

ROBERT MASTERS

PSYCHOPHYSICAL
METHOD
EXERCISES

VOLUME V



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) LEARNING TRANSFER #1 (FEET) *

To begin with, lie on your back. First take the position that you would normally take. Then, if you do not have them so, put the arms down at the sides, with the palms down. Spread the legs so that the heels are at least a foot or more apart.

In that position, with your eyes closed, scan your body. That means you go over the entire surface of it and bring into your awareness as much of the surface of your body as you can. Also, as you go along, see to what extent you can be aware of your skeletal joints. It is possible to begin any place but usually easiest to begin with the feet, with the toes, and move up the foot to the ankle, and the lower leg, and the knee, and the upper leg, and pelvis, and abdomen, rib cage and chest and so on, and then to the shoulders. Do the fingers and come back up the arms to the shoulders again. Then do the neck and the head, all parts of it.

In so doing, have several purposes in mind. One of them is to see how much of your body you can bring into awareness so that by the end of the scanning you can have a sense of the whole, or as much of it as possible. Another is to see where the body image is weak and where it is strong-- what parts of yourself you sense clearly, what parts not so clearly and whether there are parts that you do not sense at all.

Part of your self-observation should have to do with the position of the body. At what angles do the legs go out, for instance? And the feet? How do you spontaneously place them and are the spaces between the fingers the same? Do your thumbs lie at equal distances from your thighs? See if it feels to you that your shoulders are equally in contact with the floor or if perhaps one is raised higher than the other. Is your head truly in the middle or does it tilt to one side or the other? Do this without any criterion of what is right or wrong, or better. Just simply observe without evaluating, without imposing on yourself judgments based on preconceived ideas or ideals. Just observe how it is at this particular time.

See if your awareness includes the way that your tongue lies in your mouth, and the contact of your lips, how one eye feels in relation to the other eye, and whether it seems to you that you breathe equally through the two nostrils. If you cannot tell, or in any case, check it by putting a finger alongside one nostril and then the other and see whether what you sensed about your breathing was correct.

Bring your attention back down to your feet and legs. Sense how they lie.

Now, without stiffening your neck or using your head to do it, come to a sitting position and then to a standing one. Observe that you do not inhibit your breathing.

Walk around a little, observing how you move--the kind of contact your

two feet make with the floor, how the two ankles move, how the two knees move, the two hip joints, how the shoulders move in relation to one another, how you hold your head, and where you look, whether you look at the floor or out towards the horizon or wherever else you look, and whether your awareness is of floor and ceiling simultaneously or how far up and down your vision goes, and also how far out to the sides it extends, how great an area your visual perception encompasses, and whether that field of perception has any particular shape. Might it be circular or square or triangular or rectangular or what might it be? Then come back and sit down on the floor.

Place your left foot so that it is standing in front of you. Make yourself as comfortable as you can. Rap with the toes of the left foot on the floor. Then do it not just with the toes but with the ball of the foot. Place the foot at whatever distance from your body that facilitates rapping with the ball of the foot. Then stop.

Close your eyes and try to get a picture of the foot for a minute. With your eyes closed, and still picturing the foot, rap again with the toes, doing it slowly. Rap with just the toes. Bring them up and put them down, forming a clear picture of the foot and the toes. Picture how the toes look, and also sense what the movement feels like.

Now leave the toes down and imagine, both visually and kinesthetically, rapping with the toes. Imagine what raising the toes and lowering them looks like and feels like.

Then try imaging instead rapping with the ball of the foot. Do it without inhibiting your breathing, sensing clearly that this is a movement of the ankle, and the front part of the foot comes down and makes contact with the floor and then goes up and loses contact with the floor as the ankle flexes and lets go.

Now actually perform that movement, and sense those things. Sense also, as you do that, whether there is movement in your knee, and in your left hip joint. How much movement there is will depend on how the foot is positioned in relation to the rest of the body. Try finding the place that will let you make the optimal ankle movement and that will let you raise and lower the rest of the foot, while leaving the heel on the ground, as high and as easily as possible. The movement will be both quantitatively and qualitatively optimal when you find the right place to put the foot. Then stop.

Now find the place where you can make the best movement rapping with the heel. Leave the ball of the foot on the floor and just rap with the heel. Try putting the foot closer and further away and see what the place is where the heel comes up the highest and the movement is easiest to do.

Now lie down and rest a minute. Sense your left foot and ankle and leg and compare that with how you sense the right one. See whether there is any difference.

A few times just flex and extend the toes of the left foot. Then move the foot as if you were rapping with the ball of the foot on the floor. It is the same movement but the back of the heel lies on the floor in this lying down position. The sole of the foot is not standing on the floor now.

Then instead of doing that, leaving the heel on the floor, just make some circles with the left foot. Observe whether you circle towards the inside of your body or towards the outside. Whichever way you spontaneously circle, do that for awhile, and then reverse and go in the opposite direction, but be aware of which way you spontaneously do it. Then stop again.

Flip-flop the foot from side to side several times by rotating from the hip joint. Then, instead, just rap lightly with the back of the knee on the floor.

Then let the leg lie still, and without thinking about it at all, once again begin to make circles with the left foot. See how you spontaneously go, whether from the inside out or the outside in. See if it is not the same way that you did it the other time. Some people go in one direction, some in another. At some point you may understand why you prefer to begin your circling in one direction, but that riddle can be very difficult to solve.

Now stop and bend the left leg and slide the foot along the floor. Slide it however far it can go without coming off the floor. Do it hard enough so that there is a lot of sensation in the bottom of the left foot. Try to become acutely aware of that sensation. Also try to make it a sensation of pleasure. Intend that it be pleasurable.

Then for a moment, instead of paying attention to the sensations in the foot, try to use the foot as a way to learn about the surface underneath it. Orient yourself outward rather than towards your own pleasure. Try to learn about the mat, or whatever surface is under your foot. Try to suppose that you have just awakened in a pitch black room to which you have suddenly been transported, and you are using the foot to try to learn what you are lying on. It is the only part of you where you can make skin contact, so that it is your means of learning about your immediate external environment. Use it to sense, and you can also move it a little side to side or whatever other ways you might find to use it. You might swivel the heel from side to side, using the ball of the foot as a kind of hinge. Or you might use the heel as a hinge and swivel the front part of the foot side to side. See what other movements you can explore that would allow you to learn something about the surface.

Then sit up a moment, again trying not to sit up first with your head. Use your lower body to bring you up so that you can avoid stiffening the neck. Let your left foot stand on the floor in front of you. Try to form a picture of it.

Then take hold of the heel of the left foot with the left hand and insert the fingers of the right hand between the toes of the left foot.

You have to pick the foot up and let it rest on your other leg. See whether those fingers insert better from above or below.

Then instead insert the fingers of the left hand, and take hold of the heel with the right hand. See if that works better, and seems like a more natural, appropriate way to hold the foot. Use the fingers to flex and extend the toes.

Now let the ankle move at the same time and use the hand that holds the heel to help with that. You are flexing and extending the toes and also flexing and extending the ankle. Position the foot in such a way to make that movement as easy and as extensive as you can.

Then use the two hands to rotate the foot to make circles with it. Let them both assist in the rotation. Make it very clearly an ankle movement.

Now stop and just hold on to all of the toes with the fingers, without inserting them. Bend the foot in such a way that you can feel it bending in the middle, and then straighten it. The toes will bend too. See if you can feel that the foot bends in the middle. Do it gently.

Then, continuing to hold on to the toes with the left hand, slide the right palm up and down along the bottom of the left foot. Create as much sensation in the bottom of the foot as you can. Try to make it a double sensing, so that the foot is interested in feeling what the hand has to give it, and the hand is interested in giving sensation to the foot. You see that they are both very active partners in this transaction, that it would be inaccurate to say that one is passive. Also use the nails of the right hand to stimulate the bottom of the left foot. As that stimulation continues, let the ankle just flex and extend, flex and extend, as part of the movement. The left foot absorbs all of the sensations and the right hand is intent on providing them and finding ways to increase them. The ankle flexes and extends all the while.

Now put the foot down. Let it stand, and sense it for a moment. Form as clear an image of it as you can. Also, with either hand as you prefer, run the hand over the top of the foot, in a caressing manner but also with the intention that the foot should widen and lengthen and the toes should extend. Rub the hand also over the sides of the foot, sometimes letting the nails move over the foot, sometimes the underside of the hand, sometimes the top of the hand, providing the foot with many, many different sensations and increasing the foot's feeling of aliveness and awareness, and also having that intention of lengthening and widening the foot. Let the muscles go loose and free.

Then, using the two hands, take each toe and lay it out as flat as you can, doing it gently. Use your fingers in whatever way you like, but try to place your toes so that the bottoms of them are flat on the floor. If you gently pull out on the toe and lengthen it and pull out on it and lengthen it, see if that will allow it to lie somewhat straighter and

flatter. The foot, and nervous system and the brain as they have to do with the foot, should now be in conditions of heightened interactions so that the foot is more malleable than it ordinarily is, and you can take your hands and fingers and sculpt the toes. After you have placed them so that they are positioned as well as you can with respect to the backs of the toes on the floor, also make spaces between them. Let the fingers go in and out between the different toes and let them do it repeatedly. Also place the toes so that they lie with spaces between them. Your fingers go in and out between those spaces. Again, have the idea that you can sculpt your own body and that you are sculpting it. Let the whole thing now lie as perfectly as you can make it at this moment. Place it so that it is the best you can do right now.

Then just withdraw your hands and sense how the foot lies, and the toes. With that, also sense how the whole foot feels in its relation to the floor, and how it feels generally.

Pick it up and several times move the ankle. Flex and extend it with the hands. Try holding the ankle with the left hand and the top of the foot with the right hand. Cross it over to one side.

Not only flex and extend it but take the ankle from side to side, using the hand to do it. Try letting the left leg rest over the right one, or holding it out in front of you someplace where the foot can move freely and you can toss the foot from side to side. Also make circles with it, using the hand to do it. Then put the foot down and sense it.

Slowly lie down. Put the two feet and the two arms down at your sides. Carefully sense the left foot, and the right, the left ankle, and the right, and on up the leg to the knee and the hip joint and the left hand and the right hand, and the left shoulder and the right one, the left eye and the right one, the left side of the mouth and the right, the left side of the face and the right. Then sense the two feet and ankles again.

Now to begin the transference of what the left foot has learned to the right side, several times just wiggle the toes of the right foot. Sense clearly what you do.

Then imagine doing it.

Then in the time I am going to give you, imagine doing as many of the movements on the right side as you can remember--the ones that the left side already has done. Flex and extend the ankle, rotate the ankle, sit up and use the hands to move the foot, put the fingers between the toes of the right foot and flex and extend them, gradually flexing and extending the right ankle and knowing what that feels like, and using one hand on the heel and one on the toes to rotate the right foot in circles, letting it stand and rubbing it back and forth on the floor, knowing what that feels like.

Bend both legs now and let them stand side by side. Then take the right foot back and forth for a moment, sliding it along the floor with the legs standing. Sense as keenly as you can what the right foot can feel now as everything that the left foot has done transfers so that it becomes a part of the experience of the right foot, too, in some sense, and the right foot functionally benefits.

Come to a sitting position with the right foot standing in front of you. Continue for a moment to stroke the right foot with the hands, bringing it also to life and sculpting it until completed.

2) LEARNING TRANSFER #2 (SPINE) *

To begin with, lie on your back with your arms at your sides and your palms down. Close your eyes and sense whether it feels to you that your body is symmetrical. In any case, make it so, so far as you can be guided by your sensations. Do not visually or intellectually work to achieve the symmetry. Just be guided by your sensing of how your body lies.

This is another in the learning transfer series, and it is somewhat different from the others in that what we are going to do is alter the functioning of one part of the body by working on other parts. We are going to be working with the spine and at the end, after transferring the functioning and the sensing predominantly of one side to the sensing predominantly of the other side, then we will largely equalize the whole and achieve a superior overall functioning of the spine. We will not leave it in a condition where it rotates better in one direction than in the other.

Again sense your body. Bend your legs so that they stand side by side with the feet about one and a half feet apart. Then let the legs drop over to the right side. Bring them back and continue doing it. Let them do it in such a way that the left knee slides down the right leg as the two legs go over. Continue to do it so that the legs go right and come back and the left knee slides down the inside of the right leg.

As you are doing that, pay attention to the feelings in the right hip joint and on the right side of the body. Sense how the right leg goes over and the right foot rolls onto its outside. Be particularly aware of the right side of the pelvis and the right hip joint, but also other movements on the right side of your body. Let the head go right and come back also. Continue doing it until I tell you to stop. Continue to sense the right side.

Now stop with the legs standing. Move the feet another six inches or so apart. This time let the legs go right again, but see if you can do it in such a way that the left knee falls into the sole of the right foot. Once again pay particular attention to the movement in the right hip joint and on the right side of the pelvis, but also to the rest of the right leg and foot, and to the head as it turns right and to what is happening in your lower back--how the spine has to move as the body twists to the right. Feel that the demand on the spine and the lower back now is somewhat larger than it was when the feet were not quite so far apart. Interlace your fingers and put them under your head as you do that. Breathe freely and sense the right side.

Then continue to do it, but with the arms folded across the chest. See if the body moves more freely now with the arms resting lightly across the chest. Feel how the leg goes more to the right. Feel also the movement in the spine and lower back. Allow the head to go. Then rest again.

This time put your legs down for a moment. Put your arms down at your

sides and compare the left side to the right. See which is more clearly in your consciousness. Often it is easiest to say if one compares the eyes, to begin with, and the corners of the mouth and the sides of the face, and then goes on down to the two shoulders and the two hip joints, the two knees and the two feet and so on. Note how the two sides lie--feelings of length and especially the clarity of the body image, whether you sense your body more clearly on one side than on the other.

Bend your legs again and place the feet at a distance that will allow the knee to drop into the sole of the other foot. Now, instead of taking them right, take them left once. Let the right knee drop into the sole of the left foot and remain there. Then bring them back as a unit with the left foot riding on top of the right knee. Let it remain attached to the right knee. Bring the whole thing up and over to the right side. Bring it back to the middle, and keep doing that. Keep going right--do not go left. Go all the way right and back to the middle with the left foot sitting on top of the right knee.

Sense the movements in the right hip joint, and how the spine moves. Do not let any more of the upper body move than is necessary to let the legs go over. You can turn your head but do not roll over onto your side or you will not achieve anything with the spine. As long as the upper back remains largely on the floor, the demands will be made largely on the lower back, the most flexible part of the spine apart from the segments of the neck--that is, the lumbar spine, or the spine in the lower back region. The spine at that end and the spine up by the head are the only parts of the spine that have anything like the sort of freedom of movement that you are demanding now of your lumbar spine.

Continue to focus on your right side. Put your hands behind your head and do it. The head can still turn right. In fact, you can let the left elbow come up while leaving the left shoulder on the ground, or not raising it much. Let the left elbow come up and let the head turn right as you go over to the right. Keep sensing the right side.

Continue to do it but with the arms folded lightly across the chest. Remember to leave as much of the upper back on the floor as you can. It is essentially a lower back and lower body movement except for the head, which can roll with the legs. You utilize the two flexible parts of the spine to something like their fullest, within the limits of what the floor will allow. In other words, you turn your head as far as the floor will allow and your legs as far as the floor will allow if you can do that. If not, just do whatever you can. Remember that you are always free to stop and rest, and then resume, if you get tired.

Breathe freely and focus your awareness on the right side. But in the background be very much aware of how the lower back moves and the feelings in the spine. You let the spine be as free as it can.

Now stop for a minute and let the two legs rest side by side on the floor. Leave them standing. Several times let the right leg drop over to

the floor and see if it feels unusually loose in the hip joint.

Then instead of doing that, join the two legs and take them both over to the right and back to the middle as a unit, and feel it in your spine. See how freely the spine can move now. You should feel that not only are the hips very free but that the spine and the lower back have also achieved a degree of freedom that you rarely or never experience. Let the head go right or not, as you like.

Then leave the head alone and take the legs over to the right, leaving the upper body resting on the floor and enjoying that feeling in the lower back and spine.

Then stop and extend your legs. Compare the right with the left side. See again if you are more aware of the right or left eye, the right side of the face or the left, the right or left hip joint, the right or left hand. Compare feelings of length in the two sides, and see if you can sense that the right side is longer now.

Now with a minimum of movement we will transfer not only some of the sensing over to the left side, but also the freedom in the left hip joint and the freedom in the spine that will allow it to rotate very, very easily side to side.

Let the two legs stand. Two or three times take them left so that the right knee travels down the inside of the left leg. Note clearly what you do. See what the knee feels like going down the leg, and the feeling in the left hip joint, the sensations in the left side of the body. The head can go left.

Leave the legs standing and vividly image or imagine going left in the same way, with the right knee sliding down the left leg. You can imagine the head going left, and what happens on the left side of your body.

Put your hands behind your head and imagine doing it. Imagine it strongly and vividly, going all the way over to the left and coming back down to the middle. You can imagine doing it at different rates of speed and what it feels like in the lower back.

Put your arms on your chest and imagine doing it. Again, very vividly image those sensations.

Then spread your legs far enough apart that you can let the right knee drop into the sole of the left foot, and continue doing that, taking them left. Physically, objectively, take them left. Feel very strongly and note very keenly the sensations in the left side of your body, leaving the right shoulder down as much as you can so that it is a movement in the lower back and spine and hip joints. Focus your awareness on the left side. You can let the head go left. Turn the head left as you go.

Now stop and image doing it. Image doing it with your hands behind

your head. Actually put your hands behind your head, but image the movement. The head will be going left also, along with the other images-- kinesthetic and tactile ones, movement and touch sensations. Make them very, very vivid.

Then with your arms on your chest, continue imaging. Feel the right knee drop into the sole of the left foot, and going way left; how it feels in the small of the back and the spine; the head turning left so that both ends of the spine go all the way down--or allow the parts of the body they are attached to to go all the way down to the floor. The cervical spine allows the head its freedom of movement to the left; the lumbar spine allows the pelvis and the lower body that freedom to go left; the muscles grant the freedom to the skeleton; the brain grants the freedom to the muscles; the mind directs the brain in this matter. Feel sensations of going down to the left; and sensing the left side.

Now stop and let your legs go right so that the left knee drops into the sole of the right foot, and leave it there. Put the sole of the right foot on top of the left knee as you are over to the right, and then let it remain on top of the knee and ride back over to the left. Then bring it back to the middle and come back again. It is the same thing you did on the right side. You go all the way over to the left now with the bottom of the right foot sitting on the left knee. Notice the sensations very keenly.

Then stop with the left leg standing vertical, and the right foot sitting on the left knee. And imagine the movement left. Put your hands behind your head to do it, the fingers interlaced. Imagine everything going to the left and the freedom of movement in the spine and lower back, and the head turning left, leaving the upper body on the floor, just taking the lower body left. Sense it clearly and vividly.

Put your arms on your chest and continue to image the movement left-- the legs and head, the free spine and lower body, the feelings in the hips as you go left, and the pelvis.

Put the right foot down on the floor, and several times let the left leg drop over to the left. See whether the movement in the left hip joint feels free, and as good as the right one, or almost. Always, of course, take into account what your personal norm is. Assuming that the joints are usually approximately equal, see if now the left one moves with a freedom to rival that that the right enjoyed as a result of all the work it did.

Then just image letting the left leg drop over freely to the left. Let it just fall effortlessly, unobstructedly left, as if the muscles did not impede the movement at all.

Then join the right and left legs together at the ankles and knees and take them both over to the left and bring them back to the middle, feeling what happens in the spine, letting the spine and lower back become

as free as possible. Breathe freely.

Stop and image taking them left, imaging even greater freedom in the spine so that the legs drop to the left and come back to the middle-- you can just flip-flop them back and forth and the spine rotates without inhibition. A few times let the head go left with the head in your images. Feel the movement in the spine and the body on the left side as the legs go left. Feel the left leg in its contact with the floor, and how it rolls over onto the outside of the left foot.

Put your arms down at your sides and extend your legs. Compare again the sensations on the two sides, beginning with your eyes. Are you more aware of your left eye now? How about the mouth on the left side? Compare also the left hand, hip joint, knee, foot. See if the left side now lies a little lower than the right one, and whether the sensations of length have changed so that the left is either almost as long, as long or longer than the right, but definitely more clearly in your awareness than it was just a few minutes ago.

Now let the two legs stand side by side and rest your hands lightly on your body somewhere. Take the legs all the way over to the right and then all the way over to the left, or however far they will go. Feel what that is like in your spine and take them back and forth as quickly and lightly and easily as they will go. Let the head go with the movement, left and right. Then leave the head alone and let the body go left and right, and feel it in the spine.

Now spread your legs a little as you do that and let them go side to side so that each knee drops into the sole of the other foot.

Then put your hands wherever you find that the spine has the greatest freedom. It will not be behind your head and it will not be with the arms out at your sides at shoulder height. Those are positions that inhibit the free movement of the spine.

Now when you go over to the left, let the right knee remain attached to the left foot and bring the whole thing over to the right. Do that several times, taking them all the way right and left now with the left foot riding on the right knee. Go all the way side to side.

