



ROBERT MASTERS

PSYCHOPHYSICAL
METHOD
EXERCISES

VOLUME III



A DRAGON BOOK

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A DRAGON BOOK

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FOREWORD

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

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

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

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

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

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

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

1) HEAD AND NECK MOVEMENTS *

(EXTENDED VERSION)

Walk around, and try to walk as normally as possible and as you ordinarily do. Observe how you walk, particularly with reference to how you carry your head and what your visual field is. Where do you look mainly? Do you see both the floor and the ceiling? Do you see the sides of the room?

Now lie down with your palms resting on the floor at your sides. Scan your body. Notice whether, if you close your eyes and then open them, you are looking straight up or looking to one side. If you are looking to one side, or down, or back, or in some way other than straight ahead, is that because of the way you are using your eyes or because of the way that the head is lying?

Let your consciousness roam over the whole surface of your body. See if it feels to you that the feet go out symmetrically or if one goes out more than the other. If one goes out more than the other, do you feel that there is a different rotation in the hip joint? If one foot goes out further to the side, then the hip joint is rotated out more and you should be able to feel it. See if the hands are able to rest flat on the floor. If not, push them down a minute so that the palms make contact with the floor. If the shoulders come up, then lower the shoulders. Push down alternately with the hands and then with the shoulders. Then stop.

See if you can sense if there are any spaces beneath your knees. Is there any space between the small of your back and the floor? Try to sense the spine at its very beginnings. Follow it on up so that, not only do you notice that there is space under the spine in the lumbar, or lower, region, but you also notice the contact of the palms with the floor, or lack of it, as you come on up all the way to the neck. Sense how much space there is under the back of your neck. After you have sensed it, use your fingers to measure and see if it is what you thought it was, and also if it is the same on the two sides. Is one side higher than the other? Go up and down your spine a few times and really try to sense it. Try to feel where it begins and where it ends, and if there is any kind of movement you can do that will help you to clarify and isolate any of the vertebrae. Try to sense the vertebrae individually.

Then just roll your head from side to side. Try to sense whether the head moves as well to one side as to the other. Does it make any difference to the movement if your eyes are open or closed? As you move the head from left to right, look at the ceiling, the sides of the room and whatever else you see, depending on the position your head is in. Continuously look at something. Then, leaving your eyes open, let them go out of focus so that you are not looking at anything. Try, with the eyes open, to see as little detail as possible. Notice whether it makes a difference to the movement if your eyes seize on all of the details or just pass them by.

Also try blinking as you turn the head. Rapidly blink the eyes. Then just turn it with the eyes closed again. Rest with your head in the middle.

Lower your chin towards your chest a few times, and then take it away again without lifting the head off the floor. Do not strain. If you can, make contact with the breastbone with the chin. Just keep doing it. If you have difficulty, see if by opening your mouth wide you can touch the chin to the chest. The movement in the cervical spine should allow you to easily make that contact. Sit up a moment.

Lower the chin to your chest a number of times and take it away again. You should get a clear sensation of the point of the chin making contact with the breastbone.

Now lie back down and continue to lower the chin to the chest several times. Lower your jaw, if necessary, to make the contact. Open your mouth and lower your jaw if you need to, but leave the back of the head on the floor. See if it is any easier if you bend your legs, leaving the feet standing. Be especially careful not to overdo so that you will not get a sore neck. Do not force the movements. Let them occur when you are ready for them. Feel free to rest and image movements whenever you feel like doing that. Leave the feet standing. When you do the imaged movements, do them from the position you would do the actual movements. The arms should be down at the sides with the palms on the floor, unless otherwise specified.

As you continue to bring the chin to the breastbone, or at least towards it, and take it away, also push and pull a little with your feet. Rock your body along the floor to assist the head movement. Just push and pull with your heels so that when you push the chin goes away, and when you pull it comes down. You feel the movement in the neck, in the shoulders, the arms, the knees and along the length of the spine. Then stop and rest. Put your legs down.

Take your head from side to side. This time, as you take it left, let the left shoulder go down out of the head's way. As you go right, let the right shoulder go down. It means that the right hand and arm will slide down along the floor when the head goes right and the left hand and arm will slide down as the head goes left.

Now put your arms out at the sides at shoulder height with your palms down. If you are in a group, arrange yourself so that you will not collide with anyone. Now when the head goes left, let the arm and the hand slide out to the left. When the head goes right, let the arm and the hand slide out to the right. See how far you are able to slide the hand and the arm out to the side as you turn the head. Make the movement as extensive as possible without impairing its quality. Do not just turn the head. Let the hand reach out as far as it will go in the direction that the head is turning.

Now do it with the backs of the hands on the floor. See whether you reach further with the hands on their backs or with the palms down. When you go as far out to the side as you can with the hands, pay attention to where your head goes. How does it rest on its side and what parts of the head make contact? It should be smoothly coordinated so that the hand is sliding out as the head is turning.

Observe to what extent, as one hand slides out in the direction the head is turning, the other hand slides back towards your body, towards the back of your head. Then do it quickly and lightly but without any kind of compulsiveness or jerkiness or hurriedness. It should be a light, quick, agile movement. Once again, rest with your arms at your sides.

Leave your eyes open. Fix your glance on some point on the ceiling. If you cannot see that far, you will have to imagine something. Fix your glance on some point. Then turn the head side to side, while keeping your glance fixed on that point. You cannot turn your head at all as far from side to side as you could if the glance were not fixed unless you have peripheral vision. Try to observe where in the movement you lose the point if you keep going. If the point is directly above you, as it should be, observe whether you can turn your head further to the left or to the right without losing it. That will indicate to you whether the muscles of the eyes are equally mobile or whether one eye moves better than the other. If you can turn your head farther in one direction, while keeping fixed on the point, then of course that eye moves more freely, or rather the eyes move better in that direction. Then release the point and just turn the head from side to side.

Take hold of your elbows with your hands so that your forearms are parallel to the floor, and let the elbows go from side to side with the head. See if, by doing that, you can turn the head further and can easily get it over onto the temples. You can also try holding the forearms, and then the wrists. See if that lets you turn the head even further. Do some movements holding the forearms, some movements holding the wrists. See what allows the head to make the greatest amount of movement. Then, once the movement is the largest you can get, put the hands and arms down. Let them rest on your body somewhere.

See if you can continue to go as far to the side as you could a moment ago. If you cannot, release it once more by using the arms. Then, when you think that you have the optimal head movement, put the arms down and see if you retain it. It also depends on where on your body you put the arms. Then stop and rest, with the head in the middle.

Sit up with your feet in front of you, either in a yoga type or a Japanese type of position with the bottoms of the feet together. Sit in some position that is easy for you to maintain, and put your hands behind you. Now, especially those who have a tendency to get dizzy easily should be careful to do only a very limited number of head rotations in one direction. You should change after every three or four movements. You should test your own limitations. Try to extend them because, as you become able

to do more and more rotations without the dizziness building, you are probably correcting defects in the functioning of the vestibular system that caused the dizziness in the first place. That is a good and useful thing to do.

Now make some circles with your nose. Go in one direction and then in the other. Do a few one way and a few the other way. Do the most you can do. Also, balance yourself so that the pressure on your hands is minimal, while at the same time the position is easily maintained. Now stop that for a moment.

Put the soles of your feet together at some distance from your body. Do not put them too close or you will not be able to move. Try circling with your pelvis on the floor. Try to make the best possible circles. During the course of the movement, you should have clear feelings of coming onto the tail bone and onto the sitting bone.

Just rock back and forth a few times. Make the movements as free as possible, coming from the coccyx onto the sitting bones and back again.

Then do some more circling movements. Go around an imaginary clock, passing through all the numbers. Reverse that from time to time. At the same time, make some circles with your nose. Go around another dial and remember to reverse that one, but not necessarily reversing the pelvic rotations with anything like the frequency that you change the head rotations.

As you do that, try to be aware of each buttock and each ear circling while you go around the two clocks, breathing easily. Then stop and rest in the most comfortable sitting position you have at your disposal.

Just raise and lower the head and let the chin come down to the breastbone. Then take it back up. Let it go as far back as it goes easily. Do it a few times. Inhale as the head goes up and exhale as the head comes down. Then exhale as the head goes up and inhale as the head comes down. See to what extent that type of breathing inhibits the movement. Then breathe in a less perverse way, exhaling as you raise the head and inhaling as you lower it.

Then let yourself breathe however you breathe spontaneously, but as you raise the head, lower the eyes, and as you lower the head, look up. Oppose the eye movements to the head movements.

Then inhale as the eyes go up and exhale as the eyes go down, so that the breathing and the eye movements are both opposed to the head movements.

Then continue to oppose the eye movements to the head movements, but let the breathing go now with the head. You inhale as you raise the head and lower the eyes, and you exhale as you lower the head and raise the eyes. The head and the breathing go one way and the eyes go another.

Then let yourself roll onto your back and continue that breathing.

Let the legs stand or stretch them out, whichever you like. Try both and see which is easier. Breathe, and move the head in one way and the eyes in the other. It is just the same movement as you were doing sitting.

Then forget about the eyes and the breathing and just raise and lower the head. Bring the chin down towards the breastbone and take it away, but keep the head on the floor. Bring the chin down as far as it will come without straining. Then, if it is not touching, open your mouth wide and see if, by lowering the jaw, you can make the contact. Now if by lowering the jaw you make contact, then see if you can close your mouth so that the mouth closes while the chin still keeps the contact. Rest a minute and let your feet stand on the floor.

Then, again, bring the chin down towards the breastbone and take it away. Carefully sense the movement in the cervical spine, whatever the head and neck are doing. Try to sense the spine in the neck. Push and pull with the feet to assist the movement. Put the feet at whatever distance from your body makes the pushing and pulling easiest to do. See if that gives you a clear feeling of the spine moving in the neck as the chin goes away and then comes down. Try to sense clearly the movement in the cervical spine, the spine in the neck. Forget about whether you are touching the breastbone or not. Just push and pull with the feet to make the body move as freely as possible. Focus your awareness on the neck movements as you push and pull. Then try to sense down the whole length of the spine. Stop with your feet standing.

Let the jaw be loose and the face muscles loose and the eyes loose. Let everything be as tension-free as you can allow. Turn your head from side to side but now, as you do that, think of yourself as turning the chin from side to side. Then think of yourself as taking the nose from side to side. The head goes from side to side at nose level. Then focus your consciousness so that the head goes side to side at eye level. Then think of the forehead as going from side to side. Take the head from side to side at the level of the forehead. Take the forehead from side to side a few times. Then take the chin side to side.

From taking the chin side to side and taking the forehead side to side, if you focus your consciousness on those parts, you will see that it makes a good deal of difference in how the brain organizes the neck muscles and where the head goes and how far. Similarly, there is a difference if you take the mouth side to side and the nose and the eyes. Each time you shift the focus of consciousness to one of those parts of your face, think of yourself as turning that part from side to side. You should be able to discriminate a definite change in the movement of the head. You feel the effects of the muscular reorganization.

Try to go back and forth between those different things: between the chin, the mouth, the nose, the eyes, the forehead, the top of the head. Make extreme shifts such as those from the top of the head and the forehead to the chin, the mouth. Make subtle ones such as those between the nose and the eyes. The subtler ones are smaller changes. Then do it in a way

that allows your head the greatest range of movement and the greatest ease of movement. See whether you can do it better by localizing so that you think of moving the forehead side to side, or by moving the entire head without focusing on any one part of it. Then stop and rest.

As you lie, try making some circles with your pelvis on the floor. Bend your legs as little as possible to do it. See if you have to bend them at all. If you need your feet to help you, use them. It is almost the same as the circles you make sitting. If it is helpful, sit a moment and make some circles, and then go down to a reclining position and continue to do it. Then, at the same time, make circles with your nose. Remember to reverse the head circles more frequently than you do the pelvic circles. See if it seems that the circles are similar. See what is similar and what is different about the way your bottom and the back of your head move on the floor.

Then circle just with the head again. Make the circle as extensive as possible. Remember to reverse it. See if, in circling, your shoulders make contact with your ears, or come close to it. Also have the chin make contact with the breastbone. Make the largest circles you can make. Then sit up.

Continue to circle with your head, with your hands well behind you on the floor. Let your head go back and make the biggest circles you can make. Make some in one direction and some in the other. See if you can let your ears roll over your shoulders, and your chin over your breastbone. Go one way and then the other.

Then just take your head from side to side so that the ear approaches one shoulder and then the other shoulder. Put the hands out to the sides a little. Be sure that you do not move your hands. If you move your hands, you are probably bringing the shoulder to the ear rather than the ear to the shoulder.

Extend your arms out at shoulder height and try to do it. Not many people have that much movement of the neck to the side. It is rare.

Lie down once again. Take the head side to side. Let the jaw and tongue be loose as well as the mouth. Let the breathing be free. Just let the head go side to side quickly and easily.

Then with your left hand turn your head from side to side. Take hold of the forehead, rest the palm on the forehead, and take the head side to side. See if it goes further with the hand, or the same, and whether that is the case on one side or both. Turn your head side to side a few times. Just let the hand rest on the forehead like a passenger. Then use the hand to turn the head. Do it a number of times turning the head with the hand and a number of times letting the hand be carried along. Try to discriminate between the two movements. Then do it with the other hand.

Then put the hand down and put the arms out at shoulder height, palms

down. Once again turn the head side to side. Let the arms slide out as far away from you as they can easily move along the floor. Let the hand behind the head slide back towards you as much as it will. The hand you are looking at extends out in front of you. The other one slides along back towards you. See if you can keep increasing the distance that the hand slides. Let your shoulder joint be free so that the hand can slide well out. Feel that you do not shorten it by anything that you do in the shoulder joint. Let the upper back, the shoulders and the spine all be free, so that the arm can go as far out as possible. It is a coordinated movement. Let the arms and the head move together. Each movement begins and ends at the same time. See how far you can go. Try it on the backs of the hands. Then just rest.

Bend the knees slightly. Push and pull with your heels so that you push the chin away from the body and pull it back down towards you. Try doing it with your arms above your head on the floor. Let the jaw be very loose as you do that. See how much you can make the neck move. But again, be careful because the neck is much looser now. If you do very forceful, jerky movements you might make it sore. Try to make the movements as extensive as you can without doing forceful, pushy movements. Bring your arms and legs down.

Once again turn the head from side to side. As you do that, oppose the eye movements to the head movements. See if you can do it now with minimal or no impairment of the movement of the head and neck. Breathe freely. Stop with the head in the middle.

Bring the chin down towards the chest and take it away. Again oppose the eye movements to the head movements. Try to be as free as you can in the cervical spine. Let the head move as extensively as it will in both directions. Then forget about the eyes. Just lower the chin towards the chest and take it away. If you still cannot make contact, see if you now can do it by opening your mouth wide and bringing the jaw down towards the chest. If you can touch that way, then close your mouth while the chin keeps its contact with the chest. Stop.

Lie on your back. Take hold of your wrists with your hands, keeping your forearms parallel to the floor. Take the arms side to side and let the head go with it. Do that quickly. The bending is in the elbows, as well as the shoulders. Then sit up.

Put the hands behind you on the floor. Make a number of quick, light, easy circles with the head in one direction and then in the other. Do it carefully but quickly. Do whatever feels safe to you as quickly as possible, and remember to reverse. See what the quickest, largest circle you can make is. Then stop in the middle.

Just let the head drop and then raise it. Drop and raise it. Extend it as far forward as it will go a few times, like a chicken's head. Again, do not strain or use force. Push it out in front of you as far as it will easily go. Then lie back down.

Hold the top of your head in the palms of your hands. Just cup the hands around. Use the palms to sense the top of the head, and move them around a bit on the top of the head. It is as if you are messaging the scalp. Keep your eyes closed as you do that.

Look up into the top of your head as if you could see through the skull. View the hands as they hold the head and gently move the scalp around. Try to put all of your awareness up there in your brain space. Look there. Sense what is going on around the outside of the skull and the inside. When you inhale, direct your breathing up into your brain space. Then breathe up with the intention that the spine will lengthen. The whole body will lengthen. The spine and the whole body will lengthen as you inhale and nothing will be taken away as you exhale. Each inhalation will bring about a lengthening and it will stay there as you exhale. Then the next inhalation will lengthen the body and the spine further.

Then leave your hands down at your sides and continue to look up into the brain space and breathe up into it. Breathe up along your spine all the way through the neck into the skull and out through the top of the head. Feel the spine lengthening. There should be free breathing. Do not allow any tension to come into the neck or the face or the shoulders or any other part. Just lie easily. Breathe with the intention that the spine will lengthen and the back will widen. Then forget about the breathing and just continue looking up into the brain space and focusing on it.

Try to become aware of an image of the brain's convolutions, the ridges and indentations on the surface of the brain. Project a small image of yourself up into that space, and send it wandering through the brain's convolutions. You wander in the labyrinth of the left hemisphere for awhile. After you have done that, cross over the separation of the corpus colossum into the right hemisphere and wander in that labyrinth.

Then just quietly continue to look up into that space and passively experience whatever image your mind may present to you of your brain. You may see it as it is. You may see some kind of symbolic representation of it. You may see functions of the brain such as memories. Just continue looking up into it and try to impose nothing. Let your unconscious mind or brain or whatever make you a present of some images, whatever comes to mind that is visual. Try to experience the brain without verbalizing. Have an experience without words.

Now finally just roll your head from side to side a few times. Feel yourself becoming wider awake as you do that. Then, not beginning with the head, roll to one side and get up. Walk around a bit.

Observe where you look, your posture, how you carry yourself, feelings of length. See if you can sense the feelings in the neck, as well as the neck itself, clearly. See what parts of your body are clearer in your body image than they were in the beginning.

2) THE GREAT PELVIC LIBERATION MOVEMENT *

Walk around and observe your movements. Try to bring the entire body image into your awareness. At the same time, for a little while, observe the content of your sensing, your thinking, your emotions and whatever else you can observe. Try to do it all simultaneously without sacrificing one kind of observation to another.

Pay attention to the movement in your hip joints and to how you walk. Does one leg move differently from the other, and if so, how? Especially note if there is any difference you can observe between the two hip joints and also the feelings in the two sides of the pelvis.

Stop, stand still and make the same observations. Do you stand equally on both feet? If you stand more heavily on one foot, use that fact as a basis for examining the feelings and the respective elevations, and whatever else you may observe about the hip joints and the two sides of the pelvis. If you stand more heavily on one leg so that one hip is thrust out somewhat more than the other, see if you can follow that awareness up into your spine. See if you can sense any curvature of the spine, or if the muscles are more contracted on one side of the spine while they are looser on the other. Note then if the shoulders hang equally, and if the head inclines more to one side. If you feel that none of these questions apply to you, and you really sense that it is so, later on look at yourself carefully in a mirror as if looking at another person and assessing his or her body organization, and determine whether what you sense about your body coincides with the image in the mirror.

Lie down on your back and do a body scan. When you have completed it, turn your attention particularly to your pelvis and once again compare the two sides. Note the rotations in the hip joints and also the space, if any, beneath your lumbar spine and the space beneath your neck or cervical spine. Use your hand and your fingers to measure the spaces and note if they are what you had sensed them to be.

Bend your legs so your feet are standing on the floor. Draw your right leg towards your rib cage and put it down again. Do that several times. Then do the same with the left leg. Let the legs rest.

Put your right hand under your head. Bring your right knee and right elbow towards each other. How high do you have to raise your head for the knee and elbow to meet? Repeat that a number of times, observing carefully.

Then put the right arm and leg down and do the same thing on the left side.

Put both hands under your head and bring both elbows towards both knees. Do you have to raise the head more or less than when you do one knee at a time? Did you raise the head equally when you worked on the right side and the left side individually?

* Teaching time: about 1½ hours or more

Now, in this position, do one more variation. Leaving both hands under your head, bring the right elbow and the left knee towards each other, touching if you can. If you cannot, just do what is easy. Then bring the left elbow towards the right knee and see if that movement is different from the previous one. Lie down and rest and observe how you are lying.

Sit up a moment and place the heel of one foot between your legs and into your crotch, or as close as you can come to that. Then place the heel of the other leg somewhere against the shinbone of the first one. Did you move the left leg first or the right leg? Try doing it the other way. If the left heel was in the crotch, place the right heel in the crotch and the left heel against the right shinbone. Or if you started with the right heel, then do it the other way.

Observe how you sit, and then go back to the way you did it in the first place. See if, without thinking, you did it in the way initially that would allow you to sit more comfortably, with better balance and with the knees closer to the floor.

Reverse the legs again. Note what differences there may be between the two positions. Get into the position that is best.

Lean forward with your elbows on your thighs near your knees. Let your head bend towards the floor. See if you can sit with the knees on the floor in that position.

Straighten up a moment. Then lower the head again and see if you can place it on the floor. See if you can place the top of the head on the floor without difficulty and, if so, whether your bottom needs to leave the floor and how much.

Then lie on your back. Let your feet stand. Raise your pelvis a few times. Place the back flat on the floor. Let the left knee drop towards the floor on the left. Bring it back to make contact with the standing left leg. Continue with that movement for awhile.

Then let the left one stand erect and drop the right one over to the side. Continue doing that.

Spread the feet apart to about the width of the hips. Put your hands on your rib cage and let both legs fall towards the right. If you go to the floor, your left knee should fall into the sole of your right foot.

Then go left and let your right knee fall into the sole of your left foot. Continue doing that. Pay particular attention to the movement in the pelvis and hip joints, including how the buttocks roll across the floor. Then, leaving the feet that same distance apart, let the legs stand.

With your foot remaining on the floor, make some circles with your right knee. Do them in one direction and then in the other direction.

Stop. Do the same thing with the left leg.

Let the left foot leave the floor and keep circling with the knee. Make circles clockwise and counterclockwise.

Put the left one down and do the same with the right leg.

