Compare the movement in the two elbows.

Now, to equalize it somewhat, take hold of the forearms with the hands and move the arms side to side. Then take hold of your wrists and do it. Then hold hands with yourself, the undersides of the hands touching, and move the arms side to side, also letting the head turn. Note whether the head turns more readily to the left or to the right.

One last time, let the hands rest on the legs and compare the two sides. Although the left side is doubtless still more clearly in your awareness, the right side now should be comparatively more distinct in your awareness than it was. Your eyes and your tongue should be more centered, although for some they still will move considerably to the left.

Focus your attention for a moment on your right foot. Observe what that does to the position of the eyes and the tongue.

Now note how you sit, whether the two buttocks are more equal in terms both of how you sit and the awareness you have of them. They will doubtless not be entirely equal but probably considerably more so.

Now stand up, walk around the room, sense whether there is any more movement in your arms than before, and a few times quickly flex and extend the elbows, first the left and then the right. Compare the difference. Also do them simultaneously, then alternately again. Even though we have equalized them to some extent, for most people the difference between the functioning of the two elbows still will be considerable. Compare the sensations of weight between the two, and whatever else you may notice.

Walk around a little more, and complete your observations, including in them the entire body--the movement of the left shoulder as well as the arms, and when you turn to the left, is that movement any different from when you turn to the right?

What other questions might be asked and what more might be observed?

8) SEATED SHOULDER EXERCISE *

To begin with, sit comfortably in your chair. Let the hands rest in your lap and the feet stand on the floor. Rest the palm of the right hand on the right leg and the palm of the left hand on the left leg.

Now raise the right arm up to shoulder height in front of you and lower it. Raise it several times and bring it overhead, also.

Now do the same thing with the left arm. See if you notice any difference from the right arm to the left. Which one feels better, or do they both feel the same? How does it raise? Let the hands rest on the legs.

Lift the right shoulder. Just raise it up and down. Do it with the shoulder and breathe as you do that. Do that without straining -- it should be an easy movement -- however high is comfortable. If you raise it half an inch, that is all right. Stop and rest a moment.

Now stretch your right leg out in front of you and put your right hand on your thigh or your knee, wherever it goes to. And slide it down the leg however far it goes. Keep your back straight and bend at the middle as you slide the hand down and back. Make the movement in your shoulder.

See what happens if you do not bend your body at all, so that the shoulder has to move. Try to keep your body still, and go up and down the leg. See if you can keep the movement in the shoulder. Keep your arm straight and do not bend the elbow. Slide up and down without bending the elbow.

As you do that, do not only go down the leg but move the shoulder back when you come up. Go down, bringing the arm forward and keeping the elbow straight, and come back. The shoulder goes forward when you go down the leg, and the shoulder comes back when you come up the leg. Stop and rest.

Try to just make the movement back with the shoulder. If you are not sure how to do it, straighten the right arm again and let it go down the leg and then come back up the leg as the shoulder comes back. Now stop moving the hand and try to just move the shoulder back. Breathe freely.

Move the shoulder forward and backward, just whatever is comfortable. And any time you want to stop and rest, do so, but then start again. Just the shoulder goes forward and comes back. Rest a bit with the two hands on your lap.

And while you are resting put the right arm out over the arm of the chair so that it points away from your body and out to the right. Then reach out with the arm and bring it back, the movement being in the shoulder. Let the arm extend out to the right while it rests on the arm of the chair. Breathe freely and look pleasant. When the arm goes away from you feel that the movement is in the shoulder. And when the arm comes back, feel the shoul-

* Teaching time: about 30 minutes

der move back towards your ear. Bring it on up and towards the ear.

It is all right to rest whenever you feel like it. Then continue, putting the arm out over the arm of the chair and moving it straight out away from you and back towards you. The shoulder goes away and back toward your ear. Stop and rest a little.

Put your right hand on your hip and now try to touch your right ear with the right shoulder. Swing your elbow in towards your body and that will make the shoulder come in. Try to make the shoulder go towards the ear, rather than the ear going towards the shoulder. Swing your elbow in, trying to make a kind of rotating movement with the elbow that brings the shoulder closer to the ear.

Then forget about the ear and just swing the elbow back and forth. Sit a little bit forward in the chair so that you can swing freely with the elbow.

Try putting your hand on the arm of the chair and doing it. And put the hand on the knee and do it. Flap the elbow. Move it towards the front and back, flapping. Then stop and rest.

Rest your right hand on your leg, and try to move just your shoulder up and down. Move your shoulder up and then let it come back down. Up and down. And then try moving it forward and back. Forward and back, forward and back. Stop.

Now move it up, and forward, and down, and back. Up and forward and down and back. And make sure that the movement is in the shoulder. It goes up and forward and down and back. Just make a few nice circles with the shoulder.

Stop a minute and try to do it in the opposite direction. That means that you move the shoulder up and back and down and forward. Up and back and down and forward. Just circling in the opposite direction. Do it slowly until you get the feel of it and then do it a little bit faster.

And circle the other way, as you were doing it a moment ago. Up and forward and down and back. Breathe freely. And rest a bit.

Now put your arm behind you so that the back of the right hand is in the small of the back. Move forward in the chair so that there is room for the hand and arm. Now move the shoulder forward and back, with the back of the hand in the small of the back. Try to let the elbow swing as you do that.

And then put the palm of the hand on your stomach and try to do the same thing. Move the shoulder forward and back.

Now just reach down your leg a few times. See if you naturally bend from the middle of your body, which is the right way to do it, instead of

trying to bend with the head, as you lean forward. And be sure that you exhale when you bend and inhale when you come up. You should be letting air out, rather than in, when you bend yourself.

Try inhaling when you bend once or twice. And try exhaling. Do you see any difference? Do it inhaling and then do it exhaling. Do you see that you go further down when you exhale than you do when you inhale?

And go down the inside of the leg. Go down the outside a few times. See if you can go around the back of it. Then stop and rest.

Now put both hands on your lap. With the right hand, make a fist and extend that arm so that it is not bent. The fist should be resting out on the right leg somewhere. Now rotate the fist. Feel that the rotation is in the shoulder. Sense that the whole shoulder is turning in a completely different way than it was turning before. And just make an easy thing of it, sitting there rotating the shoulder, first in one direction and then in the other. The fist turns.

And then let the fist release. Let the hand hang very limp and turn the shoulder. Rotate the shoulder the same way you have just been doing. You were rolling the fist. Make a fist and turn it from side to side to see how you were doing it. See what that movement is in the shoulder.

Now do it without the fist. Just flip your hand back and forth. Move the shoulder to turn the hand. Twisting the shoulder makes the hand turn. The head does not need to do anything, just the shoulder. Do it again with the fist, if that is not clear to you. And gradually release the fist as you keep doing it.

Put the arm out on the arm of the chair again and extend it out, keeping the elbow straight. Move the arm straight out away from you and back. The hand reaches away from you and then comes back.

And then move the arm so that you are reaching towards the back, as far to the back as you can reach with your arm resting on the arm of the chair. Just move the arm out away from you, and back towards you, with the arm towards the back.

Then bring the arm up to the front of the chair arm and reach as far front as you can. The arm goes out and back.

Put the hand on the lap or the arm of the chair, wherever is comfortable, and make a few rotations with your shoulder. That means bring it up and forward and down and back. Put your hand in your lap and rotate the shoulder, then rotate it the other way. Now stop.

Raise the arm several times. And raise the other arm. Sense the difference now between the right and the left. The right one is a lot freer and easier to raise. Then turn your head to the right and to the left. See if you notice any difference in the movement of the neck.

Slowly get up and walk around. Turn to the right and turn to the left. See whether or not you turn better to the right side. The side you have been working on will often feel better coordinated and turn better, while the other side will feel rather lumpish.

Sit down again and put the hands on the hips and move the right shoulder and the left one. Compare the two shoulders. Sense the difference in the way that they move.

Gradually some of the improvement on the one side will go through your body and transfer over so that both sides will be better. Still, when you practice this exercise, do it one time on the right side and one time on the left. That means that wherever it says right you just use the left arm, just reversing the instructions. And after you do that a number of times you will retain that freedom in the shoulders. That will mean that the neck will be freer and it will tend to straighten out the spine and improve a number of things in the body.

9) SEATED SHOULDER EXERCISE
PART II - EXPERIMENTAL VARIATIONS *

This exercise is a continuation of the seated shoulder exercise just done. However, it can also be done by itself as can, of course, Part I. Now move around some more, sensing the movement in your shoulders. Raise them overhead, both by raising them out to the front and raising to the sides. Which movement is easier?

Stop and sense how you stand. Compare the two shoulders, how you stand on your feet, whether you lock your knees or slightly flex them. Note if you can sense the muscles in the backs of your legs, the muscles in the lower legs and the muscles in the upper legs. Sense them in the back, the front and at the sides.

Bend over once or twice to touch your toes, however close you can come to that. It does not matter whether you reach only to your knees, to your shins, to your ankles, or to your toes, or whether you can place the knuckles or the palms of your hands on the floor. The point is to observe what you easily do at present, so that you can compare that present performance with what you achieve later.

And now be seated in your chair. Let your fingers rest lightly on the tops of your legs and make some circles with your elbows. The elbows should be pointing out beyond the sides of your body.

Make small circles and larger ones, slow circles and quicker ones. Move clockwise and also counterclockwise. Observe if you can go one way with one elbow and the other way with the other elbow. Make small circles with the one and large ones with the other elbow. Quick ones with one and slow ones with the other. With a little concentration you may be able to make quick large clockwise circles with one elbow while making small slow counterclockwise circles with the other elbow.

Now, instead of making circles with the elbows, focus on rotating the shoulder joints. The elbows will still be making circles, but by focusing on the rotation of the shoulder joints (which is the actual place where the movement begins, at least if there are no superfluous preliminary movements,) then you will do it quite differently from when you think of making circles with the elbows.

Rotate your shoulders counterclockwise, and let the circles be as complete as possible, the shoulders moving up, down, forward and back to the farthest points they can reach without forcing.

Then make the circles progressively smaller, until you are making the smallest circles with your shoulders that you possibly can make. See if you can make circles the size of a pin-head. Is it easier to make these tiny circles in a clockwise or counterclockwise position? And can one shoulder do it better than the other? If so, does that shoulder usually

excel over the other one, or only in certain ways? Now stop.

Sit forward in your chair and extend your left leg, letting the heel rest on the floor with the bottom of the foot as close to the floor as it goes without your forcing it. And now, with your left palm on top of your leg, slide the hand down the leg as far as it will go. Let it slide back up the leg and continue to do that.

Sit however far forward on the chair makes it easiest to sit with your leg extended. How far down the leg do you reach? When you have reached as far as you can without any undue discomfort, see if you can go further by releasing any inhibition in the shoulder joint.

Just move forward from the shoulder joint and see if the hand now goes further down your leg. Should it go all the way to the toes, then let the hand go on past the toes to touch the bottom of the foot. Remember that the bottom of the foot remains as close to the floor as it will stay without being forced.

Now flex the left ankle so that the foot comes closer back towards the rest of your body. And continue doing that, reaching with your hand. See if you reach farther down. Do you really reach farther down or does it only seem so because you have flexed your ankle? Continue with the movement as you consider the question and how it might be answered.

