AN ALTERNATE TREATMENT APPROACH FOR ADULTS WITH ATTENTION-DEFICIT HYPERACTIVITY DISORDER

by

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A Master's Research Project Submitted in Partial Fulfillment of the Requirements for the Degree Master of Arts

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ABSTRACT

Numerous scientific studies over the past few decades reveal that the psychostimulant medication, Ritalin, or its generic derivative, methylphenidate, is the clinical treatment of choice for children diagnosed with attention-deficit hyperactivity disorder. However, there is controversy surrounding this modality. The literature points to a lack of knowledge pertaining to long-term treatment outcomes of psychostimulants; therefore, researchers are calling for alternate treatment approaches. This study examines the effectiveness of imagery and visualization as an alternate treatment approach for an adult with attention-deficit hyperactivity disorder who utilizes Ritalin for clinical management. The question researched was: Will a reduction in the usage of Ritalin occur in an adult subject diagnosed with attention-deficit hyperactivity disorder as a result of visualization and relaxation exercises? This study utilizes Jean Houston's (1982) modality as the theoretical model of choice. Specific exercises from Houston's *The Possible Human, A Course in Enhancing Your Physical, Mental, and Creative Abilities* were administered. The data from this quasi-experimental design model (with no control group) may demonstrate that some adults may benefit from alternative methods of treatment for attention-deficit hyperactivity disorder.
# TABLE OF CONTENTS

Chapter

1. INTRODUCTION ................................................................. 1
   Introduction to the Study ................................................ 1
   Background to the Study .................................................. 2
   Statement to the Problem ................................................ 4
   Purpose of the Study ...................................................... 4
   Hypothesis ................................................................. 5
   Theoretical Basis for the Study ......................................... 5
   Significance of the Study ................................................ 6
   Operational Definition of Terms ....................................... 6
   Assumption and Limitations of the Study ......................... 11
   Organization of the Remainder of the Study .................... 11

2. REVIEW OF THE LITERATURE ............................................. 13
   Introduction to the Literature Review ............................ 13
   Attention-Deficit Hyperactivity Disorder ....................... 13
   Psychobiology of Mind-Body Communication ...................... 18
   Visualization and Imagery ............................................ 24
   Summary of Literature Review .................................... 31

3. METHODOLOGY AND RESULTS ........................................... 34
   Methodology ............................................................... 34
   Introduction .............................................................. 34
   Research Design ........................................................ 35
   Description of Methodology ....................................... 35
CHAPTER 1
INTRODUCTION AND PROBLEM

Introduction to the Study

Researchers began demonstrating in the 1970s that attention deficit hyperactivity disorder (known as minimal brain dysfunction or MBD, then later attention deficit disorder or ADD--with or without hyperactivity) can persist into adulthood (Kaplan and Shachter, 1991). Before this time, it was believed to be a childhood disability and as the child matured the symptoms would diminish. It is now generally accepted to be a disorder that has residual effects in adulthood.

The DSM-IV (American Psychiatric Association, 1994) does not distinguish a difference in classification between attention deficit disorder (ADD) and attention deficit hyperactivity disorder (ADHD).

Adults with attention deficit hyperactivity disorder present such symptoms as difficulty with organization and task completion. Their ability to concentrate may be impaired and they may experience difficulties with self-control (Kane et al., 1990, Wender, 1987).

Stimulant medication, such as Ritalin and its derivative, methylphenidate, are used extensively in the medical manage-
ment of attention deficit hyperactivity disorder.

This author explored the imagery and visualization exercises developed by Jean Houston as a possible alternative treatment method to reduce or eliminate the use of Ritalin in the treatment of adults with attention deficit hyperactivity disorder.

The single case, experimental design (with no control group) was used to answer the research question.

**Background to the Study**

Today, researchers conclude that between 30% and 50% or more of the children with attention deficit hyperactivity disorder grow up with either the full syndrome or significant residual symptoms (Biederman et al., 1993, Barkley, 1990).

It is accepted in the medical field that attention deficit hyperactivity disorder can be managed with medication and that psychostimulant medication is the most common treatment for these ADHD children.

Barkley and DuPaul (1990) contend that "...more children receive medication (primarily Ritalin or its generic form, methylphenidate) to manage ADHD than any other childhood disorder—over 60,000 children annually, or between 1% and 2% of the school-age population" (p. 573).

Ritalin represents more than 90% of the prescribed stimulant medication market used for attention deficit hyperactivity disorder today (Barkley and DuPaul, 1990).
"The literature is voluminous with respect to the short-term effects of these medications; however, distressingly few well-controlled studies have been conducted regarding their long-term efficacy" (Barkley and Dupaul, 1990, p. 575). Barkley and Dupaul (1990) contend that knowledge is limited regarding alternate modalities as well.