Then, without breaking the rhythm of your movement, when you go over to the left let the left foot come down on the floor and take the two legs over so that the left knee drops into the sole of the right foot and remains there. Now go side to side with the right foot riding on the left knee. Go all the way over on both sides, the head moving at the other end. Sense in the lower body and spine what is happening.

Now finally let the two legs stand side by side with the feet and knees together and remaining so. Take them side to side as a unit. See how freely they can move, and how flexible the spine is now. See if you can do it quickly and lightly, and as easily from one side to the other. If

there is some normal impediment to movement, note anyhow that the spine is much more supple than it usually is, and how the muscles have freed up in the lower back to allow that kind of flexible, supple movement in the spine.

Now lie down with your legs extended. Feel how the small of your back lies. Turn the head side to side a few times, letting it go as far in each direction as it will, and as smoothly and lightly as it rolls. Roll it side to side and then let it come to rest in the middle.

Now scan your body one last time and observe whether the two sides are now equal or approximately so, and if not equal, whether the left side is more prominent in your awareness or the right side. Compare that to what you sensed originally. Especially note the way that the lower back now is--whether it lies closer to the floor than before.

Here we have had two learning transfers actually--from the right side to the left and then back to symmetry, or something approaching symmetry. At the same time we enhanced the functioning of the spine, making it much more supple than it ordinarily is, and allowing a freedom of movement well beyond most people's norm.

Now, keeping your neck loose and beginning the movement in your lower body, roll to one side, get up, move around and make a few more observations, including noting how you carry yourself and whether you feel more erect and the back feels better supported. Your posture is better.

The focus in this exercise has been mainly on the spine, as distinguished from those exercises where one transfers, for example, from one leg to the other leg or one arm to the other arm.

Continue to move, or lie down, whatever you wish, making a few more self-observations now that this exercise is concluded.

3) LEARNING TRANSFER #3 (HANDS) *

Seat yourself on the floor and assume a position that you can remain in for some time with minimum variations. You do not have to stay frozen there, but try to find one that is fairly comfortable.

Place your two hands side by side on the floor in front of you. Close your eyes and sense the two hands. See whether one hand or the other is more clearly in your awareness. With right handed people, typically the right hand will be more clearly in the awareness; with left handed people, typically the left hand. Moreover, the right hand, which is typically in awareness and partly for that reason, will in the case of right handed people be more flexible, will move better generally, and the same thing will be true of the wrist.

Since there is a different capacity on the part of these two hands in most everyone, it is not possible in the course of a single exercise to really equalize the two hands. However, one can alter very substantially the relation between the two so that in a little while, for instance, we will alter the left hand so that either it is as good or better than the right one temporarily, or it will come much closer to being the equal of the right hand than it is at present. At times it will certainly be much clearer in the awareness than the right hand is. Again I am addressing right handed people when I speak in this way. Left handed people will simply reverse what I am saying.

Now continue to sense the two hands. See if it is possible for you to withdraw the focus of your attention very largely from the right hand and to place it on the left hand. You dismiss the right hand as being of comparatively little interest and concentrate on sensing the left hand. You can help yourself to do that by becoming aware of the contact of the left hand with the surface beneath it. Be aware of the palm of the hand in its contact with the surface, and then of the small finger. Also try to be aware of the space around the small finger.

Then be aware of the ring finger of the left hand--its contact with the floor and the spaces on either side of it, and if you can, the top side of it.

Then do the middle finger of the left hand. How does it rest on the floor? Sense the spaces on either side, and its tip and also its top, and the knuckle. Be aware of it simultaneously with the ring finger and the small finger.

Then be aware of the forefinger of the left hand--contact, spaces, the top and tip. Try to be aware of it simultaneously with the other three fingers.

Then be aware of the left thumb, and see how it lies. Observe that it lies differently from the others, which lie facing down. The thumb lies

on its side, or more so. As you focus on the thumb, ask yourself if you ever noticed that before. In all the countless times that you have ever rested your hand on something, did it ever strike you that the thumb lies on its side and the other fingers lie on their underside, along with the palm?

Then try to be aware of the thumb and the other four fingers simultaneously, the spaces between the fingers, and the palm, and the wrist, and the contact of the whole hand with the floor. See if you can sense the top of the hand. From the beginning at the wrist, has the whole hand become clearer in your awareness than it was at the beginning?

Slide the hand forward and backward, pressing down just enough to make the sensing more pleasurable. Evoke pleasure sensations in the palm and fingers as they move over the surface of the floor.

See if you can find a way to also turn the hand over on its back and do it. Slide as much of the back of the hand over the floor as you can. Try to make that a pleasurable feeling.

Then do the tips of the fingers and the thumb.

Then use the whole hand again but this time use it to try to learn about the surface that it is touching. Suppose that you could not see that surface, that you were in a very dark room, or had no vision for some other reason, and your hand is what you learn with.

Then, instead of trying to learn with the hand, just pay attention to the sensations in the hand, no longer orienting yourself towards the external world to learn about that. Now you are interested in your own body's sensations. The external world is merely there as a means of giving you sensation as you touch it.

Now rest the two hands side by side and sense them. Is there any change in the relation of the two? It might be that now the left hand is clearer. Or it might be that now the right hand is clearer still but that the left hand also lays a greater claim to your awareness than it did previously, that more and more it is emerging to lay its own claim to consciousness.

Pick the left hand up. Let it dangle, and flex and extend the fingers a few times, making a light fist and releasing it.

Take hold of the thumb of the left hand with the thumb and forefinger of the right. Pull out on the left thumb. Make circles with it as you do that. Rotate the thumb in one direction a number of times, and then reverse it and rotate it in the other direction, all the while pulling out. Observe that you breathe freely, and that you focus your attention on the sensations in the left hand and especially the left thumb.

Then take hold of the forefinger of the left hand and do the same with

that one. Remember to go in both directions. Focus on the sensations in that finger, and secondarily on the sensations in the left hand as a whole.

Go on to do the middle finger now.

Now go on to the ring finger--pulling it out, rotating it, focusing on the sensations. After going ten or fifteen times in one direction, reverse and go in the other direction.

Finally, do the same with the small finger.

Now put the two hands down again in front of you. Sense them for a moment. See which eye you are the more aware of, and which shoulder, and which ankle, and which foot, and which elbow, and which wrist and which hand. See if having focused your attention on those other parts for a moment has made any difference to the relation of the two hands that you sensed just a moment ago. Has the left one become more dominant?

Take the hands off the floor again. Take the middle finger of the right hand and insert it between the thumb and forefinger of the left hand. Move the middle finger in and out between those fingers of the left hand, and focus on the sensations in the left hand. Then let the right hand be still and let the left hand act, sliding back and forth on the middle finger of the right hand.

Then do the same with the forefinger and middle finger of the left hand. Do it very quickly and at the same time intensify the sensing.

Now do the middle and ring fingers. Press in a little more with those fingers--not tightly, but just enough to intensify the sensations slightly.

Go on to the ring and small fingers. Continue to slide those fingers back and forth along the middle finger of the right hand.

Let the left hand lie still now and slide the thumb of the right hand between the small finger and ring finger of the left hand. Once again focus your awareness on the left hand.

Then move the thumb between the ring and middle fingers of the left hand.

Go on to the middle finger and the forefinger.

Finally, do the forefinger and thumb of the left hand.

Turn your right hand over so that you place the small finger between the thumb and forefinger of the left hand. Now let the small finger slide on down through so that your right hand and wrist and lower arm all pass between the thumb and forefinger of the left hand. Let the tip of the small finger of the right hand rest between the fingers of the left, and then the right arm moves forward until the arm all the way down to the elbow slides

in and out of that space.

Then do it with the forefinger and middle finger of the left hand. As you do it, focus on the sensations in the left hand, especially in those two fingers. Feel that the space between the two fingers is widening, so that those two fingers can easily accept the whole arm going in and out.

Then go on to the middle finger and ring finger.

Now do the ring and small fingers.

Let your left hand rest on the knee of your left leg and take the knee between the thumb and forefinger. Slide the hand back along the leg towards your hip. Let your thigh slide in and out between the fingers.

Try doing it with the forefinger and middle finger. Do not strain or do it in any way that is painful. Just do what you can. See if you can arrange the fingers so that you can put your thigh between them.

Now do that with the middle finger and the ring finger and see if they are a little easier. Make it quick and light.

Finally, see what you can do with the ring finger and the small finger.

Put the two hands side by side again. See which one feels longer, and which is clearer in the body image. Do the fingers of the left hand feel any longer than the fingers of the right one? In some cases if you look you will see that in fact the whole hand is longer, or appears to be. One reason for that increased length is that the left hand and its fingers lie flatter on the floor so that everything is more extended, and this allows the left hand to be longer than the right.

Whether you notice that or not, close the eyes and sense the two. Slide your left hand along the floor, sensing. Then slide your right hand.

Also put the two hands on your two legs, the left hand on the left thigh and the right hand on the right thigh. Slide them back and forth. See which hand is more alive, which senses more keenly, and which also elicits more sensation in the part being touched. You should find that not only does the left hand sense better but that in some way it brings the left leg to life in a way that the right hand does not bring the right leg to life.

Shake the two hands so that you get a sensation in the wrists. Which goes faster? Is the left wrist now comparatively loose? Normally the right hand will outpace the left one in a right handed person, but now you may find that the left one will go faster, or at least that the left wrist feels better.

Put the two hands down again. We will begin to quickly effect a transfer of what the left hand has learned back to the right. You will find

that the right hand will become equal with the left one, and probably superior to it, because it had the edge to begin with. Again, that applies to right handed people.

Focus your sensing on the right hand and its contact with the floor. Sense the thumb, and forefinger, and middle finger, and ring finger and small finger. Sense all five fingers of the right hand, and the spaces, and the palm and the wrist.

Several times, leaving your fingers on the floor, rap lightly with the palm of the right hand. Sense what that feels like in the wrist, and also up in the elbow and shoulder.

Then leave it on the floor and imagine doing it. Imagine keenly the sensations of doing it. Use tactile and kinesthetic images, images of touch and movement. Image as quickly as you can the right palm rapping on the floor.

Then place the hand so you can actually rap very well with just the fingers. Leave the lower palm, the base of the hand, on the floor. What happens in the wrist when you do that?

Now leave it on the floor and imagine rapping with the fingers and upper part of the hand. Breathe freely and have vivid images of movement.

Then several times, leaving the base of your hand about where it is, slide the fingers from side to side, making a kind of arc, and sensing the movement clearly in the wrist and hand.

Now just image doing that.

Then pick the right hand up and put the thumb of the left hand between the small finger and ring finger of the right hand. Slide the right hand up and down along the wrist and forearm of the left hand several times, feeling it widening so that from the beginning the right hand can slide up and down the arm easily.

Then imagine doing that and imagine doing it faster and faster. Also let the fingers come all the way up the arm to the armpit. You can do it once to get the feeling, but then image doing it. Notice now with the right hand you take the most difficult task first instead of beginning with the thumb and forefinger.

Now go on to the ring finger and middle finger and slide those all the way up the arm several times.

Then stop and image doing it. Image going lightly and easily up and the fingers widening.

Then go to the middle finger and forefinger. Take them up and down several times. See that that will be generally very easy.

Then image doing it, and doing it quickly.

Then with the thumb and forefinger go up and down the arm. See that that is nothing at all, that it feels so easy that you wonder why it did not feel that way when you did it with the left one. Remember when you did it with the left it was a novel experience and you had to learn how to do it. Now it is as if there is absolutely nothing to it.

Then take the thumb and forefinger of the right hand and put it on your thigh and go up and down the top of your thigh several times with your right hand. See that that is the same in its surprising ease.

Now do it with the forefinger and middle finger, spreading them as wide as you can without straining and going up and down.

Now let them rest at the knee and image doing it quickly up and down.

Now go on to the middle finger and ring finger.

Image doing those.

Also go down to the ankle and come up. You have to extend your leg or else go over the bent knee down to the ankle with the two fingers.

Then with the ring finger and small finger go down and begin at the ankle and go over the leg several times.

Then image doing that. See if beginning at the ankle makes it easier.

Do it with the other fingers all the way from the ankle up to the hip. Then stop.

Make a circle around the thumb of the right hand with the left hand. Take the right thumb in and out of that circle several times. Poke it in and out.

Now image doing it. Image vividly the sensations of the finger going in and out.

Then do the same with the right forefinger.

Now move on to the middle finger. See if as you image vividly it is a little difficult to restrain the right hand, that it wants to move with the image. Sense that when you image there is an impulse to move and if you sense carefully you can probably sense it in your right shoulder or elbow or finger. Vivid imaging sets up minute movements.

Go on to the ring finger. Imagine sliding it in and out.

Then do the small finger.

Then put the two hands side by side. Slide the right hand several times up and down, and side to side, and make circles with it, and also circle on the back of the hand, and on its fingertips. Then slide it back and forth again with the palm down. Then let the hands rest side by side.

Sense their length. See if now any difference in length has been virtually eliminated and if the hands feel much more like equals.

Then finally interlace your fingers and try for a moment to go from the small finger to the next to the middle finger to the next to the thumb and identify quickly as you go which is a left finger and which is a right. You will probably find that very difficult to do. Do not stop to think about it but just do it on the basis of sensation.

Then reverse the hands so that the other thumb is on the outside.

Then interlace the fingers from above so that the backs of the hands are toward each other and the wrists are bent. Several times move them together and apart, noticing which thumb is on the outside, and changing that after awhile so that the other thumb is out.

Then once more interlace them in the usual way and bring the palms together and apart. Do it quickly.

Then put the other thumb outside and do it, still with the palms together. Pay attention to how the wrists move. As you take them apart do you sense the right wrist more clearly or the left? The right hand or the left? Sense that with the fingers interlaced as you take the palms apart and together.

If you switch the thumbs again, see if that makes any difference in the sensing of the two wrists and hands, and the dominance one might have as compared to the other.

Put the two hands side by side again. See whether now you sense the right hand more clearly than the left. Is there a very definite shift so that the right hand is emerging again toward a more dominant position?

Finally shake both hands. If you are right handed see if the right wrist is now again more supple than the left one. Has it improved considerably as compared to what happened when all of that work was done with the left hand? Note that it has occurred with comparatively minimal work, so that what you have had is much more transfer of learning from the left to the right side than the product of the actual work done on the right hand.

This is another in the learning transfer series, the main effects of which are on the brain and the ability to learn. The effects on the part worked with, however impressive as these sometimes may be, are only secondary. The prime benefit lies in the brain's experience of one side learning from the other, and in the repeated doing of that, so that one achieves

a better balanced hemispheric use.

4) LEARNING TRANSFER #4 (HIPS) *

Lie down and sense how you lie. Compare the left leg with the right, beginning with the feet--what kind of angle they go out to so you know how the hips are rotated, what kind of contact the backs of the legs and especially the backs of the knees make or do not make with the floor, how the upper legs feel and the buttocks and pelvis, the hip joints, and on up your body. Especially see whether one or the other hip joint is more in your awareness.

Then let your feet stand. Bring your knees back towards your chest. See where they come, whether the left leg and the right leg approach the chest equally or whether one comes back further than the other.

Lightly take hold of the knees with the hands and bring the left leg towards the chest. See if the thigh will easily rest on the rib cage.

Then try it with the right leg. See if there are differences in the flexibility of the hip joints so that one leg comes closer than the other.

Also let go of both the hands and simply move the leg from the hip, keeping the lower leg in its same position to the upper one. Just draw the upper leg closer to you and take it away. Do it with both legs together and alternately.

Having made those observations, put your legs down. Using your lower body and not stiffening your neck, get up to a standing position.

Walk around for a moment and compare the two legs. Notice whether the feet make similar contact with the floor and whether one feels springier than the other, or otherwise one feels better or worse. Notice whether the two knees seem to bend equally, or whether one bends more. Observe the comparative freedom of movement in the hip joints, and whether the two hips seem to move equally or whether one is more free. When you have seen which knee, hip and foot move better, notice whether the arm on the opposite side moves better also or whether the arm on the same side moves better. Or do the arms move the same? Then come back and lie down.

Now leave the feet about one foot or a little more apart and take the right foot onto its outside and bring it back. Continue doing that, being very much aware that you are rotating from the hip joint. Breathe freely.

In the learning transfer exercises, of which this is one, we will generally alternate exercises whether they are done on the same day or successive days, so that you have one transfer from the left side to the right, and then another transfer from the right side to the left, so you do not keep working on the same side.

Now take the leg also to the inside, and the foot to the inside, rotating it from the hip joint and seeing how far towards the inside the

foot will go without straining and without raising the back of the leg too high off the floor. See if it makes any difference if you let the head go with the foot. Breathe freely. Let the head go left when the foot goes left, and right when the foot goes right, and let it go as far left and right at least as the foot goes. Sense what your head is doing and see if, in fact, it is going as far left and right as the foot goes.

Now stop that and bend both of your legs. Take the hand out of the way of your right leg and take the right leg over to the outside however far it will go, and let it come back again. It will roll onto the outside of the right foot, and if it comes down, it will come down on the outside of the left lower and upper legs. Feel that the movement is from the hip joint whether the leg is coming down or going back.

Now let the head go right with the leg and come back to the middle with the leg. Also let the right arm lie out at shoulder height on the right side. See if these things make the movement from the right hip joint easier.

Then, after a time, leave the head in the middle and the hand on the body someplace, and continue to go with the right leg out and back. See if whatever contribution the positioning of the head and arm made no longer is required.

Now stop and rest a minute with the legs standing. See which knee is more clearly in your awareness, and which foot, and which hip. Generally you will sense better with your eyes closed so that one sense is not competing with another.

Make circles with the right knee. Again, of course, it is a rotation from the hip joint. See whether you begin by circling to the outside or to the inside. Circle one way for awhile and then reverse and circle the other way. Vary the circles so that some of them are quick and some are slow and some are large and some are small. As you circle clockwise you might do large, slow ones and as you circle counterclockwise you might do quick, small ones, and whatever kind of variations you can think to do. Focus all the while on the right hip joint. If you get tired, let the leg rest but continue to imagine or image that you do it. Endeavor to give your full and complete awareness to the movements and particularly focus on the right hip.

Then extend your left leg for a moment and let the right leg stand as it is. Take the right leg left so that it goes down onto the left leg. See whether the right leg spontaneously tends to go on over the left one somewhat, or whether it accepts the left one as a natural obstruction that terminates the movement.

Then put the right foot on the outside of the left leg. Take the knee over to the left and this time let it approach the floor however closely it will go. Feel what you do in your right hip joint. You can allow the upper body to move somewhat but do not just roll onto your side. Bring

the knee as close to the floor as you can come while minimizing the movement in the upper body, especially around the upper back and shoulders. See how little you need to raise the right shoulder off the floor to take the right knee to the ground or as close as you can get. Breathe freely.

Put the right foot on the inside of the left leg again and continue taking it left. See if it will roll over the left leg now towards the floor. If it will go all the way to the floor, take it all the way. You can let the head turn and the lower back participate, but do not just simply roll onto your side. Let the right leg come over as far left as it will go.

Then let it also go over all the way to the right side. Take it all the way right and then as far left as it will go, approaching the floor on the left side as well as on the right side. Let the head go with the movement. Then stop and extend the leg and observe how you lie.

Then roll onto your left side and bend the two legs so that the right one rests on top of the left one. Leaving the feet together, take the right knee up towards the ceiling and bring it back. Continue to do that.

Now, when it is up toward the ceiling, break the contact with the feet and circle with the knee. Go in one direction and the other. You will find that it is not too easy unless you allow the left hip to circle on the floor. Suddenly that will free the right one to a remarkable extent. If you just allow the left one to circle beneath it, suddenly you can make much bigger and easier circles with the right leg. Then stop and let the right leg rest on the left one. Extend them so that the knees are just bent a little bit.

Straighten the right leg and push down with it and bring it back. Push down from the hip joint so that it slides over the left leg and foot. See how far down it will go. Let your upper body be mobile and roll with the up and down movement.

For a moment go as far down as you can go and take the foot side to side along the floor. Take it as far behind you as you can take it. Forget about how far down the hip can be; just let the leg rest comfortably behind you. Straighten it. Push and pull from the hip joint so that the foot slides back and forth along the floor behind you. Continue doing that.

Do the same thing in front. Bring the leg around in front and take it forward and back toward you, moving out from the hip joint. When that movement is clear then put it back on top of the other leg.

Now pull it up as far as it will go. Keep the leg straight and draw it up and back down, as if you were going to put your hip under your armpit. Pull up from the hip joint and let it go down again. When you see what the movement up is, leave it there a minute. Then take it down as far as it will go. Bring it to midpoint. Take it as far forward as it will go. You have to bend the legs a little more to do that, perhaps.

Then take the hip back as far as it will go. Feel that the hip joint goes back.

Then, using those points as a reference, make circles with your right hip. Let it circle freely on top of the left one. Actually, the left one will make circles also, but on the floor. But pay attention to the right one. Bend the legs as little or as much as will let you circle very, very freely. Make it a quick, light, pleasurable circle. For a moment, if you like, you can let your head and shoulders circle along with the hip so the whole body is really involved in it. But focus on the sensations in the hip joint. Then just lie on your back and rest.