The answer, of course, is to unflex the ankle and again let the sole of the foot be as close to the floor as it goes without forcing. Go up and down the leg with your hand and see if you reach farther than before. Stop and rest briefly.

Now leave the leg extended, with the bottom of the foot near the floor, and go up and down the outside of the leg for awhile. The palm of the hand is moving up and down the leg from the hip to wherever it may reach with the aid of the free shoulder joint.

Then go up and down the inside of the leg. Flex the ankle and note where your hand reaches. Note also where it reaches when the hand goes up and down the outside. Unflex the ankle, move the hand up and down the outside of the leg, and see where it reaches. Then do the same on the inside of your leg, and also on the top.

A few times, with the hand, go down the back of your leg with your arm between your legs. Then go down the back of the leg with the arm on the outside, the left side of the leg. Stop and rest, with your two legs bent and the feet and legs standing side by side.

Compare the left buttock with the right one, the left hand with the right, the left foot with the right, the left eye with the right, and whatever else you may notice. Did you take note of how your tongue lies in your mouth, or of how your breathing may have been affected. Is it possible to notice a difference between the breathing on the left and right sides,

including the air passing through the nostrils?

Extend your left leg again, and let the left foot hang close to the floor. And now go down the top of the left leg with your right hand, and see how far it goes. Does it go as far as the left one went before you rested? Does it go farther than the left one went at the beginning of the exercise?

Flex the left ankle and see where the right hand can go, moving up and down the top of the leg. And unflex the ankle and observe if it now can reach farther. Observe that with this arm, too, you make use of the awareness and freedom of the shoulder joint.

Now with the right hand go up and down the inside of the left leg awhile. Then go up and down the outside, and up and down the back. Go down the front again, and continue to do that with the left ankle flexed. Unflex the ankle and do it a few times. Then rest.

Extend the left leg, leaving the foot near the floor, and with both hands go down the sides of your left leg. Let one hand go down the bottom of the leg while the other hand goes along the top. Alternate them so that each hand alternately takes the top of the leg or the bottom, the hands going up and down simultaneously. Let the hands also exchange positions, going up and down the sides of the leg. Then let them go together, up and down the top, with the left ankle flexed. Then unflex the ankle and see where you have reached. Then rest a moment with the leg extended.

Now reach down the leg with the left hand only and see how far you can go, the shoulder joint being free. Pause and stand up for a moment.

Now bend over to touch your toes. Observe if you can touch equally or reach equally on both sides, or whether you reach lower on the left side or the right. Note if it is a strain to try to reach as far down to the floor with the right hand as you can easily reach with the left. Then stand up straight and sense your body. See if you now have the curious sensation of being taller on the left side than the right, or of the left side of your body being longer. If so, is it only the left leg that is longer or is it the entire body. How about even your head? Note whether your face and head feel longer on one side than the other. Or does the difference, if any, extend only up to your shoulders or perhaps to your ears? Walk around a little and see what it feels like. And you may learn what it would be like to have one short leg. Is it really possible to walk well as you are now?

Then be seated in your chair. Extend your right leg and see now how quickly we can establish body symmetry and lengthen the right side. Let the right foot lie as close to the floor as it will without forcing. Move the right hand up and down the top of the right leg. Flex the right ankle as you do that, and see where the hand goes. Then stop flexing. Observe if it goes farther, the right shoulder being free.

Now let the right hand go up and down the inside of the leg and see where it goes. Flex the ankle as you do it and see where it goes. Then stop flexing and observe that movement.

Take the hand down the outside of the leg, flex the ankle, see where you reach. Again stop flexing the ankle, and observe that movement also.

Once or twice, go down the leg with both hands. Flex the ankles and do it. Then do it with the ankle unflexed. Now stop.

Let your two feet stand on the floor. Several times, move the right foot forward and backward, noticing the sensations in the bottom of the foot, and then using the foot to learn about the floor.

Let your fingertips rest on the tops of your legs and make a few quick shoulder rotations. Do a few counterclockwise, a few more in a clockwise direction.

And then stand up. Now bend over to touch your toes, or however close to them you come, and see if now you touch about the same with the left and right hands. Or if you do not touch the floor, they approach the floor about equally.

What is the sensation in your body? Has that been equalized to a considerable extent? You may still be slightly longer on the left side, but as you walk around you should find that any difference no longer is crippling and will soon disappear altogether.

Observe, now, how your shoulders can move as you walk. Let your arms swing freely. Raise the arms overhead a few times and observe whether that movement is now somewhat better than it was at the start of this segment (although in Part I, there was a much greater emphasis on the shoulder movement).

Let your arms move in many different ways to sense the mobility of the shoulder joints. Then once more stop. And observe the differences between left and right and whether they continue to alter.

Once more, let your hands go to the floor a few times. As you do that, exhale as you bend forward and let the shoulder joints go free.

In five or ten minutes remember to pause and again experience the two sides of your body, comparing them for length and clarity of the body image.

Try to decide whether the increasing symmetry is more a matter of the left side becoming more like the right side, or the right side becoming more like the left side. Doubtless there are changes in both directions, but try to decide which is greater.

In attempting this, it will be helpful to compare your present body image and movements as they were at the beginning of the exercise.

10) SEATED NECK EXERCISE *

To begin with, sit up in the chair. Move your left ear in the direction of the left shoulder and the right ear in the direction of the right shoulder. Just go from side to side. Try to move the ear towards the shoulder but not the shoulder towards the ear. Try not to move the shoulder. Sense whether you are raising the shoulder to the ear or not, and then do not do it.

Now stop a second and hold the arms out at your sides at shoulder height. Try to hold them straight out at shoulder height. Now see if you can touch the ear to the shoulder, or how close you can come. The left ear to the left shoulder and the right ear to the right shoulder -- the same thing you were doing. How close do you come to touching? Do you touch on both sides? Put your arms down.

Now just let your head come forward towards your chest and then raise it up. Lower the head and raise it up. Observe whether you inhale or exhale when you lower the head. And stop.

Slowly turn your head from side to side in your normal manner. See how far it goes. Slowly turn it from side to side. Now, when you get over to the left look left with your eyes. Notice that your neck moves a little more when you do that.

And then go over to the right and look right with the eyes. Again, observe whether you get a little more movement in the neck. When you look further with the eyes the neck should go further. Let the eyes go way over to the side and you will see that it releases the neck.

Now try something for a moment. Just tell your head to look left and tell it to look right. Just speak to it and say, "Look left,Look right." Now do not say anything and turn it left. Then tell the head to turn left. See if it moves any differently when you tell it to move. Can you feel any difference? Does it move more smoothly when you tell it. Then leave it in the middle.

Your body will do a lot of things that you tell it to do. And it can do those things better than you know how to do them if you try it yourself. You can talk to your body about other things and you may find that it is helpful. Sometimes it will do just what you tell it to do without any other effort.

Now make some circles with your nose. Imagine that right out in front of you there is a clock dial and you are going to use your nose to move the minute hand around the clock. Your nose is right against the clock and the clock will not turn if you do not push it with your nose.

The whole head moves in a circle. Circle with your head so that the nose makes a circle. Do it in such a way that you can turn the minute hand

* Teaching time: about 30 minutes

with your nose. Do it in one direction a few times and then in the other direction so that you do not get dizzy. Stop a minute.

Now turn your neck and your head from right to left and let the shoulders turn also. You turn from the spine and feel that the whole upper body turns together. First to one side and then to the other. Think of turning the shoulders with the head and do not worry about the rest of the body. Breathe freely as you do that.

Now, when you turn the shoulders one way, turn your head the other way. The shoulders go right and the head goes left, the shoulders go left and the head goes right. Just do it slowly.

Move the head with the shoulders so that you feel what that is. Then oppose the movement of the head to the movement of the shoulders. The shoulders go one way and the head goes the other. It can be very easy to do, no effort.

One of the purposes of these exercises is to help you get a better sense of your physical self. Then you will be much less likely to fall or have accidents, and will be generally healthier. None of these movements are very difficult unless you are alienated from your body. Anybody can do them. Difficulties mean an inhibition, or kink, in the brain because of disuse.

Now continue to move the head with the shoulders. Turn the head and shoulders right and turn the head and shoulders left.

Stop moving the shoulders and turn the head to the right and look left with the eyes. Head left and look right with the eyes. Head right and look left with the eyes. Just turn the head from left to right in a normal way and oppose the movement of the eyes to the movement of the head. Move the eyes in the opposite direction.

Forget about your eyes for a moment and just move your head from left to right several times. Just look from left to right the way you ordinarily do, no jerky movements, slowly and easily. Now do it the same way only looking the other way with the eyes. Stop and rest a moment.

Put your hands behind you on the chair and try to make a circle with your nose. That just means rotating the head. Put your hands in your lap and try rotating the head. And then put your hands behind you and do it.

Can you feel that the neck is more free when the hands are behind you? Try it both ways. Put the hands in front and circle, then put them behind you and circle. Remember to change directions from time to time so that you do not get dizzy. You should have a lot more mobility in your neck with your arms behind you than in front. Rest again.

Lower and raise your head several times. Keep doing it. When you lower the head look up and when you raise it look down. Move the eyes just

the opposite of what you usually do. Do not make it any great effort.

Now stick out your tongue and imagine that there is a sheet of paper out there and you are going to make a circle on the paper with your tongue. Hold your tongue stiff and move the whole head. Make circles. Do some in one direction and some in the other, some little circles and some big ones.

That is the same movement as making circles with the nose. Do some with the tongue and some with the nose. And do not make hard work out of it, it is not hard. The movement is almost exactly the same whether you do it with the tongue or the nose.

Try to make some more circles with your nose and let your shoulders be free. Let your whole body from the waist up participate in that so you can make bigger circles with your nose. Do not hold the shoulders rigid and do not hold the spine rigid. Move the head to make circles with your nose. And do some in the other direction. See how big a circle you can make without straining.

As you do that, try to sense whether you are making a circle with your right ear. Make the circle with your nose and try to feel whether your right ear is also making a circle. Remember to go to the right a few times and to the left a few.

When you go to the left, when the head is rotating towards the left, notice if you can tell whether the left ear is making a circle. And when you go to the right, notice if you can tell whether the right ear is making a circle.

And now imagine that clock out in front of you -- that you are going to turn with your nose. Push the minute hand to one o'clock, and two o'clock, and three o'clock. And go back to twelve. Just go from twelve to three. Then come back to twelve and go over to nine; eleven, ten, nine. And go back to twelve. Go back and forth between nine and three, passing through twelve. Go from nine to twelve, and back from three to twelve to nine.

Just imagine that clock in front of you. And then go from twelve over to three and down to six, and back up to three and to twelve. Go back and forth from twelve through three to six a couple of times. This means that you make a semi-circle to the right. And come back to twelve.

Go over to nine and to six, then back to nine and to twelve. Start at twelve, go to nine, down to six, back up to nine, back to twelve. Keep going back and forth between twelve and six, passing through nine.

And then push the hand all the way around the clock a couple of times. Push it clockwise and push it counter-clockwise. Make a circle to the left and a circle to the right. And then stop and rest a moment.