Raise both feet off the floor and make circles with both knees. Make circles in both directions, opposing the knee movements to each other. Also make circles with both knees going in the same direction. If you feel a strain in your back then stop, rest and imagine doing the movements.

Now take your feet off the floor, cross your lower legs and take hold of your right toes with your left hand and take hold of your left toes with your right hand. Note whether, in this position, it is a bit confusing to say which is left and which is right. The confusion is not just a matter of words as it is when one asks, if you put your left hand behind you then which is left?

Begin with your right leg on top of your left leg. Then move in such a way that the left leg goes on top of the right leg. Then reverse again so that the right leg is on top. Continue doing that, without releasing the toes. Do it many times.

Remaining with the legs crossed and with the right leg on top of the left one, shift hands so that now the right hand is holding the right toes and the left hand is holding the left toes. See if again it is difficult to tell what it is that you are doing.

See if you can place the left leg on top of the right and go back to placing the right leg on top of the left.

Let your hands go for a minute. Cross your legs, putting the left one on top. Again take hold of the left foot with the left hand and the right foot with the right hand. See if it is any easier, in that position, to put first one leg and then the other leg on top. Lie back and rest. Note how you lie.

Sense your cervical spine and see if it feels to you that the space between the back of your neck and the floor has diminished.

Bend your legs. Raise your pelvis a few times and put the lumbar spine on the floor.

Draw your knees back towards your chest. Put your right hand under your head and bring the right elbow towards the right knee. Then do it on the left side.

Try it on the right side with the left foot standing on the ground, and try it on the left side with the right foot standing on the ground.

Draw your legs back again and take hold of the outside of the right foot with the right hand, and of the outside of the left foot with the left hand. Do it so that the arms are inside of the knees.

Then take the right leg from side to side so that the arm is first inside, and then outside, of the knee.

Try it on the left side.

Then try doing both simultaneously, but so that one arm goes inside the knee and the other arm goes outside the knee.

Take hold of the outside of the foot once again with the arms inside the knees. Bring the right knee to the floor and back up. Bring the left knee to the floor and back up. Continue to go from side to side. Then stop and rest a minute.

Extend your right leg towards the ceiling. Put your left hand behind your leg and a little below the knee. Put your right hand above the left one. Climb up the leg with your hands. Go hand over hand. Do that until one hand is over the sole of your foot. Climb back down now. Climb up and down several more times.

Do the same on the left side.

Does the same hand tend to win the race on both sides, or is it the hand corresponding to the leg, or is there any other pattern you discern?

Now take hold of both feet with your hands, but from the inside of the feet. Keep your thumbs with your other fingers. Do not separate the thumbs. With the hands placed that way on the inside, bring first the left knee towards the floor, and then the right knee. Go side to side.

Now switch and put the right hand on the outside of the right foot and the left hand on the outside of the left foot and see if that makes the movement easier. Lie down and rest. Scan your body.

Bend your legs. Put the right hand behind the head and bring the right knee and elbow towards each other.

Then do it on the left side. It might be that you can even make contact now without having to lift the head at all, or the lifting of the head should be a good bit less than it was earlier.

Bend your legs, take hold of the knees with the hands and bring the knees as close to the shoulders as they will go, and then as far away as they will go, retaining your grasp.

As your legs move away from you, come up into a sitting position with the heel in the crotch and the other heel against your shin.

Place the hands flat in front of you on the floor. Lower your head. Let the hands slide away towards the front and bring the forehead towards the floor. See if you can extend your hands out all the way. Let the forehead make contact with the floor. Hold that position for a moment. Moreover, see if you can do it raising your bottom only slightly off the floor as the hands and arms go out and the head comes down.

Come back to a sitting position. Go back down again. Continue doing that for awhile.

It is frequent with this exercise that even people who have never practiced yoga can reach that position by this time in the lesson or a bit later. In actual yoga the same attainment often takes weeks or even months.

Now, with your legs in this yoga position, rock a little from side to side so that the side of each knee is firmly on the floor when you go to that side. Let the knee come up on the other side as you rock.

Put your feet out in front of you with the soles together in a Japanese type position. Rock back and forth. Increase the movement by extending the abdomen as you go forward and sucking it in as you go back.

Make circles with your pelvis on the floor, going around an imaginary clock dial. Go clockwise awhile and then go counterclockwise.

Then just rock forward and back using your abdomen. Lie down and rest.

Bend your legs and rap with the pelvis and the small of your back on the floor until the lumbar spine lies flat. Then slowly extend the legs while flexing the ankles and exhaling between the teeth with a hissing sound. When the legs are extended, release the ankles.

Once again note the feelings in the cervical spine, or how close the back of the neck is to the floor. Roll your head from side to side.

Cross your legs once again. Take hold of the toes of the left foot with the right hand, and the toes of the right foot with the left hand. Put one leg under the other and then cross them again. Keep doing that. See if what was complicated before is now a good bit clearer or simpler.

Similarly, take hold of the outsides of the feet -- the right foot with the right hand, the left foot with the left hand -- and move the right knee inside and outside the right arm, and the left knee inside and outside the left arm.

Then do them simultaneously, but this time put both arms outside the knees together and both arms inside the knees together.

This movement calls for a degree of flexibility in the hip joints that very few people ever naturally possess. Do not worry about whether

you succeed with it or not. If not this time, then another time.

As you can see by trying it, it is a good deal easier to similarly place one knee inside while placing the other knee outside. It is doing the same thing on both sides at once that is the hardest. Now stop and rest.

Rap with your pelvis on the floor, but this time by tightening and releasing the muscles of your buttocks. See if, by doing that, you can also raise and lower the lumbar spine. Continue to contract and release the buttocks as you bend your legs a bit, and then some more. Let the legs stand and try to do it.

With the legs standing, you are likely to find that it is as if you had no muscles to contract. Most people find that, in trying to continue the movement with their legs standing, they can only clench their anal sphincter. See if you cannot find and control those muscles that worked so easily for you just a moment ago.

Lower the legs to the floor and once again use the buttocks to bounce yourself up and down. As you do that notice if, in this position too, you contract the anal sphincter. If so, let that muscle go loose, since it contributes nothing to the movement. Be sure you just do it with the buttocks. For the present, I will leave you with the mystery of why these muscles seem to disappear or become inaccessible to you while the feet are standing. It is a challenge to try to solve it on your own.

Now once more separate your legs. Let the left knee drop into the sole of the right foot, and let the right knee drop into the sole of the left foot, or however close they will go.

Now bring the legs together and let them drop as a unit over to the right. Keep the right leg lying on the floor, and keep the knees touching. Raise the left foot toward the ceiling until the sole of the foot is pointed up to the ceiling. Then lower the foot back down until it rests again on the right foot. Now keep the feet together, and raise the left knee until it points up to the ceiling. Then lower it back down to the right leg. Do that a few times.

Now bring the legs back up to a standing position, and then drop them over to the left as a unit and do the same thing on this side that you just did on the other. Let the left leg remain on the floor throughout. Raise the right sole until it points to the ceiling. Lower that leg and then raise the right knee until it points straight up. Then lower it.

Bring the legs back to standing once again. Now make it a side to side movement. The two legs go to the floor at the right. The left foot comes up and down, the left knee comes up and down. The two legs come up as a unit and drop over to the left. The right foot comes up and down, the right knee comes up and down. Back up to the middle again with both legs, and down to the right. Do that awhile, and then rest with both legs

standing in the middle.

Now put the right hand behind the head. Bring the right knee towards the right elbow. Do the same with the left hand and knee. Then do both hands and knees simultaneously.

Now bring the right knee and the left elbow together. And then the left knee and the right elbow.

Cross your legs. Take hold of the toes. Roll to a sitting position, continuing to hold the toes with the hands.

Let go of the toes and once again put the hands on the floor and extend them out in front of you as you lower the forehead to the floor. See if your arms will lie flat with your elbows touching, or how far out your arms will reach in front of you. If you fall forward too easily now, be sure you do not bump your forehead on the floor as you come down.

Come up again. Take hold of your toes with your hands and roll over onto your back. Do a few more movements putting first one leg on top and then the other, maintaining the contact between the hands and toes. See if that movement is now easy and also more extensive. Rest on your back for a minute.

Bend the legs and do a few pelvic raises so that you put your lumbar spine on the floor. Extend the legs, leaving the spine flat, or as flat as it will go.

Once again sense your spine in the cervical area. Roll your head from side to side. Note the feelings of length in the body, the feelings of clarity in the pelvis, how your pelvis is in your body image. Then slowly roll to one side and get up.

Walk around and note how you feel, especially how your hip joints move. See if they feel especially free. Note whatever else you may feel.

3) UPPER BACK: BODY IMAGE AND DIFFERENTIATING MOVEMENTS *

Walk around a little bit. As you walk, pay special attention to your upper back. Try to sense the whole back, but the upper back particularly. See if you can get any sense at all of the skeletal structure of the upper body. Become aware of it within yourself. Do you have any sense, for instance, of where your ribs are in your back? Are you aware that the rib cage comes all the way up to the neck? There are ribs between the shoulder blades, too.

See if you have any sense of the shoulder blades, or scapula, when you are in an erect position and moving. If you have any knowledge of the skeleton at all, you will know that they are rather thin and somewhat triangular shaped. They have strange little hooks at the end that come out. They are the part of the shoulder at the joint. See if you have any sense of that. People can sense better the clavicles, the small bones that run across the front of the body from one shoulder to the other and which are separated in the middle by the breastbone, or sternum, a long narrow bone that runs down the middle of your chest. Notice where you do feel your ribs, whether it is mainly in the sides or the front.

At what points are you aware of your spine? Can you feel it in the neck serving as a support for your head? If not, what do you feel supports the head? If you think you sense the spine, how far down into your body can you feel it?

Then try it lying down on the floor on your back, with your hands at your sides. The palms are down and the arms are extended. Do you have any sense of where your pelvis really is? How high up in the body does it come as you lie there? The pelvis is two large bones called the ilia. Most people will guess that the top of the pelvis is somewhere around the wrists, and very few will realize that it is actually close to the elbows. It is closer to the elbows than to the wrist joint. The experience is mostly an intellectual one. It is not sensed.

Now sense your back and the kind of contact that it is making with the floor. Sense where the spine curves. In most cases it is sensed in the small of the back and certainly somewhat in the neck. Sense how much space there is beneath the backs of the shoulders and the floor, and other places where the body seems upraised, where the upper back does not lie evenly. You should sense the whole of it as lying flat except for the space beneath the neck.

Compare the two sides and see if they lie equally. Then put your arms out at shoulder height.

Alternately place the backs of the hands on the floor and then the palms. Do that a few times. See if it is easy or difficult to let the palms or the backs of the hands lie flat. Also let one hand be palm down while the other is palm up. Breathe freely. Then rest with the palms up.

Now put your right hand on your chest with the palm down. Slide it across your chest and along the left arm and hand as far as it will go. Extend the right arm and let it slide as far as it will go along the other one. See if you can reach the palm of the other hand or beyond it. See if it helps to let your head turn. See if it helps to let your feet turn in the direction of the movement.

As you do that, pay particular attention to what happens in the upper right side of the back. Do it so that you feel the scapula on the right side rolling all the way across the floor and coming back again, rolling over the shoulder blade. Try to sense it clearly.

Then keep your right arm extended as long as you can. When you bring it back at some point you will have to bend it, but do not bend it sooner than you need to or you will minimize the movement in the back and in the shoulders.

Similarly, allow your hip joints to rotate and your pelvis to move, but do not make it a simple rolling onto the side. Use the lower body as little as necessary to give maximum freedom and range of movement in the upper body.

Also, try doing it with the knees bent. Let the legs go over to the left side as you go, and then come back. Do not take them over to the right side. Let the legs go more or less as a unit over to the left. Then see if you can leave them lying there and come back with your upper body. See if you can leave the legs lying on the left side, one on top of the other. Bring back only the upper body and the pelvis above the legs. Breathe easily and do it in a way that is pleasurable. See how far out you can reach. Be sure that you bring your back on the right side all the way down onto the floor so that you experience the whole range of movement of the right upper back over the floor. Then stop and rest a minute.

Lie on your back with your palms on the floor. Note how you lie. Compare the two sides. Notice how the right shoulder lies as compared to the left, whether the right side of the body generally has a different contact with the floor than the left side.

Then raise the right arm toward the ceiling. Bend your legs. Reach as high with the right hand as you can, and let it down again. Try reaching out to your right a little, and then reaching straight up, and then reaching all the way to the left. The movement will, of course, be much more extensive when you reach up and a little to the left.

Let the legs go over to the left and continue to raise the arm to the left. Just allow both legs to tilt left and continue to reach up and a bit to the left. Make the movement as extensive as possible. Sense as clearly as possible what is going on in the upper back. Reach a little to the left. Keep the arm straight as you do it. Continue to lie with the legs on the left side. When you lower the shoulder to the floor, let the arm sink on over to the right, all the way. Let your whole back sink and then bring it

back up again. Then raise it high.

As you reach up with your arm, come onto your left side. Then, leaving your body as much as possible on its side, take the back and the arm down. Take it down first and then over. You continue to lie on your side. You reach up and out with the hand and let the shoulder down to the floor. Then let the arm come on over to the floor and continue to do it. Pay full attention to everything that is going on in your back on the right side.

When you are lying on your left side, you try to lower the entire right side of the back to the floor. Then after you have lowered it as much as you can, you let the arm sink on over to the floor. Also see whether you need to turn your head to the right to do that or whether you can leave it facing left.

Then continue to do the same thing, but with the legs extended. Stay on your left side but extend the legs and continue the same movement. Lie on your left side. Raise the right arm towards the ceiling. Just try to simply lower the shoulder blade to the ground and then raise it again. Move the lower body as little as possible. Keep the arms straight. The movement is in the right upper back, the shoulder joint, the shoulder blade. Also move your head as little as possible. If you can continue to look left without straining, do so. Now rest.

Lie on your back with your arms out at shoulder height and the palms up. Observe the contact of the shoulders and the upper back with the floor. Then once again, using the lower body as little as possible, slide your right arm across your chest and along the left arm and hand and beyond it, however far you can go. Then come back and continue to do it. Feel the sensation of the right upper back, the entirety of it if you can, as it leaves the floor and returns to the floor. Keep the right arm straight for as long as you can as you come back. Experiment and see if you can keep it straight longer than you previously did before you must bend it. It slides back along the left arm and you keep it straight as long as you can as it slides back.

The main sensing should be in the scapula, the shoulder blade, as it moves over the floor, and the shoulder as it makes contact. Now stop and rest with the arms at the sides. Compare the two sides. Then roll to one side and get up.

First, just remain standing facing the front of the room. Your arms are at your sides. Let them just hang. See if you can tell that you now have scoliosis. The right arm is hanging lower than the left arm, which normally would be a sign that the spine is curved. Actually, now it is something else.

Now walk around and see what you feel like. Do you feel like a monster? Would you like to remain in that condition? You can see if one arm is longer than the other by holding them out in front of you. What is really doing that? It is the feet and the shoulders. The left arm has not

changed any. It is the way it normally is. It is just that the right one is so much better than it ordinarily is.

Now lie down again. Sense the two sides. Bend your legs. Put your arms out at shoulder height with the palms up. This time let the left arm slide across the chest and go beyond the right hand and come back. Give your awareness to what is happening in the scapula, the shoulder, the whole upper back on the left side. Let the legs go over to the right and remain there. Just take the back up and down. Try to let the whole left side of the back and the shoulders have the experience of moving across the floor. Then when you come onto your side, stay there. Leave the legs bent and rest.

Put one palm on top of the other palm. Then, with the wrist bent and loosened up, raise the left arm towards the ceiling and let the back down towards the floor or mat on the left side. Before you take the arm on over to the floor at left, first try to put the whole back and shoulder down on the floor. In the beginning, if you have to move the head to do it, use your head. But try to put the whole back down and only then let the left arm sink to the floor. Similarly, try to use your legs as little as possible. Have as little movement as you can in the lower body.

Then when you come onto the right side, try just lightly rapping with the left shoulder on the floor and take it up again. Do not come all the way over to the side. Reach as high as you can, and then come down. Just lightly rap on the floor. Remember that if you reach over to the right a little you will get the most extensive movement in the shoulder. Experiment a little, reaching out in different directions and also doing it more or less extremely. See what allows you the greatest range of freedom in the left shoulder and the upper left back. Keep the arm straight. Do not bend the arm. If you bend the arm at the elbow you deprive yourself. Keep the movement in the back and the shoulders. Do not bend at the elbow. Then lie on your back and rest a minute.

Lie on your back and bend your legs. Let the feet be flat on the floor with the knees bent. Then use your feet to rock your body, but only on the left side. Elevate the right side a little or do whatever you need to do so that when you rock, the rocking is only on the left side. Experiment doing it different ways so that you feel the rocking primarily in the left scapula, in the left shoulder.

If you pick your bottom up off the floor by bringing your feet in close and raising your pelvis, and you continue to do that, then you will feel that the scapula on the left side will act like a brake and will stop the movement at the upper end of it. Raise your pelvis high off the floor as you do it. You push and pull. The pelvis should be way up off the floor if you want to do it correctly. Bring your feet in close to your bottom. Lift the pelvis fairly high and rock back and forth on the upper part of the left scapula.

Then alternate that with other movements, rocking on the left side of your body. Raise the pelvis high or low. Put the feet at different dis-

tances, but continue to rock your body up and down along the floor. Do it only on the left side. You push and pull with the feet and the body moves up and down along the floor. The head and chin go away when you go up and the chin approaches your chest when you move down. The movement is up and down from head to feet, not side to side. You just keep it on the left side. Naturally, rest whenever you feel like it. Then image the movement. Find a way that is easiest with the whole body lying on the floor. Nothing is elevated and the legs are extended as you like. Gently rock on the left side. Then stop and rest a minute.

Do a few movements rocking on the right side. Do a few raising the pelvis high. You are working mainly on the shoulder blade and joint. Notice where your body is low. You are working on the entire upper back on the right side.

Then rock so that you are rocking equally on both sides. Try to involve the entire upper back in the movement. At least part of the time raise the pelvis high and rock on the two scapulae at once. Let both shoulders and both shoulder blades act as a brake that determines the distance of the movement. Now rest with your legs still bent.

Inhale as deeply as you can, inflate your chest, and hold the breath. Then move it down into your abdomen so that the abdomen inflates, and then back up into your chest again. Use the movement to rock your body up and down. You hold the breath as long as you can, and then let it go, and then inhale and do it again. You can also begin by inhaling so that the stomach inflates. You toss that ball of air back and forth between your chest and your abdomen like you are playing catch with yourself.

Push and pull with your feet as you rock your body back and forth. As you do that, you feel what happens in your upper body, in the back. Try to make the biggest ball of air that you can. Feel that you toss it back and forth between the chest and the abdomen in order to rock your body. Let the head move freely. See if you can make it a quick, light, easy movement. Feel what happens in your upper back as you do that, across the whole back.

Then just lightly use your feet to push and pull instead. Then extend them as far as you can and still be able to make that movement. Then stop and lie quietly with the arms and legs down at the sides, as well as with the palms down.

Sense whether the sides of the body are equal or more equal than before. Sense what kind of contact the back and shoulders are making with the floor.

Then roll to one side. Get up and walk around again for a little while. Take a break for a few minutes. See what the walking feels like, and how you sense your back. Sense how your shoulders are moving. See if you have the kind of awareness of your back that you ordinarily have only when you are lying or standing against some surface, so that you have some material

object to relate to which allows you to sense where the back is. See if you can now feel it without that. You do not need anything to press against to convince your senses you exist. Then just do whatever you feel like for a little while.

Lie on your back once again. Sense the contact that your upper body, the back, the shoulders and the rest of it, make with the floor.

Now, a few times with your legs bent or not, whatever makes it easier for you, see if, beginning at the head or the lower back, you can pick up your body in such a way that it seems to you that you can feel one vertebra after another bending. See if you can get any sense of one segment after another moving.

Then lie on your stomach and try it. You can put your hands at your sides as if you were going to do push-ups and raise your head. Go into something like the Yoga Cobra position where you gradually raise your head like a striking cobra, curving the spine. See if you can feel the spine any better in that position. Do it gradually because you are trying to articulate the segments. See if you can become aware of small individual movements in the spine.

Then stop and rest on your stomach in whatever way you choose. Be aware of how you do it. Note whether you turn your head to one side or the other, or put the forehead or chin on the ground, or put one hand on top of the other and rest the head on that.

Raise your head and look behind you towards your left side. Try to look at your left foot. Then see if you can see your right foot. Keep turning your head to the left. Look over your left shoulder. Just roll the head. Raise your head up and look over your left shoulder as far to the right side of your body as you can. Place your hands in the position that makes it easiest for you to do that. Now stop and rest a moment with your hands out at your sides as if you were doing push-ups. The palms are down and the elbows are up.

Rock the upper body side to side so that you pass over the sternum, or breastbone. Try to feel the breastbone as you do it. Try to go over the entire front of your body. You can let your shoulder roll along or you can elevate the head slightly, but the movement should be side to side. It is an upper body movement. You should make a side to side upper body movement.

Try pushing down with your pubic bone on the floor to anchor the lower body somewhat. As an alternative way of doing that, clench your gluteal muscles, the muscles of your buttocks. Tighten your buttocks as a way of fixing the lower body, and rock the upper body side to side. Alternate between tightening the buttocks and pressing down with the pubic bone. See which makes it easier for the upper body to move. Do not alternate every movement. Just every now and then alternate. Do a series one way and a series another way. Try to really take the upper body side to side along

the floor, not just rolling from one side to the other. Go clearly across the breastbone so that the bone begins to come very clearly into your awareness.

Then stop a minute. Leave your hands resting as they are. Leave the palms where they are, and lower the elbows if you want, but keep the palms positioned as if you were about to do push ups.