Pay attention to the two sides now and how they lie. Which do you sense more clearly? Do you sense the right hip any more vividly than the left one? And the right knee? And ankle? The right side of the chest, and shoulders, and eyes? Sense with your eyes closed. Note whether the right side of the body, and especially around the pelvis, is lower on the right side than the left.

Bend both legs again. Make a few more circles with the right knee, leaving yourself room to do it. Go in one direction and then in the other, and make them as smooth and easy as you can. Then let the foot rest on the ground.

Let the right leg drop over to the side. Take it back. Do that several times. Let it fall loosely, however free and easy you can make it.

Finally stop with the legs standing. Draw the right leg back towards your chest and extend it all the way out. Extend the leg and bring the knee back towards your chest. Extend it all the way so that the leg is about one foot off the ground. Continue with that.

Let the lower leg hang and do it a few more times. Bring the leg back as close to your chest as you can do it.

Bring both legs up and bring them alternately back towards your chest.

Then let the legs stand. Extend the left one. Take the right one left to right a few times as far towards the floor as it will go on either side. Then stop and let the two legs lie.

Compare the sensations in the two sides. Which hip is more clearly in your body image? That is, which do you sense most clearly?

Then, without stiffening your neck or beginning with your head, but rather using your lower body, roll to one side and get up. Walk around. Walk rather rapidly. Compare the movement in the right and the left hip joints. See whether the right knee moves differently from the left. See whether you want to walk faster on the right side of your body than on the left side. Walk quickly and you will probably notice even more that the right side could move a bit more quickly than the left side. Come back

and lie down.

Bend your left leg. Take it over to the left two or three times to get the feeling of it, letting the head go and letting the arm be out at the side.

Then stop and image taking it over. Image taking it over many times, and feeling the sensation very clearly.

Place the left leg on the outside of the right leg and take it over to the right side several times. See if it has a better initial understanding of how to go over to the right side than the right leg did of how to go over to the left.

Then image doing it. Image taking the knee all the way over to the floor. Of course the leg does not understand, but something in the brain and the nervous system understand and make possible a less obstructed movement. Mentally, of course, the right leg is not the obstruction that the left one was because you know that it does not have to be.

A couple of times actually take the leg as far left and as far right as it will go. Put it on the inside of the right leg and do it. Let the head go with it, and the lower body move freely, so that you notice the movement in the spine and rib cage and shoulders and head and particularly the hip joint.

Let the leg stand and imagine going side to side, letting all those parts of you participate as a unit. Feel what happens as you go left with the leg and as you go right. What do you do with your spine, and rib cage on the two sides, and shoulders, head and neck? Try to sense it very, very clearly and then do two or three movements like that. See if you can go all the way while not letting any part decline to participate.

Now stop and leave the left leg standing. A few times draw the knee back towards you sensing what happens in the joint.

Then just imagine doing it.

Let the right foot stand alongside the left one and see how much easier that makes it.

Then image doing that. Feel the left one coming back toward the rib cage. Image and sense that the top of the left thigh approaches the rib cage as the hip joint moves very freely. Then two or three times actually do that.

Then make several circles with the leg, some in one direction and some in the other. Do slow ones, quick ones, small ones, big ones, clockwise, counterclockwise.

Then stop and image it. Image clearly the movement in the hip.

Continue to image making circles.

Lie on your right side. Let the legs be bent and raise the left knee to the ceiling two or three times, sensing how that feels. Take it back and raise it.

Then image doing that many times and image doing it very quickly and lightly and easily. Let the knee rest on top of the other one as you image taking it away and bringing it back.

Then extend your legs a little. Make circles with the left hip joint. Take it up and down and forward and back. Do it very quickly and let the upper body participate. Try it clockwise and counterclockwise, and see which way you prefer.

When you have a very clear sense of that, image doing it. Image the whole body participating, going faster and faster and faster so that the head is rotating and the shoulders are rotating and the hips are rotating and you are especially feeling the right hip joint. Imagine doing it in a very wild, unrestrained way so that it is a very pleasurable and entertaining experience--something that is fun to do.

Then lie on your back. Observe how the body lies. See if the left side is now lower than the right or equal to it. Sense the two hip joints and knees and feet. See which is clearer.

Slide the left foot up and down a few times from the left hip joint.

Alternately slide the legs up and down, keeping them straight.

Bend both legs so that they stand. Take them together side to side so that the knees approach the floor on one side and then on the other. Spread them a little bit so that as you go side to side the left knee slides down the inside of the right leg and then the right knee slides down the inside of the left leg. Pay attention to what happens in the left hip joint, then in the right, and the left, and the right.

Then lie down and sense the two sides and see if they are either equal or much more so than they were after the work on the right side.

Then slowly, again using the lower body and not tensing the neck, roll to one side and get up and move around. Walk quickly and see if the relationship has changed significantly so that although the right may still be somewhat better, the difference is not at all so great as it was a few minutes ago.

You worked a long time on the right side, and comparatively a very short time on the left side and mostly with images. See to what extent the brief and largely imagistic work on the left side served to equalize your experience of the two legs and how they function. If there still remains a difference between the two hip joints, and if you choose to bring

them into equal relationship, it should take only a very few minutes working on the side you want to work on to bring them into a much more exact equivalence.

Again, what we are interested in here is the transfer through the brain. The bodily functioning is secondary, although certainly it changes. It is the experience of transferring through the brain that is our main object.

5) LEARNING TRANSFER #5 (ARM) *

To begin with, walk around and compare your awareness of your two arms, including the hands and the 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 and more weight is placed on the foot on that side. Do the two arms seem to weigh the same? Then lie down on your back.

Place your arms at your sides and your palms down. Scan your whole body, comparing the two sides. Are both arms and shoulders equally clear to your perception? 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 your two arms once again, including hands and shoulders. Remember what you sense so that you can compare it with what you are going to sense later on.

Then imagine rapping with your right hand and fingers on the floor and that you do it by bending the arm at the wrist. Imagine rapping with the entire right hand and doing it at different rates of speed, and also using more or less force. Imagine rapping very lightly, and also loudly enough that the rapping could be heard some distance away. Continue doing it and ask yourself what the sensation in the wrist is as you imagine rapping. Notice how the change from light to loud rapping affects the sensation in the wrist.

Stop that and imagine flexing and extending the right arm from the elbow. Bring your hand back towards your shoulder and bring it back down to the floor. Continue imagining that movement. Focus on the sensations in the elbow, but also imagine the movement of the forearm, and the 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?

Now imagine taking the entire right arm overhead and then bringing it back down to your side again. Overhead means on the floor, not putting it toward the ceiling but overhead in terms of your body. Continue imagining that. 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. Do it many times. See if it is as you imagined or imaged it, or if you know whether it is the same thing you did when you were imaging it.

Continue to do it, clearly sensing what you do.

This is a learning transfer exercise. It is very important, as always, that you pay close attention to the sensations and the quality of awareness is at least as important as what the movement may be in determining the end result.

Now let the arm rest palm down at your side. Imagine bending the right arm at the elbow, bringing your hand back toward your shoulder, and then lowering it palm down towards the floor.

Then actually do it a number of times and see if it is the same as you imagined it. Is it the same for the palm of the hand, for each of the fingers, for the wrist, or did your imaging or imagining include those?

Stop and rest. Scan your body, comparing the right side with the left, especially the shoulders, arms and hands. See if already there is a difference that is clear to you. Some people can make these discriminations from the very first time they do the exercises, while others take time to acquire the ability, or the differences have to be much more pronounced, but with practice anyone can make very subtle discriminations.

Now, with the arm down at the side and the palm down, rap with the right hand on the floor. Try to remember if this movement is as you imagined it earlier. Is it the same for the palm of the hand, and for each of the fingers? For the wrist? See if you can recall the earlier mental experience and compare it with what you are doing now.

Then stop, rest and again scan your body, comparing the right side with the left.

Now place your right hand under your head. Bring your elbow up until it points toward the ceiling and then let the arm fall back to the floor. Be aware of the arc inscribed by the elbow, and even more aware of the movement in your shoulder. See if this is not a rather unfamiliar movement and therefore a comparatively unfamiliar 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. Now put your arm down at your side and rest.

For a moment let your attention go up and down the right side of your body. Scan just the right side. Sense the toes, foot, ankle, lower leg, knee, upper leg, hip and pelvis on the right side. Go on up to the rib cage, abdomen, chest, right hand, lower arm, elbow, upper arm and shoulder, the right side of your face, right eye, right side of your head.

Then put the right hand out at shoulder height. Make a light fist with your right hand and roll it down towards your feet and then up towards your head, however far it will go in either direction without straining. Roll it along the floor. You start at shoulder height, and roll it up and down. See if in both cases you go onto the outside of the

fist where the thumb is or if you do something else. At the same time sense that the movement is in the shoulder joint.

Now bend your legs so your feet stand on the floor and lift your pelvis rather high and continue to roll your fist. See if you can roll it further in either direction. See if you gain more in the upward rotation than in the rotation down. Then lower your pelvis and see if you retain the extra movement that you gained.

Now, without unduly tensing the neck or facial muscles, raise your head so that you look towards your knees and continue rolling the fist. See if you gain movement in the rotation down by doing that. Raise the head as you rotate down with the fist and see that you come further when you do that. Raise the head however much you need to in order to increase the rotation in the shoulder. You can either hold the head up or lower it when you roll the fist up, and raise it when you roll the fist down.

Then leave your head on the floor and see if the rotation is larger in both directions than it was at the beginning.

Then put your legs down and let your arms rest at your sides.

Now put your right arm out at shoulder height. Then bring the palm of your hand onto your chest. Make circles with your elbow doing some in a clockwise direction and some in a counterclockwise direction. Make the movement as light in the shoulder joint as you can. Make it smooth and easy. Then make it quicker without sacrificing any of the quality to achieve more speed. See how quickly you can circle without losing quality, either of movement or of awareness, and without introducing any feeling of compulsiveness into the movement.

Now let the arm rest at about a forty-five degree angle from your body. Shoulder height is ninety degrees. Then bend the arm at the elbow. Rotate the forearm and the hand from the elbow. That is, you circle with the hand and the arm rotating from the elbow. Do big circles and small ones, quick ones and slow ones, clockwise and counterclockwise--altering the relationships between the amplitudes and velocities and directions of movement. See how many variations you can create. Breathe freely as you try to devise new combinations, and as many combinations as you can. Then let your arm rest at shoulder height with the elbow bent and the forearm vertical and the hand hanging loosely from the wrist. Then make many circles with the hand, both clockwise and counterclockwise.

Now let the hand stop moving and look at it, and beginning with your thumb make many circles in both clockwise and counterclockwise directions. You will do it with each of your fingers, noticing which ones make the best circles and which ones easily move in a differentiated way. Notice which fingers want to involve some others in their movement. Focus a little on the movement of the normally clumsy fingers--the one next to the small finger, for example. See if it cannot learn to circle without imposing itself on its neighbors. That is the ring finger, evidently chosen for that function

because it is not considered good for anything else. See if you can move it in isolation.

Then once again rest and compare the two sides of your body, the arms and the palms down at your sides. Close your eyes to do it. What changes do you notice now? Are they limited to the arm and the hand and shoulder? Or has the entire 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, the breathing, the feeling in the eyes and perhaps the direction of the eyes and whatever else you may notice. Where in your mouth does your tongue lie? When the tongue is free it will move to the side to which awareness is directed. Sometimes that takes a great deal of work. It is comparatively rare that the tongue is free enough to move with the eyes and the focus of attention as it would do if it had that kind of freedom.

Now sit up without tightening your neck and place your left thumb between the small finger and the ring finger of the right hand. Slide the right hand down over the thumb and as far up the left arm as it will go, and bring it back down again. This will usually be easier if the left arm is bare. Do it many times and then do the same in the space between the next two fingers of the right hand, the ring finger and middle finger. After that, do it with the middle finger and forefinger of the right hand. Finally, do the forefinger and the thumb. Do about twenty-five movements up and down in each of the four spaces between the fingers of the right hand. It gets easier and easier of course as you continue towards the thumb and forefinger. Once you have done those movements lie down again.

Take the right arm overhead to the floor and bring it back to the floor at your side. See if that movement is the same as it was when you did it somewhat earlier. Continue with that movement. See if the shoulder moves more freely now.

Then leave the arm down at your side and just do two or three similar movements with your left arm. Leave the left arm down and do several more with the right arm. Stop with the arm down at your side.

Bend the right arm at the elbow and make a few quick circles with the hand and arm, rotating from the elbow. Make the circles as extensive as possible. Then just circle with the hand rotating from the wrist and see how fast you can do that. Try to do it so that if you watch the hand and fingers, they are just a blur. See if you can do it that quickly without straining the wrist or holding the breath or otherwise sacrificing quality.

Then stop and a few times flex and extend your fingers quickly. Then let the arm and hand rest at your side.

Slide the hand up and down a few times along the floor, alternating your sensing between an awareness mainly of the hand and shoulder on the one hand and an awareness of the floor and of the larger space that is around

you on the other. In other words, orient yourself towards your body sensations as such for awhile and then orient yourself towards learning about the external world. Do some of each and keep the arm straight as you do that. Especially note the hand and its contact.

Now put both the right and left palms on the right and left thighs-- the right hand on the right thigh and the left hand on the left thigh. Slide them up and down and compare the perceptual aliveness and the sensory capacities now of the right hand and arm with the left. See not only what the right hand feels and what the left hand feels but how the legs feel as they are touched by those two different hands. Does not only the right hand feel more but also the right leg feel more?

Now for a moment just roll to one side and get up. Walk around and observe your own spontaneous movements. Notice whether the right arm moves more freely and more extensively than the left, 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 the contact that each foot makes with the floor. Which side feels generally better and more alive? What else do you observe when you compare the two sides? Then come back and lie down.

Now note again the two sides of your body. Compare contact with the floor--often easiest to note around the pelvis and the buttocks to begin with. Note feelings of length and clarity of body image.

Then slide your left hand and arm up and down along the floor. Really sense the floor. Intend that it be a very pleasurable experience. The hand is oriented towards pleasure and touches pleurably. Also be very much aware of the sensation in the shoulder.

Then stop and image doing that for awhile. In your mind create more and more intense sensations in the hand and arm.

Then actually move the left leg up and down along the floor, pushing and pulling from the hip joint. Sense that.

Next bend your legs and continue to do it but with the bottom of the left foot. Slide the foot forward and back but only as far as it goes without the foot leaving the floor. Try to generate as much pleasure sensation in the bottom of your left foot as you can. Keep intensifying the feeling.

Then stop and image doing it, trying to vivify the sensations and making them even stronger. Image moving the foot along the floor back and forth, away from your pelvis and back towards it, feeling the contact that the bottom of the foot has with the floor, and also the movements in the knee and the hip joints and whatever else you are aware of. Actually do it again for a moment and sense that the angle widens and widens between the lower leg and the upper, the extension of the knee and then the angle narrowing again. Sense what happens in the hip joint.

Put both legs down and use only your left leg, pushing and pulling with the heel to rock the body up and down. Keep the rocking on the left side as much as you can. Feel what happens in the left shoulder, and how the left hand moves. Then stop.

Next take the left foot over onto its outside. Then take the right foot a bit to the right and take the left foot to its inside and its outside. Image doing it for a moment.

Then do the same thing with the left hand and arm, making the same rotation in the shoulder, an inward and outward rotation, as you were making with the leg. Observe what your arm does, and what your hand does. Your hand will roll along the floor. You can do it with a little fist also.

Then stop and image doing that. Make it a very quick movement in your imagination. Sense what you do as you image very quick movements, rolling the hand and arm along the floor, up and down as quickly as you can. Feel what happens in the shoulder.

Then let your left hand come up and rest on your shoulder. Make circles with the elbow. Make different sized circles. Make them from very slow to very quick and make them clockwise and counterclockwise.

As soon as you have made some variations of those, leave the arm up and image moving it and making circles--all kinds of circles. If you can image better with the arm down, do that. See whether the images are more vivid if the arm is up or down.

Then put the left arm out at about a forty-five degree angle, bend it at the elbow and circle with the lower arm and hand from the elbow. Go first in one direction and then the other, do slow ones and quick ones, small ones and big ones.

Then do that with images. Do it as quickly as you can without losing quality.

Then continuing to imagine, circle just with the hand. If it is easier, you can leave the arm up. Do two or three, if that will facilitate the imaging, but then just imagine it.

Then without stiffening your neck, come to a sitting position. Place the small finger of the right hand between the small and ring fingers of the left hand. Imagine sliding the right arm up and down in the space between those two fingers of the left hand. Do several actual movements, and then do imaged movements. As you do that feel the space between the fingers widening, the fingers letting go. The space between the small and ring fingers widens as you imagine the arm sliding in and out between them.

Then put the fingers of the right hand between the next two fingers of the left hand--the ring finger and middle finger--and let the right arm slide up and down between them. Do a few movements and then image doing

it quickly, letting the fingers go loose as they respond to that stimulation.

Then slide the right arm in and out between the middle finger and forefinger of the left hand. Do it a couple of times physically, and then do it mentally. Feel that the fingers release and widen, release and widen as the right arm slides in and out.

Finally, let the right arm slide in and out several times between the forefinger and thumb of the left hand. Then image doing it a number of times.

Now just for a moment, put the two hands down in front of you. Sense the left one and the right one and see if your left hand is now clearer in your body image than the right and also if perhaps it is longer, or at least equally long. Then sense whether it is clearer when you sense your left shoulder than your right, your left eye than your right, perhaps your left foot, your left knee. See if the left side of the body image is clearer now, and then get up and walk around. Also note whether the transfer has equalized the two sides of the body or made the left one even clearer and functionally better than the right.

Compare the arm movements, walking, floor contact and so on. Observe whether it is apparent to you that the learning transfer has taken place so that there is no longer that strong dominance of the right side that was achieved by so much work, and then challenged by so very little work comparatively.

6) LEARNING TRANSFER #6 (LEG) *

To begin with, lie on your back with the arms down at the sides and palms of the hands facing down. Observe how your legs are lying, and your feet, and compare as thoroughly as you can the left leg with the right leg, including the feet and all the way up through the pelvis. Compare the left with the right side. Note whether they lie symmetrically, whether the two feet go out at equal angles to the sides so that the rotation in the two hip joints is the same, and whether the spaces between the toes of the two feet feel the same to you. Compare also the spaces underneath the knees if there are any. See if you sense the two legs to be of equal length, and if the contact of the legs with the floor is the same or if you feel that the body tilts to one side or the other. Also examine the leg from the toes up carefully and see which parts of each leg are in your body image--that is, try to sense the entirety of the foot and the leg on the left side and see which parts are clear, which parts are less clear, and which parts might be missing from the body image--your body as you sense it. Then having made those observations with respect to the left leg, begin with the right foot and do the same with the right leg on up through the hip joint and the pelvis. Try to remember everything that you have sensed so that when later we compare the two sides of the body you will clearly recognize what has changed as a result of the work that we are doing.

This is another in the series of learning transfer exercises. In this one we are going to do a lot of actual physical movement with the left leg and foot. Afterwards, having brought that left leg and foot much more clearly into your awareness and having improved the functioning on that side, we will work comparatively very briefly with the right leg and foot, and mainly with images, and transfer what the left leg has learned over to the right leg. Even the brief work with a few movements and images should bring the right leg clearly into the body image and also allow it to function better. At the end, I will leave you either with a condition of symmetry or with a much lesser imbalance on one side or another, and yet enough so that further learning can be done by the nervous system and further transfer can continue to occur for a little while before the symmetry is restored or, if not symmetry, then your normal asymmetry or something like it.

Now give all of your sensing to the left leg. Try to withdraw it from the right leg and foot as completely as possible and sense only the left one. Bring that one more and more and more into your awareness. To assist you in focusing on the left, flex and extend the toes of the left foot a number of times. Do it gently--just enough to provide you with something to sense and to focus your awareness on.

Then continue to do that but also gently flex and extend the ankle. Move the toes and the ankle. Keep on sensing the foot and the ankle and what is happening in the calf of the leg, and the rest of the lower leg. See if you can feel the muscle movements in the calf as you flex and extend the ankles and the toes.

Continuing with those movements, rap lightly with the back of the left knee on the floor. See if you can do the several things at once without holding the breath or tensing anything as if it were effortful. Make it an effortless awareness, all of the movements easy ones. Combine the movements so that they are simultaneous in fact and in consciousness. As the left knee flexes a little and releases, be aware of the movement in the upper leg as well as the lower, and of any movement in the hip joint. Then make the movement in the knee a little more so that the hip joint participates a little more. Now you feel that all of the joints that you have voluntary control over are moving, that the hip joint is moving, the knee is moving, the ankle is moving, and you are flexing and releasing the toes. Breathe freely, do the movements simultaneously and focus on the left leg. See if you can make them all light, easy movements and if you can prevent the toe movements and the ankle movements from suffering as a result of the fact that you are making the knee and hip movements, that you do not lose track of one and give more awareness or better functioning to one movement at the price of another. Then stop and rest.