Now turn your head from left to right. Observe how it moves -- the

movement in the neck. A couple of times tell it to go left and tell it to go right. Suggest the movement left and then right, until it goes smoothly. It just glides along, left, right, left, right.

Now let it go over to the side again, the ear towards the shoulder. The right ear goes over to the right shoulder and the left ear to the left shoulder. Do not raise the shoulder to meet the ear.

Stop that for a moment and I will show you something to make it very easy for you. Lift your left arm, extend it overhead, and put it against the left ear. Hold the arm against the left ear. Keep the ear against the arm and bring the arm over to shoulder height. Then raise the head, keeping the arm where it is. Then lower the head to put the ear against the arm.

Do that one more time. Come up with the arm; touch the ear to the shoulder; go over to shoulder height; raise the head to a normal position, leaving the arm where it is; then let the ear go over to touch the shoulder again. Now, can you touch easily?

Do it with the right arm. Raise your right arm alongside your right ear, extend it overhead. Now bring the arm and head down together to shoulder height. And raise the head to normal position, leaving the arm where it is. And bring the ear over to the shoulder. Notice whether that one touches more easily now.

Once more, put the arm up; come over to the side, keeping the ear against the arm as you go; raise the head; and bring the ear down to the shoulder again.

Several times, just raise the head and lower it. Notice how it raises and lowers. Turn it left and right and observe whether the neck moves more freely. Sense any change in the way the head turns.

And do a couple of circles with the nose -- so you remember what they are. Rotate your head to the right and to the left. Try to do a big one. One or two in one direction and then one or two in the other direction.

Let your head flop from left to right a couple of times. And let it fall forwards and bring it back up a few times. Sense the freedom of movement in the neck, the neck just loosened up.

If you do this exercise regularly it will help to free both the neck and the shoulders and will also improve the movement in the back.

11) EYES #1 *

Sit in any position that is comfortable, sitting erect with your head up and just look up and then look down. And keep doing that a few times. See how far you look up and where you look down.

Now, as you do that, observe your breathing, whether you notice any relationship between the movements of the eyes and the breathing. Try inhaling when you look up and exhaling when you look down. It can be just normal breathing but be sure that you inhale when you look up and you exhale when you look down.

Then try it the other way, so that you exhale when you look up and you inhale when you look down. Do them simultaneously. Exhale and look up. You inhale and look down and see how that limits the movement of the eye. Then, inhale and look up and exhale and look down. Try both ways so that you see what a difference that makes.

Exhale looking up and then, when you come to the exhalation, leave the eyes up and inhale. And you see that they go much, much further up. You get a clear sense of the relationship of breathing to movement of the eyes.

When you come to the end of your inhalation, continue to look up and up, as far up at the ceiling as you can look. And be sure that the movement is in the eyes and not in the neck.

Then lie down. Now, continue to do that same thing. Inhale and look up and exhale and look down towards your feet. Look up and down in terms of your body rather than the room.

You inhale and look up. Exhale and look down. And then reverse it again so that you exhale as you look up and inhale as you look down. Note again how limiting that is to exhale and look up. So do it the better way. Inhale and look up.

Now put your hands above your head on the floor someplace and try to determine at what point you can see both of the hands. Find them; wave them, like you are waving at yourself. Wave them on the ground and wave and place them wherever you can see both of your hands at once as you wave. Put them whatever distance out and up, but on the floor. Leave them on the floor, rest on the floor and wave with the hands or wave with your thumbs or whatever.

Now inhale and look up and see what is the farthest point that they can be and you can still see them. Move them just as far as you can until they disappear. Remember, move your eyes to look at them but do not tilt your whole head back. Put them where you can see them by moving the eyes and not by arching your neck a lot.

Now, put your hands down at your sides and you can, during this

exercise, lie in any way that you like. Cross your legs or let the feet stand or let them be extended. It does not matter.

We are going to begin with just one eye for awhile so that the next time that you do this exercise you just do the reverse of what the tape says. You work on the other eye and you alternate it each time and you do it so that one eye does not improve too much more than the other one.

Close your eyes. And try to sense the outline very clearly of your left eye. Try to sense the outer corner of the whole surface of the left eye. Try and sense the weight of it, whether it feels relaxed, or tense, or what it feels like.

Now try to sense the outer corner of the left eye in relation to the tip of your nose. Then try to sense it in relation to the lobe of your left ear. And then imagine that from the outer corner of the left eye, a line is drawn to the point on your forehead where the hairline begins--a straight line from the outer corner of the left eye up to the hairline at the middle of the forehead.

And then another line from the outer corner of the left eye down to the chin, the middle of the chin. And as you imagine that and sense it, try to get a notion of what points on the face that would pass through. Imagine a line running vertically up and down your face and head, running through the outside corner of the left eye, just a line running vertically down through the corner of the left eye.

Imagine the one running to the middle of the forehead, again, and then the one running down to the middle of the chin. Then take one of your fingers and run it over that line and see if the lines go where you thought they would go. Do the vertical line, and the one to the middle of the forehead, and the one to the chin. See if that is the way that you sensed it or if it is different.

And do the vertical line also passing through the outside corner of the left eye. And put your hand down and imagine a vertical line passing through the inside corner of the left eye. Then imagine a vertical line passing through the outside corner so that you have two parallel vertical lines, one passing through the outside of the eye and the other through the inside corner.

And then, with your fingers, make those lines, actually. See if they go where you sensed them to go. Make them simultaneously--vertical lines running up and down your head, passing through the corners of the left eye.

Now, with the left eye, look over to the left and then back to the middle with the eye closed. (The eyes will be closed unless I tell you to open them.) Look down towards the big toe of the left foot with the left eye. And then, down towards the big toe of the right foot.

Look towards the ceiling. And then imagine that you can look down below you into the earth. And look up towards the top of your own head with the left eye.

And now you are going to do some more movements, but as you look with the left eye, try to sense what your right eye is doing. Look down towards your feet with the left eye and look up towards the top of your head. Look over to the left towards the wall, and then over towards the right.

Now, put your finger on the eyeball of the left eye so that you can be aware of what is happening. And, with your closed right eye, look down towards your feet. And then look up, and do that several times.

And then look left, and look right. Do that several times, keeping the finger on the left eyeball so that you can sense what the eye is doing.

Now take the finger away a minute, leave the left eye closed and open the right eye and blink with it. And blink rapidly. See if you can do it with little or no movement in the left eye as you blink the right one.

And then put your finger on the left eyeball and continue to blink with the right eye. Observe whether there is more movement in the left eye than you were sensing. And you see that whatever one eye does, the other eye has to do.

First lie there and sense your body, how it lies on the floor. Sense the two sides and the length, how it lies and the length of it, and then get up and walk around a minute.

Observe how you feel as you walk. Try turning to the right and turning to the left. Look at the two eyes in the mirror and see if you can see a difference between the left eye and the right. Which one is a little brighter? Which one has more of a sparkle? See if one eye does not look a little more alive than the other one.

And then lie down. Sense the change in the left side of your body as compared to the right. It is longer and it is easier to turn to the left than to the right.

And you also notice that you have done exactly the same movements with both eyes. So that the only difference is the factor of awareness--attention directed to the left side. That shows you why exercise without attention gives you very little in the way of results and attention is what enables change to take place--paying attention to the body.

Now rub your palms together. Then place them over your eyes in such a way that light is excluded. You cup them and put the two edges of the hands together on the inside, so that you neither close off your breathing nor do you press down on the eyeballs.

Keep the eyes open to ascertain when all light is excluded, or just as much light as you can possibly exclude. Also, try to make it as easy on your arms as possible so that you would not have any difficulty maintaining it.

Then close your eyes. And just observe for awhile what you see. When the eye muscles are perfectly relaxed, as you should try to learn to do it, then you will have a pitch blackness; but with virtually everybody there will be some colors and forms and things that will come and go until one learns how to do that.

So look for the darkest spot that you can find. Look for any place where it is black. Do not press on the eyeballs. There should not be any pressure on them. Breathe freely and look for the darkest spot or spots that you can find. And suggest to yourself that the darkness will expand, that the whole thing will get darker and darker, blacker and blacker.

This palming, as it is called, was discovered by a Dr. Bates, whom you may have heard of. It is one of the most beneficial things that can be done for the eye. It should be done several times a day, if only for very briefly. Continue to look for the darkest areas that you can find and suggest that it will get darker and darker. Then put your hands down and rest a minute, leaving the eyes closed.

As you rest, sense your eyes, the outlines of the eyes, the relation to the eyebrows, the ears. And rub the palms together again. And, once again, find the position where, with the eyes open, light is excluded, free breathing occurs and there is no pressure on the eyeball from without, from the hands.

And when you have excluded light, close your eyes and, once again, look for that darkness. Your eyes should be sensitized enough now so that you can feel if there is any tension in them, and relax the eyes. Try to let the eyes be just as relaxed as possible so that it can get darker and darker.

Then put your hands and arms down at your sides again. And look down at your feet. Look down at both big toes and then think about going to sleep. Remember we did that once before and if you observe carefully you notice that when you think about going to sleep your eyes do what they do when you really go to sleep--they tend to go up and out towards the corners. Think about the feet and then think about going to sleep. Alternately do that several times and see if you can get a sense both of the movement of the eyes down towards the feet and then the movement of the eyes up and out as you think about going to sleep.

Then put your hands above your head on the floor, again, and open your eyes and inhale and look up and wave at yourself with your fingers--leaving your wrists on the floor--and observe where you can see your hands. Take a deep inhalation and when you get to the end of it keep looking up and see how far behind you can look.

Move your hands out to the sides a ways and keep them in your vision. Bring them as far out as you can go and still see them, and bring them back together overhead. Now put them down at your sides again and close your eyes.

Now look over to the right and then back just to the middle. You can look down towards the ground by your right ear, and then back towards the middle. Look down to the ground and back to the middle. And try to see how quick you can make that movement without any hurrying. Make it just very nimble, and breathing normally.

Then do the same thing looking left, just looking over to the left and then back to the middle. Start slowly, then try to see how quick and nimble you can make it, again, without any sense of hurrying, forcing--easy and nimble.

Then let your eyes go from side to side as if you are watching a ping pong match or a tennis match where the ball is going back and forth, back and forth--following the ball with your eyes. See how fast you can imagine the ball going back and forth.

If you observe closely you will notice something interesting--that you cannot think any faster than you can move your eyes. You cannot really think of a movement any faster than your eyes will move. You can talk about it happening faster but you cannot really think it.

Do the same thing looking up and down; that is, towards your feet and then looking along a line that passes through your left hip and right shoulder--a diagonal line, as long as you want to make it, through the left hip and the right shoulder.

And then look along another diagonal line that goes through the right hip and the left shoulder. And let your eye travel up and down that.

And then look up towards the ceiling and imagine that you can look through the ceiling far, far into space. And that you can look beneath you quite far, far down into the center of the earth.

Now stop and, without too great a pressure, squeeze your eyes closed and release them. Do that a number of times--not with your hands, just with the eyes themselves. Keep them closed, but squeeze them and release them.

Now stop. You are going to do it again but, this time, try to sense or at least imagine, if you cannot sense it, that when you squeeze, the eyes actually retract back into the head further and when you release them, they not only release but they protrude out in front--they extend further out in front than they normally do, so that you draw the eyes back into the head. Then you push them further than they normally go, with the eyes closed.