Then look over your right shoulder, however far left you can look. You can use the hands and arms to assist you if you want to. At least try to see your left foot. You have to come up high enough to see. Can you see your buttocks? Breathe easily as you do that. Let the head and eyes turn as much as they will, easily. Then stop with the hands in the same position.

Bring the forearms up. Again, it is as if you were going to do push-ups. Come up onto your toes. Rock your body forward and back so that you rock along the sternum. Get a clear sense of the breastbone and the rest of the upper front of the body. Feel what happens in your shoulders. Keep the head a little off the ground. You should be sensing this movement in your chest and breastbone and shoulders, the upper part of the front of your body. Adjust your arms, hands, feet and legs accordingly, to allow you to move primarily on the chest area. Now stop a minute and rest.

Let your arms lie down at your sides and feel the contact that the chest makes with the floor, and the position of the shoulders. How close to the floor do the shoulders come? Is the upper body lying any differently than it did before in relation to the surface that you lie on?

Then put your hands back in that position as if you were going to do push-ups, but turn the tips of the fingers in towards your sides. Go from side to side, so that first one elbow approaches the floor and then the other. You roll across the upper front of your body. Make contact with the breastbone and go across the chest. Try to make it as easy as possible. Sense it in the shoulders, the elbows, the wrists, the whole upper part of your body. Do not elevate the head so high that the upper body does not roll across the floor. Try to do it so that there is minimal pressure on your hands. The elbows should go down towards the floor on one side and then on the other. Do it slowly, without any compulsiveness or haste. Try to find the most comfortable and pleasurable way to do it. Now put your arms down at your sides.

Continue to take the upper body side to side. Feel the contact of the chest and the breastbone with the floor. Also be aware that the rib cage shortens on one side and lengthens on the other as you go side to side. Emphasize that, so you see that it is not a rolling onto the sides movement. It is the upper body really going side to side along the floor.

Also try putting your arms out at shoulder height and moving back and forth just along the upper body. The hands will slide somewhat from one side to the other. Try to bring one armpit down, and then the other, to-

wards the floor. Mainly pay attention to the contact of the upper front of the body. Do with your head whatever makes it easy and comfortable.

Then turn onto your back and do the same thing. Put the backs of your hands down and roll across the upper back, but not over onto your sides. Sense it clearly. Try to do some movements with the palms up and some with the palms down. See which allows you to best sense the movement as you roll across the back and the shoulders. Sense the scapulae.

Now, instead of doing that, make your hands lightly into fists. Place the fists against the ribs on the two sides, on the outside of the rib cage. Push first with the one hand and then with the other. They should be well down on the ribs and done in such a way that you move your rib cage from side to side. Then come up a little higher with the hands, almost to the armpits, so that you can feel that when you take the rib cage from side to side you also take the whole back across the floor. Just lightly push first with one and then the other, so that you feel again the sensation of the upper back moving across the floor. You have to bring your hands up high enough towards the armpits to really move the upper back. You push with the fist on the outside of the rib cage, first on one side and then on the other. Do it lightly, rocking your body back and forth, side to side, lightly. Try putting the fists right under the armpits and do it, first one and then the other. See if it works any better with the knees bent. Just push first on one side and then on the other up around your armpits on the rib cage, so you move the upper body side to side. Move it as much as you can without being unduly forceful about it. You just push first with one fist and then with the other. It ought to be easy to move it from side to side doing it this way. Now stop.

Take hold of your wrists and go side to side with the arms, lowering first one and then the other elbow to the floor, and keeping the forearms parallel to the floor. Do it in such a way that you roll over your shoulder blades. You are interested in doing primarily that, rolling over the shoulders and shoulder blades in the center of the back. Sense it as clearly as possible.

Then just lock your two middle fingers together and do it. Make the movement as extensive as you can. Really sense that the whole back makes contact with the floor as you do that. Try not to have any part that does not, at one point or another in the movement, make contact. Try to sense the whole thing. Just very lightly lock the two middle fingers. Your arms will move approximately as you do when you hold your elbows with your hands. It is just a much freer movement in the shoulders, more extensive, and it makes it easier for the entire back to roll along the floor. Breathe very freely. Stop.

Bring your arms out at shoulder height with the palms up. Rest the right arm on your chest. Move it across the left arm a number of times. Slide it out as far as it will go across the left arm and hand, and bring it back as you did earlier. You slide it along the arm, out past the hand,

and then slide it back, not bending until you have to. Also keep contact of the hand with the arm as long as you can. Do not take that away until you have to.

Then do it with the other hand and arm. Bring the left one over. Then do it alternately. Feel how your whole back rolls across the floor as you do it. Also feel your shoulders. Let the feet participate freely in the movement. You can bend your legs as much or as little as you like. Then stop on the right side.

Raise the left hand towards the ceiling with the wrist loose, and lower the shoulder onto the mat. When you have placed the shoulder onto the mat, when you have lowered that whole side of your back as much as you can, then let the arm go on over to the floor. Take it back and continue to do that. Try not moving the head in the direction of the arm. Let the head face in the same direction as the knees. Stop when you are lying on your right side.

Raise the arm once again. The idea is that you try to put the whole side of the back down on the floor, while still lying on your right side. The idea is not to take your arm over behind you, but to put the back down. Only after you have done that, let the arm go over. Try not to leave your right side. Reach as high as you can with the left arm. Reach just as high as you can up and to the front, and lower the whole back and shoulder; finally, let the arm go down.

Then do it on the other side. Do not move the head unless you have to. If you have to move the head in the beginning, stop doing it as soon as you can. Reach as far as you can now up and forward with the right hand, with a large movement in the shoulders. Then you let the back down on the right side, and then finally you let the arm come over to the floor. Then just lie on your back a moment and rest.

Let your feet stand. Raise your pelvis high. Rock your body forward and backward so that the shoulders and the shoulder blades are clearly felt to be the parts that terminate the movement. Just do it lightly and easily, but raise your bottom high so that you clearly feel the shoulder blades and the shoulders. Now stop. Put your legs down. Sense how your shoulders and back lie.

Now just a few more movements. Clasp your hands and raise them towards the ceiling. Go to one side and then to the other, allowing the right wrist to bend and the left one to extend as you approach the floor on the right, and vice versa. Keep the arms straight and let the whole back roll across the floor. If you have to let the upper body roll a bit to do it, do that, but sense the entire upper back and shoulders, keeping the arms straight. Stop in the middle.

A few times let the arms go overhead and down to the floor. Bring them down and take them overhead again. Breathe freely.

Then a few more movements side to side, rolling over your whole back.

Roll over the whole back and especially the upper back, the backs of the shoulders.

Then just let the arms down to your sides and once more sense how the back lies, the relation of the shoulders to the surface beneath you. Try to sense clearly your back. Breathe a few times. Hug your chest a moment with your hands tucked in your armpits and breathe so that you clearly feel it in the ribs in the back. Do it with the feet standing. Hug the chest and establish a clear awareness of the breathing in the rib cage in the back. Once you feel it clearly, put your arms down and see if you can continue to feel it. Now just follow the awareness of the back down the sides. See if you feel that the back tapers so that it is much wider at the top than at the lumbar region. See if you sense it that way or some other way. Slowly roll to one side and get up.

Walk around. Again, try sensing your back. Examine the clarity of the awareness. Does the back feel wider? Are you reminded of the rib cage by the arms making contact with it on the sides, so you can tell in that way that the width of the back is expanded somewhat? See if it presses a little against your arms. See if you can now sense that you do have a rib cage in the back, that there are ribs back there. You will probably be more clearly aware of your ribs in the back than you ever were.

Also pay attention to the movement in the shoulders. See if you are now aware that the shoulder blades are there, that you can sense them moving, and you can sense them moving in relation to other parts of the back around them. See if, as the arms move and the shoulders move, you can feel a differentiation of parts in the upper back that you are not ordinarily aware of. You may not be able to define it exactly, but see that it is a sensation of things moving in a more differentiated way, that it is not all just one big undifferentiated lump that moves in the back. Make as clear as possible the awareness you have of the ribs in the back. Pay attention to all of the sensing you are doing, the tops of the shoulders, the sides of the back, sensations of width of various parts. See what else you note that I have not mentioned.

Then when you feel that you have taken a careful stock of yourself, that you have made a good observation and have seen what is in your awareness that was not there before, including any functional changes that you may notice, just come back and sit or stand a minute. If you are in a group, see to what extent your experience is the same or similar to that of the other people.

4) RIB CAGE: MOVEMENT AND AWARENESS *

To begin with, walk around the room and take note of your movements and what you are sensing. Pay attention to your back, how your upper body is held, and observe to what extent you sense your rib cage. Do you feel it in front? at the sides? at the back? And is there any feeling of the individual ribs or of the outlines of the rib cage?

Then lie down on your back and again try to sense it. Observe your breathing and how the rib cage is affected when you inhale and when you exhale. What happens to your contact with the floor? and what else do you sense?

Place the backs of the upper parts of your fingers somewhere against the sides of the rib cage. Push gently with the fingers of the left hand against the left side, observing the movement in the ribs, the spine, and otherwise. Alternately push with the left hand and the right, trying to move the body side to side with as little vertical movement as possible.

Then rest with your arms at your sides. And once again note your breathing and the clarity with which you sense the rib cage.

Bend your legs so that both feet stand on the floor. Put your left arm above your head and roll your upper body so that you travel over the back of your rib cage and over onto its side. Then you return to lie flat on the floor. Continue doing that, focusing your attention on the left side of your back and going no further than onto your left side. The legs can tilt left to assist the movement but your primary sensing must be of the rib cage. Make the rolling as smooth as possible and try to do it so that the entire back and side of the rib cage makes contact with the floor at some point during the roll.

Now see if it is necessary to have your legs bent. Extend them and continue to do it, allowing your feet to go over to the left. See what kind of rolling you can do if you do not allow movements in the pelvis and the hip joints, if you should try to turn your feet to the right as your upper back goes to the left. Now let the legs bend again with the feet standing on the floor, and continue to roll as before.

What can you do with your right hand and arm to make the movement a little better? When you go onto your back, stop. Rest. And scan your body. Compare your awareness of the upper back, the rib cage and the whole upper body on the left side with your awareness of your body on the right side.

Place the backs of the fingers against the sides of the ribs once again. Push lightly with your left hand against the left ribs. Then push with the fingers of the right hand against the ribs of the right side. See if the left side seems more flexible and more yielding to your touch. Then put your hands down at your sides.

Bend your legs, put your right arm above your head on the floor, and roll onto your right side and back again, trying to let the entire back and right side of the rib cage make contact with the floor at some point as you roll. As much as possible, these movements should be identical with those done previously on the left side.

Some people will discover pain around the ribs of which they were not aware before. Roll softly and lightly and before we have finished you may even find the pain has disappeared.

Now roll over and lie on your front. Sense your rib cage. See what you sense when your hands are at your sides, when the arms are extended shoulder height, and when they are above your head on the floor. Leave them above your head and roll onto your right side, returning to lie flat on your stomach and chest. Continue doing that, sensing the rib cage on the right side from the sternum or from an imaginary line down your middle.

Bend your legs and try doing it, bending them however much facilitates your clear sensing of the contact of the entire right side of the rib cage with the floor.

Come back to lie on the front of your chest and then continue to do the same movement, except that you go over to your left side and then return to the middle. Do some movements with your legs extended and then do some movements with your legs bent. Do whatever allows you to make the most complete contact of the rib cage with the floor.

Stop a moment, and lie on your chest with your arms down at your sides and your palms up. Then reach as far down toward your feet as you can, first with your left hand, then with your right, and keep doing it. To reach very far you will have to lift your head and shoulders a little off the floor and let them go with the movements. See if, by doing that, you can reach somewhere in the vicinity of your knees, and try to sense how the rib cage shortens on one side and at the same time lengthens on the other. Then roll onto your back and rest.

Now put your arms above your head and bend your knees, and roll all the way onto your left side, returning onto your back, and then continuing the movement to roll over onto the right side. Keep doing it, trying to sense the entirety of the back and sides of the rib cage. See what positioning of your arms most facilitates both the movement and the sensing. Is it better if they lie on the ground overhead? if you raise them to the ceiling? if you rest them on your chest? or if you put them down below your navel?-- the hands, at any rate. Experiment with these positions of the arms but keep your main focus on the rib cage. See if the movement can be made smoother and softer and otherwise qualitatively improved.

Roll over onto your stomach. Put your hands above your head on the floor and do the same, rolling from the right side to the left.

And then extend the movement a little so that when you roll to the

left you let yourself go completely over onto your back. Then when you return to the right you again roll completely over onto your back, trying to do it in such a way that, at some point in the roll, the entirety of the rib cage makes contact with the floor. Try to make that roll very light, soft and pleasant. Then lie on your back, rest, and note what you feel.

With the backs of your fingers, push the rib cage side to side and see if it moves freely. Try it near the top of the ribs and work your way down to the bottom. See if you can sense a softening in the spaces between the ribs.

Then slowly get up, walk around, and see what else you can observe. How does your upper body feel? See if your breathing is easier, and if you tend to breathe more deeply than you ordinarily do.

Let your hands alternately down towards your left and right knees, and see if that movement suggests that the ribs are moving more flexibly. Also be aware of the alternate lengthening and shortening.

Now to what extent are you aware of your rib cage? And do you sense your ribs in front of you? at the sides? in the back? Do your ribs press any more than usual against your arms? What is your awareness of the movements of the rib cage when you breathe?

Continuation (Optional)

Now lie down again on your back and observe how you lie. Bend your legs. Take hold of the bottoms of the ribs with your fingers a little to the right and the left of the sternum. Lightly pull and push with your fingers so that your body rocks up and down along the floor. Push and pull a little with your feet to help and then just do it with your hands.

Now roll onto your stomach. Put your arms above your head on the floor, and push and pull with the backs of your toes in order to rock your body up and down. Elevate your pelvis slightly to do it, noting the feelings in the ribs and the sternum. Your chin should lightly move along the floor.

Now roll somewhat to the right, so that only the front of the right ribs are rocked while the upper left side is slightly raised from the floor. Stop. Then do the same thing slightly raising the right side, so that the left side of the chest and ribs are rocked up and down.

Lie on your right side with your legs bent and, with the legs, push and pull so that the ribs move up and down along the floor. Do the same thing on the left side.

Then see if you can rotate your upper body so that you make a circular movement with your ribs on the floor. You can do it while at the same time the left hip circles, and the left ear, or you can immobilize the pelvis,

circling only with the ribs and head. But see if you can circle with the ribs without moving either head or pelvis.

Now make some circles with the ribs on the floor while lying on your right side. Roll the ribs forward and back along the floor, towards your front and towards your back. Then roll them up and down. And then try circling counterclockwise. And then make clockwise circles. Lie on your back once again and rest.

Lift your back, leaving head and pelvis on the floor, and rapping on the floor with the back of the rib cage. Do a number of quick movements. Then let your legs down. Take several deep breaths. See if you can sense more clearly than before how the rib cage moves.

Roll onto your right side. Rest your head on your arm or shoulder and try to reach down with your left hand to someplace below your knee. See how close you can come to putting your hip in your armpit. The upper body will have to come up. And sense as you do that how the rib cage must bend and shorten on the left side while it lengthens on the right. Then try the same thing lying on your left side.

Lie on your back. Take your head a little off the ground, and alternately reach towards your knees with the left hand on the left side and then with the right hand on the right.

Rest again. With the backs of the fingers gently push the rib cage from side to side. Then see if you can continue that movement without any help from the hands. Try to keep it a side-to-side movement, with the spine remaining on the floor. Try it with the legs extended and also try it with the legs bent.

Lie on your back and put your arms overhead, extending your legs. Now, roll to the left, over onto the front and your chest, and then roll back onto your right side, and continue on until you lie on your chest. Keep going from right to left, trying to make contact with the floor with the entire rib cage at some point during the roll.

Return to the place where you started and lie on your stomach with your arms at your sides and your palms up. See if, in this position, your shoulders touch the floor. Breathe deeply and sense the rib cage expanding in the back.

One final time, lie on your back observing your breathing and the movement in your rib cage. Then slowly roll to one side and get up. Walk around and see how you feel. How does your upper back feel? See if your rib cage is positioned as it usually is. And use your hands to deliberately raise it. Inhale as you do that, and then when you exhale let it remain in that somewhat higher position. Note your feelings in the front, at the sides and at the back and see if your ribs and your rib cage are now more clearly sensed by you, or otherwise exist for you, as they did not do before.

5) SHOULDER ROTATIONS AND BODY IMAGE *

Arrange yourself so that you can put your hands out at your sides and also above your head without bumping the wall or your neighbor.

Put your hands down at your sides with your palms down. Then do a good thorough body scan. Begin with your feet and move all the way up to the top of your head. Note where the body image is strong, not so strong, or absent. Compare the two sides of the body for length and contact with the floor. Compare them for symmetry. See whether you can sense the joints, or have a strong awareness of them. If so, of which ones are you more aware?

Pay particular attention to the lower back, the spine in the lower back, the lumbar spine, and on up to the upper back and shoulders. Note whether your shoulders make contact with the floor. If not, how far off the floor are they? Also note whether your hands lie flat, and your wrists. Are there spaces separating the hand or the wrist from the floor? If there are spaces, this indicates that there is something wrong with the organization of the body. If it is well organized, everything will lie flat. The hands and the arms should lie similarly. This means that the rotation is the same in the two shoulders. If the feet do not go out at equal angles, this means that they are not symmetrical. See if you feel that in the ankle and the knee and particularly in the hip joint. Pay special attention to the lumbar spine and the shoulders.

Now spread your legs so that the feet are out a little wider than the hips. Then put your hands above your head so that the distance between the hands is about the same as the distance between the feet. Keep the arms as straight as you can. Now try to make an X shape out of your arms and your legs. Just sense it so that a diagonal line across your body from the bottom of your foot would go out through the hand on the opposite side. When you sense that you are really in an X shape, then you can look and see if it is so. For some people, it can be quite confusing to try to sense simultaneously how opposite sides of the body are lying in relation to one another. To do that, the left leg and the right arm, and the right leg and the left arm, must be done both at once.

Imagine that somebody had come along and painted a line from your middle toe through your middle finger in a perfectly straight line. Could they do that or is there now a line? You certainly cannot do it if you do not straighten your arms.

Then try to keep in mind three lines, one running up and down the leg and arm in a diagonal line across your body, another running up and down the other leg and arm criss-crossing it, making the X, and the third line straight up the middle of your body. Try to sense at what point that line intersects the place where the two lines making the X meet. The straight line and the two other diagonal lines all intersect at exactly the same place. Try to sense where in your body that would be. Place one of your hands on the place where the three lines intersect as you sense it. Leave your hand

there. Then look visually and see if you think that that place is where you sensed it to be.

Now put your arms down at your sides with your legs a little closer together. Once again, do a body scanning, particularly with reference to the shoulders. Then, if the spine does not lie flat on the floor in the middle of your back, arrange yourself so that it does. First of all, let your feet stand. See if that will do it. If the spine is still not flat, then raise and lower your pelvis and put the lower spine flat on the floor. Your feet should be standing. Just raise and lower the pelvis a number of times. Put the small of the back as firmly and as flatly on the floor as you can manage to do.

Then go a little higher with the pelvis and notice that the shoulders press down. Go high enough to make the shoulders lie really flat on the floor. Then, when you lower the pelvis, try to keep the shoulders in that position while you also bring the spine flat. Bring the shoulders down by raising the pelvis and then try to leave the shoulders there. Then lower the pelvis, putting the lumbar spine flat without the shoulders coming up.

Now rap lightly with your right shoulder on the floor. Then slowly raise it and see, without straining, how high the right shoulder will come up. Bring it up slowly to see how it will come up, and then let it down again. See if you sense the distance that it traverses by noticing how long it takes to get back to the floor.

Then see if you can find a way to raise it higher without straining. Try doing it by raising the head as you raise the shoulder. Bring your head up and see if your shoulder will go higher. Bring the head up as far as is necessary to increase as much as possible the height that you are raising the right shoulder, but not enough so that the left shoulder leaves the ground.

Then leave the head down and continue to raise the right shoulder. See if now it comes up higher than it did before so that you do not need the head at all, actually. You only needed the experience of the shoulder coming up to the height that raising the head made possible. Then, once your nervous system understood that, the shoulder could come up higher without raising the head. Continue to raise it as high as you can. Breathe freely. Try to make the movement light and smooth, not rapid. Now stop.

Raise the left shoulder only. See how high it goes. See if it goes as high as the right one. Now do the right one. Take the right one as high as it will go. Then do the left one again, just the left one. Then, when you raise the left one, let the head come up so that the left shoulder will come up as high as it will go. Do that several times. Then leave the head down and raise it. Then alternately raise the right shoulder and the left one.

Then just rapidly rap with the two of them, raising them both as high

as you can easily do. Breathe freely. Then put your arms and legs down, and rest.

Scan your body. Note how the shoulders are lying. Is it the same as before or has there been any change? Then if your back makes an uneven contact with the floor, or if parts of the spine do not touch, or if parts of the upper back are elevated, or anyplace where the whole thing does not lie flat, be aware of it. Then try to mentally release the back so that it sinks down against the floor. You can talk to it and suggest to yourself that the back lengthen and widen. You can use images, you can try to just sense release. However, see if, with your arms at your sides and your legs down, you can allow the back to sink into the mat a bit. With that, feel that the back widens or lengthens or does both.

Now, for a moment, put your right hand on your rib cage and bend your left leg. Let the elbow lie on the floor. Raise your right elbow towards the ceiling as you let your left knee go over to the floor. You have to move the shoulder to let the elbow come up towards the ceiling. Place the hand wherever it will allow you to bring the elbow up highest. Put it on your chest if you want to, or in the center of the breastbone. Synchronize the movements perfectly so that as the leg goes down the arm comes up, and as the leg comes up the arm goes down. Think of it in terms of the elbow and the knee, the knee going down and the elbow coming up, the elbow going down and the knee coming up, in perfect coordination and synchronization. It is a question of being simultaneously aware of two sides, with the lower body on one side and the upper body on the other, as you were when you were making the X.