Pay attention to the leg. Gently rotate the left hip joint in such a way that you move your foot onto its inside and then onto its outside, or in that direction. Try doing it thinking of yourself turning the foot from side to side, and do that for a few movements.

Then try doing it and thinking of yourself as rotating the hip from side to side and the foot just happens to be at the other end of the leg so it naturally turns as a result of that rotation. See if by thinking of rotating the hip, you can minimize the raising of the upper leg off the floor. Leave as much of it down as you can and gently rotate from side to side from the hip joint. Then stop.

Now just slide the left foot up and down from the hip joint, keeping the leg straight. Draw your left leg towards you and then push it away from you so that the heel and the back of the leg slide up and down along the floor. Up and down is in terms of your body and not in terms of the physical space around you. Sense the movement in the hip joint and also the sensation of contact with the floor that the leg and the foot make as they slide up and down. Notice what happens in your lower body on the left side as the hip comes up and down and the changes in the rib cage, whether you sense movement in your left shoulder. Then stop again.

Once again sense how the left leg is lying. See if it begins to emerge much more clearly into your consciousness than it did before. Note whether the effect of that is such that the left eye is sensed more clearly than the right one, and the left side of the mouth more clearly than the right side, and the left shoulder, and the left elbow, and the left hand, and the hip joint on the left side, and the left knee, and ankle, and foot, and the contact with the floor, and the feelings of length--that the body is beginning to tilt left, the relation to the floor having changed as the muscles on the left side loosen and lengthen, and as the body on the left side becomes more accessible to consciousness--a stronger, clearer body image.

Then raise both of your legs so that the feet stand on the floor side by side. Let the left one go over to the floor however far it will go. Bring it back and continue to do that. If your hand is in the way of the leg, place it someplace else, on your body or wherever. Sense the movement in the hip joint and how you roll across the buttock, the arc that the knee makes through space as the leg moves left and then returns. For a time let the head turn with the leg. Try not to let the right leg move any more than necessary. Let it just stand there. Breathe freely. Sense that turning the head left facilitates somewhat the leg movement. Sense it if you can. In some cases the leg will be able to complete its movement to the extent of making contact with the floor only when the head turns left, but then once the leg has made the contact the head can be left in the middle and the leg will be able to continue to move with as much freedom as it had when the head turns.

Now no longer turn the head to the left but simply sense the left leg as it moves. Now stop and rest in that position with the legs standing.

Slide the left foot along the floor just as far as you can go without the foot losing contact with the floor, and then bring it back. Whenever it feels that it might begin to lose contact with the floor as you extend it, bring it back and place your main emphasis on using the bottom of the foot to sense the floor and on eliciting, by means of that contact, pleasure sensations in the bottom of the foot.

Then just bring the leg back to where it stands alongside the right one. Each foot is standing in a relationship to your bottom that allows the leg to stand most easily. If the leg and foot are too close to the bottom, or too far away, they do not stand easily, but there is a position that is optimal--the so-called position of greatest mechanical advantage--that one can always find, where not only is everything more comfortable and the relation to gravity is at its best, but the movements are facilitated, when there are any, by starting from that position.

Then draw the left leg back towards you a little so that the foot comes off the floor. Make some circles with that knee, rotating from the hip joint. The left leg circles. Draw it back however much makes it easy to circle that way, with the knee and from the hip joint. Sense the whole left foot and leg, but primarily the rotation in the left hip and the circling that the knee is making. Try to make it a perfect circle. Also vary the direction that you circle in so that you go a number of times clockwise and a number of times counterclockwise. Vary the movement also in terms of how large or small a movement it is and how quick or slow a movement it is. Keep aware simultaneously of those three variables--direction of movement, rate of movement, and the size of the movement. Clearly sense them all, and the whole leg also. Emphasize, as always, quality over quantity. Quantitatively, there is never anything that must be achieved. The goal of quantity will only interfere actually with the extent to which quality is achieved, quantity in this sense meaning magnitude, not numbers.

Then put the leg down in a standing position alongside the right one, again trying to place them in that position of greatest mechanical advantage where they stand most easily. Then bring the left leg back towards you again and this time circle with the foot, rotating from the knee. Let the rotation from the hip be as minimal as possible so that the leg is really rotating from the knee. Again, go a number of times clockwise and a number of times counterclockwise, and alter also the variables of speed and magnitude. Try to do always what is pleasurable, or at least easy. Breathe freely. Avoid anything that is jerky. Try to make perfect circles, without being compulsive about it, in a light and pleasant way. Then stop and put the foot down. Let both legs extend. Once again sense the two legs.

Rap lightly with the back of the left leg on the floor. Let it just drop so that the knee is in contact with the floor, or however closely to the floor it will rest. Let it just lie there; do not hold it down. Then stop.

Sense the leg. Sense the two sides of the body. See if you tilt still more to the left side and if your eyes are looking a bit to the left. Notice whether your tongue is on the left side. If the tongue is free enough, it will be on the left side. A free tongue, like free eyes--that is, with freed muscles--will always tend to move over to the side where the action is or where the awareness is or especially where the pleasure is. Then compare the sensations of length in the two legs. Also note the clarity of how you sense the toes of the left foot and the right, and the heel of the left foot and the right, the lower leg and knee and upper leg of the left and right sides, and the hip joints and buttocks on each side.

Now we will begin to transfer the changes that have taken place in the left side over to the right side and we will do it primarily with images, but giving you a very few movements as a basis for that imagery which you have not yet developed to the extent that you can work entirely from memory.

First of all, flex and extend the right toes several times. Sense clearly how you do it. When those sensations are clear to you, stop moving the toes and do it just with images of movement--kinesthetic and tactile images, images of movement and touch and, to a much less extent, visual images. You need not have visual images at all but there is no harm in having them as long as they are not primary. Sense yourself flexing and extending the toes, and then stop.

Now flex and extend the right ankle. Do it lightly and smoothly and effortlessly, being very aware of the sensation as you do it. Then stop doing it physically and do it with images of movement. Breathe freely.

Then stop that and rap several times with the right leg, with the back of the knee on the floor. Sense that clearly and stop and do it with images. See how quickly you can do it without sacrificing the sensing as you image the movement and also without inhibiting the freeness of the breathing. Now physically rap a few more times but increase the knee movement so that the hip movement is very clear to you also. In other words,

the knee comes a little higher toward the ceiling so that it is very clearly a hip movement as well as a knee movement. Sense it, and sense it clearly; then stop and do it with images. Just image doing it.

Now stop and let the two legs stand side by side. Take the right one over toward the floor and bring it back. Let the head go with it, right when the leg goes right, back when the leg comes back. Pay attention to the sensations in the hip joint and in the head and neck. Then do it a few more times just with the leg. Notice everything that you feel--the foot coming onto the outside, the knee arcing through space, the movement in the hip joint, how you roll across the buttock.

Then just image doing it. Breathe freely. If you wish, you can also image turning the head right and back to the middle when the leg goes. Now stop.

Take the right foot off the floor and make several circles with your knee, rotating from the hip joint. Do several in each direction. Make the best circles you can. Then put the foot down and image doing it. Let the right foot stand on the floor alongside the left one and image circling with the right knee rotating from the hip. Bring in the variables of how large the circles are and how small and how quick the circles are and how slow, and whether they are clockwise or counterclockwise. Try slow, big ones in one direction, and small, quick ones in the other direction.

Then instead, stop that and bring the leg back towards you once again, physically, objectively, and rotate from the knee, making circles with the foot. Do several in each direction, paying close attention to the sensations. Then put the foot down or leave it there and stop the circling, and imagine making the circles. You will usually find it much easier to do all of the imaging with the eyes closed so that there is no sensory competition from the environment. You should also exclude sound except for my voice.

Now for a moment, keeping your neck loose and using your hands and your lower body to help you, come up to a sitting position. Just do not stiffen your neck. Insert the fingers of the left hand between the toes of the right foot from below. Use them to lightly flex and extend the foot. You can leave the heel down, but let not only the toes move but the foot bend a little in the middle also. Then for a moment imagine doing that. Then remove the fingers and lie back down.

Notice how the two sides lie, and the clarity of the body image. See if it is more equal. See if the tendency of the body to tilt to the left has been reduced or eliminated.

Let the right arm go out a bit to the side and several times, finally, just rotate the right foot left to right. Rotating from the hip joint, take the right foot onto its outside and its inside, or however far it will go, leaving the upper leg on the floor to the extent that you can. Breathe freely and sense it.

Then stop and once again compare the two sides. Then observe whether you feel that the right side or the left side is longer, whether the contact is better on the right side or the left, that the right side or the left is clearer in your body image, or whether you feel that they are now almost equal. Now slowly roll to one side and get up and walk around.

Compare the two sides as you move. Also observe how your legs move, the contact of your feet with the floor, the knee movements, the hip movements, and other body movements as compared with the way you were walking previous to the exercise. Make all the comparisons you can. Again remember that the brain changes are what we are after primarily. Any other changes are spin-offs, so to speak, and of secondary importance in the learning transfers. Just continue to move and self-observe as completely as possible.

7) LEARNING TRANSFER #7 (SHOULDERS) *

Lie on your back with your arms down at your sides. Do a body scanning, beginning with the head. Note what you sense about the head and the eyes, the nose, the mouth, the tongue, and whether you can sense the ears. If so, to what degree can you sense them? Also sense the lower and upper jaw, the neck, the shoulders, the front of the chest, the back of the rib cage, and on down all the way to the feet. Sense the surface and also try to sense the joints of the skeleton. See if it seems to you that the two shoulders lie equally, or if one is higher off the floor than the other, or perhaps higher in terms of where it is in relation to your head than the other.

Then just raise both arms toward the ceiling and put them down again. Do that a number of times, trying to compare the movement in the two, seeing if they move with equal freedom and if the feelings of weight are the same in the two, and whatever other points of difference or similarity you can notice.

Also move the arms alternately, first one toward the ceiling and then the other. Complete the movement with one before you start the movement with the other so that you can get a clear sense of what the right one does when it is by itself and what the left one does when it is by itself, and the movement of one side is not clouded by simultaneous movement on the other side.

Now having made that comparison, just raise the right arm toward the ceiling. Let the wrist be loose and rap with the right shoulder many times on the floor. Make it a light, loose rapping if you can.

Let the right arm down to rest on the palm of the hand. Slide it up and down along the floor, keeping the elbow straight. It is a shoulder movement initiated from the shoulder, which pushes and pulls the arm and the hand along. Throughout, keep your attention focused on the shoulder joint, with other awarenesses being secondary to the awareness of the right shoulder joint. Breathe freely.

Then let the arm come out to shoulder height, palm down. Try without looking to put it precisely at shoulder height. Having sensed it, then visually look at it and see if that is where it is. Then from that shoulder height position, slide the arm back and forth so the hand moves away from you. Push and pull from the shoulder so that the hand and arm slide along the floor away from your body and back towards it. The arm remains at shoulder height. It is a less customary movement. Keep doing that.

See if you can make it more extensive. When you get the arm out as far as it will go, leave it there. See if it will go further if you turn the head so that you face the hand.

After the hand and arm have extended, leave it out there and move the

whole arm and hand up and down along the floor a little bit, just about to the place where instead of tracing a vertical line on the floor, you begin to make an arc down towards your legs or up towards your head. Stay just at the place where you can make an up and down line with your hand. Just leave the arm extended out as far as it will go away from your body at shoulder height, and move it up and down in a straight line. Stop and leave the arm out at shoulder height.

Bend the arm at the elbow so that the lower arm is off the floor and pointing to the ceiling. Keeping the upper arm at shoulder height, lower the right palm to the floor. Try to keep the right angle at the elbow. Also take the arm over your head so that the back of the hand touches the floor, or as close as it will come. You endeavor to bring the palm to the floor when the arm comes down, and the back of the hand to the floor when the arm goes up. Be sure that you keep the upper arm at shoulder height, and in a right angle to the lower arm.

Now bend your legs to do it. When you lower the arm, let your head come up a little off the floor to facilitate putting the palm flat. Do not let the upper arm slip down so that it is no longer at shoulder height. If you have to look to see what you are doing, look, but see that the upper arm remains at shoulder height and at a ninety degree angle to the lower arm. Try exhaling as you come down. Come up as high with the head as you need to to put the palm perfectly flat. Then leave the head down and continue doing it. Now stop and leave the arm out at shoulder height.

Then let the right hand rest on your shoulder or your upper chest. From that position, rotate the shoulder so that you make circles with your elbow. Notice whether you begin by circling up or circling down. Make the circles quick, agile and light. Circle in one direction for awhile and then in the other. Sense always what is happening in the shoulder. Vary the speed and size of the circles, so that you make fast big ones, slow big ones, fast little ones and slow little ones, and do all the different combinations in each direction. Then let your arm rest with the hand on the shoulder or the chest.

Bring the elbow down against your side and take it away again, sensing the movement in the shoulder. Then roll over onto your left side and rest. Let the knees be bent a little and let the right leg rest on top of the left leg.

Extend your right hand and arm in front of you on the floor, and slide it out as far as it will go and bring it back. You must keep the elbow straight so that the movement stays in the shoulder.

Then let the hand rest on the floor in front of you with the elbow bent. Bring the hand in fairly close to your body. Leaving the hand there, take the shoulder forward and bring it back, and continue to do that.

Then instead put your right hand on your hip and extend it on down your leg so that the arm is straight.

Then raise and lower the arm by moving the shoulder up and down so that the hand and arm slide along your body. The movement is all in the shoulder. Get a clear sense of the upward and downward direction.

When that is clear in your mind let the arm rest there with the elbow bent a little, and again take the shoulder back and forth. See if there is a clarification of the back and forth movement.

Now instead of doing that, take the shoulder up, and then bring it forward, and then bring it down and then bring it back. Continue to do that as if you are passing through four points of a compass. Make the movements as circular as possible. When it is circular, then increase the rate of it. Let the head move freely with that, and the pelvis if it will, and whatever else, but make circles with your shoulder. Reverse the direction after awhile. Try to do it very quickly and freely. Now stop and let the arm rest.

Then bring it over your head on the floor. Keeping your elbow as straight as you can, circle with the hand along the floor by taking your hand down along the floor towards the front of your body, passing over your body and then continuing on the floor behind you until it returns to the over-the-head position. When the hand is behind you it will have to turn over onto its back. Keep it on the floor as much as you can. Do some circles going forward and some coming back. Let your upper body be mobile enough so that your hand remains on the floor, or touching your body, for almost the entirety of the circle. Circle one way and then the other, and make it a large, quick, agile movement. Then lie on your back and rest.

Sense the two shoulders. See which you sense more clearly. Also compare the arms and hands, the eyes, the two sides of the mouth, the hips, the knees, ankles, and feet. Which side of the body lies closer to the floor?

Rap a few times with the right shoulder, however quickly and easily you can do it. Make it qualitatively, in terms of rapidity, a good movement.

Stop and now do that with the left one, and see if it feels clumsy and wooden by comparison. Do you notice a considerable difference in the quality of the movement on the two sides? Compare the smoothness. See if you can be aware that one moves like a puppet or a machine, and one moves in a more humanly realized way. Then stop.

Place the left hand on the shoulder or the upper chest and bring the left elbow toward the ceiling, sensing what happens in the shoulder.

Then leave it down and imagine doing it very vividly. Breathe freely as you do that.

Several times bring the elbow down to the side. Notice what happens in the shoulder, sensing it keenly.

Then leave it up and imagine doing that movement, very vividly imagining those sensations.

Now put the arm down at the side, palm down. Several times slide it up and down, sensing clearly in the shoulder.

Now stop and imagine doing that very quickly, smoothly and lightly.

Now put that arm out at shoulder height. Slide it out away from you and bring it back. Let it be as free and as extensive a movement as possible. See how far out it will go.

Then stop and imagine doing that, or image doing it. Do not just fantasize, but feel it also.

Then put the hand above you on the floor if you can, letting it lie alongside your ear or however close it comes. Slide it away from you and bring it back, again from the shoulder with the elbow straight. It is the same movement you have been doing. You push and pull from the shoulder, keeping the elbow as straight as you can.

Then imagine doing that. Image making it a very extensive, light and easy movement.

Then raise the left arm towards the ceiling and rap several times with the shoulder, raising the arm as high as you can and making the rapping as light as you can, letting the whole side of the back go with it, and letting the wrist be limp.

Then image doing that, reaching higher and higher in the image, and the shoulder becoming looser and looser and looser.

Then put the arm down and continue to have an image of holding it up and of rapping with the back of the shoulder on the floor as the arm goes higher and higher, the hand reaching higher and higher towards the ceiling.

Then finally make circles with the left arm on the floor, the biggest circles that you can make, crossing over your body and above your head. Keep the elbow straight and let the arm slide along the floor. Let your body move as it will to facilitate the circling, but sense what happens in the shoulder. Make some one way and then the other. You do not have to inhibit the movement in the rest of you. Let the lower body move and the upper body, whatever facilitates the circling. Reverse it. See how quickly, easily and lightly you can do it. The legs can turn, the spine can be free, your head can move.

Then stop and just lie there. Rap very rapidly with your left shoulder, making it as light and as fast as you can.

Then slide the left shoulder up and down. Stop when the shoulders are symmetrical.

Rap with both shoulders.

Take hold of your elbows with your hands and let the lower arms be parallel to the floor. Bring the lower arms up above you and take them side to side, letting the left elbow approach the floor on your left, and then the right elbow approach the floor on your right. Let the head go with the movement, and feel the movement in your shoulders.

Now hold onto your forearms and do it.

Now do it holding your wrists. Feel the movement in your shoulders.

Now hold the fingers lightly and do it.

Go back now to holding the elbows again. Then put the arms down at the sides and imagine moving the left arm up and down very lightly, sliding the palm of the left hand up and down.

Imagine putting it above your head and doing it, and letting it rest on the back of the hand.

Then imagine putting it out at your side, palm down, and pushing and pulling the hand back and forth along the floor with the shoulder. The arm is out at shoulder height, using the shoulder to slide the arm and hand back and forth.

Then finally image making huge free circles with the left arm, all around the floor, going in one direction for awhile and feeling it in the shoulder. Let the whole body participate as the circles get bigger and bigger and wilder and wilder and more and more unrestrained in a pleasant sort of way--huge, quick, playful circles. But sense what happens in the left shoulder. Then stop.

Sense the two sides of your body. While the work that we are doing will benefit the shoulders, or whatever part it is, in these learning transfers the main benefit is to the brain itself, in that it should be accustomed to performing in this way, to transferring learning back and forth. If you do a number of these exercises consecutively over a period of a week or ten days, then you should begin to notice that, for instance, you can learn faster and your memory should improve. But you must do it once or twice a day for ten days, and then the brain has learned something that it did not know before and has to some extent mastered that and, after that amount of repetition--a week or ten days, two weeks to be on the safe side--the left and right hemispheres will always interact more freely and productively and in a more cooperative way than they were ever able to do before.

Now slowly roll to one side, get up and stand or walk around, whichever you like. Raise the shoulders to shoulder height and over your head, swing them, do them alternately or together. See to what extent the left one is now as good as the right one or better, always in the context of relative improvement if there was a considerable natural difference between them. See

if it is evident to you that in a comparatively very short time and with very few movements and images that the left has achieved something approximating what the right achieved by means of a great deal more work.

8) LEARNING TRANSFER #8 (KNEES) *

Walk around and take careful note of how you move, and especially compare the movement in the two knees. If one knee bends more or seems to move more smoothly and easily, note if the same is true for the hip and ankle joints of that leg, and also if the foot on that side makes any different kind of contact with the floor from the other foot. Take note of the relationship of the arm movements to the leg movements and note whether possibly there is also a greater freedom of movement in the arm on the side opposite that on which the knee moves more freely. If it seems to you that the knees are the same, then still make the other observations mentioned and any others you can make. Then lie down on your back.

Scan your body and give special attention to how the two knees are lying. Do the backs of the knees make contact with the floor? If so, is the contact the same for each one? To be the same, the rotation of the two hip joints must be symmetrical. Also note which knee is clearer when you sense the two or if, instead, they are the same. In general, the right knee will be somewhat clearer in the body image. We will begin now by working first with the left knee.

Rap with the back of the left knee very lightly on the floor, sensing the movement in the knee. Do not flex and extend the ankle as you rap.

Then bend both legs so that the two feet stand on the floor. Raise the left lower leg until it is about parallel to the floor, and put it down again, and continue doing that. Sense the movement in the knee.

Bring the leg towards the chest. Continue to bring the lower leg up until it is approximately parallel to the floor. Note that now the foot can no longer touch the floor when you raise and lower the leg, so that the movement is a smaller one.

Then draw the left leg back as far as it will go and take hold of it with your left hand to support it. Let it rest there a moment. As you do that, try to sense the distance between your left heel and your left buttock. Bring the heel as close to the left buttock as you can without straining. Then use your right hand to measure the distance between the heel and the buttock. Then with the left hand still holding the knee from the top, put the right hand below the knee and use the two hands and arms to gently toss the knee up and down. The right hand pushes and the left one pulls. The effort made by the leg itself is nonexistent or negligible. Then stop.