A couple of times, do that: inhaling as you draw the eyes in, exhaling as you push the eyes out. And then try it the other way: exhaling

as you draw them in and inhaling as you push them out. And notice the difference in the movement of the eyes.

Do it, inhaling as you draw the eyes back into the head, exhaling as you push them out. Then just forget about the breathing and continue to do that a few more times.

Then, a few times, look down toward your feet and up towards your head. Do it slowly. See if you notice the tendency to inhale when you look up and to exhale when you look down.

Briefly rub your fingers together, your palms and, one more time, put them over your eyes, closing the eyes and looking to see how black it is, looking for the blackest black you can get. Remove the hands and notice how much light comes through the eyeballs normally.

Then, once more, put your hands above your head and look up. Inhale and look up. Observe the hands waving and then slowly roll to one side and just get up and walk around.

We call that Eyes #1. This should relax the eyes, make them more mobile, and strengthen the muscles. I would say if you wanted to do it a lot, it would probably improve the vision. Mainly it is a good thing to do to establish the coordination of movement with breathing and to relax the musculature of the whole face and down into the neck.

12) EYES #2 *

Assume a comfortable seated position, preferably on the floor or in a chair. Rub your palms together a number of times. Then place your palms over your closed eyes in such a manner as to exclude light, so that even if the eyes were open it would be dark. You can check that by opening the eyes. Close them again. The palms should exclude just as much light as possible while neither putting pressure on the eyeballs nor interfering with the breathing.

Open your eyes. It should be, as nearly as possible, completely black. When you close them it is also black. If you see colors or lights when you close your eyes, make sure you are not pressing on the eyeballs. Try to let the eyes relax as completely as you can. Think about your field of vision with the closed eyes as becoming blacker and blacker--as black as the blackest ink. Just think of it as getting darker and darker and darker.

Leave the eyes closed and rub the palms together a number of times. Rub the palms back and forth very quickly, so that there is quite a bit of friction and the palms and hands feel hot. And then put them over the eyes again so that the eyes are bathed in that heat. Let the closed eyes relax. And slowly, the eyes remaining closed, remove the palms. Continue to think about blackness, about releasing the eyes, so that they are very, very relaxed.

Slowly, slowly, open the eyes. Open them a bit at a time. Keep increasing the opening until they are very wide. That does not mean to bulge the eyes, just open them very wide. Open your mouth wide and yawn at the same time, and see if the eyes go wider. Close the mouth. Inhale deeply and see if that helps the eyes to open wider.

Now look up as far as you can when you inhale and look down as far as you can when you exhale. Do not move your head as you do this, only your eyes. Try to sense whether you tense the back of your neck when you do that. If you are aware of tension in the neck, especially at the back, try to minimize that tension as you continue to move the eyes.

Just look any place you like with your eyes, and observe the neck as you inhale. And, as you inhale, think of the neck getting longer. Think of the neck relaxing as you exhale. Try to look up when you inhale without tensing the neck. Make sure that the jaw is relaxed, and the mouth. Inhale when you look up and exhale when you look down. Then stop.

Blink the eyes a number of times. Try doing it slowly. And see how fast you can blink them, but breathe normally as you do that.

Squeeze the eyes tightly shut and open them. Do that three or four times. Close the eyes as slowly as you can and then open them as slowly

as you can. Continue to do that while you breathe normally. Open the eyes as wide as you usually do and close them as slowly as you can--very slight gradations of change.

Keep doing that, and pay attention to your breathing. Notice if you inhale as you open and exhale as you close. See what happens if you do it the other way, if you exhale as you slowly open the eyes and inhale as you slowly close them. And now do it the opposite way, inhaling as you slowly open the eyes and exhaling as you close them. Try not to do it in little jerky movements, but make it smooth and continuous as you open and close the eyes.

Now forget about the breathing and continue to do that. Breathe, of course, but do not pay any attention to it. Then see how fast you can blink your eyes. See if it is faster than it was before. Stop.

Rub your palms together a few times and, once again, put them over your closed eyes. Think about blackness--the visual field getting blacker and blacker. Try to think about a very black circle on a very black square. A very black triangle on a very black circle on a very black square. Everything just getting blacker and blacker and blacker. Breathe easily and think of the eyes getting more and more black, the muscles releasing and the eyes relaxing--relaxing more and more, getting blacker and blacker.

Remove the hands and very slowly open the eyes. Sit comfortably. Take the middle fingers of your two hands and put them together in front of you, pointing at one another. Do it so that, as when you were a child, you see something that looks like a little sausage, an optical illusion, there in front of you. If you do not see it at first, experiment with the fingers at different lengths away from your eyes. The tips of the middle fingers touch and then separate so that the sausage floats in the air.

Now look down at the floor with the fingers in front of you. Separate them and, at the same time, move them away from you. And, as you do that, observe that the sausage not only gets smaller and rounder but that it moves down towards the floor. Those of you sitting on the floor should have no difficulty in letting the sausage move away from you like a little, round, reddish ball until it touches the floor and disappears.

Now bring the fingers closer together in order to get the sausage back. Try to move the ball until it almost touches the floor but does not disappear. Then, if you bring the fingers back together, it will move towards you again. In fact, you can make that little thing bounce off the floor if you move your fingers with sufficient precision. The sausage becomes a ball, just barely touches the floor, and bounces back up to become a sausage again, depending on what you do with your fingers. Then rest your eyes a moment. Blink a few times. If you need to, shift your position on the floor to make yourself more comfortable.

Put the fingers in front of you again, so that you see the sausage.

Now turn your head slowly to the right until it disappears. See at what point it disappears. Turn forward and make the sausage again. Turn your head left and see at what point the sausage disappears. You can have your fingers touching or separated, so that the sausage floats in the middle. And at what point does the sausage disappear? When you turn right, it disappears when the right eye no longer sees it. And, of course, when you turn left, it disappears when the left eye no longer sees it. You do not have to turn the head to make it disappear--all you have to do is close one eye and it is gone. So, it takes two eyes to make a sausage as, of course, most people know.

Try bouncing the little ball off the floor a few more times. Make it behave like a yoyo. If you are sitting in a chair and bend over to do it, it will be even more interesting than if you are sitting on the floor, because the yoyo will have further to travel. Now stop.

Put your hands down and rub your palms together. Close your eyes and, once again, put your palms over them and think about blackness. Relax, breathe easily, and think about blackness--getting blacker and blacker.

Take the palms away. With the eyes closed, look from left to right as if you were watching a ping-pong match. Look still further, as if you were watching a tennis match. Look as far to the left and as far to the right as you can without straining. Keep the eyes closed. Now bring the eyes back to the middle and see what is the smallest left to right movement you can make--like watching a very miniature ping-pong match.

Breathe normally and try making the smallest up and down movement that you can make. Look up towards your forehead, towards the top of the head. And look down in the direction of your chin, chest, floor, whatever is down from you. Try to look up and down, making the smallest movement you can while still being conscious of some movement.

Now slowly begin to extend the movement a little more and a little more until it gradually becomes as much of a movement up and down as you can make. See if you inhale when you look up and exhale when you look down.

Open your eyes and blink a few times. Put your two index fingers in front of your eyes. How many fingers do you see as you hold them parallel to each other? Move them until you see three fingers, or four fingers, as the case may be. Some people will see one finger doubled, the other only once. Try doing it with your middle fingers and note how many fingers you see--three or four?

And do it with the two index fingers again. Cross one of them over the other so that it is in front of it and they almost touch. Now how many fingers do you see? One finger is longer than the other by how much?

Put the index fingers in such a way that they almost touch at the tips. Then hold the two parallel to the ground and let one circle around

the other. Then reverse it. Let the left index finger circle around the right, and let the right one circle around the left. Let them both move, circling about each other.

Now let them just stay parallel in front of you. Bring them close and take them to a distance. And put one of them across the other. How many fingers do you see if the left is across the right? How many if the right is across the left? Do you see three now or do you see four, as you continue to look? You may see three one minute and four the next. Some people will see it making a thing so that you could play tic-tac-toe. Mark X's and O's in it.

Still watching that, turn your head to the right and observe what happens, what changes take place. Go back to the middle. Continue watching the two crossed fingers and turn your head back to the right, and back to the middle. Turn it slowly to the right, watching the fingers for as long as you can. That means that the more the head goes to the right the more the eyes will go to the left. Bring the head back to the middle.

Leave the fingers there and turn slowly left, while the eyes continue to look at the fingers. This means that, as the head goes left, the eyes go right. Now, with the eyes in the middle, look at the fingers again and note how many you see, whether it is three or four, whether one is shorter than the other. Close the right eye and see what happens. Close your left eye and see what happens. Open them again.

Put the hands down and rest a bit. Rub your palms together, close your eyes, put the palms over them and think black. Think about sleeping and think black--deeply, deeply, relaxing the eyes. Let them relax as much as possible and think black. Think about dreaming. See if that has any effect on what you see. And think about the dream ending, and sleep getting deeper and deeper.

Take the palms away and slowly open the eyes. Rapidly blink them a few times. See that you breathe normally, and do not contort your face as you blink.

Now inhale and look as far up as you can without straining. Exhale and look as far down as you can. Inhale and look up as far as you can. See if you can look up and inhale without tensing the back of the neck. And be sure you do not tense the muscles in the front of the neck either--the whole face nice and relaxed as you look up and down. Continue looking up and down. Lie down and rest for a moment. Let your eyes relax completely. And get up.

If you have an eye chart, you might consult it. See whether there is any change, but make sure you have similar lighting each time you look at the chart. Do a little more of the palming if you feel like it. And you might try to remember to do that several times a day for a few moments. It is a good thing to do. Similarly, you might try bathing the closed eyes

with sunlight for a few minutes each day, moving the head from side to side, letting the sun go over the eyes. You could even do this with a bright electric light, with the eyes closed, of course.

13) IMPROVING EYE MOVEMENT AND VISION: #3 *

To begin with, walk around and observe where you look, including whether you tend to look more down or up or forward at eye level. Are you equally aware of the environment on both sides of you? And if you are more aware of what is happening on your left side or your right side, does this mean that your head was turned to that side, or that your eyes were turned more to that side, or the head and eyes both? Again, if this was or is the case, were you conscious of such turning or did it seem to you that your head and eyes were to the front? It is unlikely that both were facing to the front if you see significantly more of the space on one side of you than you do of the space on the other side.

Similarly, if your eyes do not seem to be at eye level so that you see more below or above that level, what does it mean? Is the head bent down or thrown back, or is it only the eyes that look down or up within the head? See if you can move normally and continue to pay attention to the level of your looking. And then sit down on the floor.

Again, for a moment, notice whether you are looking more down or up and more to the right or to the left. Having noted these things, again pay attention to the positioning of the head and the eyes, and see if you were aware of them already.

Rub the palms of your hands together vigorously quite a number of times. Then place your palms over your open eyes in such a manner as to exclude all light. Do it without pressing on the sides of your nose enough to inhibit your breathing. Look into the darkness and observe whether it is completely black or whether you see colors and, perhaps, forms. Note if the forms are of objects or whether perhaps they are more like what Heinrich Klüver has called the "form constants of hallucinations"--that is, reminiscent of lattice work, filigree, whirlpools and certain other basic forms out of which some believe our perceptions of all the other forms are built. In any case, just continue to look, making sure that you do not close your eyes without knowing it, so that what you look into is, at least to some extent, outer, not inner, space.