Try it with the right leg and the left arm. Really coordinate a simultaneous movement. You should reach the extreme of the two movements at the same time, the end point. Synchronize them in that way, even though one may move over a greater amount of space than the other. The movement should be started and ended at the same time exactly.

Now alternately do one and then the other. It means that you bend both legs and put both hands on your chest. You move first the left arm and the right leg, then the right arm and the left leg. Again, keep the movements perfectly synchronized. Try not to pause between the movements or let them overlap. Keep it continuous. As soon as you finish what you are doing with the right leg and the left arm, you begin doing it with the left leg and the right arm. Do not inhibit the breathing. Now stop.

See if you can make the X again. Try to make it perfectly. See how far you have to spread your legs to do it and if it is any clearer. Just rest in that position. Imagine energy running up and down the diagonal lines that make the X. Then also imagine the third line running up and down your center. The three lines are all intersecting at one point. Keep sensing whether it really is an X.

Now put your arms out at your sides. Bring your legs in wherever they are comfortable. Arrange yourself so that you will not collide with anybody

as you move your hands and arms a bit.

Now make loose fists and roll them down however far they will go, and then bring them back to the starting point. Feel the rotation in your shoulders. Notice what part of your hand you roll your fist onto, however far it goes without straining. Breathe freely. Roll them down and come back to the starting point. Go as far as you can without straining. For those of you who cannot easily roll the fist onto that part of the hand where the thumb is, your shoulders are much too tight. Do not try to force it. If you cannot do that right from the start, then the shoulder is much too tight. It means that the muscles are contracted and blocking the rotation of the shoulder joint.

Now try rotating up and see where you go. Once again, go as far as you can without straining. Observe where you do go. Now bend your legs and, as you roll the fists upwards, raise your pelvis. See if that allows you to move more. You can rotate the shoulder more by raising the pelvis, as indicated by where the hand lies at the end of the movement. Then lower the pelvis and bring them back to the starting point. Breathe freely

Now leave the pelvis on the ground and roll the fists up. See if now the rotation in the shoulder has increased so that you can roll the fist as far, or almost as far, as you did by raising the pelvis. Then try raising the pelvis three or four more times to increase it. Observe where you go. Then leave the pelvis down and continue. See if you can get back to that place. Then put your hands down at your sides. Leave the feet standing, and just rest a minute.

Now put your arms out at your sides and roll the fists down again. Bring them back to their starting point and then take them down. Now as you do it, when you roll the fists down, let your head come up so that the rotation increases. See if you can roll the hands somewhat over onto their backs, if the head comes up high enough. Not all the way, but somewhat. The shoulders should definitely rotate more than before you raised your head.

Now leave your head down and do it. See if you keep whatever you gained. Now stop just a minute and leave your arms and legs just as they are. Sense your shoulders and your back. How are they lying?

Then repeat the movement, rolling the fists down and raising the head to go as far as it can go. Then as you go back up, roll the fists as far as you can go up and accompany that movement by raising the pelvis. You go up and raise the pelvis and go down and raise the head. In each case rotate the shoulders and roll the fists as much as you can without straining. Be sure that you do as much as you can. See if you go a little more forward with the head.

Then leave the head and pelvis alone. Just roll the fists down and up however far they will go. See what you can do as compared to what you did in the beginning. Have you gained anything? Then stop and rest.

Let your arms and legs lie at your sides. Scan your body. Raise the hands towards the ceiling. Raise the shoulders as high as you can and come down again. Do that several times, rapping lightly with the shoulders.

Then stop with the hands raised towards the ceiling and see if you can lower them overhead so that the upper arms come down onto your face and slide off it touching your ears. Let them go down to the floor alongside your head. Do that several times. If possible, keep them straight. See how much of the arm touches the floor. See if it is any easier with the legs bent. Those who have trouble putting the arms down can lift the pelvis to do it. Then, having done that several times, leave the pelvis alone and just put the arms up over the head.

Now sit up and put the soles of your feet together. Then make fists and roll them forward and backward along the floor. Put the arms out at your sides someplace. Do not put your feet too close to your body. Then see what favors the movement, what allows you to come furthest forward with the fists and what allows you to take them furthest back. As you let your head sink towards your knees, note what happens. As you take the head back, note what happens. Try moving your head and body forward as you roll the fists back, and take the head and body back as you roll the fists forward. Then let everything go forward together and back together. See whether you can let your head keep sinking down closer and closer to the floor as you do that. Does it have a tendency to approach your feet? The spine is getting supple as you do this.

Now roll the right fist down and the left one up and the left one down and right one up. If you do not spontaneously turn your head in the direction of the hand that is going up, then do it intentionally. The tendency would be for the body to turn in the direction of the hand that is going up. Look at that hand on the floor as it goes up. Follow it. Do not follow the other one that is lowering down. Let your whole body twist with the movement. Make it as large a movement as you can.

Then do it the other way so that the head turns to follow the hand that goes down. See what effect that has on it. Then let the body once again turn with the fist that is rolling up. Lie down and rest.

Now make fists again. Lower the right one down and the left one up and the right one up and the left one down. Let the head turn toward the one that is going up. If it does not do so spontaneously, turn it consciously. Breathe freely. Bend your legs as you do it. Let the legs go from side to side in whatever way facilitates the rolling of the fists, or feels as if it is appropriate to the shoulder rotation.

See if the head turns towards the arm going up or if it goes towards the arm going down. Now, if it spontaneously goes towards the arm that is going up, turn it towards the arm that is going down. Everything is going toward the fist that is rolling down. Head and legs are going towards the fist that is going down.

Then vary it so that the legs go with the fist that is rolling down and

the head goes with the fist that is rolling up. Then reverse that. For awhile, let the head go with the fist that is going up and the legs go in the opposite direction and then let the legs go with the fist that is going up and the head go in the opposite direction. Vary it as you like. Do a few movements each way. Then let the head and legs go whatever way seems right to you. Now see what you do with the head and the legs. Roll both fists down together and up together. How do you decide? It is like the donkey starving to death between the two haystacks. They are both equidistant and both equally attractive. A famous example in logic in philosophy is a situation where it is impossible to make a logical choice based on mathematical factors alone. So both fists are going down together and up together. Which side do you take the head and the legs to? Maybe you want to take the head one way and the legs the other. Stop and rest with your arms out at your sides.

For a few movements just slide the right hand out and turn the head right. Then slide the right hand out along the floor and turn the head left. Then slide the left hand out and turn the head right. Do it first with the palms down. Then do it on each side of the hand and on the back of the hand. Then stop.

Make the fists once again. When you roll the fists up, raise the pelvis and take them as far back as they will go. See where they will go now. When you roll them down, bring the head up and see where you can put them. Breathe freely. Really make as complete a rotation in both directions as you can.

Then leave the head and pelvis alone and do it. Note how much change there is going up and how much change there is coming down. A little change in the position of the fists is a lot of change in the freedom of the shoulders to rotate. You cannot rotate them too much in a harmful way because there is no place for the arm to go. If you gain a quarter of a rotation, that is a great deal. Now stop.

Bend your elbows and raise the hands towards the ceiling, not letting the wrists bend. Move them with the lower arms perpendicular to the floor. Bring the palms down to the floor, going towards your feet, and then take the backs of the hands to the floor overhead. If it applies, remember how this felt for you in the past. See if it is easier for you now that the shoulders do not have to come up so much when you bring the hands down. Keep the lower arms at right angles to the upper, and the upper arms on the floor at shoulder height. If you have any problem laying the palms flat on the floor, raise your head several times to do it. If you have any problem putting the backs of the hands on the floor, raise your pelvis to do it. Keep the breathing free, but raise the head or pelvis as need be to put the palms down flat at your sides and the backs of the hands flat overhead. Keep the right angle. Do it quickly and lightly without any compulsiveness or sense of undue hurrying. It is a quick, light and agile movement. Then stop.

Put your arms down at your sides and extend your legs. Feel how your shoulders lie. Then slide the palms of the hands up and down along the mat. Keep your arms straight. The shoulders have to go up and down.

Put the palms down flat. Sense the mat with the palms of the hands. The elbows are straight. Then hands and fingertips are straight. The whole palm and the fingers of the hand are down. Slide the hand up and down by moving the shoulders up and down. Without being forceful about it, take the hands down as far as you can go and continue doing it. See whether they go lower if you put them on the sides of your legs or the tops of your legs or the insides or on the floor. See where you feel the shoulders go lowest. Then put the palms down on the floor again and slide them up and down. Take the shoulders down as far as you can.

With the hand flat on the floor or mat, sense what it feels. Be sure that you do not bend the wrist or the hand. For awhile use the hand to learn about the mat, and then shift your interest, and focus on the world outside of yourself to what the hand's sensations are. Alternate between the primary awareness of self, and not-self. Then, as you do that, let one hand go down and the other one come up. Let the head go in the direction of the one that goes down to further its movement. See if it will go down further and further. Raise the head a little so that the hand can go down all the way to the knee. The hand stays flat on the floor but the head can come up. See if you can get the hand down all the way to the knee by bringing the head up. Do it without straining your neck. You can put the head down in between movements. Let it touch the floor and come up again.

Continue that movement but no longer pick the head up off the floor. Let it just turn. Then slide both hands up and down together, keeping the palms flat. Go down as far as you can with the hands. It means bringing the shoulders as low as you can. Stop and rest.

Sense the shoulders and back and particularly the hands. See if the hands are flatter now than they were in the beginning. If the hands did not lie on the palms and went out to one side, do they now tend to lie on the mat so that you can see that the shoulder rotation has improved, and the palms tend to lie down flat instead of the back of the hand going off to the outside as it did, or as much as it did? Does the wrist lie flat? With some, the hands and wrists and fingers may be way up off the mat. With others, the shoulders may rotate out so that the back of the hands faced to the side. Remember how your hands feel. Slide them up and down again a few more times. Keep the wrists and the hands down. Sense that. Also move the shoulders down as much as possible as you move them. Bend your legs as you do it. Stop a minute.

Raise the pelvis enough to put the shoulders down on the mat if they are not down already. Then lower the pelvis, leaving the shoulders down. See if you can lower the pelvis without the shoulders coming back up. Then, when the shoulders are down as low as you can get them to the floor, try to keep them there as you slide the hands up and down. If you have to repeat the lowering of the shoulders by raising the pelvis, do it. You leave the shoulders down and then try to keep them down as you slide the arms and hands up and down. Keep the shoulders just as low to the floor as possible. Stay with your legs bent.

Once again put the shoulders on the floor and the back of the spine on

the floor. Try to leave them both there. Roll the head side to side. See if you can also decrease the space between the back of the neck and the floor. Do not force the neck into what feels like an abnormal position. Put it into a comfortable position. Then take your fingers and see how much space there is under the neck. Put your arms down again.

Turn your head lightly side to side a few times, however smoothly and lightly it will roll. Raise and lower the pelvis, but first stop turning your head.

Then a final time put the shoulders and the back flat. When they are both flat on the floor, extend your legs without bringing up either the back or the shoulders. Remember, you can do it sometimes best by flexing the ankles and making a hissing sound. Try to bring the whole thing down as flat as you can and keep it that way. Now sense your shoulders.

Slowly roll to one side and get up. Walk around a little. Let your arms swing freely. See how your shoulders feel. Lift your arms above your head and see whether they feel light. Now come back to your mat.

Lie on your right side with your knees bent a little. See if you can put your left arm on the floor behind you. If anyone has any trouble putting it all the way down, a few times bring it towards the ceiling, bring the knee up, and let the head look in the direction of the arm. Bring the knee up until the whole arm lies out flat. If you are doing it, the knee should come all the way up toward the ceiling. If you can do it without any head and knee movement, do it several times. Bring the arm up to the ceiling, or in front of you, and bring it all the way back.

Feel the extreme differentiation in the shoulder and back now that allows you to do that. You can take a thousand people and under ordinary conditions lie them on their sides and ask them to put the arm behind them like that and it would be unusual to find one who could do it. Try it on the other side. It means that the backs are universally frozen and the shoulders too. It takes some very unusual measures to give them back their freedom which is the freedom, first of all, in the brain itself. Lie it out flat. If you need to use the head and leg movement to do it, do that several times. If you do not need to, just do the movement several times. If the shoulder does not come all the way down, use your head and leg to bring it there.

Then just lie on your back and put your hands down at your sides once again. See if you can let the palm of the hand and the wrist rest on the mat. If not, several more times raise and lower the shoulders along the floor and let the hands slide along the mat feeling the contact. Do it a little quickly and place the emphasis on feeling the contact of the hands with the mat and on the shoulder movement. Take the shoulders low.

Then do just a few of those movements with the arms out at shoulder height and the forearms bent. Bring the palms down and then the backs of the hands overhead. Make it very quick and light. Let the shoulders come up as little as necessary. Try to minimize any shoulder movement. You

can also alternate the hand movements so that one goes up and the other down. Let the head turn a few times to look at the hand that is coming up. Then do the movement simultaneously, letting the head rest in the middle. Sense the movement in the shoulders and put the arms at the sides once more.

Roll the head quickly and lightly from side to side, whatever is the best, easiest movement you can do. Then stop with the head in the middle. Sense how you lie. Let the elbows be straight. Sense how the hands have changed, among other things.

Then slowly roll to one side, get up, and walk around again. Feel how the shoulders move. Just sense your shoulders, what they feel like, how they are positioned, how your hands are hanging, where your thumbs are. Then just walk around a little more. If you like, alternately lift and lower the left and right arms two or three times. Then let the shoulders swing freely as you walk. Sense the feeling of what the arms weigh. See if they are light. Make any other observations you can make.

6) LOWER SPINE AND BACK--FLEXIBILITY AND LENGTHENING *

To begin with, walk around and observe how you carry yourself. Walk naturally and particularly sense your upper body, the positioning of your head in space, how tall you feel, and whatever else you may observe.

Now lie on the floor, on your back, with your arms at your sides and your hands palms down, and again scan your body. As you do that, pay particular attention to the contact your back makes with the floor, and your lower back especially. Do you sense that there is space beneath your lumbar spine, or the small of your back, and the floor? If so, how large do you sense that space to be? Feel with one of your hands and determine if the space is what you sensed it to be. Then use the other hand to check this out from the other side. Note whether the sides of the back lie equally, or whether one side lies lower or higher than the other, indicating that the spine is to some degree distorted in more ways than just one.

Some undesirable curving of the spine is unfortunately very much the norm. This is particularly true of the curvature in the lumbar spine that allows you to slip your fingers, or your hand, or even in some cases your lower arm, into the space beneath your back. This particular distortion of the spine is referred to as lordosis. Almost as commonplace is some degree of curving to the side, or scoliotic distortion. We know the latter condition is almost certainly present when we look at a person and note that his or her neck appears to be longer on one side than the other, or that one arm seems to be longer than the other so that the fingers of one hand hang lower on the leg.

The spine also sometimes twists as if to wrap around itself. To some extent, with many, many people, that is the kind of distortion present when, as you lie on the floor, you can feel that the space beneath your back and the lumbar region is higher on one side than the other. It is very, very common for a person to have not just one of these conditions but two or more varieties of what we are calling distortions of the spine. In fact, more basically, in most cases there are distortions of the muscles of the back, which in turn have their foundation in distortions in the brain and nervous system controlling the musculature, which in turn controls the positioning of the spine. Such conditions affect how one walks, stands, sits, lies, and one's movements in general, so that many other conditions, including injuries, may be seen as outcomes of those more primary conditions which we have been describing. These primary conditions may themselves be causes of any number of possible distortions or other defects elsewhere in the body.

In the present exercise, you will experience, in most cases, changes in brain, muscles and spine which will allow the body to lengthen, the spine to lie flat on the floor--often for the first time in years--and then, on standing and moving, observe that the body is longer and lighter, that the posture is significantly changed for the better, and that this will bring feelings of more pleasurable and more effective functioning in areas determined by the previous conditions and needs of the particular

* Teaching time: 60 minutes or longer

individual.

Now, as you lie quietly on your back with your hands at your sides, palms down, once again sense how you lie. See if you now are more aware of your back than before, and also perhaps of your buttocks and pelvis and neck and head, in their relation to the parts of yourself in between.

Now sit up a moment and place the soles of your feet together in front of you, and your hands somewhere out to the side and behind you, with the palm side of the fingers on the floor.

Beginning in that position, rock your pelvis forward and back, so that you move from your tailbone to your sitting bones, and continue that rocking. The movement can be increased in its amplitude if you will push out your abdomen as you go forward, and suck it in as you come back. Make the movement as large as you can without discomfort, and be aware that it involves a considerable curving of the spine in the lower back. As you come forward the back is arched, and as you go back the spine curves in the opposite direction.

This exercise can be very beneficial to persons with lower back pain, but both those persons and persons without pain should be careful not to make any violent movements, or movements involving strain or discomfort beyond what their ordinary movements involve, since otherwise they may produce pain rather than get rid of it.

Continue rocking for awhile, pushing the abdomen out and then sucking it in, being aware of the movement in the hip joints, and the movement in the knees and legs as well. Keep most of the awareness focused on the movement in the lower back and spine, however. There is also, of course, movement in the upper back and the shoulder joints and throughout the body, for that matter. Do not ignore all those sensations, but do keep your main focus. Then again lie on your back. Do you lie as before? Is the space smaller or larger? What other changes do you note?

Now bend your legs so that your feet stand on the floor, and a number of times lightly raise your pelvis and lower it, endeavoring each time to place on the floor the entire lower back. You do not raise the pelvis off the floor very much, just a little. Make a kind of light rapping with the small of your back on the floor as you raise and lower it. Stop and rest with your feet still standing on the floor.

Now bring your upper legs back towards your chest, lying with your feet together but your knees spread apart. As you do the following movement, be very, very careful. Exercising that care, swing your feet and legs from side to side. That particular part of your body is very heavy and powerful, so that if you swing it violently side to side, you can do serious damage to your spine. Therefore, make it a light movement. Do it in such a way that you clearly feel the contact of your lumbar spine with the floor as the sides of the pelvis alternately move up and down along the floor.

Whenever you feel like it, leaving your legs up, stop and rest. Hold

onto the knees with your hands if you like, so as to minimize the effort of lying in that position. Then continue the side to side movements, but vary them a little. Do some movements with the right foot on top of the left. Then reverse that, doing movements with the left foot on top of the right. Also, move with the sides of the feet together, and with the soles of the feet together. Always concentrate your main awareness on the contact your lumbar spine is making with the floor.

Stop, and take hold of your knees a minute, keeping your spine on the floor as much as you can, and lower your legs so that the feet are standing. Raise and lower the pelvis a few more times until the lumbar spine lies fully on the floor, or approaches that condition, as best you can do at this time. Then flex your ankles, exhale through your mouth, and very gradually extend your legs while trying to leave your lower back and spine on the floor. You do not raise the feet but just slide the heels along until the legs are extended.

Then bring your legs back so that the feet are again standing. Lift the pelvis up and down, and repeat the whole process. That is, place the spine on the floor as fully as you can, flex the ankles, exhale through the mouth, extend the legs, and only release the tension in the ankles when the legs are extended. Rest, and sense how your body is lying, and whether it feels longer or otherwise different.

Now bend your legs again so that your feet are standing on the floor, and just roll your legs and lower back from side to side a little. Keep some space between your knees and between your feet. The knees go side to side as you roll. Do not go all the way over, but just enough so that you are rolling over your spine and lower back, and sensing their contact with the floor. Put your feet and knees together and continue to do it. Expand the movement a little so that the knees come closer and closer to the floor on each side, or make contact with it. Sense clearly what happens in your lower back and spine, and be sure that somewhere in the movement the spine and lower back make contact with the floor. Your head can either remain stationary, can turn in the same direction as the knees are going, or can oppose the movements of the legs by turning in the opposite direction. Experiment with all of those possibilities to determine how the head movement might affect the leg movements, the flexibility of the lower back and spine, and the contact the back and spine are making with the floor.

Now stop with your feet standing. Let your knees sink just a bit to the left. Then push with the right foot so that the right buttock and the right side of the body leave the floor, and bring them back to the floor again. Keep doing that, sensing how the lower back and spine are being moved-- that is, how you are moving. Be sure you return the entire back and spine to the floor. Stop and, instead, let your legs sink slightly to the right, push with the left foot so that the left buttock and left side of the body leave the floor, and then return. It is the same movement you did just before, only now you do it on the opposite side.

Now let both legs sink left again, and press a little with both feet, arching the back and curving the spine, which then return to the floor.

Bring the legs over to the right a little and do the same. Stop and rest with your legs in the middle and your feet standing. Observe how you lie.

Raise and lower the pelvis a few times. Leave the lower back on the floor and flex your ankles, exhale with your mouth; extend the legs and, finally, release the ankles. Bring the legs back so that the tops of the legs approach the rib cage, and with the feet together, again move the pelvis left to right, but gently. Do it with the right foot on top of the left, and do it with the left foot on top of the right. Leave the legs standing. Sense the back's contact with the floor. Lift your legs into the air a little and then use their weight to swing yourself up to a sitting position.

Put the soles of the feet together, hands behind you on the floor, and rock your pelvis back and forth. Extend your abdomen as you go forward, and suck it in as you go back. Let the movement in the lower spine and back be as large as possible without doing yourself violence. See if that movement feels any different than it did at the beginning.

Then slowly return to your back, leaving the feet standing for a moment, with some space between the feet and between the knees. Then let your knees go a little to the left, and then to the right. Sense the rolling of the lower back and spine across the floor.