Leaving your left hand on the knee, make circles with the leg and foot, rotating from the knee. Make some clockwise and some counterclockwise. Make small ones and big ones, fast ones and slow ones. Occasionally let your leg rest, the left hand still supporting the knee, and image making circles. Let the circles you image be faster and smoother and larger, more perfect circles than the ones you made when physically doing it.

Then a few times, using the hand, draw the leg back towards your rib cage. You can do that better if, instead of having your fingers pointing towards your feet, you shift the hand so that your fingers point right, but keep the thumb and other fingers together.

Then let go of the knee and just raise and lower the leg a number of times. Raise the leg towards the ceiling and let the heel drop towards the buttocks. Also move the leg as you would move it if you were pedaling a bicycle. Then put the leg down, and the right one as well.

Compare the feelings in the right side with the feelings in the left side. Note if the left leg feels longer now as well as being clearer in the body image, and that the left side--from the waist down especially--makes a more complete contact with the floor.

Bend the left leg a moment until the sole of the left foot rests against the inside of the knee of the right foot. Then extend the left leg and bring the right foot back to the inside of the left knee. Do that a number of times.

Then roll over onto your right side and lie with your knees bent, the left one resting on the right one. Leaving the knees together, extend your left foot and lower leg in front of you. Keep bringing the left foot back to the right one and taking it forward again, sensing the movement in the left knee.

Then let the left knee come up to point to the ceiling, the left foot remaining standing on the inside of the right one. Pick the left foot up and make circles with the lower leg and foot, rotating from the knee. Make them in one direction and then in the other. Put your leg down and let it rest a bit, the left knee on top of the right one, the left foot on top of the right foot.

Extend the left leg and bend it, extend it and bend it, bringing the heel up as close to your buttock as it will come. And extend the leg again, sensing the movement in the knee.

Roll onto your stomach and rest. Let one hand lie on top of the other, and your forehead on top of the hands. Bend your left leg and circle lightly and easily from the left knee. Feel the circular movement on the floor, and the arc of the foot as it circles in space. Reverse the direction of the circling from time to time. Note how easy it is to circle now when the knee rests on the floor. Make it as effortless as you can, and expand the size of the circles to make them just as large as you can. As you do that, from time to time reverse the position of the hands, and also try letting the head face sometimes left and sometimes right. See how that might affect the circling. See if it helps to have the head facing in the same direction that you circle. Then let your leg rest, lying alongside the right one.

See if the left ankle comes closer to resting on the floor and if

the left leg is now longer than the right one. Roll over onto your back again.

Let your legs stand. Raise the left leg a bit towards the ceiling and let it drop so that the heel falls against the buttock, or if not that, see how close it approaches the buttock. Whether it touches or not, roll over onto your right side with the knees bent. Take hold of the top of the left foot with the left hand and bring the left heel back against the left buttock. Use your hand to move the foot up and down and over the left and right buttocks. Also let the foot slide in between so that the heel rests, if it will, against the rectum as it passes. This is the greatest demand that you can make on the knee, and is done for that reason. Keep moving the heel up and down across the buttocks and then in between, letting it penetrate as deeply as it can.

Now roll onto your back. Lift your left leg towards the ceiling. Let the heel fall. See if now the knee is so limber that the heel easily falls against the buttock. Do it several times, being careful and doing it lightly so that you do not hurt the knee.

Then take the leg towards the ceiling, extending it completely so that the bottom of the foot is parallel to the ceiling. Hold it there a second and then let the foot drop again.

Put the leg down so that the foot is standing. Raise and lower the right knee and observe the difference. Only in rare cases will the heel touch the buttock and even in those, if you alternate the movement, the difference in the flexibility of the knees should be strikingly apparent.

Draw the left leg back and put the left hand on top of it. Gently raise and lower the knee a few times, sensing the knee with the hand. Then do it on the right side, sensing the right knee. Go back and forth several times and see if the right knee does not now feel coarse and gross to the touch comparatively, while the left knee feels subtler and more alive and with its potentials much more fully realized.

Lie with the two legs extended and sense the difference in length and contact and body image on the left side as compared to the right. It should extend now throughout the entire length of the body.

Then rap lightly with the right knee on the floor, sensing the movement. Stop and image doing it many times. Sense the movement in the knee and also the contact with the floor as you rap with the back of the knee.

Then bend the legs and draw the right knee back and make some circles with the right foot, first in one direction and then in the other. See if it is easier to make more perfect circles at the outset with this foot than you could do in the beginning with the left foot.

Take hold of the knee with the right hand and make a few more circles, and then, continuing to hold the knee with the hand, image making circles.

Make them very fast and light and as perfect as possible. Change directions from time to time.

Then put your left hand under the knee and use the right and left hands to toss the leg up and down so that the knee moves effortlessly. Pull with the right hand, push up with the left. Observe the effortless movement in the right knee. Then image doing it.

Gently roll over onto your left side and bend your legs. Extend the right leg down and bring it up towards your chest. Do that several times, sensing clearly the movement in the knees. Let the leg rest and continue to image doing that.

Then with the right knee resting on the left one, extend the right foot out in front of you and bring it back to rest on the left one again. The knees remain together. Extend the leg from the knee only. Now image doing that.

Roll onto your stomach, put one hand on top of the other and the forehead on the hands. Bend your right leg and make circles with the foot and lower leg, feeling the right knee circling on the floor. Reverse the direction of the circles after awhile. Then let the foot just rest in the air and image making circles. As you do it, alter the position of the hands now and then, and turn the head alternately to face in the direction you are circling with the leg. Image making big, quick, smooth circles.

Then actually make a few more circles, letting the head face the direction you are circling in. Reverse the direction of the circles after a bit, and change the position of the hands. Then lie on your back.

Examine your body image. See if now the right side has gained in length, has a different contact with the floor and is much more clearly in your consciousness.

Roll back onto your left side. Take hold of the right foot with the right hand and slide the right heel up and down across your buttocks, letting the heel move into the space between the buttocks and making contact with the rectum, if possible. Again, this demands the greatest amount of flexibility in the knee and it signals the brain to reorganize the muscles to give that maximum flexibility. Take the heel quickly up and down. Also image doing it, and image the heel sinking further and further between the buttocks.

Roll onto your back. Let both feet stand on the floor. Raise the right foot towards the ceiling and let it drop. See if now the right heel also makes easy contact with the buttock, or comes much closer to so doing than it could do a few movements and images ago. Once, extend the right leg all the way so that the foot is parallel to the ceiling. Reach up with your foot all the way to the ceiling. Now let the heel drop towards the buttock. Be careful not to let it fall so quickly and loosely that you injure the knee.

Now draw both legs back towards you with the feet off the floor. Alternately raise and lower them--first one and then the other heel approaching the buttocks, or making contact with them. For a moment move the two legs as if you are riding a bicycle. See if as you do that you can also alternately bring the heels back against the buttocks.

Let the feet stand on the floor now and see if your body image is much more symmetrical, so that not only has the learning transfer been completed, but the differentiation between the two sides has now been largely integrated with the learning retained, and a new symmetry established.

Then, using your lower body and keeping the neck free from tension, roll to one side and get up and walk around. See what that feels like. Note whether you sense that the knees move more freely now, and that they bend more, thus requiring a greater freedom in the hip joints and to some extent the ankles. Most of all, note the greater freedom of movement in the knees that the learning transfer has effected.

9) LEARNING TRANSFER #9 (UPPER BACK) *

To begin with, lie on your back and examine your body. Scan it and take note of how it lies, particularly comparing the two sides. See if the two sides are equally clear to you as you go up and down the different parts, and if your body lies equally on the surface beneath you so that you tilt neither to one side nor the other. If you do tilt, observe that. See if it feels equally long on the two sides.

This is another learning transfer exercise, this time moving from the right side, on which most of the physical work will be done, to the left side where, as measured by the clock, a much lesser amount of work will be done and that with images mostly, images of movement.

As I speak, continue to compare the two sides and see whether you sense more clearly your right eye or your left eye, or sense them equally; the left side of your mouth or the right side; your left or right shoulder; your left or right elbow; your left or right hand; the left or right buttock; the left or right knee; the left or right ankle; the right foot or the left one.

Then place your right hand under your head so that your head rests in the palm of the hand and the wrist can bend freely. Raise the elbow and lower it a number of times. Let the shoulder and wrist be as free as possible so that the elbow comes up towards the ceiling and the inside of the arm can approach your ear and the side of your head. It should be a very light and easy movement.

Then leave your arm down. Leave the hand under the head but let the arm just rest on the floor. Bend both legs and let the right one go over to the floor, or however closely it approaches, and come back. Continue doing that. Breathe freely and let the movement be as easy as possible. Feel how you roll over the right buttock, and if your thigh and the outside of your lower leg make contact with the floor. Sense where the contact begins and how it progresses until finally the outside of the knee touches.

Then leave the leg standing for a minute and bring your elbow up towards the ceiling. Breathing uninterruptedly and freely, let the elbow go over to the side at the same time the knee does. Bring them back together.

Then stop with the elbow and knee both pointing towards the ceiling. Bring the knee back towards the elbow and the elbow towards the knee, however close they come, and take them away again. Do it several times, seeing if the tip of the elbow will make contact with the knee, but it does not matter whether they do or not. Just let them approach each other, however close they easily come. Exhale as you lift your head, and inhale as you go back down. Focus on the sensations which are very largely on the right side.

Now let your leg and arm rest again with the elbow and the knee pointing to the ceiling. Sense the right foot and the lower leg and the knee and the upper leg and the hip and the right buttock, the right side of the back,

coming up to the shoulder, the upper arm, the elbow, the lower arm and wrist, and hand, and the right side of your face. Then let the arm go over to the floor. Keep the hand under your head but let the right arm sink to the floor.

Do the movement in such a way that the right knee goes over to the floor as the right arm comes up. Then the elbow comes up as the knee goes down. Try to make it a smooth movement and pace it so that one starts down as the other starts up, and each reaches its destination at about the same time. It means that the arm, which does not have as far to go, must move a bit slower than the leg does. Breathe easily and try to organize that movement so that one starts to go up as one goes down and one goes down as the other goes up. When the elbow reaches the up point, just then does the knee reach the down point. When the knee reaches the up point, just then does the elbow reach the down point. Then stop and rest with both legs extended and both arms down at the sides, with the hands palms down.

Compare the right side with the left. See which lies closer to the floor and whether your right shoulder is more clear to you than your left one, your right hip more clear to you than your left one, and your right eye. Notice where your tongue is and whether your right foot is easier to sense, is more clearly in your body image than your left one, and your right knee, right hand, and whether your eyes are looking more to the right and if so, whether the head is perfectly in the middle or whether it turns in one direction or the other.

Then roll over onto your left side and lie with your knees bent a bit. Keep the feet together and raise the right knee towards the ceiling, as if the feet are hinged. At the same time place the right hand on your chest and let the right elbow come up and go over with the knee. Bring the knee all the way up so it points to the ceiling and then take the knee and elbow down together and up together. Try, for a minute, letting the elbow go down as the knee comes up. Also do the opposite. See if it is almost easier to oppose them than to let them go together.

Now let your right knee rest on top of your left one and raise your right arm towards the ceiling. Extend it towards the ceiling and then lower it behind you until the hand touches the floor, and observe what happens as you do that. Do it several times. Try to sense clearly, when the arm goes down to the floor, how much distance there is between the arm and the floor, where the elbow is and where the shoulder is.

Then bring your arm up. And this time, when you take it back, let the head turn in the direction the arm is going and let the knee come up at the same time to the ceiling. Stay on your left side; do not just simply roll onto your back. Turn the head and raise the leg and let the arm and shoulder come down towards the floor, but see to it that it is something other than just simply rolling on your back. Let the head turn all the way over as far as it will go, looking behind you. See if, by turning the head and raising the leg, you can put your right shoulder on the floor, or however close you can come to it. It is not necessary to freeze the left

side of the body on the floor, but neither do you just roll onto your back. Use the leg and head movement to allow you to bring the right shoulder down towards the floor.

Then when you are able to place the upper arm and shoulder on the floor, or as close to it as you feel you are going to get, bring the head and legs and arm back. Bring the arm overhead. Then, without turning the head and without lifting the knee, just take the arm and shoulder back and see if you can place the shoulder on the floor, or however close you can come to it. Let your back be free. Continue to do that. And if you should have to once again, one or two times, let the head turn and the leg come up to get the shoulder to the floor, do it. Then once you have achieved it, leave the head and leg alone and just make it a back movement, a movement in the upper back around the area of the right shoulder blade.

Now bring the arm up and, lying on your side, try to let the shoulder blade down to the floor. Let the arm sink towards the floor and then raise it towards the ceiling. Keep lowering and raising it. Let the upper back be as free as you can. Let as much of the right side of the back participate in the movement as is necessary to bring the shoulder down further towards the floor. Let the whole right side of the back feel free to move, but continue to lie on your left side. The shoulder descends towards the floor and then you reach towards the ceiling again. Let the wrist be loose as you do that. Try to feel that it is a loose movement in the upper back and shoulder, that it does not require any effort, that the less you try the easier it is to do. Just allow the back to be free and the arm to sink down and then raise up again. You push up from the shoulder joint and then you release the shoulder joint and allow the back to sink down.

Lying on your left side, let the arm down to the floor behind you the way you did it before. Let the head turn and the knee come up if you like. The right arm comes down to the floor behind you. The head turns right, the knee comes up. Keep doing that. When the arm easily can lie on the floor, then let the head and leg lie where they are and just take the arm back.

Then lie on your back and rest. Put both arms down at your sides. Compare the right side with the left. See whether you very definitely now tend to tilt to the right side, and the right side is longer than the left one. Do it with your eyes closed. Sense the right eye and the left one. Do you tend to look right? Does your head tilt right? Where is your tongue? Note the clarity of the body image and the length of the two sides. It should be clear to you by now that the right side is much different from the left side, that your sensing of the two is very different. Now we are going to change it and transfer some of the things that the right side has learned over to the left and do it very quickly and easily.

Put your left hand under your head and bend your legs. A couple of times, just to get the sense of it, raise your left elbow towards the ceiling and then take it back to the floor, and after that continue to just image doing it. By image I mean that you include all of the sensations of movement.

It is not imagining in the usual sense where all of the sensations tend not to be present and it is more visual. This is imaging of the sensations of movement. Continue raising the elbow up and down in your images. Then stop.

Now let the left leg go over to the side several times and take it back, noting clearly the sensations as you do it. Then image doing it. Breathe freely. Feel the left leg going over and the knee making its arc through space and the foot going over onto its outside as the leg raises, coming back over onto the ball of the foot, and the feelings in the hip joint.

Then physically raise the elbow and take the knee and the elbow down to one side and bring them back simultaneously. Do that several times and then image doing it. Sense simultaneously what it feels like in the hip, shoulder, leg and arm; how your body moves. Then image doing it. Let the movement become more and more free in your images. The knee and elbow go up and down together.

Then vary it so that as the elbow comes up, the knee goes down, and as the knee comes up, the elbow goes down. You are imaging those movements. You should find this a more interesting task for your imaging capacities than moving them together. Breathe freely, and with your images of movement oppose the elbow to the knee so that the hip and the shoulder joint move in opposite directions.

Now roll onto your right side and place your left hand on your chest. Take the left knee up and down several times. Then image doing it.

Then stop that and actually move the left elbow up and down. Place your hand so that the elbow can approach as close to the floor as possible. Then bring it up to point to the ceiling. Arrange it so that it approaches the floor in front of you. It is essentially the same movement that the left leg has been making. Let them do it together. Physically allow the knee and the elbow to come up and go down together. Then image doing it. Image doing them together. Also alternate them so that the elbow goes down as the knee comes up and the knee goes down as the elbow comes up. Then stop.

Raise your left arm towards the ceiling and take it back behind you so that the shoulder approaches the floor. Do it two or three times and let the head turn and the leg come up just enough to let the shoulder touch the floor, or closely approach it. Then image bringing the shoulder and the arm down to the floor. In your imaging, allow the head to turn and the knee to come up to the ceiling to make it easy. And then, as you continue with the images, you will need the head to turn less and less and the knee to turn less and less until, after awhile, you can put the arm down without moving the knee or the head.

Now actually let the left arm sink down behind you. Twice more do it, letting the head and knee move only as much as they have to. Let them

physically move this time. Then let the head and the knee alone and let the shoulder down.

Now raise the arm once more to the ceiling. Let the head and leg alone. Lower your back towards the floor and then reach for the ceiling. See if you can do it easily and lightly, letting the upper back sink towards the floor and then reaching for the ceiling. See if you do it much quicker on the left side than you did it on the right, that the left side has definitely learned something from the right side, and the back on the left side quickly differentiates.

Then lie on your back and rest. Compare the two sides and see if the relationship has changed again--that now you sense the left side much more clearly than you did a little while ago, whether it is that the left side is now more dominant or that the right side is not so dominant, but that it is a definite alteration from what it was a moment ago. Then whichever side feels a little less there, slide the arm and the leg up and down on that side several times by raising the hip joint and the shoulder joint and sliding the foot and leg along the floor until it feels equal.

Then, when it feels equal, without stiffening your neck use your lower body to help you get up and walk around and see what it feels like. Pay particular attention to the sensations in your upper back. See if you can feel that something has changed significantly in the upper back and that it is a good feeling. In any case, the learning transfer, the shift of sensations, length, organization has been moved from one side to another, and the main purpose of the exercise thus achieved.

10) LEARNING TRANSFER #10 (CIRCLING) *

First of all, lie on your back and scan your body. Do it with your eyes closed. Sense it and compare the right hand with the left one, the right shoulder with the left. Compare your awareness of your right foot with your awareness of your left foot, and the right side of your pelvis with the left side. Scan other parts also, and take note of which is clearer in your consciousness. See whether more is clear on one side than the other, or whether it seems to be a spotty kind of thing with some parts clearer on one side and other parts clearer on the other side. Overall, do the two sides of the body lie pretty much the same and make a similar contact with the floor? Try to be aware of whether the body scanning itself has made any difference, whether it has changed the relationship of the two sides or has caused your body to lie or to feel differently.

Then bend your left leg so that your left foot stands on the floor. Make some circles on the floor with the foot. Do it with the whole foot and make very high quality circles, some in a clockwise direction and some counterclockwise. You can always pause and rest your leg whenever you need to, and then continue tracing circles on the floor with your foot.

Stop and let the foot rest on its heel. It means, of course, that the rest of the foot is up. Leaving the foot on its heel, make circles with the toes and the rest of the foot. To do that with any facility, you are going to have to move the foot further away from your pelvis. The closer the heel to the pelvis, the more difficult to circle with the foot. You will probably find that you make the best circles only when you have once again extended your left leg, although you must allow the left knee to be somewhat flexible. If you have locked the knee then again circling becomes very difficult. See how quickly, smoothly and perfectly you can inscribe circles in the air with your left foot, the left heel remaining on the ground. Do them both clockwise and counterclockwise, but not at the same time. You will probably do best if the knee is just very slightly flexed.

Then stop and rest. Make some circles on the floor with the left heel, leaving the left leg extended. The left knee is extended, so that you circle by rotating the left hip joint. Observe that at the same time you are probably also making circles on the floor with the calf of your leg, and perhaps also the back of your thigh. Also take note of how your left buttock moves, and how many circles you can sense you are making.

Then stop and rest. Put your left arm out to the side and bend it at the elbow. Let the left hand hang limp and then make circles from the elbow. Rotate the elbow so that you are circling with the limp and dangling fingers and hand and, of course, forearm and wrist. Try making some very tiny circles, and then gradually extend them, making them a little larger and a little larger. Particularly sense the movement in the elbow, but against the background of all the other movement--the arm, the shoulder, whatever else you can sense. Then make it the largest circle that you can. It means that the hand should touch the floor and probably make some contact

with your body as you circle, if you make the biggest one that you can make.

Continue to make large circles but reverse the direction. Then make them smaller and smaller and as perfectly circular as possible. Do that until you are making the most perfect and smallest circle you can. Then rest with the left arm extended out to the side.

While you are otherwise resting, look up towards the ceiling and make circles with your left eye. Breathe freely. See how large a circle your left eye can make. Be sure that it is your eye that is circling and not the whole head. Try doing it with your right eye closed. See if it helps to be aware of the fact that even though the right eye is closed, it probably also circles as the left eye circles. If that is true, see whether your recognition of it frees the left eye somewhat so that you can see further back than you could a minute ago.

Then lightly place your right hand over your right eye. Let the finger rest very lightly on the lid. Keep circling with the left eye while reducing, if you can, the movement of the right eye, or at least being aware of any involuntary movement in the right eye.

Then take the hand away. Still circling with the left eye, keep the right eye lightly closed and be aware of any movement in it. If, before, closing the right eye inhibited at all the movement of the left eye, see if now that is no longer the case. Be sure you do not hold your breath or make any expressions with your mouth. Let the face be relaxed and keep circling with the left eye. Then stop and rest.