Then remove your hands from your eyes and, on the wall that is opposite you or on any other surface at about eye level, imagine a circular object like a clock. Make it a reasonably large clock. And see if you can circle around its edges with your eyes. See if the circling is perfect and, if not, what the imperfections in the eye movements are. Also make sure that you do not hold your breath, move your mouth unnecessarily, tighten your facial muscles or otherwise introduce superfluous actions into the circling. While such actions may have been made in an effort, conscious or otherwise, to improve the movement, they actually tend to obstruct it, at least in the long run.

Now look counterclockwise around the rim of the clock. For awhile, increase the size of the circle, but see that it is still made against a

flat surface as if you were circling around a very much larger clock. In other words, do not allow the focus of the circling to change so that it comes off the wall and slices through the space of the room. Continue to hold the movement against the wall, but now it must be an imaginary wall as you project the image of a clock much larger than the room. And make the largest counterclockwise circles you can make. This should mean that, if your eye muscles are relatively free, you will look as if far up into the sky, far down into the earth, and so on. Think of yourself as sitting down on the rim of a great canyon with the clock suspended somewhere in front of you. And now circle it with a clockwise movement. Instead of looking around the rim, however, now try to make very certain that you look around the dial of the clock, your vision passing over the numbers, moving from one through twelve, and continuing to circle. Then reverse the movement, looking from eleven through twelve. And continue passing through the numbers counterclockwise.

Lie on your back and vigorously rub the palms of your hands together. Lying on your back with your body otherwise at rest, put your palms over your eyes so as to block out all light. Peer into the darkness. Try to feel if there is any sensing other than visual of the hands by the eyes. Or if, perhaps, you feel with your hands any sensation of something coming from the eyes. Continue to look into the darkness for awhile, just remaining completely passive and endeavoring to suppress all verbal thought. This, as you may have learned, is much easier to do if you can relax the muscles of the tongue and the throat and others involved in speech, including subvocalization. Just look into the darkness or else observe as a spectator whatever images may appear before you.

Close your eyes and look over towards your left ear. And then look up into your head as if you could look around the inside of your skull. Let your eyes move so that it seems that they travel up from the left ear, along the inside of the skull to its top and then over and down to the right ear. Then look up and over to the left ear, and continue to look from the left ear to the right but without going below the ear level, and passing along the inside and the top of the skull. Make it a slow and very smooth movement just as perfect as possible. And as you do it make sure that your breathing is also smooth, and that you do not tighten the muscles of your neck or otherwise alter the condition of your body in ways not required. See if you note any tendency to move your head, and if it is lying on its back and not tilted to one side or the other. Without opening your eyes or interrupting the movement of the eyes, position your head so that it feels perfectly centered if it is not so already.

Then, a few times with eyes closed, just look from left to right as if from ear to ear, making a straight line through the exact midpoint of that line and stop the eye movement there. Just continue to look at the midpoint while noting that you do not tense your neck or other muscles or disrupt your breathing. Then open your eyes and note where on the ceiling you are looking.

Slowly roll to one side and get up. Note the position of your head

and eyes. And see if it is the same as at the start of the exercise. Try to note whether you look more to the left or the right, or whether it seems to you that your awareness extends about equally from both sides of your body. Note whether your total vision of the space around you--up and down, left and right--now seems to be somewhat larger, more complete, and somehow more of a unified whole. Then just walk around and observe any other changes in your way of seeing or experiencing of which you might become aware.

14) INTEGRATING BODY IMAGE *

Be seated in your chair. Place your feet flat on the floor and place your hands on your legs. Let the middle finger rest on the knee. Sit far enough forward in the chair so that it is easy to do that. Try to keep your back straight throughout.

Slide your hands down your legs, however far they will go, and then back up again. Do not bend from the middle. Keep the movement in the shoulders. Try doing it with your arms straight so that all the movement is in the shoulders. See if it seems to you that the movement is symmetrical on the two sides, that one hand goes as far down as the other. Remember, do not bend from your middle. You are only interested in your shoulders. Now stop.

With your eyes closed, extend your arms in front of you at shoulder height. See if it feels to you as if the two arms are raised equally high. Open your eyes and see if it is so. Then let the arms down.

Several times just raise your arms over your head. See what that feels like. Does it feel the same in each shoulder, or is it different in one? Is one better? Then stop.

Now put your left hand near your upper body. Then take the left shoulder back as far as you can take it, and bring it forward. Continue to do that.

Put your hand somewhere around your hip joint and do it. Continue taking the left shoulder back however far it will go. See if letting the right shoulder come forward a little allows the left shoulder to go further back. Focus your awareness on the left shoulder and its movement.

Now put the back of your left hand somewhere in the middle of your lower back and continue to do it. Be sure you are sitting far enough forward in your chair so that you are not inhibited in the movement by the chair back. Try looking to the right as you do it. Turn your head right. Then place the head in the middle. Then do it looking left. Then stop and rest a minute with your hands on your legs.

Close your eyes and sense the two shoulders. Sit with your back fairly straight but not rigid. Let your hands hang at your sides. See if it feels to you that the two hands hang equally. Is one shoulder lower than the other one, or one higher?

Then see if you can let the left shoulder just drop. It does not mean leaning way over to one side. See if you can loosen the shoulder joint so that the left hand goes down, and keep lowering it and bringing it up again. If it goes really low, you just feel that the rib cage collapses somewhat on the left side, and that it lengthens on the right side. The right shoulder goes up. These are movements that occur only as responses

* Teaching time: about 60 minutes

to what you do with your left shoulder and arm. Keep raising and lowering the left hand and arm. Do not just go to the side with your whole body. If you want to, just lean to one side and you can easily touch the floor on the left. That is not a shoulder movement. What you want is as purely a shoulder movement as you can get. That will carry some of the other parts along with it, but it is still a shoulder movement. Stop and let the hands rest on the legs. The hands are on top of the legs so that the middle finger is in the middle of the knee if you extend it down that far.

Then extend the left arm out in front of you. Reach out forward as far as you can go. Stop there. Then try to release the shoulder so you can go further still. If you release the shoulder, you should be able to reach out quite a bit further without twisting the body to one side. The movement almost never uses the full potential of the shoulders. Once you have come to the end of the movement, see if you can just continue to let the hand go forward. You can only do that by letting go in the shoulder joint. Let the hand be loose and it will not be such a strain.

Then take the arm as far back and then as far forward as it will go. Extend it straight out in front of you. Reach out as far as you can go and take it as far back as you can go without altering the position of the upper body--that is, without leaning forward and leaning back. Then put it down and rest again.

Now put your left hand behind your head and take the arm and the shoulder back. Then bring them forward.

Then put your palm on your chest and do it. Put it on the left side of your chest. Take the elbow as far back as you can.

Then reach behind you with your left arm. Slide it along your back and see if you can reach around yourself. See how far over you can reach with your fingers. Come around on the other side. Continue to do that for awhile.

Then, when you come back to the outside of the left side of your body, come around to the front with the palm of the hand. Go around as far as you can.

Then, with one continuous motion, reach around behind you. When you reach behind, the back of your hand is against your body. When you reach in front, the palm is against it. You can always stop and imagine doing it. You are interested in what is happening in the shoulder. Do it in the vicinity of the armpits, and then in the middle in between that. Every position does something different with the shoulder. Every inch that you change the height of the hand, the shoulder is organized differently. You use it in ways that in many cases you never ordinarily use it. Now once again rest with the palms down on the legs.

Now let the arms hang at the sides again. Let the left hand sink towards the floor, however close it will go. You can allow the rib cage to

bend on the left side as the left shoulder goes down. Do not just lean over. Bring the shoulder up as high as you can, and then take it as low as you can. Now stop.

Close your eyes and sense your body. Compare the two hands and the arms. See if it seems to you that the left one is substantially longer than the right. Do it with your eyes closed. Then open your eyes and put your hands out in front of you, side by side. See if they are now symmetrical or whether the left one is longer. Put them down again.

Now sit forward a little on your chair and extend your right leg. Just take it forward and backward. Keep it straight. Slide the foot out away from you. The movement is all in the hip joint. See how far the foot will slide along the floor. You really have to come fairly far forward on the chair to give yourself the freedom in the hip joint. Push the leg away from you and pull it back toward you without bending the knee. Extend the foot so that it is as close to the floor as it comes with the leg extended. Continue to move the foot away from you and back toward you. The movement is in the hip joint. Also try it with the ankle flexed or extended or neither. Then stop and rest a minute.

Try doing the same movement in the right hip joint with the foot on the floor, resting flat. The sole of the foot is on the floor. This time the knee will go away from you and then come back towards you instead of the whole leg. Be sure the movement is in the right hip joint.

Then, as you move the right hip joint, try moving the left shoulder joint in the same direction. Do some movements forward and back with the shoulder. Then do some movements forward and back with the hip. Then let them go together. Try it with the leg extended.

Then go back and forth with just the leg. Then try doing the same thing with the left arm extended. The hand and the foot go forward and back together. Keep the elbow and the knee straight. That should be a good bit easier than the other one.

Then when, in fact, you find that easy, bend the leg again. Take the leg forward and back from the hip joint. Take the shoulder forward and back. Then let them go forward and back together. The left shoulder and the right hip joint go forward and backward simultaneously. It should be a good bit easier than it was.

If you still have trouble, do it with the arm and leg extended until it is clear. Start with one movement; then let the other one join in. When it is easy to do it with the arm and leg extended, then do it with the elbow and the knee bent. Oppose the shoulder movement to the hip movement. You will actually find that that is easier than to go with it. It is just the opposite of what you do when walking. The shoulder and the hip joint on the opposite sides of the body are accustomed to moving together if the body is well coordinated. When the right foot goes forward, the left hand goes forward and so on. Yet, when you are sitting, it is easier to

oppose them. Now let them go together again. Then stop.

Close your eyes. Observe whether now something has happened in the body image so that it is clearer on one side than the other (as it ordinarily is when we do this work.) We often work on one side and that one side will be clearer than the other. Now see if it is clearer on the lower body on the right side and the upper body on the left side. That is probably something which you never in your life experienced before. Then stop.

Get up a minute and walk around. Put the chairs out of the way a bit. Pay attention to the way that the right leg and the left arm, the right foot and the left hand go. Compare that to the way that the left foot and the right hand, the left leg and the right arm go. See if it feels that the stride is longer on the right side, and the left arm is making more extensive movements. Then come back and sit down.

Close your eyes and sense once again. Now extend the left leg and the right arm. Raise and lower them together, just a little. Put them both down and rest them.

Then, using the hip joint and the shoulder joint, slide them forward and bring them back. See if that is not much, much easier to do than when you first tried to do it with the other two.

Leave your arm down, the hand on the leg, as you do it. Just take the shoulder and the hip forward and back together, the left hip and the right shoulder. Try doing it very quickly. See if it is almost childishly simple. There is nothing to it at all. Remember, when you tried doing it on the other side it was very clumsy and awkward and difficult. The brain had a lot of trouble with it.