Elevate the pelvis for a moment and, with the pelvis elevated, rock your body up and down along the floor so that your shoulder blades and shoulder joints move in ways that you feel very clearly. Stop. Raise and lower the pelvis a few times until the lower back rests entirely on the floor, or comes as close to that as you feel it will go. Then extend your legs and sense how your body is lying. Note the feelings of length, the back's contact with the floor, and especially how it lies in the region of the lumbar spine.

Lightly roll your head side to side several times. Then, one last time, bend your legs and push and pull with your feet, rocking your body up and down along the floor so that when you push up with your feet, your head moves away from your body, and when you pull down, your chin approaches your chest. As you do that, try to feel the length of the spine as it moves along the floor.

Try a few times rotating both head and pelvis together, first in one direction, then in the other. Then rotate just the pelvis, so that the small of your back makes circles on the floor. As much of the lower back as possible should be circling on the floor. Lie down and observe how you lie.

Roll slowly to one side, not getting up with your head first, and come to a standing position. Take note of how you feel, and perhaps especially the feelings of height which you now have. See if you feel considerably taller. Walk around and note if you stand more erect, whether the posture is definitely improved, and if there was a tendency before to look at the floor, whether now you tend to look out at the horizon, without, however, sacrificing any awareness of the floor, ceiling or walls of the room, but

perceiving them all simultaneously. Your enlarged perspective means that the eye muscles are freer than before.

Increased awareness, increase in height, improvement in your posture and how you carry yourself--these are all quite objective facts, and they mean that the skeletal alignment has changed, because the muscular organization has changed, and that in turn has occurred because the organization within your brain and nervous system have changed. These are all perfectly objective, measurable facts, except for the changes in the brain which, however, obviously occurred, and which could be measured if we had the instrumentation to do so.

Apart from that, note if there are any "subjective" alterations in your experience of yourself or your world. Walk around, sensing whatever else you may become aware of, and know that with repetition of this exercise, the spine can be lengthened and straightened, and the other changes maintained as well. Also, if the spine did not straighten completely this time, then it will very likely do so on a subsequent occasion. In every case, however, there should have been significant changes.

7) REPOSITIONING THE SHOULDERS *

Please stand in what for you is a normal position, with your arms hanging at your sides. Let your body stand fairly symmetrically, but otherwise do not attempt to arrange it in any particular position.

The shoulders of the normal individual in our type of society are distorted in several different ways. Three of these distortions are so commonplace as to be found in a considerable majority. First, the shoulders are held too high. When the muscles of the back are freed from their usually unconscious tension patterns, those particular groups which force the shoulders upward no longer perform their task, and the shoulders hang much lower.

If ever you are in London, be sure to visit the Alexander Institute in Albert Court, and you will have the unique experience of seeing a whole group of people--The Alexander teachers and advanced trainees--all with extraordinarily straight backs and uniformly low shoulders. That straightness of the backs, by the way, involves no rigidity. The backs are very supple, and the people move with an uncanny grace.

The second very common distortion in the shoulders is a rotation out and back in the shoulder joints. It is this distortion that permits the palms of the hands to hang against the outsides of the thighs as they do with soldiers standing at attention. It would be interesting to know if initially this distortion came into being as a conscious, and then unconscious, imitation of some other person or persons. When the unconscious and chronic muscle contractions are successfully released, the proper positioning of the shoulder joints will allow the backs of the hands to face forward, with the thumb and forefinger usually resting on the thigh.

If the thumb of the forward facing hand is at the outside of the thigh, or if the hands are so far out to the side as to make no contact with the legs at all, there is yet another distortion of the shoulder joints that would be very painful to endure if the person were conscious of the effort required and the unconscious pain actually present. To hold the hands out to the side in such a manner that they make no contact with the legs is not so commonplace as the three main examples we are discussing, but it is by no means rare either.

The third very common distortion of the shoulders is a thrusting of the shoulders forward. The shoulders are forced into the forward position once again, of course, by chronically contracted or tensed muscles, demanding an effort and generating pain which again is unconscious.

Bring your shoulders forward of where you now hold them, and feel what happens in your back. Also raise your shoulders higher and try to sense what is involved in raising the shoulders and in maintaining them in a raised position. Also try rotating the shoulders out and back as a person with properly positioned shoulders has to do to keep the palms at his or her sides. Also try maintaining all three of these distortions

simultaneously until you get some notion of what a normal person should be feeling. Normal is, of course, being used as a statistical term, not signifying healthy or correct use. Finally, try out the other distortions I mentioned, holding the hands and arms far enough away from your sides so that the hands do not make any contact with the legs. You can do that as an isolated action, or in combination with the other three positioning defects.

Now lie down on the floor and observe how you lie. Arrange yourself symmetrically, with your arms a short distance away from your sides, and your palms resting on the floor. Scan your body and try to notice whether you are able to sense the whole of its surface. Take note of which parts are sensed more and which are sensed less clearly. Try to at least be aware of areas where you may sense nothing at all. Be aware of your breathing.

Now, pay some special attention to how your back lies, following it on up from your tailbone. Note what parts of the back press against the floor, and what parts fail to touch. See if you feel any hump-like mass in the center of your upper back. Note whether the backs of your shoulders rest against the floor as you lie there. Make those observations while you also pay attention to your breathing, not holding the breath, but breathing freely, and sensing the passage of the breath, and how it moves your body. Do you sense that you breathe equally through the two nostrils? Use a finger to close off first one and then the other, and see if the nostrils in fact are functioning as you had sensed that they were. By the way, if your shoulders fail to rest on the floor, they are being held aloft by those contracted muscles which also thrust them forward when you were standing. Note if your palms lie flat, and whether there is any space underneath your wrists. If there is space beneath one or both wrists, push down and observe what happens to your shoulders.

Continue that movement for awhile, pushing down with the wrists so the shoulders come up and then pushing down with the shoulders so the wrists come up. Even if your shoulders lie rather well on the floor and your wrists are also lying flat, you are likely to find that the wrists will come up when you push down with the shoulders. Then as you press down with the wrists, the shoulders are likely to come up also.

Bend your legs so that your feet are standing and bring your feet as close to your bottom as you can, while feeling comfortable doing so. Then follow the line that runs from your crotch up through the center of your body to the top of your head. This line is in the middle of your body and it is just a bit forward of your spine. Ida Rolf used to call it the "core line." In her method, much use is made of it, at least by some teachers.

Breathe as if you were able to breathe through your bottom, all the way along that core line until the breath goes out through the top of the head. This is an image of breathing, of course, but the image can be sensed quite clearly. Starting at your bottom, you can inhale all the way up the core line, and then exhaling, breathe down the core line, so that the breath then passes down and out through your body. Continue to breathe up and down that line, imagining and sensing, if you can, the breath

passing in and out through your bottom and the top of your head.

Now, pushing and pulling with your feet, rock your body up and down along the floor. If, at the end of the upward movement, the pelvis moves a bit away from the floor, the contact of the rest of the back with the floor should be greater, more complete. It is not a question of lifting the pelvis off the floor, but of following through to the end of the upward movement, so that the pelvis naturally comes up a bit. Observe that when you rock the body in this way, all or most of the lower back remains in contact with the floor.

Now if, when you make the movement down, you make it somewhat more extremely down, you will find that the lower spine will then arch a bit so that the lower back loses contact with the floor. The best way to do this movement is to think of coming up onto the tailbone and then trying to tuck the tailbone under. Do not try to force yourself to do it, but just think of moving in that direction. This movement, if too vigorous, can make your back sore. If your back was already sore, it can quickly make you more aware of the pain. However, at least go a bit in that direction, thinking of tucking your tailbone under. At the end of that movement down, observe what happens to your shoulders. They are pushed down towards the floor and in most cases will touch the floor and even push against it.

Now emphasize the rocking movement upward, the pelvis coming up a bit at the end of the movement, and see if you can maintain the contact of the shoulders with the floor. Stop and rest, letting the shoulders lie against the floor if they will.

Extend your legs and see if the shoulders remain down. Also note what happens in your lumbar spine. Bend your legs again a moment, with the feet standing, and repeatedly lift the pelvis two or three feet off the floor, putting it down in such a way that the whole of the lower back makes some contact. When you can leave the whole spine on the floor, stop and observe what that feels like, and also whether your shoulders are still down. Leaving your hands on the floor, lift your shoulders toward the ceiling, and bring them back again, so that you rap lightly on the floor with the backs of your shoulders. Do it a few times with the right shoulder, and then a few times with the left shoulder. Then rap again with both shoulders together.

Now, letting your heels slide along the floor, see if you can extend your legs while leaving the lower back, and also both shoulders, down. Observe the feelings of length and also the body image. As you lie there, breathe up through the core line, and then back down it again. Continue doing that. Also try breathing along the diagonal line that runs from the bottom of your left foot on up to your right shoulder. Try to feel yourself breathing in through the bottom of your left foot and out through the right shoulder. Exhale down through the shoulder and out through the foot. Continue doing it until that line is well established in your mind.

Then change and breathe in through the bottom of the right foot and out

through the left shoulder, exhaling down through the left shoulder and out through the bottom of the right foot. Establish that line clearly in your mind also, while trying to retain the image of the other line from the left foot through the right shoulder. Try to make the two lines intersect somewhere precisely in your middle.

Now, maintaining those two lines in your awareness, breathe up and down along the core line and see if it passes through the point where the diagonal lines intersect. If the lines do not intersect in your middle so that the core line passes through them, try to alter them so that they will do so. If you cannot do that now, continue working on future occasions until the three lines intersect together at a single point in the middle of your body.

Continue breathing up and down the core line, but bend your legs so that your feet are standing somewhere close to your bottom. Breathe powerfully up and down through the line, sensing as much as possible of your back, including your shoulders resting on the floor. Note if the upper back and shoulders seem wider in relation to your waist. Continue breathing up through your body and down, sensing clearly the line.

Slowly roll to one side, get up and walk around a bit. Feel how your shoulders are positioned. Note the feelings in your upper back, and whether the upper back has widened so much that the arms and hands are actually forced somewhat away from your body by the pressure of your rib cage against the insides of your upper arms. See if you feel taller, more erect, and also if you take in more air when you breathe. Try to define for yourself what has happened in your shoulders.

Then lie back down a minute, and note whether your shoulders are closer to the floor, or make better contact with it. Let your feet stand on the floor, breathe up and down the core line, and note if the shoulders continue to sink and the back to make a still better contact with the floor.

After awhile, roll to one side, get up again and walk around. Stand, sense your shoulders, and see if what felt strange before has begun to feel more natural. There should be much improvement yet to make, but already the nervous system is adjusting, and the sensory feedback to the brain is making a better musculoskeletal organization also feel better. This is an important adjustment, since reorganization of the body, even if it is for the better, will seldom be retained if it does not feel right to the person. When for a long time a wrong posture has felt right, a change to a posture that is actually right will invariably feel wrong. Making the wrong posture feel wrong and the right posture feel right are most important aspects of the Work.**

** The preceding pages can be viewed as a complete exercise in themselves, or can be Part I of a longer exercise, the second part of which is to follow.

8) ON STOMACH--REPOSITIONING SHOULDERS *

Stand up for a minute. Sense your shoulders with your arms hanging at your sides. Sense how they hang, what your back feels like, your upper back, how the shoulders are rotated. Then move around a little bit.

Sense your shoulders as you walk in a normal way. Observe whether you inhibit the movement of the arms as you walk, or whether the arms swing freely. Does the left arm go with the right leg and the right arm with the left leg? What does it feel like in the shoulders?

Then come and stand again. Just lightly raise and lower the shoulders. Do it fairly quickly and see what it feels like. Also, raise the arms overhead several times and take them down. Do it both raising the arms to the front and raising the arms to the sides. See whether one way is easier. Also, what are the differences in the feeling in the shoulders when you take them shoulder height and then towards the ceiling from the front, and shoulder height and then towards the ceiling from the side? Compare the sensations both as you take the arms up and when you take them down. Then notice whatever differences there may be between the functioning of the feeling in the left shoulder and in the right one. Then let the arms hang.

Bring the shoulders as far forward and close together as you can do without straining. Then take them as far back and close together as you can do without straining. Remember the feeling and whether you can do it quickly and lightly and easily or whether it is difficult, awkward or even painful or otherwise unpleasant. Then lie down on your back.

Put your arms down at your sides with the palms down. Notice how your shoulders lie in relation to the floor, and also the entire upper back, the length of the spine. See how much of the back you feel lies flat against the floor, including the spine and where it seems raised up.

Particularly, pay attention to the way that the backs of the shoulders lie in relation to the surface under you. Compare the two shoulders. See if they lie equally. If not, what is the difference? Then, if there is a space in the area of the lumbar spine, bring the spine down to make contact with the surface beneath you. Try not to bend your legs. Note whether, when you bring the spine down, the shoulders come up. Also, notice whether, if you take the shoulders down, the spine comes up. Just push down with the backs of the shoulders against the floor and observe if it is necessary to increase the curve in the lumbar spine. If one movement affects the other then alternate for awhile, pushing down with the spine and then pushing down with the shoulders.

Now see if, by bending your legs and letting your feet stand, you can put the lumbar spine flat on the floor. If you have to raise and lower the pelvis a few times to do it, do that. Place the lower back flat on the floor. You must bend the legs so the feet are standing.

Now, keeping the lower back on the floor, try to rap with the backs of your shoulders on the surface beneath you. Breathe freely. Do not arch the spine and the neck. Raise your hands towards the ceiling and do it. Rap with the shoulders on the floor. Leave the wrists loose. Then put the arms down for a minute and rest with the legs standing.

Try again rapping with the backs of your shoulders on the floor. Then raise the arms towards the ceiling and do it again. Let the shoulders come down and make contact with the floor or as close as you can easily come. Do not bend the elbows. When the shoulders are in contact with the floor, or as close as they will come to that, leave them there. Stop the rapping and leave the arms up.

Then slowly, keeping the contact of the shoulders with the floor, take the arms out to your sides at shoulder height. By doing it that way, you can maintain the shoulders flat on the floor. Slide the arms, both of them, away from you and then back along the floor so that it is a shoulder movement. Try it with the palms down and also with the palms up. See if you sense any difference in the ability to move. Which way is better? You can also try it with the hands on their sides.

Now, once more raise the arms towards the ceiling. Rap on the floor. Leave the shoulders on the floor and stop rapping. Slowly take the arms out to the sides. Then, try to leave the shoulders down as you bring your hands and arms alongside your body. Bring the hands in fairly close, and then try rapping again with your shoulders on the floor. See if you can make contact with the floor with the backs of the shoulders, either better contact or closer approximation than you could do in the beginning. Then leave the shoulders as close to the floor as they will lie in a resting state without pushing down. Without elevating the shoulders, and without making an arch in the lumbar spine, extend your legs. In that position, rest.

Now raise your hands towards the ceiling. Then take them on overhead as far as they will easily go, and see if they will lie alongside your head in contact with your ears or however close they will come to that. Do it several times, letting the arms slide off the face and onto the floor. See what happens when you clasp your hands, interlacing your fingers. Interlace your fingers lightly and do it. See if that makes it easier. Bring the arms in close to the head and also move the shoulders. Then, when the arms are above your head, unclasp the fingers. Roll over onto your right side with the right ear on the extended right arm. Leave the right arm extended and then roll over onto your back with the ear on the arm. Then, leaving the ear and the arm together, come back onto your right side. Several times, roll onto the right side, then the back, keeping the ear and the arm together.

Then, instead of doing that, roll onto the left side. The left ear is on the left arm. Then come back. Keep doing that. Leave the right arm overhead, if you can. Roll so that you come over onto the left arm with the left ear and then back, keeping that connection, and then onto the right side so that the right arm is on the right ear. See if, as you roll, you can keep both arms alongside the head. Try to do it without holding your

hands. Then stop in the middle on your back. Leave the arms back there.

Now bring them up towards the ceiling. Lightly clasp your hands again. Take the two arms down alongside the ears. Do it several times. Then try taking them down without clasping the hands. Let the arms slide off the face and onto the floor or however close you can come. Let them just lie there a minute. Take the hands back and forth by pushing and pulling with the shoulders along the floor. Do it above the head and back towards the feet, not side to side. Do both arms simultaneously. Push and pull the shoulders so the hands go away from the head and come back towards the head. Try not to bend the elbows. Then bring the arms down to your sides.

Keep pushing and pulling with the shoulders. Do the same thing. Stop. Quickly turn your head left to right. See if it goes easily. Then take hold of your elbows with your hands and go side to side very quickly. Sense it in your shoulders. Let the head move quickly with it. See how fast you can go while keeping it easy. Do a few head movements while opposing the shoulder movements. Then, let the head go with it again. Then put your arms down and rest. If your body has slipped off the mat, come back onto it.

Now, roll over onto your right side. You can put the arm under the head. Lightly bend your legs. Then raise the left arm towards the ceiling. Let the shoulder blade and the shoulder drop back towards the floor. Let it be a movement within the shoulders, as much as possible, and in the upper back. Do not just roll over onto your back. Reach up and then let the arm drop back down. Let the shoulder blade approach the floor as closely as it will.

Try doing that on the other side. Go onto your left side. Do exactly the opposite. Reverse everything. Let the hand go up toward the ceiling and then let the shoulder blade down towards the floor. Let the shoulder blade sink towards the floor. The arm continues to be up towards the ceiling. The upper left side of the back sinks towards the floor. Now just let the right hand rest in front of you on the floor, close in to your body. The elbow should be up. The hand is on the floor close in to your body with the elbow up off the floor.

Leaving the hand on the floor, make circles with the elbow. This means that you rotate the shoulder. Try to sense what is happening, not only in the shoulder, but in the shoulder blade. Do some in one direction and some in the other direction. Then do that on the other side.

Continue to do that movement, but now lie on your stomach. Do it only with the left arm. See where you can place the head to give the greatest freedom of movement to the shoulder. Rotate it. Almost everyone will spontaneously place the head on its side so that the face looks towards the arm that is moving. If you have done it in that manner, look the other way. Look away from the hand. Then reverse the head, so you look towards it. Compare the rotation in the shoulder joint when the head is turned left and when it is turned right. Stop and rest a minute.

Then put the right arm in the same position that the left was in, as if you are going to approximate a push-up. Circle with the right elbow, rotating the right shoulder. Do some movements in one direction and some in the other. Find the positioning of the hand and the arm that allows the shoulder to move most freely. Then, instead of rotating, experiment with the ways in which you can move the shoulder and the scapula, up and down, forward and backward. Keep the elbow bent. Do not extend the arm. Do it gently and sensitively. Try to examine the nuances of movement that are possible in this position, that you could not do lying on your back. There are many shoulder movements now that you simply could not make while lying on your back. Then put your arms down at your sides. Let your head rest on its front, on the chin or forehead or however you want to do it.

Rap with the shoulders on the floor. Also, see how far up towards the ceiling you can take them. See if you can take them up further if you let the head come onto the forehead. Then, when you take them down, come onto the chin. You go onto your forehead when you bring the shoulders down. Bring the shoulders just as far back as you can bring them without straining. It will be much further if you go onto your forehead than if you are on your chin. Being on the chin is better for lowering the shoulders; being on the forehead is better for raising them towards the ceiling. Try to make the whole thing a light and coordinated movement, with the shoulder up and down and the head moving back and forth between the forehead and the chin. Exert as little weight as possible on the chin or the forehead. Keep the breathing coordinated and easy. The whole movement is smooth and light. Stop whenever you feel like it, and then start again. Then just rest in whatever position is the easiest for you. Do observe how you place your head.

Now take your arms out to the sides and slide the hands away from you and towards you. Put the palms down. Keep the elbows straight. See whether one position of the head is better as far as these movements are concerned. Also, see whether one shoulder is more clearly sensed, depending on how you position your head, whether you sense one more clearly if the head is turned towards you or one more clearly if the head is turned away from you. Then put the arms down at your sides and slide them up and down that way. See whether it works better with the palms down or with the palms up. Does the sensing of the shoulders have anything to do with the positioning of the head? Do you bring one shoulder into any clear focus, depending on how the head is turned? Does it make any difference to the sensing of the shoulders if the head is in the middle?

Then put both hands out at the sides and bend the elbows, as if you were going to do push-ups. Very gently, use the arms to rock the body from side to side, so that one elbow approaches the ground and then the other. You go side to side. Depending on where you place your hands, you can place the forearm on the floor at your side. Feel what happens to the shoulder. Remember that the elbows should be up somewhat. You go over, one forearm comes onto the floor, and the whole upper body is moved by that. Then stop and rest.

Again, put the arms down at the sides. Rap lightly with your shoulders

on the floor. Let the head be in front of you. Resume the movement where you take the shoulders as high towards the ceiling as you can. Then rap on the floor by moving the head from the chin to the forehead. Try to make it quick, agile, and as effortless as you can. It does not have to be a difficult movement at all. You must come onto your forehead if you want to get the shoulders as far back as they can go. Now lie on your back and rest.

Now try rapping with the backs of your shoulders on the floor. Raise your arms towards the ceiling and then come back down onto your shoulders, rapping. When you make contact with the floor with your shoulders, leave your arms raised. Then see if you can lower them to your sides without losing the contact of your shoulders with the floor. If you cannot maintain the shoulder contact, then try lowering your arms out to your sides at shoulder height, leaving the shoulders on the floor. Now again, just try rapping on the floor with your shoulders. Lift them as high as you can and bring them back down as far as you can, but without straining. Stop.

Take your head from side to side. See how quickly you can do it while it remains comfortable for you. How far over can you go? Now stop.

Take hold of your elbows and take your arms from side to side, so that you come onto the sides of the upper arms. Do that as quickly as you can do it. It should not be compulsive. Stop when the forearms are parallel to the ground. Take them over your head and back. Do that as quickly as you can without straining. Then put your arms down at your sides. Move the hands up and down along the floor by pushing and pulling with the shoulders. Stop and bend your legs so the feet are standing and the spine feels flat on the floor, or as close as you can get to this position.