Bring the left hand somewhere down near your body with the palm down, and make circles on the floor with it. You are circling somewhere alongside your thigh and buttock. Keep the arm extended and the elbow straight so you can feel that the rotation is in the left shoulder. You circle clockwise for awhile, and then you circle counterclockwise for awhile. As you keep on circling, let your elbow bend a little more and a little more, and see how that affects the movement and the feelings in the arm. Try to do the circling so that now the rotation is entirely, or almost entirely, in the elbow and not in the shoulder. Put your right hand on your left shoulder so that you are really aware of what the left shoulder does. Let the elbow be bent and try to circle mainly from the elbow without moving the shoulder. Continue to circle with the hand on the floor. You arrange the elbow so that you are circling with the elbow, and the shoulder remains quiet. Make circles with the palm of the hand on the floor, rotating largely from the elbow.

Extend the arms and make circles on the floor with the left one, rotating from the elbow, and observe what the shoulder does. Go clockwise and counterclockwise. Bend the elbow and make circles on the floor. As you make them now let the elbow bend freely. Eliminate as much as possible any movement at all from the shoulder. Again, if you like, you can use your right hand to give you feedback about what the left shoulder is doing, when you have eliminated or reduced as much as you can the movement in the

shoulder. There is a way to do it; you just have to find it. Continue to circle from the elbow and take the right hand away, and see if you can sense clearly what the shoulder does.

Then bend the elbow so that the arm comes up, and circle with the forearm and wrist and hand. And feel what moves in the shoulder when you do that. Do some movements in one direction and then do some movements in the other direction. Then stop and put the arm down so that both arms rest at the sides of your body with the palms down and you lie generally symmetrically.

Compare the two sides. Note how they lie--whether one side lies lower, more fully in contact with the floor, and feelings of length--whether the left leg feels longer than the right; the whole left side of the body may feel longer. Compare your awareness of the body image on the two sides in any ways that you can think of. How do your left hand and arm and shoulder differ in your awareness from those same parts on the right side? Compare the left foot, leg, buttock, left side of the chest, and back, and face with those same parts on the right side. You can only sense by lying quietly. You want to compare. Did you notice all of those things before or did you require that your attention be called to them? If you needed that further direction, then you are not really scanning. Now really let your awareness go over it again.

Now again bend your left leg so that the foot stands on the floor. Place your left hand on your chest and make circles in the air with your left elbow, clockwise and counterclockwise. Always try to sense everything that there is to be sensed, but especially the movement and, most of all, the originating point of the movement in the musculo-skeletal system.

Then extend your left arm overhead with the hand and fingers dangling and make circles with the arm. Overhead means in terms of your body, not the room. The arm is above your head the same as it would be if you were standing.

Then raise it so the arm points towards the ceiling. Make circles, clockwise and counterclockwise, breathing freely and not extending the wrist or the fingers. Make the smallest circle you can and then very gradually extend the size of the circle until finally you are making the biggest circle you can make. Extend it only gradually. Now go ahead and extend it more quickly until you make the largest circle. Reverse the direction of your largest circle. Then put your arm down and rest, and your leg also.

Leave the heel on the floor and make circles with the left foot as you did near the beginning of the exercise. Very slightly flex the left knee. Then at the same time make circles with the left hand. The left forearm, or almost all of it, remains on the floor while you circle from the wrist. See if you can circle from the wrist in such a way as to minimize the movement in the elbow. In any case, note what movement in the elbow you can when you circle from the wrist.

Now just go clockwise with the foot and hand. Do it slowly, and then continue but go clockwise with the foot and counterclockwise with the hand. You should not find it too difficult if you start slowly. Do not hold your breath, do not flex the toes of the right or left foot, or do anything with the fingers of the right hand. Do not involve the right side at all.

Then reverse it so you circle counterclockwise with the foot and clockwise with the hand. You can begin with one and then add on the other. Whenever you run into difficulty, just slow down and start again.

Now bend the leg on the left side and make circles in the air with your knee, and bend the arm at the elbow and make circles simultaneously with the left forearm and hand. Then slowly circle counterclockwise with the hand and arm and clockwise with the knee. See if that is an easier thing to do. See if it is easier to go counterclockwise with the knee and clockwise with the hand and arm. Most people find that easier but if you do find it easier, try to discover why. Then stretch out and rest.

Make a few circles with your heel, rotating from the hip joint. Make a few circles with the foot, leaving the heel on the floor. Make a few circles with the hand, rotating from the shoulder joint. Make a few circles rotating from the elbow. Make a few circles rotating the hand from the wrist. Then circle several times with your left eye. See if your eye's initial preference is for clockwise or counterclockwise movements. See if you know whether the movements you did with the foot, the leg, the hand and arm were clockwise or counterclockwise movements. Did they all go in one direction, or did they differ? Did you know what you did at the time? Can you recall it now?

Then just lie quietly and compare the left side with the right. Note especially the clarity in the body image.

Then slowly roll to one side, using your lower body to help you get up, not stiffening the neck. Walk around for a minute, noting what you feel. Does one side feel taller than the other? Does one side move better and feel lighter? If you stand, does the foot make a different contact on one side? Walk around some more and see what you can feel, and compare the functioning of the two sides. If you do this someplace where you have a mirror, look at your face and see how it looks on the two sides, and whether one eye is different from the other. Now come back and lie down.

We will try to quickly transfer the changes in the left side over to the right side. Slide your right arm up and down a few times, noting what happens in the shoulder. Then make circles with the hand on the floor. Then image making circles, once you have the sensation of it, and image doing it quickly and with a lot of sensation in the hand as it circles over the floor.

Then bend the right arm and circle from the elbow a few times. Do it clockwise and counterclockwise, sensing what that feels like. Then image doing it very vividly and quickly. Make small and large circles. Do not

sacrifice sensation.

Put your hand and arm above your head and make a few circles on the floor. Then image doing that. Feel what your shoulder, elbow and hand do in those images of movement and sensation.

Then raise your arm towards the ceiling with the wrist held loosely, and make circles with the arm. See what it feels like going clockwise and counterclockwise, and then image doing it. Leave the arm up but image the circles. Make small and big ones, and sense it in the shoulders.

Then make a few circles from the wrist. Do it physically and then do it with images. Then put your right arm down at your side.

Bend both legs so that the feet are standing. Make circles on the floor with the right foot. Sense the floor as pleasurable as possible. Then reverse the movement and sense very pleasurable and feel the rotation in the hip joint. Then stop and image doing it.

Draw your right leg back towards your chest a minute and make circles with the knee, with the foot off the floor, rotating from the hip joint. Go clockwise and counterclockwise and make the most perfect circles you can, doing it with the knee. Then just image doing it.

Then make circles with the foot and lower leg, rotating from the knee.

Then instead just circle with the foot from the ankle, bending the knee just a little. Do a few clockwise and a few counterclockwise. Now stop.

Compare the two sides. Let the hands and arms lie at your side. See whether the right eye or the left eye is clearer, and whether the body tilts now to the right side rather than to the left, and whether the feelings of length are equal or whether there is a difference in the two sides.

Now, whichever side does not feel as long or quite as clear, move the foot and arm on that side up and down along the floor until you feel that it is equal.

Then when it feels approximately equal, make some circles with your feet from the ankles, and feel that you circle with the backs of the knees on the floor, and with the hip joints and buttocks. Keep all of those things circling and circle with the hands from the wrists and with the arms from the elbows and with the arms from the shoulders. Everything circles at once. Let the head join in if it will. The whole body is circling. Continue to do that for a little while. See if you can make a second transfer back to a condition of symmetry. Then lie in the middle quietly and one final time scan your body. If you need to adjust by making a circle here or there to make the symmetry perfect, do that.

When you feel like it, roll to one side and get up, using the lower body and not stiffening the neck. This has been another learning transfer

exercise, this one featuring circular movements.

11) BRAIN IMAGING *

Would you please seat yourself in a comfortable position, one that you will be able to sustain for awhile. Place both of your hands on the floor in front of you, palms down. And close your eyes.

Think, which is the second longest finger on either hand? The middle finger is the longest, but which is the second longest? Try to sense the second longest finger.

Now try to have an image of the hand. Picture the hand--the right hand, the left hand, or both. Picture the second longest finger. Then open your eyes and see if you sensed it, and pictured it, accurately. See if the one you thought is, in fact, the second longest.

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

Note where the picture of the foot is. Are you looking at it where it actually is? Or are you looking at an image of the foot that is up in your head? Sense what you are doing as you try to get an image of the foot.

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

And try picturing the hand before your eyes. Picture the hand somewhere before your closed eyes and turn it around so that you see the back, the front, the sides, the tips of the fingers. And let that go.

Bring your attention to the inside of your head. Let your awareness roam around that space that contains your brain. Be aware of the left side of your brain; the right side of your brain; the corpus callosum, the ridge between the two sides; the convolutions of the brain. Think of the brain as moving, electrical activity in the brain, chemical activity in the brain, the brain very active, electrically and chemically. Keep your attention there.

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

And examine that hand. Is it extended or have you made a fist? Do not give yourself a headache. The hand can be smaller so that it fits easily inside the brain. The hand can become smaller and smaller and smaller, a baby's hand there in the brain.

The hand is gone from the brain now, and you have both hands resting

on the floor with the palms down. See which hand you are more aware of. Is it the right one? Try to picture that hand as it rests on the floor. Picture the right hand.

Think about the connection between the brain and the hand. Try to alternate the emphasis of your awareness between the brain and the hand. Bring first the hand into your consciousness, and then the brain, and back, and forth.

Breathe freely as you do that. And see if it is natural for you to inhale as the consciousness goes up to the brain, and to exhale as the consciousness goes down to the hand. Try it that way and then try it the other way. Inhale as the consciousness goes to the hand and exhale as the consciousness goes back up to the brain. See if that is more difficult, and whether it even makes the breathing difficult.

Continue doing that the first way. With the inhalation bring the consciousness up to the brain, and with the exhalation bring it down to the hand. And leave the consciousness in the brain awhile as you breathe freely.

And think about the right hand. Think about it making a fist on the floor. Think about it making a fist in your brain. Is it easier to imagine the fist up in your head, in your brain space?

Imagine vividly making a tight fist and letting it go. Leave the fingers extended as you just imagine making a fist and releasing it. Keep on doing that. See if you can sense that when you think about making a fist the muscles change. And when you think about releasing it the muscles change.

Try to feel what happens when you think about making a tight fist and when you let it go. Sense it in your wrist, your forearm, your upper arm. What happens in your shoulders? Try to sense it in your neck, your breathing, your mouth, your eyes.

Focus on your brain. In your brain you give the instruction to the hand to make the fist, and when it does you instruct the hand to release. Try to feel that an impulse goes from the brain to the hand. The brain tells the hand what to do, and when it does it the signal comes back to let the brain know that it is accomplished. The signals are almost coincidental, but there must be a tiny fraction of an instant of time lag between the idea and the action, and when the message goes back that it is done.

Again, in your right hand make a tight fist and then release it completely in your imagination. Notice the sensations you feel when you make that imaginary fist and release it. Sense your arms and joints, neck, back, face.

Now actually make the fist with your right hand. Release it. Do that several times. And see what you sense in your wrist, lower arm, upper arm,

neck, face. Now stop.

Just let the hand rest flat on the floor and bring the fingers together. See if you can sense which is the second longest finger. Note how you sense that now.

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

Now in your brain imagine that figure of yourself lying down and resting comfortably. Examine that figure from above and below, down by the feet and up above the head.

Observe your right hand making a fist and releasing, making a fist and releasing. And then the figure in your head extends the right hand towards the ceiling. Hold the image. The figure lies on the floor and extends the right arm above the head towards the ceiling with the wrist hanging limp. And the left arm goes up also. Then let the left arm come down to the floor. And, with the right one, make circles in the air. Circle one way for awhile and then circle the other way. Let the right arm come down.

With your physical body sense your right hand. Sense your left hand. Sense them both simultaneously. Sense the right side of your body and then the left side. Which side is clearer? Which is more vague? Compare the sensing of the two sides.

Actually lie on your back and rest a moment, observing how the two sides lie. Observe your breathing. Is the whole body breathing equally? Or do you sense the breath more clearly on one side than on the other? It may seem as if the left side is hardly breathing at all.

Sit up again and bring the attention up to the brain. Imagine yourself running around a track there inside your brain, jogging. And try to sense what it feels like to run there inside your brain. What do you look like doing it? How big a track is it? The whole thing can be as big as you like. You can expand the brain, especially if you want the figure there to be larger than life-size. Note how the perspective changes as you circle in the brain; you get smaller as you get farther away and larger as you get closer.

Imagine climbing all over the surface of the brain. Make it bigger so that the convolutions are deep furrows you can walk in. The brain is like a labyrinth and you wander in the labyrinthine convolutions of your own brain. And touch it. It can get bigger and bigger so that the convolutions get deeper and deeper.

Touch your brain with your hands, and your face. Take off your

clothing and sense it with a larger area of your body. Feel the aliveness of the brain. Put your ear against it and listen to it. Feel it pulsate and move. What does it sound like? Can you get any sense of the electrical activity?

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

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

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

Run your fingers over the floor, the actual fingers of the left hand this time, and sense what your fingers are feeling. Bring your attention up to the brain as you do that, and down to the hand, up to the brain, down to the hand, up to the brain. See if you can notice that when you bring your attention up to the brain the sensation in the fingers is not as intense as when you focus on the hand. Try to experience in the brain as intensely as possible what the fingers are feeling. Intensify that sensation. See if you can make it more intense than when you are focused on the hand. Bring it down to the hand once more and intensify that. Feel it more and more intensively.

Stop moving your hand and bring your attention back up to your brain again. See if you can feel the inside of your skull. Let your awareness roam around the inside of the skull and see if you can feel the outlines of the brain.

Sense the outside of the head, and the inside, and the brain. And sense the left hemisphere; the right hemisphere; the ears and their connection to the brain; the sense of hearing; the sense of sight.

Become aware of the eyes and try to sense or imagine the connection between the eyes and the brain. Open your eyes a moment and look at something. Keep focused on the brain. Close your eyes and picture what you just saw. You took a photograph of that. You opened your eyes and now the brain has the image. What is the difference between looking at the object and the photograph, the recorded image of the object? Open your eyes and look. Close them and look. Remember.

Bring your attention back up to the brain, the whole brain. And talk to that brain. The brain should be more and more stimulated by this and other exercises that you have done. It should function better and be better

in all ways--its memory retrieval system, its thinking, its imaging, its will power, its powers of concentration. The brain should behave in such a way that all of these things are strengthened. The brain should contribute to a more harmonious relationship between the conscious and the unconscious minds.

Suggest to the brain that it take a rest. Sit there breathing comfortably and tell your brain to completely relax. Take a rest. Think of nothing. Just let it rest and feel how it rests.

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

The brain is rested now and it will wake you up, wake you up. As you open your eyes and get up and move around, you get wider and wider awake, more and more alert.

The whole function of the nervous system is enhanced by this exercise and the brain is both relaxed and energized. You should be progressively wider and wider awake as you move around, the whole body waking to greater awareness. Move around and take stock of your perception.

12) ESTABLISHING SELECTIVE BRAIN CONTROL *

Please be seated in a comfortable position, preferably one that you will be able to sustain for some time. Breathe freely and easily. And close your eyes.

With your right hand explore the top of your head, the part of the skull where the brain is and around in the back. Be sure that you follow your hand with your attention. Be aware of the sensations in the head and in the hand as the hand explores the head.

Now do the same thing with both hands. Then hold as much of the skull as you are able to do with the two hands. Gently move the skin up and down over the skull. Squeeze the head as if you were massaging it. Squeeze and release. Squeeze and release. Put your hands down a minute.

Direct your attention to how the head feels as a result of what you did with your hands and the awareness you brought to the actions of the hands.

And direct your attention to the inside of the skull, the space where the brain is. Let your eyes look there also. Look to the left side, the left hemisphere of the brain, breathing freely. Be aware of whatever you may sense. And look over towards the right side. See if you sense any movement, a gentle pulsing feeling or whatever it might be.

Now let your eyes and your attention roam around the space inside your skull where your brain is. Try to identify the place where the two hemispheres come together, that ridge that separates them (the corpus callosum). Mentally travel along that ridge, up and down, wherever you think it is. Make many different kinds of shapes in your brain, but all of them with curvy and wavy lines.

As you breathe in, try to feel the brain inflating. And when you breathe out, the brain is deflating again. It gets a little bigger and a little smaller until it pulses. And then, breathing any way you like, make the brain pulsate. Keep tightening and releasing, tightening and releasing, tightening and releasing, contracting and expanding, contracting and expanding, contracting and expanding.

Maintain your attention there in the brain. The brain produces many kinds of waves. Many people are familiar with Alpha and Beta and Delta and Theta waves. The Alpha waves are often associated with meditation states, serenity. Your unconscious mind knows how to regulate the brain so that it produces a preponderance of Alpha waves.

Suggest now to your unconscious mind that it act upon the brain so that the brain will produce long intense waves of Alpha, the kind associated with successful meditation. Suggest to your brain also that it do this, the brain and the unconscious mind acting together to produce predominantly

Alpha waves. Breathe freely. Just maintain your consciousness on the brain... Alpha waves...Alpha waves. With the Alpha waves the brain becomes quiet as placid waters.

And the brain can also produce Delta waves to make you drowsy, to bring you close to a sleeping state. Let it now produce Delta waves... Delta waves...Delta waves.

With a preponderance of Beta waves you will be much more alert. Producing Beta you become more alert...a preponderance of Beta...more alert than with either the Alpha or Delta, and more awake. See if you can discriminate a difference.

The brain also produces substances rather like the pain-killing drug morphine. Endorphine is secreted by the brain as a pain-killer, and can also produce a kind of euphoria and pleasure. Let us suggest now to the unconscious mind that it tell the brain to produce enough of this internally manufactured pain-killing, pleasure-giving, substance so that we experience some of the effects. Those who have some pain that can be helped, suggest to your unconscious mind that it knows how to send some endorphine to the site of the pain, bringing some relief, if not complete relief.

There are also pleasure centers in the brain--centers that can give feelings of pleasure to the body. Suggest that a pleasure center become activated, one or more of the brain's pleasure centers becoming more and more active, bringing sensations of pleasure to the body. See if you can feel now that these centers have become more intense, the pleasure centers stimulating the body. You can feel it in your skin or deeper down as streaming sensations. What do you feel is the pleasure center? The centers becoming more and more active.

Now becoming quiet again, the brain producing Alpha waves. Pay attention to the brain space as it produces long bursts of Alpha waves.

Now the brain beginning to produce more and more Theta brain waves... and then Delta for awhile, the drowsy waves so that you would rather easily drop off to sleep with your brain producing those Delta waves...and then Beta, becoming more alert. Your whole body becoming more alert again, wider awake. See if there is a marked difference with the way you feel with the Delta and Beta waves.

Now I want to suggest to you that the parts of the brain involved with imagination and imaging become increasingly stimulated and activated so that you see or think about pictures or images. Pictures or images come into your mind, perhaps colors--colors, pictures, images there in your brain.

Imagine that there are symbolic images in pictures having come, or beginning to come--animals, architectures, faces, beings, landscapes, or whatever it might be--the imagination imagery activated by the unconscious

mind.

Now let us suggest to the brain that the senses be stimulated and made more acute...the unconscious mind...the brain...the nervous system...the sensory apparatus.

First of all hearing, so that more will be heard by you than you were hearing before. Listen and note what you hear that you did not hear before. See if your ears feel any different. Sense the hearing apparatus.

Now the sense of touch becoming more acute. Touch whatever is around you, the floor, parts of your body, whatever it might be, and see if your sense of touch is more acute and feels more than it ordinarily would.

Hold your skull, your brain cage, in your hands again. See how you touch your hair now, and the skin, and the bones beneath the skin. See if you can remember how it was and how you can more completely experience the top of your head as you hold it in your hands and squeeze and massage. Gently massage the scalp as you did before. Compare the sensations in the scalp as well as in the hands. See if the scalp now senses the hands more completely.

Put your hands down and continue to pay attention to the brain. Think about the convolutions of the brain...the shape of it...the corpus callosum...the whole brain...the base of the skull...the spine coming up to the top of the neck and going down and down all the way to the coccyx, or tail bone, at the end of the spine. Take your awareness up and down your spine, all the way up to the top of your head and back down the spine.

Focus on the space just above the nose, between the eyebrows. There is a gland there. Suggest to yourself that you stimulate that gland. Think of it as a chakra; think of stimulating the chakra. And stimulating your visionary capacities, perhaps clairvoyance or some other kind of paranormal seeing.

Think of the third eye as being there. You can think of that eye for the moment as expanding and contracting...expanding and contracting... expanding and contracting. Think of the lid over that eye raising so that the eye opens. Open and close the lid over the third eye. See what that eye looks like if you can, what color it is, what kind of light shines from that eye...does it sparkle?...is it gem-like?...is it shaped like your other eyes or is it different in some way? Think about seeing with that eye, looking out with that open third eye at whatever you may see--images, colors, whatever it is.