Now move the left hip back and forth. The feet are standing on the floor. Then let the shoulder go forward and back, the right shoulder with the left hip. See if that is all much easier to do.

If anyone still has any trouble, start with one. Get used to moving the left hip joint back and forth, and do a few with the shoulder. Then do them together. Remember that you must sit fairly far forward in the chair in order to move freely. Try to do that very quickly--a light, easy movement. Then stop.

Put the right hand behind you. Take it around in the back and then around in the front. Then let it rest in the small of your back and take the right shoulder back. The left one can come forward a little.

Now interlace your fingers behind your back. Then take first one shoulder back and then the other. Then put the interlaced fingers behind your head and take the shoulders as far back as they will go.

Take the hands as far away from your head, as far behind your head, as they will go. Reach out behind you with the interlaced fingers. Do

not strain. The hands are behind the head. The movement is back, not up and down.

Then let the fingers rest on the back of the head. Flap the shoulders like wings. Take them back. Stop and rest a minute.

Close your eyes and see how the body image has changed from when you scanned it last. See if now the left leg is clearer than the right one. What about the shoulders? Is one clearer or are they symmetrical?

Then bend your left elbow and extend your right leg. Flex and extend the right foot and the left elbow simultaneously a few times. Do it quickly. Then do it with both arms. Do it with the right elbow and the left wrist a few times, and then with the left elbow and the right wrist a few times. Do a number of movements with the left leg and the right arm, and then with the left arm and the right leg. Then stop again.

Notice how the body image has changed now. Do you sense the shift to the right side or to the left side? Do you feel symmetrical?

Now, on the side that you feel is less clear in your body image, imagine a number of movements where you flex and extend both the knee and the elbow of that side.

Then put the soles of your feet together and clasp your hands. Breathe through your middle up into the top of your head. Try to breathe in at the place where your legs separate and breathe out through the top of your head. Make sure that you are sitting as symmetrically as possible on the chair, that the soles of the feet are entirely together and the hands are completely interlaced. Breathe right up through the middle. See if the breathing is truly right up the middle, and does not go off to one side of your nose or the other. Do you feel that you are breathing up your back or your front? Do you feel the core of your body? It feels as if it goes right through the middle. Provided that you have placed your body in a balanced position, that kind of breathing up the middle will help to integrate the body image and even it out.

As you do it, sense whether the body is really symmetrical. To center and balance the body is also an excellent meditation. It is a way of centering and balancing emotions or conflicts. You can move into the center of the conflict and see the two sides of it, thereby being better able to resolve it. Essential to using it in that way is to really place the body in such a position that it is as symmetrical as possible, and then use the breathing up the middle to make the body image as identical as possible on the two sides. When you do that, quite possible for a little while, you make peace between the two hemispheres of the brain and to some extent between the conscious and the unconscious minds. You give equal weight and significance to the totality of yourself. The body experiences that lack of bias or preference for one part and prejudice against another, so it begins to feel integrated. Try that as a meditation. Also, try it as a means of dealing with pain.

Now get up and walk around a little bit. As you do it, try to keep the body image as symmetrical as possible. It is a fairly easy thing to do if the discrepancy is not too great. If you feel that the right arm is clearer in the image as you walk, pay attention for a little while to the sensations in the left. Then shift back. The same goes for the leg. If one side is functioning better, or one part on one side is functioning better, pay attention to the other side, or the identical part on the other side.

Because of the hemispheres of the brain, you can regard it in such a way that you have two of almost everything. Then, when you have made yourself as symmetrical a body image as possible, and also as integrated, sit down. Observe whether that is a relaxing experience, or how it affects you. Do the meditation with the soles of the feet together, the hands interlaced, and breathing up through the middle to the top of the head, looking up so that you feel it in the brain.

When you are moving around, give just enough awareness to those parts that will equalize the body image and thereby alter the neural functioning and the part of the brain that is basically responsible for the discrepancy between the functioning and the sensing of the two parts. You do not want equal brain functioning, by any means, all the time, but it is a good rest when you create that balance. By these means you can do it. The idea is to create a balance where you have a feeling of harmony between the two brain hemispheres.

As you do it, you should really feel that you are doing less verbal thinking. There seems to be a lot more ego in the left hemisphere than in the right. Interlacing the hands is a symbol of the unity of the two sides, and also provides a sensation of unity. Breathing up the middle can be up the front, up the back, up the center, up the spine, just so that you do not have the feeling of curving or favoring one side over the other. It should not be experienced at all as a divisive line. People usually do not experience it that way, especially when the hands are interlaced and the feet are together. One side is accepting the other, and at the same time it is recognized that there are two sides that are being unified that ordinarily have different tendencies. Now you are making peace where often there is conflict. Try that on your own and you will see that if you keep it up for a long period of time, it is a very comforting and pleasant thing to do.

15) COORDINATED SYMMETRY: SECOND INTEGRATION *

To do the following exercise you should have a straight-backed, unupholstered chair to sit on. A pillow on the seat of the chair is no obstacle, but one should not sink into the chair and neither should the chair have arms.

Please seat yourself well forward in the chair so that there is at least a hand's breadth between your back and the back of the chair. Extend your left arm so that your left palm rests on your left knee. Let your right hand rest on your right leg in any way that is comfortable. Make a light fist with your left hand and roll the fist to the left, maintaining contact with your leg. Roll the fist left and then bring it back to its starting place. Keep the fist left and then bring it back to its starting place. Keep on doing that for awhile. Your back should be reasonably straight.

Breathe freely as you continue with the movement and notice whether, as your left arm rotates out, your right shoulder moves; whether your head moves; whether you tend to sit more heavily on the left buttock and whatever else you can observe. Stop and rest with your palm lying on your left knee.

Now make a fist lightly with the left hand again and turn it out, but this time paying particular attention to the rotating movement in the left shoulder joint. When that is clear to you, try to rotate the arm out by deliberately rotating the shoulder joint. That is, do not think about turning the fist outward but rather think about rotating the left shoulder joint outward. The fist should move about as before, but the movement is consciously initiated from the shoulder joint. Stop that for a moment and just turn the fist out a couple of times. Then once again initiate the movement from the left shoulder joint. Observe whether the fist rolls over farther when you initiate the movement from the shoulder than when you think of rolling the fist. Now stop and rest.

Close your eyes. Sit straight without straining. And scan your body. See if your left hand is more clear in your awareness than the right. How about the left arm and shoulder as compared to the right side? What of the clarity of the left foot and toes comparatively? If you open your eyes quickly, in what direction do you look? Is your head facing straight to the front or does it turn to the side? Try looking straight ahead and see whether that is, for the moment, a comfortable position for the head, or whether the head would really prefer to be doing something else.

Now sit forward a little more in your chair and extend your right leg straight out. Move the outside of the right foot towards the floor. There need be no intention, much less necessity, of touching the floor with the outside of the foot. Just turn the foot in that direction, remembering to do only what is easy for you. Do only what is well within your means. Compete neither with anyone else nor with yourself, and your

* Teaching time: about 30 minutes

gains will be that much greater for being both unforced and undefined.

Continue turning your foot out and bringing it back to the starting place. You are always free to stop and rest. And then resume the movement again. Never persevere in the face of painful movement.

Pause and let your leg remain extended. Close your eyes and scan your body image--that is, your body as you sense it. Now turn the foot out again and pay attention to the fact that when the foot turns out there is a rotation out in the hip joint. When you sense that clearly, turn the leg by deliberately turning the hip joint out. When that is easy for you, change over and try turning the foot out. Then put your awareness back in the hip joint and rotate the leg from the hip. See if the movement is easier and better when you consciously rotate outward from the joint. That is actually, of course, what you did all along, but the improper focusing of consciousness on the foot is actually an inhibition and an obstacle to effective movement. Thus it matters a great deal what we think we are doing with our bodies when we move. And whether we know what we really are doing with ourselves. Faulty awareness leading to inefficient action not only impairs our functioning but, over time, does serious damage to our body.

Sit with both of your legs bent and your palms down on your legs. And have a rest. Close your eyes. Scan your body. And note how your tongue lies in your mouth. If you open your eyes, where do you look? Is your head on straight or has it re-arranged itself so as to get in on the action? What else can you observe?

Now please extend your left leg. Move your left foot over to the left and bring it back. And keep on doing that for awhile. Stop. Rest briefly. Now move the foot left again, this time paying attention to the movement in the left hip joint. See if it is easier to do that than it was when you first tried it on the right side. Has your left leg somehow learned something from your experience of the right leg? Has the brain transferred that learning through the nervous system to the muscles on the left side?

Now, as you turn your left leg out, consciously do it by rotating the left hip joint. Remember, you can pause any time you feel like it and then resume the movement after a brief rest. In any case, stop and rest with both feet flat on the floor and your hands resting on your legs.

Now extend your right arm and lightly make a fist with your right hand. Roll your right hand to the right and bring it back to its starting point. And keep on doing that. Then consciously rotate the right shoulder joint out in order to move the right arm including the fist. Do it thinking of rotating the fist several times. Then do it thinking of rotating the shoulder joint, and see whether the rotation is more extensive when you consciously use the shoulder joint. Stop and rest for awhile.

Now please extend the left leg and make a fist with the left hand. Move both the left fist and the left foot to the outside away from your

body. And keep bringing them back to the middle and moving them left again. Then do it by consciously starting the movement in the joints--the left hip joint and shoulder joint. This time, when you come back towards the inside, let the left leg and arm rotate to the right as far as they can go with ease of movement. Stop and rest again.

Extend your right leg and arm. Make a light fist with your right hand and turn the right foot and fist out towards the right. Be sure you are breathing freely and that the movement is at least as easy for you as your movements of those parts normally are. Now initiate the movement from the right hip joint and the shoulder joint. Pause a moment. Continue to do it rotating the right shoulder joint and hip joint out. And now when you rotate back in, let them move as far in--that is, as far left--as they go without any difficulty. The rotation is as far to the left and as far to the right as it goes with ease, and the conscious origins of the movements are in the joints. Stop and rest with both feet flat on the floor.

And now just a few more sequences and we will see what we have achieved. First, extend both arms and lightly make fists. Then, using the shoulder joints, rotate both arms and fists to the outside. Turn the arms by rotating the shoulder joints out. Pause and rotate them in several times and then as far out and as far in as they will move without strain. Then stop and have a rest.

Extend both legs and do what you like with your hands. Try holding the chair behind you, placing your hands on the seat. Rotate both legs out from the hip joints so that the outside of each foot approaches or touches the floor. Then, of course, bring them back to the middle and keep doing it. Now stop.

Finally, sit with your legs extended and your hands lightly fisted on top of your thighs. Sit back far enough in the chair that you will not slide off. Then simultaneously roll both the shoulder and hip joints out, then back towards the middle. Make the rotations in both directions as complete as you can. Make them light, emphasizing the quality of the movement. Be sure to breathe freely and do only what is easy for you. Eliminate any element of compulsion or sense of having to achieve, and let the movement be just as nimble and extensive as it spontaneously and pleasurably is. Then stop.