Then raise the pelvis off the floor. Push and pull back and forth so that you come onto your shoulder blades which then act as a brake to the movement. Rock your body back and forth on your shoulder blades. Come up high enough so that clearly the shoulder blades stop the movement. Also, come up high enough so that it is possible for the shoulders to make good contact with the floor. Bring the pelvis, however high it has to come, to let the shoulders approach the floor as closely as they will come. Then rock it back and forth with the shoulder blades. When you feel that your shoulders are as close to the floor as you can get them, gently lower the pelvis, trying to maintain that position.

Then, again, try simultaneously rapping with the shoulders on the floor. Try doing it by alternating the shoulders. Bring one shoulder high and then down as far as it will go. Then do both of them at once. Bring the shoulder down as close to the floor as it will go and leave it there. Then see if you can extend your legs without raising your shoulders. Sense the shoulders and the upper back.

Then, leaving your head on the floor, by arching the back, bring your shoulders and your upper back up. Come up onto the back of your head. Then drop onto the back so it is as flat as you can make it. Lying down, arch the

spine and elevate the back and the shoulders and let them drop so that you feel the flatness where they fall. Let them fall as flat as possible. Also, try to do it so the lower back falls flat at the same time. Now it is a rapping with the entire back. It is done by curving the spine and the neck and in the lumbar region. You try to rap with everything as flat as possible. Rest and then start again. Come up well onto the back of the head to do it. Do it whatever way most easily allows you to bring the back and the shoulders off the floor, and then let them fall down flat. What you do not do is bend the legs. Now let it fall as flat as it will and leave it there, with the shoulders as close to the floor as you can get them. Rest there.

Roll over onto your stomach. Bend the right arm and place the palm on the floor. Put the arm out at the side as if you were going to do a push-up. Again, try to find all the ways that you can move the shoulder. You can put the hand out a little further. You can put it a little to the rear or a little forward. See all the different ways that you can move the shoulder, the shoulder blade, the upper back in that position, including rotations, but not just the head. Do it with the left hand. Do it slowly and probingly as an exploration and a learning process of finding different movements that are possible there.

When a person has an injured shoulder, you very often work with that person lying on his or her stomach. Do these various positions. Guide them as they do it. You direct it with your hands. See that you have many more possibilities of the movement of the upper back and shoulder when they are on their stomachs than when they are on their backs or sides. The upper back and shoulder will move much more freely.

Now put your arms down at your sides. Move them up and down. Slide them up and down along the floor. Then do a few more movements where you rap with the shoulders on the floor and then take them up as high and back of you as they will go by altering the position of the head. Try to make them quick and light, and go as far as they will go. Then stop and put the arms out at the sides. Just slide them out and back, out and back. See whether the ease of movement and the range of movement of the shoulders is greater. Remember, do not bend the elbows. Then lie on your back.

Slide the arms out away from you and back. Make the movement as extensive as possible. Raise the hands towards the ceiling and rap. Rap lightly with the wrists loose until the shoulders make contact with the floor, or as close to it as you can get. Then leave them there. See if you can lower them and bring the shoulders onto the floor. Bring the arms down to the sides and keep the shoulders on the floor. Now see if you can rap with the shoulders on the floor. At the end of the rapping, you can make contact with the surface. Feel that you have definitely come closer to the surface. At the end of that rapping, leave them down. The spine is arched. See if, by bending your legs, you can put that down as well. Keep the shoulders down as far as they can now go. Slowly roll to one side and get up.

Stand a minute. Notice what you feel. Do your shoulders feel that they are positioned differently? If so, in what way? Also, walk around a

little bit. Try to continue to notice whether the shoulders and the position of the shoulders have changed and, if so, how? Is there a rather strange feeling? Then come back and stand.

9) DIFFERENTIATING THORACIC VERTABRAE *

Lie on your back, with your arms at your sides and your palms down. Do the body scanning, beginning with the feet. Examine the body image, as always. See what parts are clearest, least clear, absent, or anything in between. Examine the body's symmetry. Compare the two sides; be aware of the body's length, of how you lie, and of the symmetry, or lack of it, of the different parts. Try to follow your spine up and down. See what kind of contact it makes. Examine the area around the spine; notice how the lower back, the middle of the back, the upper back, the shoulders and the neck lie.

We are going to work on a part of the body that is comparatively very difficult to work on, even with the hands, and more so with the exercises. That is the upper thoracic spine (the spine in the upper back, just below the neck). You will find that many, many problems will be concentrated there, because that is where the spine is less mobile. Generally, it is comparatively very mobile in the cervical and lumbar spine, and in the lower part of the thoracic. Then, as you get into the upper back, not only is movement more difficult because of the natural structure, but also because the emotional tensions and stresses that the person experiences tend to concentrate in the upper back more than elsewhere. The rigidities created in the back and the spine tend to stiffen the upper back in most people. You will not infrequently find that some of the vertebrae in that part will feel as if they are fused. They are often raised up or protrude out in a kind of a knot, similar to the knuckles of a fist. You will see three or four vertebrae that seem to be raised up and jammed together. It is always quite important to eliminate that condition, to articulate those vertebrae. Otherwise, the nervous system cannot function well.

When the spine is free of that knotting in the upper back, you may get emotional and psychological changes as well as more physical ones. Psychotherapists should always work on a problem like that, though they are unlikely to be successful. If they leave this condition, it is possible, in the course of a psychotherapy that works only with the mind, that the vertebrae may just release. This release will generally be faster if the psychotherapy is combined with direct work on the spine.

With this exercise you will be moving parts that are not ordinarily moved, therefore you can end up with sore muscles. You may have some muscular discomfort and lower back pain no matter what you do. Some of it will be due to unaccustomed movements, which makes it all the more necessary to be careful doing it. If you feel lower back pain, be sure that you do the exercise a little less vigorously with the upper back. Also, if you lie on your back and, with the feet standing, raise and lower the pelvis and put the lower spine on the floor, you will usually immediately remove any discomfort, so that later you will not have lower back pain. Correct it on the spot, in other words, and then continue with the remainder of the exercise.

* Teaching time: about 75 minutes

Now come to a sitting position for a moment, and just raise and lower your head. Bring the head forward as you do that, so that you arch the back and the spine moves down below the cervical spine. In this movement, you involve the vertebrae in the upper back. Try to sense how far down that involvement goes. Also, try to see whether you can feel the spine moving segment by segment, either as you go over or as you come back up, or both.

Then, instead of doing that, let the head go over to the right side and let the spine follow, curving it as much as you can, not just bending at the neck and waist. Try to make this a movement that progressively moves down the spine. If you just bend from the waist and the neck, you will get almost no movement in the upper spine. Also, go to the left with it. It is better if you do not have your hands on the floor. Again, try to do it segmentally, moving first the neck and then the vertebrae in the upper back.

Let your fingers rest around your breast bone and move the shoulders left to right. Oppose the head movement to the shoulder movement. Try to keep it, as much as possible, a movement in the upper back. Do not just freeze the body from a point somewhere a little above the navel, so that the movement is only above that point. Oppose the head movement to the shoulder movement. Then let the head go with the shoulders, but try to keep the movement in the upper back.

Now, put your hands on your shoulders and do it. Let the elbows be out at the sides while you turn. See if that makes it a good bit easier not to involve the lower part. You should find now that you do not have to move from your middle, that you can leave the lower part of the body below the chest almost totally immobilized. Just move the body from the chest on up. Do it without holding your breath. It is not necessary to turn right above the pelvis with the hands in this position. You can keep that part immobile and only move the upper part of your body from the chest on up. You lock your lower spine. Keep the lower back stiff, rigid, immobile, and only move the upper part.

Then lie on your back. Raise your head and lower it. Come up however far you can easily come up so that some part of the upper back comes off the floor as well. Try to sense the movement in the vertebrae below the neck. Do it with little or no contraction of the abdominal muscles. See if you can do it easily. Let your hands rest on your navel, with the elbows out to the side.

First, take one elbow down along the floor. Let the elbow slide along the floor so the body twists from side to side from the lumbar spine area. The head just slides along.

Continue to do that, but bring the hands up to the level of the solar plexus.

Bring them up to the chest level and do it. Try to keep the movement altogether or mostly above the level of the hands. See if you can do it

now without bending from your middle. Let your hands move back down around your navel and see what it is when you let the lumbar spine move freely.

Bring them back up to the chest level and inhibit the movement below the chest. Just move the upper back. Observe the difference. Move the hands a little higher on the chest and do it. Let them just lie on the upper part of the chest. Then slide the elbows along the floor and move only the part of the back that is above the hands, or at least minimize everything that is below that. Be sure that you do not bend from the waist. It should be easy, in that position, not to bend from the lumbar region at all. Keep the movement in the upper spine, but sense what you are doing.

Sense the lumbar region and, if it is moving, stop it. You do not just bring the arms down to the sides. You have to move your back. That is the whole idea of the exercise. Sense where you are moving from, and keep the movement in the upper back. This is probably the single, easiest position in which to move the upper spine. It is where you have the most awareness, feeling, control, and the ability to inhibit the lower parts of the spine. But you still have to pay attention, and not just move from the waist. Feel that the lower spine lies flat and immobile on the floor beneath you, and that it is the upper part that moves. Put your arms down at your sides and rest.

Rap simultaneously with the backs of the shoulders on the floor. Also, do it with the legs bent. Then lie on your stomach.

Very gradually, raise your head until you approximate the yoga position called the Cobra, but do it very gradually so that you can feel the upper spine move bit by bit. Then lower it bit by bit. It should be a very slow movement. Try to make very subtle discriminations going up and going down. We are not interested in what happens to your lower spine, except that you should not strain it, and we also have little interest in the neck. It is the spine below the neck and above the lumbar area which you want to try to feel. See whether you can sense better, going down or going up, that the spine curves. Try to really curve the upper spine. Do not just arch the neck and then arch the lower back, and let the rest of it be stiff in between, which is the way that you will see most people do it in yoga. There will be real movement in the upper back when it is as it should be. A good yoga teacher would never allow it, but if you go to yoga classes you will see that 99% of them will allow students to do it that way.

Then just lie with your hands on the tops of your shoulders and the elbows out at the sides. Let the head rest comfortably. Then, bringing the head up a little, take the shoulders and the upper body side to side as you did while lying on your back, so that the elbows slide along the floor. Keep the movement in the upper back. Do not just bend from your waist. Make it a movement in the upper back. Immobilize the lower part of the upper body as much as you can. Do not just bang your sides with your elbows; that does not move your spine. Again, try to be very sensitive to what you are doing.

Lower the hands to about the level of the armpits. See if you can move

just a little bit more of the upper spine without involving the lower spine. The hands come down to about armpit or upper chest level. Then stop and rest, lying on your left side.

Bend the legs, letting one leg rest lightly on top of the other. Then just raise and lower the head in the direction of the shoulder, at the same time letting the shoulder move away and the arm slide down a little. You raise the head towards the shoulder, and at the same time let the arm slide down the body so that the shoulder moves away and the head can come up higher. Feel the movement in the spine. The head continues to face forward. Then try doing it by picking up the head with your right hand. See if that makes it easier to keep the movement in the upper back and spine. Breathe easily as you do it. Now stop.

Put the right arm out in front of you on the floor. Slide it out and back a few times, remaining on your left side. The right side of the chest can come down towards the floor, but you should remain on your left side. Keep the arm straight. Then, when you come back, keep the elbow straight. When you come all the way back, bring the arm over behind you and see if you can put your back on the floor. To begin with, if you need to do it, turn your head or raise your leg until the back and the shoulder lie on the floor behind you while you remain lying on your left side. Then, bring the arm up to the ceiling. Keep the elbow straight the entire time. Bring it down and slide it forward until the chest lies on the floor, or approaches it, in front. Then bring the arm back. Go over so that your back lies on the floor. All the while, you are lying on your left side. Make it a slow, mindful, graceful movement. The chest is approaching, or lying on, the floor as the arm slides out in front of you. Then the shoulder and the back are approaching, or lying on, the floor as the arm goes down behind you.

Now roll over and do it on the right side, taking the left arm forward and keeping the elbow straight. The right side of the body remains on the floor. Try to bring the left side of the chest down. Then take the arm over and let the left side of the back lie on the floor. Endeavor to sense the spine in the upper back. Then roll over onto your back.

Place your hands on your shoulders and your elbows on the floor. Slide first one elbow down and then the other elbow down, moving the upper part of the back only and immobilizing the lower part. Try to keep the movement in the area above the diaphragm. Let the lower spine just lie there, unmoving. See if that is easier to do now that you have a clearer body image, so that the sensing allows you to more easily immobilize the lower spine and move the upper parts, and so that you can differentiate the movement. Then just stop and rest, arms down at the sides, palms down. If your lower back is up, bend the feet and raise the pelvis a few times, and put the lower spine on the floor. Then extend the legs, leaving it there. After that, rest.

Now, bend your legs so the feet are standing. Pick up your spine bit by bit until you come up onto the back of your head. Then, when you come onto the back of the head, try to lower it vertebra by vertebra, but only down to the bottom of the thoracic spine. Do not put the lumbar spine

down on the floor. Keep that part elevated and move up and down along the upper spine slowly, to the extent that you can do it, sensing segmented movements, or at least moving so slowly that if the spine is not too frozen, the movements will have to be segmented. Also, while the body is up, make some circles on the floor with the upper part of your back. You circle one way, then another, and always rest when you feel like it. Then let your pelvis rest on the floor.

Take hold of your wrists, and move the arms in a circle, to help you make circles with the upper back on the floor. Use the shoulder momentum to help the upper back circle. Take hold of your arms wherever it is most helpful to do that. See if you can circle with the back without circling with either the head or the pelvis. Feel that the back really moves on the floor in a circular movement. Now stop.

Put your hands beneath your head with the fingers interlaced. Give a little help to the head as you come up as high as you can. Sense the movement in the upper spine and then let the spine down again. Do not just bring your chin to your chest, but continue to come up so that you know that some of the upper spine is bending also. Breathe freely as you do it. Take most of the work out of it by picking up the head with the arms and hands. See if it matters where you put the hands behind the head. Try to refine the sensing so you can feel when you get past the cervical vertebrae and to what extent, when you go up and down, you can feel that the upper spine bends, lengthens and shortens, pulls and releases as you go up and down. Then, for a moment, rest on your stomach.

Now lie on your back once more. Put your arms at your sides. Put the lower back down. Then, pick up the upper back and put it down as flat as possible on the floor. There are many ways in which this can be done. You can just use your shoulders to elevate the whole back; you can push up; you can rap with your upper back on the floor, not just with the shoulders but with the whole upper back. Leave the head down and let the back lie as flat as it will. When the upper back lies flat, make the lower back flat if it did come up at all.

Then, one more time, put the hands on the shoulders and let the elbows slide alternately up and down. Keep the movement in the upper back. See if you can let the lower spine lie quite unmoving while you move the upper one. Put the hands on the diaphragm and do it. Try to keep everything below that immobile. Then put them down around the solar plexus, a little above the navel and down around the waist. Let the whole thing go side to side. Then gradually eliminate the lower spine movement as you bring the hands up until, by the time you get them to shoulder height, all movement in the lumbar spine, and perhaps some of the movement in the lower thoracic spine as well, has ceased. Come gradually up with your hands so that you sense that the spine, which moved in its entirety side to side when the hands were down at the waist, gradually stops moving in its lower parts and moves only in the upper. The lower back on the floor gives you the bio-feedback to tell you when you are succeeding or not. That part of the body should not go side to side, just the upper part.

Try it with the hands even higher behind the head or on top of the head, whatever allows you to easily immobilize the lower half of the spine. See if you can move only the upper three quarters or the upper half or the upper quarter; see if you have established control in the sensing over the spine to the extent that you can leave parts of the lower spine immobile while moving the upper part. Stop and rest.

Then, finally, make the upper body as wide and flat against the floor as you can, by raising it, lowering it, rapping on the floor with it. If you can, place the small of the back on the floor also so that the whole spine, except for the space beneath the neck, lies flat along the floor. See if you can sense it from the base of the neck on down to the pelvis. Get it all to lie flat, if you can. Then lie with the legs extended.

A few times, breathe up and down along the spine as if you could breathe in at its base; breathe straight up into the brain space or even beyond, and then down along the spine. Breathe as if you could breathe precisely up and down the center of the spine. Try to image the individual vertebra as you breathe up along the spine on up into the skull, the brain space and beyond, and then back down it again all the way into the pelvis and out. It is important that you breathe up the middle of the spine, so that if by chance you activate your kundalini, you do not mischannel it and end up with all the problems that involves.

Then try to lie quite flat and see how much of the spine you can really sense, and if your upper back is more clearly in your body image. Then practice it until you can move the upper spine without having to move the lower. Also, move segments of it so that, as mentioned, you can move a quarter of the spine, or three quarters, or the whole thing from side to side while lying on the floor. Now, gradually, break it down into finer segments. Ideally, you have some sense of the complete articulation of the spine and the individual movements of the vertebrae. At least you have an awareness of segments that is very clear. You will be able to sense what the immobile part of the spine is doing, that it is lying there inert in contact with the floor. You will know which part is moving, and can practice segmental movements by that technique or approach of awareness of the inert part on the one hand and the moving part on the other. Then, when you are ready, roll to one side and sit or stand, or walk around, or whatever you feel you want to do.

10) WIDENING THE BACK *

To begin with, lie on your back with your arms at your sides and your hands palms down. Let the hands rest at whatever distance from your body feels natural, but try to sense what that distance is. Then take a look to see if it is as you sensed it, and whether the hands lie equally distant from your body.

Observe how your back lies on the floor. How does your spine lie? And your rib cage in the back? Across the tops of the shoulders are two bones going out to the sides called clavicles, and then beneath and behind the clavicles on each side is a wide bone called a scapula. If you are familiar with your skeleton to that extent, try to sense how the clavicles, and the scapula on each side of your back, lie. How does the spine lie at your neck? How much space is beneath your neck? See if you sense the curvature in the cervical or upper spinal vertebrae.

See if you sense where your hip joints are. Then, above the hip joints, are big pelvic bones in the front called the ilia. See if you have any sense of how far up your body the ilia come. A few people, when lying or standing or whatever their position, can rely on their experience to make them aware that the ilium on either side (together they are the ilia) comes about up to the elbow. If most people try to guess, they will put it closer to the wrist.

See where your coccyx lies, your tailbone, and how the lower lumbar vertebrae are lying. And then try to sense as clearly as possible the body's width from the hip joints to the shoulders. Try to sense to what extent it tapers in from the spaces beneath the armpits to the vicinity of the hip joints.

Breathe as deeply as you can with ease, and try to sense what happens. Do you breathe into your abdomen or your chest or both? If you breathe up into your chest, how does that change the width of the rib cage, the relation of the parts of the spine to the floor? How are the shoulders affected? And what else do you notice? Does your back lie any differently than it did at the beginning?

Then roll over onto your stomach and see what position you spontaneously assume with your head and your arms. Do you rest your head on your chin? Your forehead? And to what extent does your nose touch the floor? Do you place your hands forward of your head? Do you rest your head on your hands? Do you put your arms more out to the sides? Does your head rest on one side or the other? Note the positions you spontaneously chose and try to remember them throughout the exercise. Note the contact your chest makes with the floor.

Put your arms out at the sides, shoulder height, and see if that changes the contact. If your palms are down, turn them up to the ceiling. If they were up, turn them down. Alternate having the palms up and down

for awhile.

Then stop and note how your chest lies. Have the arms at shoulder height and palms down. Breathe deeply and see what you sense. Does your back widen? Does it rise and fall? Do you experience the breathing mainly in the back or in the front?

Put your hands palms down alongside your head in a sphinx-like position, but with the head raised just enough that it does not quite touch the floor. Move the head from side to side, left to right, raising it just enough so that when it goes left to right your chest also can slide left to right along the floor. As you go left, feel your rib cage shorten on the left side and lengthen on the right. As your head goes right, the rib cage shortens on that side and lengthens on the left side. Let the movement be as extensive as possible while the chest maintains its contact with the floor.

And then let the chest lose contact slightly as you go far enough to the left to look over your left shoulder at your feet, your buttocks, whatever you may see.

Go to the right, look over your right shoulder, and continue doing that. Breathe freely as you do it, and feel the contact your upper body makes with the floor as you move. See if you feel the contact of the sternum with the floor. (It is the bone that runs down the front of your chest.) Do you feel the rib cage on the left and on the right? See if you have any sense of your diaphragm, and whatever else you notice.

The movement should be only in the upper body. If you want to secure the lower body, you can do it by pressing down with the pubic bone against the floor. Another way to do it is to tighten the gluteal muscles--the muscles of the buttocks. Try doing it that way. Try alternately pressing down with the pubic bone for a few movements and then tightening the buttocks for a few movements to keep the lower body immobilized. Which way lets the upper body move more freely? Rest a moment.

Try it again several times, going left to right, immobilizing the lower body alternately by using the pressure of the pubic bone and by contracting the gluteals.

Then see if it is not simple enough to do neither of those things, and just let the upper body go left to right while the lower body lies quiescent.

A few times as you go left, let your upper body come up far off the floor, so that you can look as far left as possible. Do the same thing on the right side. If you can readily see your left buttock when you turn, can you see the right one in the same way? Now stop and rest.

Put your arms out to the sides with the palms down, the elbows bent, as if you were going to do push-ups. And then turn the palms to face in

toward you. Now let your upper body slide along the floor so the left elbow and the left forearm approach the floor and touch it if they will. As you do that, your head and your upper body must go left. Then let the upper body move right, the right forearm and elbow approaching or touching the floor, the head and upper body moving right.

And then move back and forth, left to right, with the chest sliding along the floor as you do it. Feel the chest on both sides sliding to the right as you come down onto the left forearm. Try to make it a smooth, continuous movement of the upper body only.