Now once more suggest to the unconscious mind and the brain that the brain will become more and more alert, the whole brain, mind and body becoming more alert, and also more responsive to suggestions of better functioning of the whole brain and the whole nervous system, including the newly-discovered endocrine nervous system...senses...the whole body... all the parts of you becoming more and more alert.

Now feel the body image entering your awareness. Although you still look at your brain you have a much greater sense of your whole body... your hands...arms...feet...legs...pelvis...trunk...chest...shoulders... neck...head...mouth...eyes...ears...breathing.

For several minutes lie down with your eyes closed. Suggest to yourself that you are becoming wider and wider awake, more and more alert. And that the brain and the unconscious mind are making changes throughout your body to heighten awareness and increase alertness, helping you to truly wake up, to truly wake up and be wider awake than you have been in the past. Wide awake enough that your unconscious mind will feel free from coercion from within and without...feel much more free...that awakesness is freedom from dictation by impulses, biological impulses, and processes of the unconscious.

The unconscious and the conscious minds becoming increasingly one. More and more and more awake. Lie down for a couple of minutes and suggest that to yourself.

Scan your body. Note the state of it, how you lie, how you feel, the state of the muscles. Then slowly roll to one side and get up. Walk around and observe whatever else you might feel. Do not speak for awhile. Just move around and experience.

13) CREATING AND EXPERIENCING AN IMAGINAL BODY AND ITS TRANSFORMATIONS *

This exercise is to be done seated in a comfortable straight-backed armless chair, one you do not sink into too much. When timed for optimal results, the exercise should take approximately two hours and could take even longer. Allow ample time for each experience described until the crucial timing has been mastered. In general, imaged movements should be repeated about twenty-five times as actual physical movements are done in the typical Psychophysical Re-education exercises.

In previous exercises you have used images of movement to bring about changes in your body. Those have all been movements that are imagined with respect to the actual physical body. There is another way of doing it that is very interesting and that is part of almost every spiritual discipline or system of mind training. That is to do the movements with a body that is also a product of the imagination, to create a second body that is an imaginal body and to then move that one. You then observe the effect of the movement of that body on the physical body.

Now make yourself comfortable, with your feet on the floor. Imagine that you are sitting opposite yourself, facing yourself. The experience of this ranges all the way from just having a faint notion of what it would look like to being able to see oneself as clearly as if you were actually there. Then try for a moment to imagine the consciousness that is used or that manifests in out-of-body experiences--for instance, when someone has had an accident and the consciousness looks down at the body as it is lying there on the ground. Try to shift your consciousness so that you look down at your physical body sitting in the chair. See how well you can know what is looks like.

Then imagine yourself in the form in which we are going to work, and that is lying down somewhere in front of yourself. Imagine yourself on your back, your hands at your sides. Your hands and arms are at your sides and the palms are down. Your feet are separated by twelve or thirteen inches. Turn the right foot to its outside. For now, only move the right foot of the imaginal body. With that imaginal body, turn the foot onto its right side and then bring it back to the middle. Keep doing that. It means that you rotate your right hip out. Bring the outside of the right foot as close to the floor as you can and then bring it back. Be aware of the sensation in the right hip as you rotate it out and bring it back. Be aware of the outside of the foot as it touches the ground. Then stop.

Now just flex and extend the toes of the right foot of the imaginal body. Flex and extend the toes and experience that sensation. Then flex and extend the ankle a few times. Feel just as clearly as you can what that body is feeling. Do not imagine that the body sitting in the chair is doing anything. The sensations are all with regard to the body that is lying there before you.

Make some circles with the right foot by rotating the ankle. Make some in one direction for awhile and then circle in the other direction. Remember, all these movements are performed by the imaginal body only.

Then bend both legs of that imaginal body so that the feet are standing on the floor. Rap with the ball of the right foot on the floor. Do it rather vigorously. See where you have to place your foot so as to do it. Then rap with the heel and you will see that you have to bring your foot into a different relation to your bottom in order to rap well with the heel. Where you rap best with the ball of your foot is not where you rap best with your heel.

Then just pick the foot up and put it down a number of times on its bottom. You keep the leg bent and just raise the foot and put it down.

Then let the right leg stand alongside the left one. Let it fall over to the right side, approaching the floor as closely as it will, and bring it back. Keep doing that. Be aware of the movement in the hip joint and the arc that the right knee makes through space as it goes over to one side and then comes back to the middle. Then stop.

Pick the right foot up and make circles with the right knee in the air. Circle in one direction and then in the other. Then stop.

Bring the right leg back towards you so that the top of the right thigh approaches your rib cage. Be sure that what you feel are the sensations of the imaginal body and that you are doing everything with reference to that body, which is lying on the floor. Now stop.

Leave the right arm on the floor and rap with the right hand, bending at the wrist. Be aware not only of the bending of the wrist and the rapping of the hand, but of the sound that the hand makes rapping on the floor. Then continue rapping with the hand on the floor but do it by picking up the entire arm. Keep the arm extended. Raise it several inches off the floor and bring the hand down so that you can make even louder rapping. Then stop.

Slide the right hand up and down. Do it by raising and lowering the right shoulder, sliding the right hand along the floor. Feel the floor beneath the hand and the arm. Now instead of listening to the rapping, you are using your tactile sense. You are feeling the floor. You are using your kinesthetic sense to feel the movement in the shoulder and the movement of the hand and the arm. You also use your visual sense as you look at that body and observe the hand moving up and down. For a moment, you make your consciousness dual. You feel the body moving as you identify with it and you also detach yourself from it and look at it. You can see it moving. You can see and feel the movement simultaneously. You get as completely as possible into your imaginal body.

Put your right arm out to your side at shoulder height. Bend the arm at the elbow. Make many circles with the hand and the arm, rotating at the

elbow. Make a number of circles in one direction and a number of circles in the other direction. Make small ones and big ones, quick ones and slow ones. Be sure to feel what is happening in the elbow and the movement of the hand and the arm through space. Then stop.

Put your right arm over your right chest. Let the palm rest on your chest on the right side. Raise and lower the elbow towards the ceiling, like the flapping of a wing. Raise the elbow as high as you can towards the ceiling and then bring it back down against the floor. See how quick and light you can make that movement.

Then finally, instead of raising the elbow towards the ceiling, flap the other way so that your arm comes down against your rib cage. The arm and the elbow come down against it and you raise it and flap in that direction, flapping the right arm. The hand is still on your chest. The elbow comes up to shoulder height and then goes down against the side of the ribs. Then put the arm down.

Lie on the floor and scan your body. See if you can tell if the two sides are the same, or whether one side feels longer, or one side tilts more, or one side is clearer. See what you can feel. You have only imagined moving an imaginary body and you have not imagined any movement for your actual physical body. Turn your attention now to your physical body and see what you feel. See whether there is any difference in the clarity of the right and the left sides on the actual physical body: Compare your right eye with your left eye, your right hand with your left hand, your right knee and foot with your left knee and foot.

Then get up and move around. Walk around and see what else you notice. If now the right side feels different from the left side, try to carefully note what the differences are on the two sides. Also compare this to what you feel when you do imaginary work with the physical body. See if you can discriminate any difference between the change that occurs by working on the imaginal body with imagination, and working on the physical body with imagination. See if you can feel that your body now on the right side has a different kind of energy feeling than when you work on the physical body. Try to define for yourself what the difference is. See whether the awareness of the left side is more or less than when you work on the physical body, either actually or with imagination.

You can understand from this, at the very least, how the experience of the body in dreams, which is an experience of an imaginal body and not a physical one, affects the experience of the physical body. You see a demonstration of it right now here in yourself that what happens to the imaginal body changes the physical body. This is much closer to the dream experience or to the kind of experience that is taught in Shamanism or the spiritual disciplines. In a dream, you are not imagining that something is happening. With the dream body, almost always you have an actual body that things happen to and that you use. The only difference between that and what we are doing here is that here the consciousness is detached and one part is looking at another part, so that you have two bodies. Eventu-

ally, you can place your consciousness in the imaginal or kinesthetic body to such an extent that the physical body will be lost altogether. You will have no awareness of yourself as a person sitting in a chair. The only reality you will know is the body lying on the floor. You may even achieve that here. Now come back and sit in your chair.

Make yourself comfortable. I want to show you a couple of specific problems and then we will go on to some more work. Close your eyes and breathe right up the middle of your body, up what we call the "core line," as if there is a line that runs from between your legs right up to the top of your head. Breathe up and down that line right along the middle of your body as if the breath is coming in through your bottom and coming out through the top of your head, and then back down, in and out. When the feeling is well established that your breath is moving up and down your center, imagine your second body, another body, either sitting opposite you or lying, or wherever you want it to be. While you are doing that breathing in your physical body, try to do the same thing with the imaginary body. Really feel it in the imaginal body as you felt the movements when you tried all the movements on the right side. It is usually very, very difficult at first to do a movement with the imaginal body while also doing the same, or an opposing movement particularly, with the physical body. Try it facing you and see if you can do it. That is the one way it can be most easily done, or if you are lying on your back and the imaginal body is suspended above you. It amounts to the same thing.

Actually bend the legs so the feet are standing. Let the right leg of the imaginal body drop over, and bring it back, and keep doing that. At the same time, take the left leg of the physical body over to the side and bring it back. See if you can do both of those things together, without sacrificing the awareness of the imaginal body. It can be done. Now stop.

Scan your body as you sit there. See whether the right side is still clearer than the left. Are you symmetrical now? Now, as you remain seated, let the imaginal body get up and walk around. It does not have to walk around this room. It can walk around any space you like. Feel its movement. Occasionally also look at it from the outside so you see yourself, as in an out-of-body experience. See the imaginal body rather than the physical body. See if, when you look at it from the outside like that, the imaginal body is also using its eyes--if you can see out of two bodies at one time or whether, when you look at the imaginal body from the outside, it has no experience of seeing.

Then go back into it and walk around with it as it looks at its environment. Shift it to a different environment. Put it entirely in a different place. Move around in that one. Put it in two or three other different environments. Explore moving around and looking and listening, smelling and tasting. Experience each place as fully as you can. Try being aware of every sensation--the contact of the foot with the ground, how the ankles bend, the knees, the hip joints, the hands, the elbows, the shoulders, how you carry yourself, how you breathe. Be as completely aware of both yourself and the environment as you can be. It is as if you were doing a mindfulness

exercise, but doing it now in the imaginal body. Now stop.

Get up and stretch just a minute. Try to wake yourself up and become alert.

Now make yourself comfortable. Close your eyes and then once again place the imaginal body on the floor in front of you where you worked on it before. This time we are going to do some work for awhile on the left side. We are going to do quickly some of the things that we did in a bit more leisurely fashion on the right side.

Working with the imaginal body, your legs are lying out straight and your arms are at your sides with the palms down. Take the left leg of that body over to the outside so that the outside of the foot approaches or touches the floor beneath you. Then bring it back and continue rotating the left hip joint. Then stop that.

Now flex and extend the toes of the left foot. Sense very clearly what you are doing. These are all movements that your mind and body have experienced.

Then instead of doing that, flex and extend the left ankle. You can do it in such a way that you rock your body along the floor, or you do not need to do that. If you do decide to rock your body, note that when the foot comes back, the chin moves away from the chest. When the foot goes down, the chin comes down towards the chest and the shoulder also moves. Then stop.

Bend both legs of the imaginal body and place the feet on the floor. Rap with your left heel. Place the foot at that distance from the body that allows you to rap easily with the left heel. See whether, if you put the foot too close to the body or too far away, it is impossible for you, even in your imagination and in an imaginal body, to rap with the left heel. It is bound by the same laws in that respect into something else entirely, but as long as it is a body, it cannot rap with its heel if the foot is too close to the posterior or too far away.

Then place the foot so that you can rap easily with the ball of the foot. Do that a few times and then stop.

Let the left leg drop over to the side. Bring it back to the middle and continue to let it go as far left as it will. Now extend your right leg as you do that. When you take the left leg over to the left, also let it come over the right one until it lies on the right leg and goes past it. Then increase the movement from left to right with the left leg by moving the extended right leg out of the way. Then stop that.

Bend the right leg again so that both feet are standing on the floor. Rap on the floor with your left hand, just by bending the wrist. The rest of the left arm remains on the floor. Listen to the rapping. Then make it louder by raising the entire arm and slapping with the hand on the floor.

Then let the left arm rest at your side like the right one. Just make some circles with the hand on the floor. The palm of the hand inscribes circles, going in one direction and then in the other. Do a few one way and a few the other way. Try doing it without bending the elbow so that it is entirely a shoulder movement. Then allow the elbow to bend so that it is mainly an elbow movement. Then extend your left arm again and let it rest at your side.

Move your left arm up and down. Slide the hand up and down. The shoulder moves up and down, and you sense the feeling in the shoulder. You also feel the surface beneath your hand. Use your tactile sense. See if you can do that more refined discrimination where part of the time you are trying to learn mainly about the floor, and part of the time you are trying to learn mainly about what your hand is feeling. Shift back and forth between the self and the not-self with the imaginal body and the imaginal sensory apparatus.

Then place your left hand on your chest, with your arm out at approximately shoulder height. Raise the elbow towards the ceiling, flapping the arm like the wing of a bird. Flap it up and down. Then put your right hand also on your chest and do the same movement so that both arms are flapping up and down. As you do that, think of a bird flapping its wings. Then, as you continue to do that, discover that in fact your body is the body of a bird. Look at it from the outside as a great bird soaring from the heavens, flapping its wings. Feel the wings flapping and the body of the bird soaring in the sky. See what else you can feel. Be aware of what kind of bird it is and what it looks like. Enjoy the feeling of the flapping wings and the body soaring in the sky, looking down at the land beneath you. See the water, or whatever else is there. Sometimes let the wings just be extended and floating along in the sky. Enjoy that experience for a little while, flying. Then cease movement.

Let your consciousness hang suspended and without form until you find yourself in the body of a large cat, a tiger, a lion, whatever you feel yourself into. Be aware of moving now in that body--the power of it, the grace of it, whatever else you feel. It has four legs, a huge and powerful body, and yet is moving so lightly. See what that consciousness feels like and what you see looking out of the eyes. Compare it with being a bird.

Lose that body and let the consciousness hang suspended. Then find yourself in the body of a great serpent, a snake. Feel that body as it undulates and slithers along the earth with its tongue darting in and out of its mouth. How does it sense the earth? What does it see when you look out through its eyes? What does its consciousness feel like? Compare it with being a great cat and a bird.

Then, with your consciousness hanging suspended once again, find yourself in the body of an elephant. Feel that enormously massive body with the brain high up off the ground. What does it feel like to move? What does the earth feel like beneath its giant feet? How does the world look to that being?

Then find your consciousness transferred instead to the body of a whale and then a dolphin or whatever other fish or sea creature you like. Sense it moving and leaping through the water. What do you hear and see? What is your experience?

Then once again find yourself back in the body of a bird flying high over the place where the elephant and the great cat and the serpent and the other creatures are, as well as over the sea where the sea animals and fish are. Enjoy the feeling of the wings both flapping and gliding. Stop flapping the wings and just glide now. Find that as you glide, you glide no longer in the body of a bird but in your own human form. You now can fly. You can move your arms like the flapping of a bird's wings and see that your arms will carry you through the sky. Shamans fly. Flapping the wings or gliding with your arms extended, look down at the ground and you can see the shadow that you cast, like a strange cross passing over.

Now see if by yourself you can assume several other different forms. Transform the imaginal body but experience the sensations of whatever you transform yourself into. Sense the movements and the sensations, and also the perceptions and emotions. Identify with that as completely as possible.

Now place the imaginal body on the floor again, just lying there. Then bring your consciousness back into the physical body seated in the chair. Let the imaginal body rise up out of that consciousness and walk around the room, according to whatever environment it is. Sense its movements very, very clearly, sense its sensations and the environment. See if it has become easier to move into the imaginal body and experience with it. Also use it to do things like running and leaping, lying down and rolling, rolling and rolling over grassy surfaces, whirling like a dervish. Let it be agile and free. Pay attention to its feelings and sensations because that makes it easier and easier to be in it. Use it and feel what it feels. Give it interesting, pleasurable experiences. That reinforces the creative process that produced the imaginal body. It creates a desire to go into it. Such experiences strengthen it.

Now just come back to your own body sitting in the chair. Let the imaginal body merge with it, drawing into it until there is no distinction between the two that you experience at all. Nothing of it is left outside of yourself.

Close your eyes. Sense clearly your own body, your physical, everyday body. Then open your eyes. Move around and feel more and more alert and also very, very relaxed. Get up and move around. Become wider and wider awake as you move. Then come back and sit down.

14) MAKING THE BODY WITH TWELVE ARMS
(SHOULDERS AND SPINE) *

To begin with, walk around a little bit and observe your movement. Pay particular attention to the movement in the shoulders. Do not walk in any special way--just walk in the way that you ordinarily walk when you are not self-observing, to the extent that that is possible. When studying behavior, there is not only an observer effect but there is a self-observer effect to contend with.

As you continue moving, raise both arms to shoulder height. Now raise them to shoulder height the other way. Those who raised them initially to the sides, now raise them to the front. Those who raised them to the front, now raise them to the sides. Take them down first before you raise them again. Move them back and forth at shoulder height.

Also see if it is easy to raise your arms to the ceiling. If you can rotate your shoulders so you can make circles with your arms, do that. They come all the way down in front and then back. Do one at a time. See if you can quickly and easily make a circle like that. The hand goes up towards the ceiling and then comes down. See whether that movement feels unimpeded to you or whether it does not feel as good as it could be. Do it with each arm and see if it is the same with the left and with the right. If it is not, define in your mind the differences. Have the intention of remembering how the movement was at the beginning of the exercise. Then come back and lie down.

Sense your shoulders in relation to the floor. Try to sense your spine in your neck. Sense the top of it and try to follow it down all the way to the base of the spine. See if it seems to you that the spine is straight, or if you can get any sense of it at all that would let you know if it is straight or not. Try positioning your body so that the spine feels straight, regardless of what your mind tells you about whether that position is right or not. Go just on the basis of feeling.

Then breathe as if by breathing you breathe right along the line where you sense your spine to be. See if the breathing makes the spine seem to be straighter or if you have difficulty feeling that you can breathe along a straight line which also coincides with the spine. In some cases you will find that you breathe more to one side of the spine than it seems that you should. If that is so, notice whether the other nostril is not a little clogged, explaining why the breathing is off to one side. If you feel that you are breathing to one side, put your finger alongside the nostril on that side and see if the other one is not breathing as freely. Check in any case and see if you are breathing equally through both. Put your finger alongside one nostril and close it for a moment and then do it with the other one. See if the breathing is what you sensed it to be.

Now bend your legs and let your feet rest on the floor in a comfortable position, one that allows the lumbar spine to come as close to the floor as

possible. Then again, see if you can get a sense of your spine. You can start at the bottom or the top. If you need to raise the pelvis a few times to put the lumbar spine on the mat, do that.

Then bring your legs back towards your chest and rib cage, and take hold of the knees with the hands. Pull them towards you and release them. Keep the hands on the knees. Do it in such a way that you make maximum contact with the small of the back on the floor. Just keep bringing the knees lightly towards you and let them fall away. Then do them alternately for a minute. Make it a smooth, continuous movement. Pay attention to the small of the back on the floor. Then let go of the knees.

Leave the legs off the floor, but put them with the knees touching. Take the feet side to side, but carefully. You swivel from the pelvis. Remember not to do it too strenuously. Let them just go back and forth easily.

Then cross your legs. Take hold of one foot with each hand. Bring the knees toward you and take them away. You hold onto the toes with your fingers, the toes and the tops of the feet. Just keep bringing them towards you.

Now, without releasing the feet, put the leg that is on top underneath. Then put it back again. Now you see that both hands are on the outside. Both arms are on the outside of the legs. Now reverse them again so that the other leg is on top and one arm is now inside of the legs and one is out. In the case of the foot that feels that you have the less comfortable hold on it, let go of it for a minute and take hold of it from the other side with your hand. See if that feels better. You are holding both feet, not one foot with two hands.

Rock back and forth a little. Pull your knees towards your chest and take them away. Your heels should be close to your bottom, if not resting against it. You pull the knees back towards your chest. Reverse the position of the legs again. Just take them back and forth a few times, going from one position to the other. Also, when the position of the legs changes, put the hand in the most comfortable position on the foot. See if you remember whether initially your right foot or your left foot was on top.

Put your feet down in a standing position. Without thinking, cross them up in the air again and see which one goes on top, the left one or the right. Then if you have the left one on top, put the right one on top. Let go of the feet with the hands and just switch them over so that you do it the other way.

Then take hold of the feet with the hands and bring the knees back towards you and let them go away. All the time, feel the contact of the back with the floor. Then reverse the position a number of times, keeping hold of the feet with the hands. One leg comes inside of the arm and one arm is inside of the leg. Try to do it lightly and easily. See how quickly you can switch back and forth. Then stop and rest with your legs extended on

the floor.