Sit back in your chair, sitting reasonably straight, with your feet on the floor and your hands resting on the tops of your legs. Close your eyes and get a sense of your body image, how you are sitting, how your feet feel on the floor, the kind of contact the bottoms of your feet are now making with the floor. Now slowly, using your hands to assist you, and taking care not to arch your neck or throw your head back, get up to a standing position.

Walk around the room a little and see how you feel. Notice how your shoulders and your hips feel. See if comparatively you glide along and want to move more quickly than you usually do. Be careful that you do not

surprise yourself by moving too quickly. With some people, the present ease of movement will so far exceed what they are accustomed to that they might go too fast and lose equilibrium. See how you turn, even from a stationary position or while walking. Note how you are carrying yourself and anything else you may be able to observe.

Walk around a little more and enjoy this second integration and the more symmetrical functioning.

16) DIFFERENTIATING MUSCLES AND MOVEMENTS OF BACK AND SHOULDER *

It is rare when the muscles of the shoulder and upper back are sufficiently differentiated to allow the shoulders, back and arms to move freely and in a coordinated fashion. The unfortunate statistical norm is large masses of muscles which move as a group or lump, somewhat as if all five fingers of the hand were held rigid so that the movement of one would mean that all must move together simultaneously. This lack of differentiation in the back obviously impairs and inhibits movements of the shoulder and movements in other parts of the body which should be coordinated with them. In the following exercise, some of these muscle groups will be differentiated--possibly for the first time since childhood.

Lie on your back with your arms at your sides and the palms down. Notice how your back and shoulders make contact with the floor, and whether you can distinguish any differences between the two sides. Are you able to sense the two sides with equal clarity? Remember the sensing and the contact with the floor so that you can compare what you feel now with what you will feel later on. Unless otherwise specified, or unless too little time is given, each movement should be performed at least twenty-five times.

With your right arm, reach towards the ceiling as high as you can reach. Observe if your shoulder and shoulder blade leave the floor and, if so, how high it goes. How much distance between the shoulder and the floor?

Bend your right leg so your right foot stands on the floor. Reach again as high as you can, and note if your shoulder now comes up higher. You can push a little with the bottom of the right foot, if that helps. And note that the shoulder will come up higher if you turn your head somewhat to the left and shift the weight onto the left side of the pelvis. Do that, but make sure that you are not simply rolling from side to side. Everything else must be secondary to your effort to raise the shoulder higher off the floor.

So now when you reach and your head has turned and your weight is shifted to the left side of the pelvis, leave those parts of yourself where they are and only bring the shoulder blade back down to the floor. Continue to lie somewhat to the left and simply move the shoulder down to the floor, and then take it away as far as it will go. Almost all of the movement now must be in the right side of the back from the waist up; and the head, facing left, should move little or not at all as you raise and lower the shoulder. Note if any other part of your body moves or is moved as you do that. What is happening with the left shoulder and the back on the left side? Make the movement as quick and agile as you can. Stop and rest.

Do the same thing again for awhile, making the movements quick without sacrificing quality. Emphasize clarity of sensation as well as smoothness of movement. Stop and rest.

* Teaching time: about 45 minutes

Put your legs and your arms down. Raise the right arm and reach towards the ceiling. See if now you spontaneously turn your head to the left and shift your weight to the left as you reach up. See how the movement is affected when you let the right foot roll over onto its inside, meaning that the right leg rotates from its hip joint. Then stop moving the leg and see if now you can reach about as high and as easily as you could do before by moving it, and as you could do before that by bending the leg and pushing with the foot. You will still have to let the head go to the left, and the weight when the right side comes up will be shifted to the left side of the pelvis so that there is little or no movement below your navel. And just take the shoulder up and down. Then stop and rest.

Observe the contact your right upper back and shoulder now make with the floor. Note whether the right side of the back seems wider than the left side and whether this feeling extends throughout your right side so that the chest feels wider, too. And compare the clarity with which you sense the upper right side of your body to your sensing of the left side. Compare the right and left sides from the top of the head to the bottoms of the feet, and note any other differences between the two sides which were not there before or which escaped your attention. Then, still lying on your back, palms down and arms close to your sides, simply rest.

Lie on your left side with your knees bent and your head on your arm--a position completely unsuitable for sleeping or almost all other endeavors. Raise your right arm towards the ceiling and a little to the front and then, without moving your legs or your head, let the whole arm go down towards the floor in back of you as far as it will go without straining the shoulder. Observe whether the back of the hand touches the floor or, if not, how closely it approaches it.

Now let the arm down towards the floor in back of you again. This time, however, let the right knee come up towards the ceiling. Also let the head turn to the right so that you can follow the movement of the hand and arm as they come down to the floor. You turn far enough to the right with your leg and your head so that the right shoulder comes down to the floor and the entire right arm lies extended on the floor. Do that a number of times, sensing how the shoulder and the arm lie on the floor.

Now lie again as you were at the start of the movement, with the head on the arm and the right knee on top of the left knee. Leave the head and the leg where they are and take just the right arm back towards the floor. See if now the arm easily reaches the floor and, in some cases, the shoulder as well as the arm will now easily lie on the floor.

Continue to do it and try to be aware of that differentiation which has occurred in the muscles of the back to allow such radical improvement. Take a brief rest.

Continue to lie on your left side and let your right arm rest on your thigh. Place your hand on the floor in front of you with the right arm extended and slide the hand away from you however far it will go. How far out

can you reach, and how close can you come to letting your armpit rest on the floor? Do not move your head or your legs more than just a little as you reach out in front of you along the floor.

Now, instead of freezing the legs and the head, let them both move as the arm goes forward. Let the right foot come up towards the ceiling with the right knee still resting on the left. At the same time let the head turn so that you come over onto the right side of your face. The left knee and most of the left leg should remain on the floor.

Raising the right foot and bringing the head onto the right side, see how far you can reach out. See if, by adding these movements, you can reach out so far that you can put your right armpit on the floor, or almost so.

Now, no longer moving the head or the right leg, reach out and see if you still can place the armpit on the floor or close to it. Do that several times. Then reach out as far in front of you as you can go and, as you bring the arm back towards you, raise it and let it extend towards the ceiling. And then let it down behind you as you did in the beginning, and see if you still can bring the arm and shoulder down to the floor.

Then raise the arm towards the ceiling. Bring it down so the hand is on the floor, slide it forward so that the armpit approaches the floor. And continue to move back and forth between your maximum movement to the front and your maximum movement to the rear.

When the arm is behind you on the floor, make several large circles with the hand on its back, the hand passing above your head at the top and over your thigh at the bottom of the circle. Stop.

Let the arm slide forward as far as it will go, and make some additional circles with the palm of the hand on the floor, more giant circles, clockwise and counterclockwise, the palm of the hand losing contact with the floor or your body only at that one point where the shoulder must rotate and the hand must turn over.

Lie on your back and compare the feeling in the right shoulder with that in the left. See if the right side of the back now is very much clearer in your body image than before, as well as making much better contact with the surface beneath it and in other ways demonstrating the improvement.

Then roll to one side, get up, walk around and compare the mobility, the freedom, of the two shoulders and the two sides of the back as you move, and also as you reach out towards different points in space.

17) ARMS ABOVE HEAD *

To begin with, lie on your back and scan your body. Try to be aware of the entire surface of your body, building the awareness a bit at a time as you move from your toes and your feet on up towards the top of your head. And see if that awareness can also include your major skeletal joints.

Note how you spontaneously lie, and then place your hands and arms alongside your body with the palms down. Pay particular attention to how your shoulders lie when both palms are flat against the floor. If the shoulders are up, press them down against the floor and see to what extent, if any, your wrists then bend and your hands come off the floor.

Let the hands and arms lie flat again, and bring your shoulders up towards your ears so that the hands and arms slide up and down. Bring them up as high as they will go, but take them down only about to the point where you started. And repeat that movement many times.

Do the shoulders feel to you as if they move equally, and do you sense each one with equal clarity? Raise them alternately and see if that adds anything to your knowledge. Then move them simultaneously again.

Now bend your arms and place the upper arms at shoulder height with the lower arms vertical and at right angles to the upper. Let the wrists be free so that the hands dangle. Then make circles with the arms and hands and note if they circle in the same or in opposite directions.

Move them so that they circle in the same direction. Reverse that movement so that they both move counterclockwise. Circle just with the right hand and arm and then circle in the opposite direction with the left. And see if you have to stop and think how to do it, even though that was what you did spontaneously when you first began the movements.

Stop and circle with both arms without thinking about it, and you will almost certainly find that you circle in opposing directions with no difficulty whatever. Reverse the direction of the circling. Do it a few times and then let the lower arms down at shoulder height. Do they lie palms down or palms up? Do they, perhaps, lie on the side? Try them in different positions and see which you prefer.

Then make a loose fist with each hand. Roll them up and down with the arms at shoulder height, sensing that the rotations are in the shoulder joints. When you roll them down, come as far as you can go without straining, and then lift your head and see if you can roll the fist another quarter turn or so.

Then put the head down and see if you can easily roll that quarter turn that was impossible before. Roll the fist up and see where you can go without straining, and then lift your head and see if you can roll the

* Teaching time: about 45 minutes

fist another quarter turn or so.

Then put the head down and see if you can easily roll that quarter turn that was impossible before. Roll the fist up and see where you can go without straining. Then bend your legs, raise your pelvis high off the floor, and see if you can roll an extra quarter turn with the fists in the upward direction. Lower the pelvis and see if you do not retain that extra movement also, so that now when you roll the fists you have extended your ability to rotate the shoulder joints by almost fifty per cent, and some will gain even more.

This effect would be quite impossible to achieve by force of will without inflicting some injury on the body. But the brain, when approached by a mind that is knowledgeably used, will give the alteration almost instantaneously.

Roll the fists a few more times, and then put the arms down and rest. Sense how your shoulders lie. And slide them up towards your ears again a number of times. Then bend the arms at the elbows. Put the upper arms at shoulder height and let the lower arms sink towards the floor above your head. If they touch the floor, let them rest on the backs of your hands. And then, with the wrists still extended, raise them until the fingers point straight to the ceiling. Keep lowering and raising them.

Observe the feeling in your shoulders as you do it. See if you can continue with the movement, bringing the hands and arms down by your sides so that the palms lie flat on the floor. The upper arms remain at shoulder height, and the lower arms are at right angles to the upper.

Do your shoulders have to come off the floor as you lower your arms and, if so, at what point? Is it the same with each shoulder? If not, how do they differ?

Continue the movement, lowering the hands towards the floor above your head and then lowering them so the palms touch or approach the floor at your sides. But alternate the movements so that the right arm and hand are overhead when the left ones are down at your side. They should meet one another at that midpoint where the fingers are pointing toward the ceiling.

Stop and let the extended arms rest at shoulder height with the palms up. Then bend the elbows, sliding the hands along the floor towards your head. Slide them simultaneously and then do it alternately, so that one goes out to the side as the other comes up toward the head.

Extend the movement so the hands move alternately down along the floor to touch your sides. Note that the downward part of the movement is done with the palms down on the floor; the upward part of the movement is done with the palms up. Continue to do it but with both arms moving together. Then stop and rest a moment with the hands above the head, on or close to the floor.

Raise the arms towards the ceiling. Then let them sink down towards the floor above your head. How much of the arms touch the floor? And is it the same for the left arm as for the right? How close do your arms come to your ears?