As you go right, let the hand move on the floor so that the fingers point to the front of you and the elbow can come back against your side.

When you do that, the movement, of course, becomes much more extensive. In the same way as you go left, the left fingers go forward, the left elbow comes back to the side. Then as you go to the right, the left elbow moves back to shoulder height and the left hand points in.

Continue doing that movement for awhile, and then do it with your arms at shoulder height and the palms down. Breathe deeply, see how your rib cage moves and whether your breathing has changed at all.

Let your hands rest palms down for a moment. Let them rest somewhere near your head, with elbows bent. Come up on the bottoms of your toes. Lift your pelvis slightly, and push and pull with the toes, so that your body rocks forward and back. How much of your front upper body is in contact with the floor?

Raise the pelvis a little higher so that you come up onto your sternum, and keep rocking. Then lie down on your back and rest. Note how your back lies on the floor now, and whether you can perceive the sides of your upper body any more clearly now.

Bend your legs so that the feet stand on the floor. Inhale into your chest and then, without exhaling, push the air down into your abdomen so that it expands, holding your breath as long as you comfortably can. Let the air fill first the chest and then the abdomen, so as to rock your body up and down along the floor. When you have to exhale, do so. Then inhale and continue throwing the air back and forth to rock your body.

Now lie still. Breathe any way you like. With your fingers, find the ends of your ribs down near the abdomen. With the fingers of each hand lightly take hold around the ends of the ribs. Pull up and push down on the ribs to rock the body in about the same way you did it by tossing the air back and forth.

Go far out towards your sides with your fingers to do it. Move in further towards the center, comparing the movements. Put your middle fingers at the base of the sternum and do it.

Now put the backs of your fingers against the two sides of the rib cage on the outside. Alternately push the rib cage right with your left hand and left with your right hand. Your spine should stay on the floor and you should not push the rib cage up toward the ceiling but rather from side to side. Push from the bottom of the rib cage, down near the navel, and gradually move up until the backs of your fingers are up under your armpits.

Push for awhile just with the left hand, then just with the right hand. Push hard enough to make the body go as far to the right or to the left as you can without feeling you are endangering yourself. The aim is to make the ribs move flexibly rather than to break them.

Lie on your back for a moment and observe how you lie. Then roll over onto your stomach. Put your hands on the floor out at the sides at shoulder height, and let the head and the upper body swing left to right while you sense the chest moving from left to right, sliding along the floor. See if that movement is freer and if you can sense the lengthening and shortening of the rib cage on the two sides as you do it. Slowly roll onto your back once again and rest.

And lightly, without using your hands, see if you can roll the rib cage left to right, the movement being accompanied by a bending side to side of the spine and a movement side to side of the shoulder joints, the clavicles sliding left to right. Move the pelvis left to right along the floor. Then leave the coccyx on the floor and move the upper body from left to right and then let the pelvis move as freely as it will to facilitate the movement in the rib cage. Everything is going left to right, and the ribs are moving as freely as possible. Then rest.

Note how you lie. And then slowly roll to one side and get up. Observe how you stand, what it feels like to walk around, and especially the sensations in the upper back. See if your back feels wider, if the sides of the rib cage feel wider. Some people will press against the inside of the arms much more than usual, so much has the rib cage been expanded. If your back feels wider, try to discover where. Is it the entire back, more in the center of the back, or in the shoulders? See what else you notice.

11) LENGTHENING SPINE, DIFFERENTIATING VERTEBRAE *

To begin with, lie on your back. Close your eyes. Lie with your arms at your sides. Scan your body. See how many things you can think of to look for. Try to really cover the entire surface and to notice things like contact with the floor, symmetry or asymmetry, feelings of length, what parts are higher and what parts are lower. See if you have included your breathing. Are any of you sensing as such, apart from the body image, things like hearing and touch? Self-scanning is a question of not only how the body is organized but of how it is relating to the world. Then notice particularly the spine and the back.

Before we begin the movements, I have a word of caution for you. We are going to work on the spine. As we go along it is going to become so flexible that you should beware of any abrupt or strong movements; you could hurt yourself. If you just stay within the instructions that we always follow and do what is easy, there is no danger of any kind. However, you will have to remember and not do things too vigorously at any time.

Now bend your legs so your feet are standing. Lift your pelvis. As you do that, see to what extent you can move the vertebrae of the spine individually or to what extent you are aware of the spine moving. You pick it up and put it down. Go up as high as you can without straining. Be just as aware as you possibly can of your feelings while you do that. What happens in the back? What happens in the spine? Try to do it bit by bit. Also note the way that the body is as you do that. Now stop and leave your legs standing.

Note how your back lies. Then move your legs together. Take them to the left as a unit and then to the right as a unit, however far they can easily go. As you do that, try placing your arms in different positions. See how it affects the movement in the spine. Try putting your arms alongside the ears. Also try it with the arms down and with the hands behind the head and with the hands on the rib cage, on the chest. Try it in different positions that will alter what happens in the spine. Try to discriminate what changes. Then stop when your legs are in the middle.

Once again, try picking up the spine gradually. Then let it down gradually. With some of those movements, try picking up the head at the end of the movement. Bend the chin towards the chest while the pelvis is up. If it is too difficult, do not do it. A few times, just leave the pelvis down and pick up the head. See how high it goes without any extra effort. See if you can feel your spine moving. Then leave the head down and pick up the rest of the spine a few times. Then try to place it when you bring it down so that the whole thing is on the floor or the closest approximation to that. Then stop. See if you can put your legs down without arching your spine.

Notice how your spine lies. The legs are extended. If the lower back arches, remember that you can usually avoid that by flexing the ankles and

* Teaching time: one and one half to two hours

exhaling through the mouth with a kind of hissing sound as you extend the legs. Then you have to release the ankles as soon as the legs are extended.

Now bend your legs again and put your hands on your chest. Let the right leg go over to the side. Keep the foot on the floor and just let it go to the side. Let it go however far it will. Bring it back. Do that several times. Then, as the right knee comes up, also bring the left elbow up. Then let them go down together. The right knee and the left elbow come up together and go down together. Otherwise, there is much less effect on the spine if you do the elbow on the same side as the leg. Synchronize the movement so that the elbow and the knee go up and down together. Then take one down as the other comes up.

Then do it instead with the left knee and the right elbow. Synchronize the movement so that one goes down as the other comes up. Breathe freely.

Now do it first on one side and then on the other side. The right knee goes down as the left elbow comes up and the left elbow goes down as the right knee comes up. First one and then the other. Do not try too hard or you will never do it.

Observe yourself to see what you are doing. Both legs should not move at the same time. You do a movement on one side and then you do a movement on the other side. The arm movements and the leg movements are opposing each other. The whole thing should be continuous. Then stop and start again. Rest a minute.

Now bend your legs. Put your hands on your chest and take the right leg over to the side and leave it there. Then with the left foot push so that your spine bends. Let your body go a little to the right. Just push and let it come back. Push and let it come back so that it is a gentle movement in the spine. You leave the right leg on the floor and place the left leg where it is easiest to do it. Then just push and release with the left foot so that the back arches. If the left knee is going a little over to the right, it is better, but do not take the knee from side to side. Just push and pull. Leave the knee where it is. If it does not feel good in the back, then you do not have your foot placed properly. Experiment with the placement of the left foot.

Now do the same thing on the other side for awhile. Then put your legs down and rest.

Sense how the back and spine lie. Then bend your legs again so the feet are standing. Put your hands on your chest. Bring the right elbow up. Then take the left elbow up. Then take the right knee and elbow right and then bring them back. Then take the left knee and elbow left and bring them back. Let the spine move freely as you do that.

Now instead of taking the right arm and the right leg, and the left arm and the left leg, take the right arm and the left leg to the side. Bring them back. Then take the left arm and the right leg to the side. Now

when the left knee comes down, the right elbow comes down. When the right knee comes down, the left elbow comes down. The elbow comes down on one side and the knee comes down on the other side. You do it first with one leg and arm and then with the other leg and arm. In other words, you just alternate the movement. Remember to do it on both sides. Make slow and easy movements. Once you have gotten the hang of it, you will find that there is nothing to it at all. You have to start slow and refrain from becoming desperate.

Now there is only one modification you need to make to this. That is that now when the right leg goes down, the left arm comes up. When the left leg goes down, the right arm comes up. Try to make that a smooth, easy movement. Just try to make it perfect. Movements like this are extremely beneficial to the human brain. There are similar sacred movements in the Gurdjieff tradition which the Sufis in their turn got from the ancient Egyptians. There are also certain schools of Yoga that understand these kinds of movements and what they accomplish. Now stop and rest a minute.

Remember in all of these, as I said before, it is important that you pay attention to your spine. It is important that you be aware of movement in the spine and that you try to increase it. Make the spine as mobile as possible.

Now bend your legs a little bit or whatever allows you to do the thing the best, and make some circles on the floor with your tail bone, your coccyx. If the legs are extended or are too close to the body, the movement becomes difficult or impossible. However, if they are in between, this lets you do it best. Be sure to make circles clockwise and counterclockwise. Do a number in one direction and then a number in the other direction. Do not do too few.

Then, as you continue to rotate, sense where your coccyx is and where your navel is. Try to rotate at a point midway between the coccyx and the navel. You go one way for awhile and then the other way for awhile along the floor. You do not raise your body off the floor. It is as if, when you think about the coccyx, you are circling directly with it, or on it. Now you are circling from a point some inches above it.

Then circle from a point directly beneath your navel. In all cases, observe how the circling is affected and how different parts of the spine are used. Remember to breathe freely and easily.

Then come to the level of your diaphragm on your back and circle on your back at that point. Let the lower body continue to circle with it.

Now circle beneath your chest. Try to make perfect circles. Do not forget to also reverse them. Most people have found that it is easier to reverse the circling when they are doing it at this higher point than when they are doing it down in the pelvis. When the consciousness is all in the lower part of the body, in the beginning it is not as easy to reverse the circles.

Then circle at the level of your shoulders, still allowing the pelvis to continue to circle on the lower back. As you move up the body, do not stop circling with the lower part. You just make it more and more involved. Also let your head circle. However, remember with the head not to make more than three or four or five circles in one direction or you may get dizzy. Eventually the head will be able to circle thousands of times in one direction without any dizziness. Then that means that you have greatly improved the condition of the vestibular system, among other things.

Now reverse the direction of the circling. Fairly quickly, come bit by bit down with your body all the way to the coccyx. Be sure that you circle and that you do it in both directions. Then, when you have come all the way down, rest with your feet standing.

Once again, try to pick up your spine vertebra by vertebra by raising the pelvis. Then put it down again bit by bit. If you cannot sense the individual vertebrae, see if you can let it down like it was a piece of rope. See if you can feel now much more of the length of it. Note if it is easier to come up higher and if it bends more, and that when you put it down there is a greater elasticity in it. You can tell by the amount of time that it takes to put it down and the awareness you have of the length of it. The suppleness has changed and, in fact, it is going down bit by bit more than it did before. Even if you are not aware of it, the vertebrae must by now be much better isolated and coming down much more one at a time. Then rest with your feet on the floor.

With your hands pick your head up, lightly lift it, and put it down a number of times. Make it very light. Leave the legs standing. See how light the head can feel. Do it in such a way that you just sort of toss it up and down as if it were very, very small. See if there are ways of handling it that make it lighter and ways that make it heavier. Then put your hands down. Just let your head turn from side to side.

Sense how your spine lies. Stop with the head in the middle and put your feet down so as to keep the best contact you can with the floor, flexing the ankles and hissing through the mouth. Lie there and sense the length of your body and whatever else is different.

Now bend your legs again and let the feet rest on the floor. Then place your hands on the upper part of your chest, somewhere around your shoulders. Then move your body so that the left buttock moves down and the right one up, and then the right one down and the left one up. Do not lift them off the floor. The knees do not move and they do not go from side to side. Feel the movement in your spine as you do it. First one goes down and the other up. Try it with your legs extended a minute. You will feel that one foot has to go lower and then the other foot. One slides a little higher along the floor and the other a little lower. The heel is going along the floor. Then when that is clear to you, bend the legs and continue to move so that one buttock comes down or one side of the pelvis, however you want to think of it, and the other goes up. Observe the movement in the spine. Now stop.

Do somewhat the same thing with your shoulders and your arms. Do it so that you move the whole back. Feel the movement in the spine. Your hands are on your chest around your shoulders. One shoulder goes up and the other down. You do it so that the movement of the spine is a large, pronounced movement. It is a movement similar to the one you were doing with your pelvis as far as the spine is concerned. Stop and do it with the pelvis a minute. Take one buttock lower and the other higher, the same thing you were doing before. Then do it with both the shoulders and the buttocks simultaneously. Also let the head move if it wants to. Do it lightly and feel everything that is happening in the length of your spine. Stop and leave your hands where they are.

Now just push and pull with your feet on the floor so that you rock your body. Feel the cervical spine move and the chin going away from the chest when you push and back towards it when you pull. Increase it by extending your abdomen when you push and sucking it in when you pull. Push the abdomen way out when you are coming down and suck it way in as you are going up. You will find that the body will rock much better when you do that. That should also be a very, very easy movement to do. If it is hard work, try to make it easy. Make it quick and agile. With respect to the lumbar spine, there are two ways to do it. You can either do it so you arch the spine in the small of the back or you can do it so that the spine stays on the ground or near to it and just slides along. Try doing it both ways. Do it one way awhile and then the other way. See what you like and whether either has any necessary relation to the movement of your head. At all times be aware of your spine. Now stop that and put your legs together again, standing.

Then as a unit take them side to side. Let them go as quickly as you can do with feelings of security. Take note of how this movement is in the spine as compared to how it was in the beginning. Again, within the area where you feel secure, do it as quickly as you can. Also do it two or three times with your feet off the ground, but starting gently so that you know it is alright. Do it several times and then stop. Keep your legs together and just roll over onto the right side.

Now, lying on your right side, take your left arm back. See if you can put the arm on the floor behind you. Put it straight out. If necessary in order to do it, let the knee come up and the head go over to the left. Then bring it all back, including the arm. Bring the arm over towards the ceiling. Then take everything back left again to the floor--the knee, the head, everything. The arm goes only up towards the ceiling and then back again. Do not put it in front of you. Let the head and the leg go over until the arm can lie on the floor. Now leave the left leg on the floor when you do that. Then, when you no longer need to move the head to do it, just put the arm in back of you and leave it there. Do it only when you can leave the arm on the floor. To get it down originally, you must both turn the head in the direction of the arm and raise the leg. If you have trouble and you do only one, it will never go. Now, if you can leave it out behind you, do so.

Bring your bottom back and take it forward. Your head should be facing

to the right and your legs are together on the floor on the right side. Just take your bottom back and forth. Feel what happens in the spine. You thrust and withdraw with the pelvis. It is like a copulatory movement, only it is made in this position so that the demands on the spine are quite different. You feel what happens in the spine primarily, paying just enough attention to the pelvis to move it properly. Now you continue to move the body back and forth.

Do it at the level of the navel for awhile. Then do it at about the level of the breastbone. Think of taking that part forward. The pelvis continues to move. Then do it at shoulder level also. Then come back down again in stages. Feel the different movements in the spine, depending on where you think of the movement as being, whether your intention is to move at the shoulder level or the chest level or the navel level or the pelvis level. Then roll over onto your left side.

Do what you need to do so as to place the right arm on the floor behind you. Some of you may find that the right one goes instantly now, and you do not need to take the knee or the head over. At least, it goes much better without moving those parts. If you still have trouble, keep moving the head and the leg and the arm in the same direction until the arm is on the floor. The knee must come up to the ceiling, the head must look in the direction of the hand.

Now, with the right arm behind you, move forward and backward with your pelvis. Try to do it lightly. Take the bottom back and bring it forward. You can let the knees move. In fact, if they do not move you are freezing your body. Make the movement as extensive as you can without straining. Feel what happens in your thighs. Feel what happens in your spine. See what the shoulders do and the feet, but focus mainly on the spine.

Do it at navel level for awhile, and then come up and do it at chest level for awhile. Notice the difference in the spine each time you change the level of your consciousness. Come all the way up to the shoulder level. Continue to move the pelvis and the rest of the body. Then gradually drop down again.

Lie on your side, one leg on top of the other one. Try to make it quick, light, nimble. Now put your arm wherever you like and see if you can make it easier. Lie on your side and just move your bottom back and forth so as to give maximum movement in the spine. Then lie on your back and rest.

As always, the hands should be at the sides with the palms down so you can scan your body meaningfully and compare it to previous states.

Now put your hands somewhere near your chest and take your shoulders up and down, one at a time. Do one side and then the other side. Feel the spine curve as you do it. The arms and the shoulders and everything should be felt.

Put your arms down at your sides for a moment. Reach down first with one hand and then with the other. Do it with straight arms. Do it smoothly, not jerkily. Do not make a jerky movement. As the right hand slides down, the right shoulder comes down, the left shoulder goes up and the left hand slides up. Do that quickly. Do it so that the spine has to move.

Now put your hands back up on your shoulders or chest and see if you can do it better that way. See if you can get the spine to move still more. You can have the elbows and the upper arms off the floor or not, but do it so that the body moves as it did when the hands were on the floor a minute ago. The spine must go from side to side. Keep the elbows out away from your body as you will find it easier also. Keep your elbows way out and the arms at about shoulder height when you do it. Now let the arms rest anyplace.

Roll the head from side to side. Do it quickly. See if the head rolls very easily.

Now leave the head alone and bend the legs. Once again try picking the spine up. Pick it up and just a little at a time so that each segment has the opportunity to move in isolation from each other segment. It is very beneficial to your spine to do this. It rarely gets an opportunity to segment itself as we are doing here. Even if you do not feel the individual vertebrae, you can sense that your spine is moving in a very different way, that it comes down more like a piece of rope. It takes longer to do it so that it is not moving in big lumps as it usually does. See if you can raise the pelvis higher and also if you can remember how it was in the beginning. See if it feels lighter now. Raise it as high as you can.

Then do some light pelvic raises where you just lift it up slightly and rap lightly on the ground. Rap at different places along your back and spine. You can put it down on the coccyx or you can put it down on the lumbar spine or you can put it down a little higher. Give it the experience of coming down at different points along the spine. See which place allows it to lie flattest all along its length when the movement is completed. Then just let it rest.

Use your breathing to extend the legs. Keep the whole thing as flat as you can. With your arms down at your sides, see now if you can sense the length of the spine from the coccyx on up to the base of your skull. See if you can feel that something is continuously there, that there is a line in your mind, in your awareness, that is more complete than the ordinary experience of it, that you can feel that you have a spine.

Now put your feet close together. Leave them extended. Turn then to one side and then to the other side. Take them onto the outside of the left foot and then onto the outside of the right foot. Try to make that a smooth movement. Let the head go with the feet for awhile. Then let the movement of the head oppose the feet.

Now bend your legs, keeping them together. Once more take them side

to side. Let the head go with the movement. Let it go as quickly as feels good to your spine. Do it without moving the head. Then oppose the head movement to the leg movement. Now let the head stay in the middle again. And now let the head go with the movement. Make the movement as quick and agile and complete as you can easily do. Then stop in the middle.

Draw your knees back toward your chest and your rib cage, letting your feet come off the floor. Be very careful now. Take the feet that are up in the air and swing them from side to side. Do it very gently because that part of your body weighs a lot and the spine is now unusually free. If it is not necessary to hold your knees to keep your legs up, do not. It inhibits the movement. Now do it with the right ankle crossed on top of the left one. Do not do too extreme a movement. Then reverse the feet, doing it with the left ankle crossed on top of the right one. Then do it a few more times with the feet uncrossed. Then put the feet down and let them stand.

Now lightly push and pull so that you rock the spine up and down along the floor. Let the head move very, very freely. Increase it a little by pushing out with the abdomen and then in. See how quick you can make that movement while it still feels good. Breathe freely. Stop.

Take your head from side to side as lightly and quickly as it will go without reducing the extent of the movement. See how far it will go. Do it a little faster. Then leave the head alone.

Rap lightly with your back on the floor, as much of it as you can. Do it by raising the pelvis. Then just rap with the pelvis in such a way so that the spine is flat on the floor. Breathe freely and make it a very light, easy movement. Pick it up and lower it. Then when you feel that the entire spine is flat or as flat as you are going to get it, one last time extend the legs in such a way as to leave the spine on the floor.

Now with your eyes closed, sense the feelings of length. Do not fidget. This is the time to sense everything you have been working on.

Then, for a little while, breathe up the length of your body and out through the top of your head. Then stop and just sense how you lie. Do a good body scan. Note especially your back. See if it feels any wider. Observe the feelings of length. Recall the easy movement of the head, the feeling in the entire spine and also the lumbar region when you take the legs from side to side. Remember those sensations. The lower spine and the legs go side to side. The upper spine and the neck and head go side to side. Recall those sensations as vividly as you can. Then very slowly, not head first, roll to one side and get up.

Move around a bit. See what you notice. See now if not only your spine is very, very supple but you are taller. See if your back feels wider, as determined by how your ribs feel at your sides. See if your arms make contact with the rib cage in such a way that you can feel that your back is wider. The back is both lengthened and widened. The head is up. See what

else you are able to notice. If you bend from side to side, you will feel that your spine is very flexible. In fact, you could overdo it as it is so flexible. Continue to walk around for awhile and make any other observations you can about how you have changed.

12) HEIGHTENING *

To begin with, walk around a little, and try to walk as normally as possible. Pay attention to the feeling of height, how tall you feel. Observe where your eyes spontaneously tend to look. Do they look at the floor? Do they look at the horizon? Do you see much of the ceiling? Would you say that your gaze is mostly down or up or straight ahead? With most people, it is mostly down. Then just lie down on your back.