Now bend your legs and let your feet stand on the floor. Let the right one go over to the side. Keep the feet on the floor and let the right one drop over to the right side. Sense the movement in the small of the back. Continue to do it. Sense on up your back as you move higher so that you feel the rib cage as it moves to the right and makes a different contact with the floor. Let your leg go all the way over as it will. Try letting the head turn with the leg.

Then instead of going right, go left with the left leg. Then see whether the head goes with it or if you have to move the head by an effort of will. Pay attention especially to the contact of the back with the floor. Then stop.

Try once again to sense your spine. Place yourself so that it seems that the spine is straight. Even though you might know from an intellectual point of view that your body is crooked, put it so that it feels that the spine is straight. Go on feeling even though you might think you know that you are doing something wrong.

Then push and pull with your feet to rock your body along the middle of the spine. Try to push in such a way that the spine moves up and down right through the middle, and you are not leaning more on one side or the other. It is a perfect movement up and down with the spine marking the division of the two halves of the body. See if, by doing that, you can bring it into any clear focus. Now stop.

Lie there with the feet standing. Let the feet be spread at least a little bit. It cannot be comfortable to have the feet together. Once again try to sense the spine and to breathe up and along it as if you could breathe into it. Follow the spine all the way up as if you could breathe up and down the spine.

Then flex your ankles and breathe out through your teeth with a hissing sound. As you do that, extend the legs, leaving the back flat on the floor. Once again try to sense the spine in the middle.

Now bring your hands in as close to your body as they will comfortably lie with the palms down and the elbows straight. Then take the arms above the head on the floor. Observe where and how your arms lie. See how close to your ears your arms can comfortably lie, and whether you have to bend your elbows or if you can keep them straight. Do you have to bend your wrists, or do you keep them straight and still make contact with the floor? Do it the best you can without bending the elbows, whether the arms touch the floor or not and regardless of how close they come to the ears. Just go as close as you easily can to have them extended on the floor and to have them lie in contact with the ears with the elbows straight. Straighten your elbows. If you do not straighten them, you will miss the point. It does not matter if you lose contact with the floor, but straighten the elbows. Put the arm wherever it has to be with the elbow straight. Straighten the

elbow. Do whatever you have to do to straighten it.

Now put your arms out at your sides at shoulder height with your palms down. Shift around on the mat so that when we do this, as we will repeatedly, you will not be bumping into each other. But do not do it so that your head comes off the mat. Rather, come down. If some part of you has to go off the mat, let it be your feet rather than your head.

Now let your hands move out away from you and then bring them back without bending the elbows. You move out from the shoulders. Slide them out along the floor and bring them back. Just slide the palms of the hands along the floor. Slide them away from you and back toward you, not up and down, each hand reaching out as far as it will reach. Do it smoothly and easily. It does not matter how far a movement it is. You will see that it will change greatly as we work.

Now put your arms down at your sides and do the same thing. Take them down and then bring them up. That is a much more familiar movement so you do it more extensively, but the other one can be made much more extensively also. Do it smoothly and easily.

When your arms were at shoulder height, they were at right angles to the arms as they are now. There are ninety degree angles that separate the arm as it now is from the arm at shoulder height. Move the arm out to midpoint, at about a forty-five degree angle from your body. Try to sense accurately that that is where it is, that it is not too close to the shoulder height position and not too close to the legs either. Then take the hand out and bring it back. Slide it along the floor. Do it the same as you have been doing, moving from the shoulders. Do not bring the hands closer to your legs. Just do it from the shoulders. The hand slides along the floor and the elbow is straight. The movement is all from the shoulders.

Now having done that, put your arms out at shoulder height. Continue to take them out and then bring them back. The hands are sliding across the floor. Do it in a smooth way, not jerkily. Breathe freely. Rest a minute with the arms at shoulder height.

Now, once again, consider that when the hands are above the head, the arms at shoulder height are in the same relation to those arms in terms of the angles and degrees as they are to the arms when the arms are down at your sides. If your arms were directly overhead, the arms as they are now would be at a ninety degree or right angle to the arms above the head. Move the arms up by forty-five degrees. Try to sense clearly where that point is. They are at the midpoint between shoulder height and arms above the head. Now look a moment and see if your arms are really where you felt that they were, that they really are at midpoint between shoulder height and the arms fully above the head. Here you may find that you have to roll the hands over onto their backs to do it easier. See if it is easier with the hands on their backs or with the palms down. Bring the arms up to that forty-five degree position.

Once again slide them along the floor and bring them back. Look at them and see if they are really up high enough. No one has them too high, but some have them up twenty degrees or thirty degrees from the shoulder height position. See if each arm is the same. Now if you have them only fifteen or twenty degrees, is that because you can do no better or because you are sensing wrong? Bring them as close to the proper angle as you can. Then let them rest there a minute.

Do a few more movements on the outside edge of the hands. Do not do it on the tops of the hands, but try it on the edges where the little finger is. Slide the arms and hands along the floor. The movement is all in the shoulders. Do both of them simultaneously, as always. It is exactly the same movement as when your arms are down at your sides. You are pushing and pulling from the shoulders. You are just going at a different angle.

Now put your arms out at shoulder height a minute and rest. See if it is more restful to have them with the palms down or with the palms up. Just examine the alternatives and see which one really feels better to you.

Then raise the two arms towards the ceiling. Lower them over your head as close to your ears as you can. See where they go. Do it several times. Bring them in so that they slide down off your face. See if you can let the arms slide off the cheek bones and come to rest alongside your ears.

Then, wherever your arms are, move your hands up and down from the shoulders. It is the same movement that you have been making all along. The hands go up and down along the floor or wherever they are. In almost every case, it will be easier if the backs of the hands are on the floor. It is possible to put the sides of the hands on the floor and do it. It is almost impossible to put the palms down. You can put part of them down, but to do it all is very hard. Just keep pushing and pulling with your shoulders as long as it is not painful. If it is painful, stop doing it. Now put your arms down at your sides again.

Now you have all seen, most likely in the religion and mythology of India, figures of deities having many arms. We are going to do an exercise called Making the Body with Twelve Arms. If you succeed, it will create a body image with twelve arms that can be held simultaneously in awareness. Maybe you will only do four or six or eight or ten, but you will create this body. When you have done it, then you will find that the shoulders have been further released and that some other quite interesting things have happened in terms of improving the functioning of the shoulders and their mobility as well. Just continue resting and we will begin in a minute.

Now your arms should be at your sides with the palms down. Sense them clearly. Then move them up and down along the floor, keeping the elbows straight. Do it in a smooth way, not in a jerky way.

Then stop and sense the arms and hands clearly. See how well you can bring them into your awareness.

Then bring the hands towards you and away from you. Bring it up forty-five degrees, midway between shoulder height and down at your sides. Just move out and back towards your shoulders. The hands are sliding along the floor. Try to sense clearly and be sure that the arms are neither too high nor too low. Look at your two arms and see if they are actually symmetrical or if one hand is closer to the body than the other hand. When you see that they are symmetrical, note whether you also feel it. Then continue to slide the hands along the floor away from you and then towards you, moving from the shoulders.

Now rest in that position and sense clearly how the arms lie. Make them as clear as possible in your body image.

Then try to feel at the same time how your arms feel lying at your sides. Imagine or image moving the hands up and down lying at your sides. Now focus on the arms as they are, lying at a forty-five degree angle.

Then, retaining that image and sensory impression, put the hands back down at the sides. Now sense them lying at the sides and also try to sense them lying out where they just were. Imagine the hands and the arms at a forty-five degree angle moving back and forth along the floor. The feeling is in the shoulders, the arms, the hands. Slide that imaginal arm back and forth along the floor. Then let it rest and sense it simultaneously with your arms at your sides. Make a few movements up and down with the hands, sliding them up and down along the floor. Up and down means in terms of your feet and your head, unless otherwise defined. It is in terms of your own physical being and not the room around you. Now sense that clearly.

Stop and sense the arms as they are. Bring them out to a forty-five degree angle. Sense that. Slide them back and forth along the floor a few times. Your arms should now be at a forty-five degree angle, midpoint between being down at the sides and being at shoulder height. Now stop and sense the arms where they are and also try to sense or image them clearly down at your sides.

Then put them out at shoulder height. Try to sense whether they are actually at shoulder height. Do a visual check to see if it is so, but always sense it first. Then having adjusted it according to the visual sensing, see if it feels right or if it still feels that it would be a better sensing if the arms were as they were before you corrected them. Now sense the arms as they are and sense or imagine them at a forty-five degree angle at your body and also sense them as lying down alongside your legs. Image the arms down at the sides with the hands moving along the floor, up and down. What would that feel like? The palms should be down to facilitate that. Then imagine doing it at the forty-five degree angle, moving the palms up and down along the floor. Then make that actual movement at shoulder height. Slide the hands away from you and back towards you. Make it as extensive a movement as you can. Move both arms simultaneously, away and then back. Do it quickly. Now stop.

Try to sense the three positions again--the arms as they are, the arms

at your sides, and the arms at the point in between. Then raise them another forty-five degrees. Let them be with either the palms or the backs on the floor, whichever feels better. Try to sense the arms clearly as they lie now, and also the sense of the image of your body with the arms lying out at shoulder height. Try to feel how the arms go side to side at shoulder height. Then sense the arms forty-five degrees lower, both how they lie and how they feel moving with the palms of the hands up and down along the floor. Then sense how the arms feel down at the sides. Feel that they are lying down at your sides and the hands are moving up and down along the floor.

Now move your hands along the floor physically. Take them out and bring them back. Your arms are moving out and back along the floor. If you are doing it on the back of the hands, try doing it on the palms. Then do it which ever way feels better to you. The arms are at a forty-five degree angle above the shoulder height position. Leave them there and just move them out and back along the floor. It is the same movement that we always make, just from the shoulders. The hands are sliding back and forth. Just go from the shoulders. Note visually again the position of the arms. Try to make that movement light and quick. Now stop.

Sense the arms as they are. Try to sense them out at shoulder height. Sense them down just forty-five degrees away from your legs. Then sense them alongside your body. Place them in that position.

Rest a moment with the arms at your sides and the palms down. See if you can just sense them there while having a clear image of how they feel out at shoulder height also.

At shoulder height sense an image of moving them, sliding the hands out away from you and back towards you.

Then have an image of doing it at a point midway between the hands at the sides and shoulder height. Slide them along the floor.

Then sense them above your head at a forty-five degree angle above the shoulder height position, probably lying on the backs of the hands now. Sense that, and move them out and back. Let them lie up there and at shoulder height and out at your sides forty-five degrees and down at your sides.

Then raise your arms and place them above your head on the floor. Bring the hands up to point to the ceiling and let one wrist cross the other one. Then bring them down overhead. See if you can keep it that way and if the arms make an easy contact with the ears or come much closer than they did.

Then try crossing the wrists the other way, and bring it up to the ceiling. Then bring it down.

Now with your hands above your head, take hold of your elbows so that the arms are in contact with the ears or as close to it as you can easily come. A number of times, keeping the arms in as close to the ears as you can hold them without straining, bring them up so that the elbows are parallel

to the floor and then let them down above your head again. Keep bringing your arms in towards your ears, however close they can easily come.

Then let go of the elbows and cross the arms so that the arms come in even closer to the ears. Do that, letting the arms slide down off your face. Let them come as close to the floor as they will. Take them away and do it again. Keep raising and lowering them. Put first one wrist on top and then the other. Do a few one way and a few the other way.

Then do it without crossing the wrists. Just raise both hands to the ceiling. Let the wrists be loose and let the arms come down alongside the ears to the extent that they will. Also let them lie out as far as they will. When they touch the floor overhead or as close to it as they will, stop there.

Push the arms up and down so that the hands slide along the floor. It is the same movement that you have always done. Keep the elbows straight and move from the shoulders. Move both of them at once. Do not bend the elbows. I do not care what else you do or do not achieve, but do not bend the elbows. Just keep moving up and down from the shoulders. Then stop a minute.

Sense the arms as they lie. Get a clear impression of it. Then leave the image of the arms on the floor above you as you physically move them down to your sides. Rest, but sense the arms overhead and the arms at your sides.

Now slide the hands vigorously up and down so that they come down as far as they will go. Make the movement as extensive as you can so that the hands come down as far as they will go. Let your legs be extended. See how far down you can reach and how far up the shoulders will go. Without straining, really see how far down you now come and how far up.

Now put them out forty-five degrees and do it. Examine the mobility in the shoulders. Slide the hand away and back. Make the movement as extensive as possible. If for some reason it is painful, stop and image doing it. Otherwise, continue to do it and see how extensive and quick and light you can make that movement. Now stop.

Put the arms out at shoulder height. Once again do it. Slide the hands along the floor. Make it as extensive and as quick and as light as you can do it. See if now that movement has a kind of clarity in the shoulders that it did not have before, so that it is easier to make a more extensive movement. Bring the hands out and back. Slide them along the floor at shoulder height. Be sure that it is at shoulder height. Then rest for a minute. Now do a few more movements at shoulder height, as extensive as you can without straining. See how far out you can reach and how far back you can come. Then stop.

Now do it with the arms down forty-five degrees. Image or imagine making as extensive an arm-sliding movement as you can. Then image doing it with the hands at the sides and the shoulders really coming down and up as the arms and

hands slide along the floor.

See if you can image doing it simultaneously with your arms at your sides, out forty-five degrees and at your shoulders. Try to begin with one image and add on another and then a third. If you cannot do three, see if you can do two. If you cannot do two, do one. Do it well, and then move on to the second and the third. Image movements that get quicker and lighter and easier and more extensive. Image movements that are really fast and moving farther.

Then put the arms up forty-five degrees. Move the hands along the floor back and forth from the shoulders. Slide the backs of the hands along the floor. Go away from you and come back towards you, the same as always. Be sure it is a shoulder movement. It is no different, in that respect, from the movement where your arms were down at your sides or out at shoulder height or wherever.

Now place the arms in as perfect a forty-five degree angle to the shoulder height and the arms above the head position as you can get them. Visually check it and see if they are high enough, and if they are the same on both sides. If it is not really at midpoint between shoulder height and above the head, then at least it is as close to it as you can manage to get your arms. Look at your arms and see where shoulder height would be and where straight above your head would be. Place them midway between. If you have to move one hand up alongside your ear to see what the hand above the head position is, do it and then do the other one.

Now, with the arms up as close to a perfect forty-five degree angle as you can get them, form an image of them lying out at your sides at shoulder height. Then form an image of another one lying down forty-five degrees, and another of the arms lying alongside your legs. Try to hold onto that one and make a second image of the arms out at forty-five degrees and a third image of the arms up at shoulder height and a sensing of the arms as they now are.

Now slide the right arm on up along the floor to beside the ear and leave it there, as close as you can get while it is still on the floor. Then slide the left one up towards the other ear. Then raise your arms overhead towards the ceiling, and let them come back down over your face. See if they will lie alongside your ears. Also let the backs of the hands lie on the floor if they will, or as much as they will. Then move them up and down along the floor. Move from the shoulders.

Now stop and sense that. Lie with your arms in the closest proximity to your ears that you can get them and your arms as close to the floor as you can get them. Sense how you lie. Remember that.

Take hold of your elbows with your hands. Then just fold your arms across your chest. Take hold of your upper arms with your hands and hold them across your chest. Now try to get an image of the arms above the head as they were a moment ago, and a second image of the arms down forty-five

degrees from that so that they are lying on the floor at a midpoint between the arms above the head and the shoulder height positions. Then put the arms in your imaging out at shoulder height. Then image them down forty-five degrees further with the hands out a bit from the legs. Then image your hands at your sides, palms down. Also sense them as you are.

Now see how many of those arms you can bring into your awareness at once. Try to sense or image the arms down at your sides. Then try to image them another forty-five degrees up while keeping the image of the arms at the sides. Then add on to that an image of the arms at shoulder height. Try to hang on to all of those. Image lastly the arms above your head. Sense the arms on your chest. To the extent that you can bring that into your consciousness and hold it, you have made a body with twelve arms. Now put the arms down at the sides again.

Keep the elbows straight. Push down and pull up with the shoulders quickly. Take the shoulders down as far as you can go without straining, and then let them come just a little bit up. Continue making the movements, gradually bringing the hands and arms out from your body a little more with each movement or each few movements. You start at your sides and gradually move away until you will eventually work up to shoulder height and above and on up to over your head. At whatever point your hands must turn over onto their backs, let them do it.

When you have finally reached the position above your head, then come back down again, and once again in small gradations, so that you move the shoulders from as many different points as possible. Move them only an inch or two at a time from their previous position. Take them up towards overhead and then back down towards being at the sides. Each movement will, of course, make a different demand on the shoulders and will give the shoulders experiences of movement, and shading of movement, that they do not ordinarily get.

We have brought you to this point. Do not neglect to do it now that some of the most important work can be done. If you have to stop and image, do so, but keep moving from the shoulders, either with the physical body or the imaged body.

Now once more, fold your arms on your chest. Try to image the twelve arms. Begin with the two down at your sides, and then image the two out at forty-five degrees, and the two at shoulder height, and the two up another forty-five degrees, and the two above your head and the two that rest on your chest. Take your time and do it. Try to use the movements from the shoulders to vivify the image before you go on to the next one. See how many of them you can do. Continue to practice it, using any means that you devise. Try to reach the twelve. Get the most vivid impressions that you can of how the arms feel lying in each position, both how they feel lying still and how they feel when you move them. When you try to bring as many as possible into your awareness, it is usually easier to do it with the arms unmoving. When you can move ten of them while the other two lie across the chest, then you have succeeded with the mental part of the exercise and the greatest physical

benefits will be forthcoming. Now once more put the arms down at the sides.

Slide the arms up and down so that they go down just as far as they go. See how extensive the movement can be now. If you can, take them further than you could before. Do not arch your back as you do it. Again, see how extensive the movement can be and how quick and light. You should be able to sense that you reach further down than you ordinarily do.

Put your arms out at your sides at shoulder height and do it. Make that as extensive as you can. See if there is a mobility and a clarity in the idea of moving the arms back and forth at shoulder height which was quite absent at the beginning of this exercise. See how quickly and easily you can do it.

Now once more take the arms up to the ceiling. Let the hands touch lightly, one on top of the other. Let them go down alongside the ears. Raise them and lower them several times, alternating the hands.

Then with just the palms of the hands together, lower them behind you overhead. Let the arms come down alongside the ears. Let the arms slide off the cheek bones and then come to rest alongside the ears.

Then do it so that the arms rest with the hands on their backs. The arms are alongside the head. The backs of the hands are on the floor or however close you can come. Let the backs of the hands rest on the floor with the arms as close to your ears as possible. See how that is as compared to what you did in the beginning. Raise them once more and let them come down alongside your ears. Let them come off the face and onto the floor. Now, bring your hands down alongside your body and let them rest.

See if it is easy to let them lie close in. Observe how the shoulders are in relation to the floor and how the hands and the arms are lying. Then slowly roll to one side and get up.

Walk around, letting the arms move freely. See what the shoulders feel. Try various movements with the arms--raising them and letting go, making circles, twisting side to side. See what the shoulders feel like. If they feel light and the movement is effortless, or much less effortful than before, to raise the arm as far as the shoulder is concerned, then you have accomplished a lot. Now come back and lie down a minute.

If you want to once more observe how you can put your hands above your head on the floor and compare that to what you did before, do it. Then just lie still again.

One final time, try to make the twelve arms, but make it a little differently. This time, you will sense the arms down at the sides and image them up forty-five degrees, image them at shoulder height, image them up another forty-five degrees, image them above your head and image them folded over your chest. Once again, use images of the movement as well as just remembering how it felt for them to lie in those different positions.

Now let the images go except for the body image that should correspond as closely as possible to the physical body lying on the mat. Try to sense that body just as clearly as you can. Go over it. See what parts are clearest in your body image. Sense how the shoulders lie, and the arms, the hands and the small of the back. If you need to, flatten it. Let your feet stand and raise your pelvis a few times and put the lower back down flat on the floor. See if without doing that, it is not anyway lying flatter than it usually does, and the shoulders also are lower.

Breathe a few times up through your middle and out through the top of your head and down along the center line, the hypothetical line that begins between your legs and runs straight up through the middle and on out through the top of your head.

Then, for a minute, hold the top of your head in your hands and breathe up toward your hands. At the same time explore the top of your head with your hands.

Then let the consciousness go up for a moment into the brain space under the hands. Breathe up into that space. For awhile, breathe through the nose into it. Then it is as if you can breathe through the eyes into it, and as if you could breathe through the ears into it. Then just breathe up and up into the top of the head so that the whole body elongates somewhat. The neck lengthens and the spine lengthens. Then without stiffening your neck, come to a sitting position.

With your eyes closed, continue to breathe up into the top of your head. Do it with the feeling that the head elongates and the whole body is drawn upward by the breathing. Focus on your brain space and feel that the neck actually lengthens. Everything tends to move up. Then again slowly roll to one side and get up without using your head and neck to initiate the movement. Do it in whatever way is best for you.

Move around for a little while, breathing up through the top of your head. Feel as if the head and the neck and everything moves up--the whole body lengthens.

Then just once again, for a little while, sense the shoulders. Raise them and see how light the feeling is in the shoulders, and how little effort it takes to raise the arms.

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.