Slide the extended arms up and down so that your hands go as far away from your head as they can comfortably go. Do that a number of times and then, from the farthest-out position, take the arms from side to side. When you go to the right, the left arm should touch the left ear. When you go to the left, the right arm should touch the right ear. See if your arms will lie comfortably so that both arms make contact with the ears. If not, let them rest as close to the ears as possible, and take the head from side to side so that first one ear touches an arm and then the other.

Pay attention to how the arms sense the ears and then, having done that a number of times, shift your focus to how the ears sense the arms. As you do that, see if it becomes easier to hold the arms closer to the ears. Turn your head somewhat left to right, and continue to sense the contact being made by the arms with the ears and by the ears with the arms.

Observe if it becomes easier to let the arms rest above your head, if the shoulders sink lower, and if the arms make a better contact with the floor. If it is difficult to hold one or both arms in contact with the ears, let the left arm go out a little to one side where the ear can be easily placed against the shoulder. Then, without breaking that contact, straighten the head. The right arm should be in any comfortable position over the head.

Then place the right arm where the ear can make easy contact with it while the left arm remains in its place. Move the head back and forth a few times, touching the left arm with the left ear and the right arm with the right ear. Then, maintaining the contact of the right ear with the right shoulder, straighten the head. And see if now the arms make a better contact, or more closely approach the ears, on both sides.

Slide your hands up and down a few times along the floor. Then raise the arms towards the ceiling and lower them. Let the wrists be loose. And let the arms come down, if they will, so that they slide off your cheekbones and then rest alongside your ears.

Then you raise them. let them come down to the floor at your sides and then go back overhead. Do it a number of times and then let your arms rest down at your sides. See what kind of contact your shoulders now make with the floor, and the hands as well. Are the shoulders lower now, or more down than they were, so that the arm and the hand can be flat, or flatter? And pushing down with the shoulders does not cause the wrist to bend or the hand to come up.

If the shoulders, arms and hands all lay flat at the beginning, then there should still be a definite sense of different contact with the floor. Several more times, raise the arms above your head and see if they will

easily come down alongside the ears.

Then roll to one side. Get up and walk around and observe the feelings and the movements in your shoulders. See if the arms do not very easily swing high when you walk, and also very freely swing towards the ceiling. Walk around and see whatever else you may observe.

18) COMPLETING BODY IMAGE: SENSING THE HEAD *

To begin with, walk around a little. Note how you walk, and especially paying attention to your head and neck. How do you sense them? How do you use them? What is their relation to your walking?

Then sit down with your legs in front of you, crossed or however you prefer them. Sit with your back about as straight or as rounded as you normally have it, and sense your head. Sense it with your eyes open and sense it with your eyes closed, and see whether what you do with your eyes affects the sensing of your head.

Now let your head go back as far as it will comfortably go. Look up to the ceiling and try to find some mark on the ceiling that will allow you to remember where you could comfortably look. Let your head return to its normal position.

Now take the head back again, but this time focus on your chin and let the chin lead the movement of the head back. When you focus on the chin, what happens? And where do you look on the ceiling?

Take the head back, letting the nose lead the movement. Do it leading the movement with the forehead. And now do it letting the back of your head lead the movement. Take the back of your head back and down and notice where you now are looking on the ceiling.

Lead with the chin, taking the head back, and see where you look. Then lead with the back of the head. If you successfully focus your attention on the chin, you will succeed in so constricting the muscles of the neck and so inhibiting the movement of the cervical joints that only a small and rather difficult movement will be possible. If, on the other hand, you successfully focus on the back of your head, the muscles will instantly lengthen, the joints will become much more flexible and a much more expansive movement will take place (as you can feel internally and as you can measure externally by where you can look on the ceiling). Just this one shift of awareness from the chin to the back of the head dramatically alters your potential and illustrates the very great importance of performing actions with awareness.

Now lie on your back and sense your body, paying special attention to how the head lies. Roll it from side to side a few times. See how far it goes to the right and to the left, and whether the two movements are the same. Now, when the head goes right, put your attention on your left ear. Think of the movement as one which has the result of increasing the distance between the right ear and the floor. In other words, when the head goes right, you focus on the left ear and when the head goes left you focus on the right ear. And, if that seems to you to be a poor way to turn your head, your observation is correct.

And now, instead--when the head goes right let the right ear lead the

movement; when the head goes left let the left ear lead the movement. See if this improves your performance. Try it the old way, turning the head right and focusing on the left ear and turning left while focusing on the right ear. Then go back to letting the right ear lead the movement right and the left ear lead the movement left. Once again you see how to make a more efficient--or, for that matter, more inefficient--use of your nervous system, depending on how you use your intelligence and how you focus your awareness.

Let your head rest in the middle and observe how you sense your head. See if you can sense the top of the head, the forehead, the temples, the eyes, the nose, the cheekbones, the ears, the lips, the lines of the jaw, the interior of the mouth and the tongue, the throat and the neck, and whatever else you sense plainly, dimly, or not at all.

Roll the head side to side and notice what you sense as you do that. Then lie on your left side in such a way as to be able to place as much of the left side of your face on the floor as possible. Obviously, putting the left hand above the head is not a good way to do it. Putting the left hand in front of you improves the situation slightly, but not much. Putting the left arm behind you, however, allows the left side of the face to rest on the floor. Note which part of it makes contact with the floor.

Lie in such a way that the ear is flat against the floor. Then roll the head to the right to make contact with the forehead, the eyes, the nose, the mouth and the chin on the floor. And go back and forth on the floor between those parts and the ear. See whether it makes any difference what you do with your legs, whether the head moves more freely with the legs bent and closer to the upper body than with the legs extended. See if you can turn the head so as to come onto the front of your face. But be careful of your nose. You will find that if you roll directly to the side, the nose will prevent the front of the face from making good contact. If, however, you turn in such a way that you come onto your forehead, then the pressure on the nose will be from the top towards the bottom, the nose will flatten, and forehead, nose, lips and chin can all make simultaneous contact. Practice turning the head until you can do that easily. Pay attention to the feelings in every part of your face that makes contact with the floor in the course of that movement. Note that you roll over the cheek and eye en route between the ear and the forehead.

Then lie on your back and rest. Compare the two sides of the body including the shoulders, the hands, the feet and the face. Then turn onto your right side with your right arm behind you, and do the same thing moving from lying on your ear to lying comfortably on the front of your face. Remember that you must press down on your nose from above and not exert pressure mainly on the side of the nose.

With the face lying on its front, gently push the head up and down so that the face slides up and down along the floor. Then stop.

Lie on your back a moment; compare what you sense now with your last

scanning of your body.

Roll to a sitting position. Put the fronts of your lower legs on the floor so that you are sitting on your heels, or however closely you can approximate that. Then lift your pelvis up and forward, come down onto your forearms, and put the top of your head on the floor. Then, by moving your pelvis forward and back, roll the head on the floor so that you come down onto your face. And then go back onto the top of your head and as far back over onto the back of your head as you can go without difficulty, firmly resisting any impulse to either stand on your head or do a somersault. If you are doing this exercise in a room with other people, and you were to fall against them under these circumstances, you easily could break someone's neck. Now stop.

Put your left ear and the left side of your face on the floor. Turn your head left and right, coming over onto the right ear and then going back onto the left ear. See if you do it best when your hands are placed about at the level of your ears, or whether that is too low and the hands should rather be placed slightly higher.

Lie on your stomach and continue to do the same thing, taking the head from side to side. If it helps to exert some pressure on the floor with the palms of the hands pushing and pulling, then do that. Also make some circles on the floor with the front of your face. And be sure that, at some point in the circling, the chin and the forehead get included. See if you can include the lips and the eyes. Be sure and reverse the direction of the circling from time to time.

Lie on your back once again and rest, noting the awareness you now have of your face and head. Roll the head from side to side and see whether that different awareness makes for a different movement also. Then slowly roll to one side and get up. Walk around the room to see if your head feels differently; whether your posture is changed; whether you feel somewhat taller; but, more than that, whether your perspective on the reality around you has changed. Are you perceiving, in ways you are conscious of, more with your head and from your head than usual, but doing so in a way that enhances your perception of the space and the objects around you, without making your awareness of the rest of your body less than it normally is?

Sit down and note how you sense your head as compared with how you sensed it at the beginning of the exercise. Try it both with the eyes opened and with the eyes closed.

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.

PSYCHOPHYSICAL METHOD

Psychophysical Method is a very potent, and also pleasurable, approach to improving human health and functioning. Grounded in subtle and sophisticated understandings of the workings of the human mind-body system, it offers adventures in self-exploration and self-understanding, while moving the person closer to an optimal use of the self. The best introduction in writing is the book, by Drs. Robert Masters and Jean Houston, Listening to the Body. Briefly, Psychophysical Method:

- Facilitates movement and generally improves the organization of the musculoskeletal system.
- Brings the body image into better correspondence with the actual physical body. With almost all people living under present-day conditions, there are many and serious discrepancies between the body image, or body as sensed, and the body as it actually is, leading to movement impairments, excess tensions, squandering of energy, and other mis-uses of the mind-body system.
- Corrects distortions of the kinesthetic sense, also almost universally present, and makes conscious many actions which people do without being conscious that they do them.
- Teaches awareness and use of mind-body interactions which are also typically unconscious and so beyond self-regulation.
- Demonstrates the fundamental importance of awareness as the ground for autonomy and health, and also its therapeutic functions. Greatly increases awareness of self and world.
- Because of the interrelationship of movement, sensing, thinking and feeling functions, all of these functions are benefited by Psychophysical Method exercises working with movement primarily.
- Disinhibits blockages in the brain's motor cortex, thus enlarging the movement repertoire and releasing muscular and some other inhibitions.
- Re-educates the nervous system and requires qualitatively high-level use of the brain's right hemispheric processes--processes notoriously neglected by academic education.
- Gradually establishes permanent capacities for self-correction and self-regulation of body mechanics, posture, mind-body interactions, release of muscular tensions and movement impairments, elimination of excessive use of force, and many other improvements, leading to a better integrated and more effective use of the mind-body.

COMMENTS

Comments about the work of Robert Masters and his wife, Jean Houston, as the work is described in several of their books:

Listening to the Body: "A brilliant work by two pioneers of modern consciousness research. A book that can revolutionize psychotherapy, psychosomatic medicine and education."

--Stanislav Grof, M.D., Esalen Institute

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"...important and highly original--one would appreciate the erudition, the width of the approach and the originality of the content. For many, this...will be a real education at last."

--Moshe Feldenkrais, Sc.D., Tel Aviv

Mind Games: "I think that Masters and Houston actually have broken through to a new understanding of the sense and uses of the disciplines of inward-turned contemplation--an understanding that leaves the Freudian schools of technique and theory far behind. Their accent is not on the curing of disease but on the enlargement, rather, of our health."

--Joseph Campbell, New York City

The Varieties of Psychedelic Experience: "It may well be that this is one of the most important books of the century; it is easily the most brilliant volume dealing with the psychedelic experience."

--Stanley Krippner, Ph.D., Director of Psychiatric Research
Maimonides Hospital, Brooklyn, N.Y.