Put your hands and arms at your sides, and scan your body. Pay particular attention to the contact that the back part of your body makes with the floor, what kind of contact the shoulders make, and if there is any difference between the two sides. Follow the spine all the way from the coccyx up to the neck, and note how it lies. Then move your attention down your body to the pelvis and the backs of the thighs, the knees, the calves and legs, the ankles and feet.

Now just flex and extend the toes of your left foot. Do it as thoroughly as you can without making it unpleasant. Do it quickly and lightly, while at the same time trying not to move less, not to make it smaller. Stop, and do the same with the right foot, bending the toes as much as you can without making it unpleasant. Do it smoothly, lightly and quickly. Now stop, and do both of them together. See if you can bend just the toes, breathing freely.

Now bend the feet as well, and see if you can feel that the feet bend, not the ankles. Let the heels remain on the floor in the same place so that you can sense that the ankles are not moving, but try to feel that you bend the feet, and see to what extent you can sense that movement. Stop, and do just the left one. Then do just the right. See if you notice any difference in the way that the right and left foot bend. Stop.

Now flex and extend the ankles. Do it with just the left foot. Then do it with just the right. Then do both of them together, lightly and quickly. Try to do it without rocking the entire body, as much as you can. Try to keep the movement below the waist, breathing easily. Now do it alternately, one flexing, the other extending, again quickly and easily. See if, when you do it that way, the body wants to rock as much as when you do them together. Do them together a minute, quickly. Now stop and rest.

Now make some circles with your ankles. Although the foot circles, the movement is in the ankle. Go one way and then the other. Take them both in the same direction, and then in opposing directions, doing small ones and large ones, slow ones and quick ones, doing several things with one foot and several other things with the other foot. Breathe free, and sense the ankle movement. Now stop and just rap the backs of the knees and calves on the floor, so that the calf and leg, and if possible the back of the knee, make good contact. Alternate those.

Now try to make some circles with the calves on the floor. You can

only do it by rotating your pelvis. The feeling should be of the calves making circles. Stop. Rotate your pelvis. As you do that, be conscious of making circles with the buttocks on the floor. Reverse the circles. Then circle with one buttock, emphasizing the movement. Then reverse the circle. Now do the same with the other buttock.

Now stop and see if the undersides of the thighs are resting on the floor. Whether they are or not, try to rap with them on the floor, so that they make the best possible contact, doing it together or alternately, whatever allows the back of the upper leg to best approach the floor. See if there is less contact there than you had imagined, or sensed that there was. So now you have a somewhat clearer picture of the way that the legs lie than you had before.

Bend your legs so the feet are standing, and take the left leg over to the side. Bring it all the way up, and then let the right one go over. Pay attention, as you do that, to the movement in the hip joint. Now stop and bring the left leg back towards your chest, and take it away. Do it a number of times, sensing the hip joint, and trying to make that movement as smooth in the joint as you can.

Put that one down, but leave the foot standing, and then do the same thing with the right leg, sensing the hip joint and also the leg as it moves through space. See whether it makes any difference if you think of yourself as moving your foot, picking it up and putting it down, or if you think of moving from the hip joint. Really feel it as you try to discriminate between those two emphases.

Now stop and make some circles with the left knee. Pick your foot up and make some circles, sensing the hip joint movement. Go in one direction and then in the other, alternately sensing what the hip joint is doing, that you are making circles with your knee and what kind of movement through space your foot is making as you do that, whether it is circles, or something else. Now put that one down and do the same with the other. Begin by circling from the hip joint, and go in one direction and then the other. When you continue to do that, particularly observe what your knee is doing-- whether it is a perfect circle. Then observe what the foot is doing, breathing freely and trying to sense just what the movement is that the foot makes. If it left a mark behind it, what would the mark look like?

Stop, and extend your legs. Take the left foot from left to right. See what the hip joint does, and the buttock. Note how much the leg comes off the floor to do that, and also what the knee, lower leg and ankle do. Try to leave as much of your leg on the floor as you can. Also, try to do it without introducing any unnecessary tension into the body at any point, including the foot. Let the foot be relaxed. Now do it with the right one and compare whether it is the same with the left. It will probably be different.

Now do them both together a few times. Stop. Try to sense your feet for a moment. Sense the entire lower body, but let the awareness particularly

move down from the pelvis, through the thighs, knees, calves and ankles to the feet. Then for a moment roll to one side and get up.

Walk around and notice where you tend to look. See if you look at the floor now. Hold your head the way that it must be to allow you to look at the ceiling, and see whether it is difficult to hold it like that. Now let it be however it wants to be. It is in a temporary phase, in any case. You see that your attention is drawn down. Now lie down again.

In fact, most people walk looking at the ground. If they look too far up, there is something wrong with the cervical spine. Ideally, one looks towards the horizon in general, but with good awareness of what is above and below. The eyes should look mainly ahead unless there is some good reason for looking down or up, and then the vision is wide enough to include the ground and the ceiling, and things at the side. Its essential level is forward.

Now rap with your hands on the floor. Then make some circles with the hands. Then bend your elbows and make circles with the hand and arms in the air, feeling the rotation with the elbows. Go one way and then the other, opposing them and then letting them go together. Then take hold of your elbows with your hands and go side to side, feeling what the elbows do, but also what happens in the shoulder joints and all along the sides of the back. Make the movement as extensive as possible, and feel that the back comes up on the side opposite the one that approaches the floor. Sense the movement along the back, but especially the lower and middle back. Now stop, put your arms down, and bend your legs.

Try to make some circles with your lower back on the floor. Press the lumbar spine against the floor as you circle, using your feet and legs to help you if need be. Go in one direction and then in the other. Then try to circle higher on your back and spine, that part of the back a bit below the shoulders and under the chest. Feel that the circling happens there on the floor.

Then raise your pelvis a bit and push so that you feel that the body goes as far back as it can on the shoulder blades, and then comes forward. It is not raising and lowering it, but pushing it towards the head and legs, so that what stops the movement is the shoulder blades. Now lower your body and extend the legs, and just rap together and alternately with your shoulders on the floor. Pay particular attention to what the shoulders feel. Then clasp your hands and take the arms from side to side a few times, feeling what happens in the shoulder joints.

Put the arms down at the sides, and turn the head from side to side. Just roll it from side to side and, as you do that, think of rolling the chin from side to side. Then do that movement, but think of rolling the mouth from side to side. Then do the nose, and then the ears. Finally, roll it at eye level. Breathe freely and let the neck be as loose as possible, the jaw loose and the tongue free in the mouth. Everything is loose, but roll it at the level of the eyes. Then think of the forehead, rolling it at forehead

level, as high as you can feel that the head is rolling. It was easy to sense with the chin rolling; see how high on the head you can sense the rolling.

Now stop and put your hands on your head, and gently massage it. At the same time, look up towards the top of your head with your eyes closed as if you could look inside your head where your brain is. Now put your hands down and, when you breathe in, try to breathe as if you were going to draw the breath up into your brain cage and on out through the top of your skull. Keep looking up there with your closed eyes and note whether you begin to sense something inside of your skull that you did not sense before, if it feels as if there is something inside there, and that it has sensation. See if, as you look and direct your breath upward, you do not get a feeling as if you are sensing something inside of your skull. Now see if you can feel as if your skull also lengthens, that through this activity it is growing up, expanding and getting longer, so that your head reaches further and further behind you along the floor. See if you have more space to breathe into up there. Look into up there, and see if those sensations become stronger.

Stop, and after you have rested a moment and savored the sensations, roll to one side and get up. Walk around and see what it feels like. See how you spontaneously walk, noting such things as where you look and how tall you feel. For the average person who is accustomed to looking at the floor, this will raise the level of looking considerably. Walk around, and note if you also have lengthened your body, made it somewhat taller. How do you feel? Where is the level of sight? You should be able to see both the floor and ceiling, without having to either lower or raise your head.

13) DIFFERENTIATING ONE ARM *

To begin with, walk around and compare your awareness of your two arms including the hands and shoulders at the joints. Do the arms move the same? Are the hands held the same? For example, do you flex the fingers of the two hands equally? Stop. And note if you sense whether one hand hangs lower than the other, so that the shoulder also hangs lower, more weight is placed on the foot on that side, and so on. Do the two arms seem to weigh the same?

Lie down on your back with your arms at your sides palms down and scan your whole body, comparing the two sides. Are both arms and shoulders equally clear to your perception and do they make the same kind of contact with the floor? Are you symmetrical objectively and also subjectively? You yourself cannot, of course, answer the first part of the question. Your awareness of yourself is entirely subjective and coincides only more or less with the objective facts. A major aim of Psychophysical Re-education is to bring about a coincidence of the subjective and the objective so far as the body is concerned.

Compare the two arms once again, including hands and shoulders. Remember what you sense so that you can compare it with what you will sense later on. Imagine rapping with your right hand and fingers on the floor, doing it by bending the arm at the wrist. Imagine rapping with the entire right hand and doing it at different rates, and also using more or less force. Imagine rapping very lightly and also loudly enough that the rapping could be heard some distance away. What is the sensation in the wrist as you imagine rapping?

Imagine flexing and extending the arm from the elbow, bringing your hand back towards the shoulder and bringing it back down to the floor. And continue imagining that movement. Focus on the sensations in the elbow, but also imagine the movement of the forearm and hand through space and how they feel when they make contact with the floor and then come up off the floor. What happens in your upper arm and shoulder?

Imagine taking the entire right arm overhead and then bringing it back to your side again. What part of the arm touches the floor overhead, and what does it feel like? Now actually do it. Take the arm back over your head and then lower it. And do it many times. See if it is as you imagined it.

Let the arm rest palm down at your side. Imagine bending the arm at the elbow, bringing your hand back towards your shoulder and then lowering it palm down towards the floor. Actually do it a number of times and see if it is as you imagined it. Few people will accurately have imagined what happened during that part of the movement when the hand approached the shoulder or touched it. Is this only because that part of the movement is the least familiar?

Put the arm down at the side palm down and rap with the hand on the floor. Try to remember if this movement is as you imagined it. Is it the same for the palm of the hand, for each of the fingers, and for the wrist? Stop. Rest, and scan your body comparing the right side with the left, especially the shoulders, arms and hands.

Place your right hand under your head. Bring your elbow up till it points toward the ceiling and then let it fall back to the floor. Be aware of the arc inscribed by the elbow but moreso of the movement in your shoulder. And see if this is not a rather unfamiliar movement and, therefore, sensation. Observe that your wrist also bends and that your hand senses your head while at the same time your head also senses your hand which is sensing the floor. Put your arm down at your side and rest.

Put the right arm out at shoulder height. Make a light fist with your right hand and roll it down toward your feet and then up towards your head however far it will go in each direction. Roll it as far as it will go without straining. See if in both cases you go onto the side of the fist where the thumb is or do something else. At the same time sense the movement in the shoulder joint.

Bend your legs so your feet stand on the floor. Lift up your pelvis rather high, and continue to roll your fist and see if you can roll it further in either direction. See if you gain more in the upward rotation than you do in the rotation down. Lower your pelvis and see if you retain the extra movement that you gained. Now, without unduly tensing neck or facial muscles, raise your head so you look towards your knees and continue rolling the fist. See if you gain any movement in the rotation down. You can either hold the head up or let it down as you roll the fist up, and raise it as you roll the fist down. Leave your head on the floor and see if the rotation is larger in both directions than it was at the beginning. Put your legs down and let your arms rest at your sides.

Put your right arm at shoulder height and then bring the palm of the hand down onto your chest. Then make circles with your elbow, doing some in a clockwise and some in a counterclockwise direction. Make the movement as light in the shoulder joint as possible. Make it smooth and easy, and then quicken it without sacrificing quality for increased speed. Put the arm down and rest.

Put the arm out at about a 45° angle from your body. Bend the arm at the elbow and rotate the forearm and hand from the elbow. That is, circle with the hand and arm rotating from the elbow. Do big circles and small ones, quick ones and slow ones, altering the relationships between amplitudes and velocities. Then let the arm rest at shoulder height with the elbow bent and the forearm vertical and the hand hanging loose from the wrist. Then make many circles with the hand both clockwise and counterclockwise.

Look at the right hand and, beginning with the thumb, make many circles in both clockwise and counterclockwise directions. Do that with

each of your fingers, noticing which ones make the best circles and which ones easily move in a differentiated way. Which fingers want to involve some others in their movement? Focus on the movement of the normally clumsy finger, the one next to the small finger, and see if it cannot learn to circle without imposing itself on its neighbors. Then once again rest, and compare the two sides.

What changes do you notice now? Are they limited to the arm, hand and shoulder? Or has the whole right side by now been rather drastically affected? Compare the feelings of length in the two sides, the clarity of the body image, the contact with the floor, the awareness of breathing, and whatever else you may notice. Where in your mouth does your tongue lie? And then sit up.

Place your left thumb between the small finger and the next one of the right hand. Slide the right hand down over the thumb and as far up the left arm as it will go, then bringing it back down again. This will usually be easier if the left arm is bare. Do it many times and then do the same with the space between the next two fingers of the right hand, sliding the fingers up and down the left arm. Do it with the next two fingers about twenty-five times, and then finally with the finger and the thumb. Lie down once again.

Take the right arm overhead and bring it back to the floor. See if that movement is the same as it was when you did it somewhat earlier. Or does the shoulder move more freely? Let it rest a minute, and two or three times do the same movement with the left arm. Then do it several times with the right arm. Stop.

Bend the right arm at the elbow and make a few quick circles with the hand and arm rotating from the elbow. Also make the circles as extensive as possible. Then just circle with the hand rotating from the wrist. See how fast you can make that one. Do it so that if you watch the hand and fingers are a blur. But without any straining of the wrist, holding of the breath, or other sacrifice of quality. Stop. And a few times just flex and extend your fingers, doing it quickly. Then let the arm and hand rest at your side.

Slide the right hand up and down a few times at your side, alternating your sensing between an awareness mainly of the hand and the shoulder and an awareness of the floor and of the larger space that is around you. Keep your arm straight as you do it. Stop and rest.

Compare the perceptual alive-ness and the sensory capacities now of the right hand and arm with the left. Then slowly roll to one side and get up. Walk around and observe your own spontaneous movements. Note whether the right arm moves more freely and more extensively, so much so that it may be difficult to make the left arm move symmetrically with the right one. Note also whether there is any difference in the movement of the right leg as compared with the left, and in the contact that each foot makes with the floor. Which side feels generally better, more alive?

Is there anything else that you observe?

14) LIPS *

Please assume a comfortable seated position, preferably on the floor, and with your head reasonably erect.

Try to become as completely conscious as possible of the whole head, the face, and also the neck. Try to sense the top of the head, the back of the head, the sides of the head above the ears, the forehead, the eyes, the eyebrows, the cheekbones, the sides of the face, the ears, the nose on the outside, and also the nostrils.

Sense the chin and the jawbones, the bottom side of the jaw, the skin on down to where the man has the adam's apple, the sides of the neck, the back of the neck. And then become especially conscious of the lips.

Sense the lips where they meet, the corners of the lips, and the outside edges, the surface. See if you can sense the insides. Try to sense the corners of the lips in relation to the outside corners of the eyes, and in relation to the earlobes. And sense the center of the lips in relation to the tip of the nose. Try to sense the whole thing now, all of the lips, all of the parts.

Now open them slightly and try to imagine that opening, what it looks like, what shape it is, and how large it is. Use the little finger of the right hand to examine that space between the lips; see if they are parted approximately as much as you thought they were. And rub the little finger back and forth between the lips from one corner of the mouth to the other, sensing as you do that how the lower lip experiences it, how the upper lip primarily experiences that movement, and how the finger experiences it.

Now, see if you can distribute the sensing equally to the lower lip, the upper lip, and the finger as the finger moves from one corner of the mouth to the other, or whether there is a greater sensitivity in one or two of those parts than in the third. Then close the mouth again and notice whether the lips seem more sensitive, more sensitized.

Now open the mouth. Open it a little, then open it a little more, and keep on doing this until it is as wide as it will go, keeping always aware of the lips as you do that. What happens to them as you open them further, as they change shape? When you open wide, like a big yawn, what happens to the lower lip and what happens to the upper? Try to sense it, but then after you have tried to sense it, use your finger to discover if what you sensed was accurate. For example, did you sense the actual relation of the upper lip to the teeth when the mouth was opened wide? And the lower lip to the lower teeth?

Now insert the middle finger of each hand into the corners of the mouth, the left middle finger into the left corner and the right middle finger into the right corner. Gently stretch the mouth, doing this about twenty-five times, gently. Open it a little and let it come back, open it

a little and let it come back. This movement, by the way, is said to prevent the loss of fullness in the lips as people grow older. It helps them to retain nice full lips and not develop that thin-lipped look that some elderly people get. But do not overdo it.

And, still with your fingers in the corners of your mouth, lift the mouth up and down several times, twenty times or so. Then stretch it out to the sides again ten or fifteen times the way you were doing it just before.

Now close the mouth and once again sense the lips. Run the tongue over the outside of the upper lip for awhile and then over the inside of the upper lip. Now run the tongue along the inside of the teeth, and all the way from one corner of the mouth to the other. Then do the same thing with the lower lip, explore the outside with the tongue and then the inside.

Now gently wipe the lips if need be and sense them again.

Now, two or three times, pronounce the different vowel sounds and be aware of what you do with the lips, trying to pronounce them just as you do normally, as you would if you were not paying special attention to the lips. A E I O U, A E I O U, A E I O U, and do it a few more times. Continue doing that, but now exaggerate the movement a little bit a few more times with the lips speaking a little more vigorously and exaggerating the movement slightly. A E I O U, A E I O U, A E I O U.

Rest again, and sense the lips as you sit there. Then lie down and sense them. Now sense the rest of the face, keeping the lips also in consciousness. Try sensing the rest of your body, maintaining all the while consciousness of your lips. Keep doing that until I speak again. Remember to breathe normally while you think of the lips in relation to all the other parts of your body.

And now sit up. Move your jaw to the right a number of times, keeping your lips in your consciousness, and see what that does. What happens to the lower lip? And what happens with the upper? And move the jaw to the left, and back to the middle, keeping the lips glued while you do this. Move the jaw from right to left, way over to the right and way over to the left, sensing the lips. It should feel as if when you go to the left the lower left-hand corner of the mouth comes down and the right-hand corner comes up. And when the jaw goes to the right the right-hand corner of the mouth comes down and the left-hand corner comes up. If you do it quickly it feels like the mouth is making an arc with the lower lip.

Then stop and smack the lips a number of times. Do it in bursts of one time, then two times, then three times, then four times. Repeat this, closing the lips once, then twice, then three times and four times. Keep doing it. See how loud you can make the noise. Do it without banging your teeth together. Stop.

Now pucker your lips, making exaggerated puckers as if to kiss somebody or to be kissed. Then make kissing sounds as you do that. Keep doing it. Now actually kiss the back of the hand. Give your left hand a few kisses and give your right hand a few. If you want to experiment with different kinds of kisses that is all right, use whatever techniques you may have acquired along life's pathway. Your hand will probably benefit. But as you do that, do it a few times sensing what the lips feel, then shift your awareness to the hand and see what the hand feels. Shift your consciousness back and forth, seeing what the lips feel and what the hand feels.

Now, stop kissing the hand but do the same thing rubbing the lips back and forth across the back of the hand. Do this with both hands, sensing what the lips feel for a few moves and then what the hand feels. And, can you discriminate at all between the left hand and the right hand as to what the mouth feels so that you could tell one from the other, even if they were disembodied?

Stop that, and a number of times purse your lips. Make a little pucker, not like kissing but just a little pursing pucker. Then draw the lips in, just turn them in to your mouth. Keep doing that, turning them in, then back to normal, then turning them in once again. Breathe in normally while you do that.

Stop and sense them for awhile. Go over them a few times with your tongue, inside and out, and then wipe them gently with your fingertips. Sensing the lips, the fingers, and just rubbing the outside of your mouth. Then stop and sense them again.

Now I want you to do a rather curious thing. I want you to clench your teeth. From behind these clenched teeth I want you to recite poetry or some kind of oration which you may know, the Gettysburg Address, or whatever it might be. Something from Hamlet perhaps, or Edgar Allen Poe. Or, if you do not know anything you can recite just talk, but talking through closed teeth. And do that for a few minutes. Sing a song, also through the closed teeth.

Now I want you to try to make that speech through the closed teeth as clear as possible. You will find that the best way to do that is to make the lips very mobile. Make the lips extremely mobile as you speak through the clenched teeth, trying to make it as much like normal speech as possible. And also sing through the clenched teeth with the very mobile lips and see how clear you can make that singing.

Freeze the lips a little bit, stop making them so mobile, and try your singing and talking. See how important that flexibility of the lips is if you are going to be talking through clenched teeth. If you have lockjaw, for instance, this is very important to know, but it is also important for speaking generally.

Now, with your teeth not clenched, do some reciting for awhile and then

some singing, trying to retain much of that mobility in the lips that you acquired through the practice of speaking through clenched teeth. Be very aware, as you speak, of the lips, and try to let them be as mobile as is helpful to your speaking.

Once again, let the lips be fairly immobile and recite and sing, and compare that with what happens when you let the lips be quite mobile. See which is better. I think you will see that for most people the greater mobility of the lips enables them to speak somewhat better and also to sing somewhat better if they want to do that. It will also be helpful in getting the tension out of the jaw, the throat, the face and the neck. It is one of the parts of the body that we want to free up and bring more completely into the body image.

Now close the eyes and once more just be aware of the lips. Lie down and be aware of them for a moment. Touch them with your fingers and see if they feel very nice and soft, and, if your sensing is keen enough, you will be able to sense that they really are softer and more relaxed than they normally are.

This exercise can be used remedially with people where the movement of the mouth is impaired, where the speech is impaired, but it is also a good exercise for everyone to do from time to time as part of the overall program of freeing the musculature and toning it, improving the speech, relaxing the muscles of the face and the neck.

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.