Kane et al (1990) state that "...there is very little information available in the scientific literature to guide the clinical management of ADHD in adults" (p.633). Medical treatment for adults with attention deficit hyperactivity disorder is conflicting. Yet, there are reports of positive results from stimulant and antidepressant medication such as decreased nervousness, improved concentration, and better temper control (Kane et al., 1990).

However, there appears to be a lack of data available regarding the efficacy or adverse effects of methyphenidate during long-term use in adults (Kane et al., 1990). Studies to date have not clarified the long-term effects of methylphenidate. The author is interested in exploring alternative methods therapists can utilize to help adult clients presenting with symptoms of attention deficit hyperactivity disorder.

After reviewing the literature, Barkley (1990) believes there should be rigorous studies addressing long-term stimulant therapy. Furthermore, he believes that the chronic and
persistent difficulties associated with attention deficit hyperactivity disorder are probably not going to be permanently eradicated by any single treatment, even one with demonstrated short-term efficacy such as stimulant medication.

Statement of the Problem

There appears to be little information to guide therapists in the clinical management of adults with attention-deficit hyperactivity disorder. Ritalin is widely used in the treatment of attention deficit hyperactivity disorder for children and has been noted to have positive results for adults as well. Researchers call for further studies in alternate modalities to treat adults with attention deficit hyperactivity disorder.

This study explored Jean Houston's (1982) visualization and imagery exercises as a possible alternative treatment for attention deficit hyperactivity disorder.

Purpose of the Study

The purpose of this study was to determine the effectiveness of imagery and visualization in the treatment of adults with attention deficit hyperactivity disorder and to answer the question: Will a reduction in the usage of Ritalin occur in an adult subject diagnosed with attention deficit hyperactivity disorder using the exercises of imagery and visualization developed by Jean Houston (1982)?
Hypothesis

By utilizing the imagery and visualization exercises developed by Jean Houston (1982), it is possible to reduce or eliminate Ritalin, which is used widely in the treatment of attention deficit hyperactivity disorder.

Theoretical Basis for the Study

Imagery and visualization exercises developed by Jean Houston provide the theoretical basis for this study.

The practice of visualization and imagery has been utilized for thousands of years to heal the body. Jean Houston (1982) comments in her book, The Possible Human, "numerous studies have confirmed the fact that vividly experienced imagery, imagery that is both seen and felt, can substantially affect brain waves, blood flow, heart rate, skin temperature, gastric secretions, and immune responses—in fact, the total physiology" (p. 11).

In Healing and the Mind, Bill Moyers, (1993) Rachel Naomi Remen states "what we imagine, we experience, and what we imagine affects us. It affects our immune system, and our strength, and our optimism. Remen adds, "imagery is the way the mind and body talk to each other" (p. 347).

Jean Houston (1982) has investigated the mind-body continuum. "Because of the diffusion effect in the brain, the activity of the motor cortex, (through psychophysical education) works to disinhibit and activate neighboring neural structures, even those that have to do with complex intellec-
tual processes and intuition" (Houston, 1982, p. xx).

Houston maintains that her exercises bridge and integrate the right and left hemispheres of the brain. By calling them "evolutionary exercises", she feels this is "implying that the latency of the human condition is more deeply evoked and made available for conscious use" (1987, p. xx).

**Significance of the Study**

The results of this study should be of significance to therapists who in their treatment of adults with attention-deficit hyperactivity disorder are concerned with the effects of long-term usages of psychostimulant medication such as Ritalin and who seek alternative clinical management modalities.

The subject of this study applauds the naturalistic approach of this modality and recommends it to others who have difficulty with attention deficit hyperactivity disorder as well as other conditions which may result in a lack of individual control and increased stress.

**Operational Definition of Terms**

**Alpha wave:** An electrical brain wave activity of the cerebral cortex characterized by 8-12 smooth regular oscillations per second at rest.

**Altered states of consciousness:** Attention and concentration on a foci which creates a sense of calmness and heightened alertness.
Attention deficit hyperactivity disorder: A developmental disorder recognized before age seven, with symptoms of inattention and/or hyperactivity-impulsivity which impair social, academic, or occupational functioning. The latest classification in the DSM-IV does not distinguish between ADD and ADHD.

Biofeedback techniques: A technique whereby one seeks to consciously regulate physiologic processes such as heart rate and blood pressure by using a machine that monitors the function and provides information (feedback) to the person.

Cartesian philosophy: Mind and body are separate, and rational thought and scientific methods are the rule.

Catecholamines: A group of organic substances involved in brain functioning such as neurotransmitters dopamine, norepinephrine, and epinephrine which influence the peripheral and central nervous system activity.

Cerebral cortex: "The extensive outer layer of gray tissue of the cerebral hemispheres, largely responsible for higher nervous functioning" (Morris, 1979, p. 219).

Dopamine: "A synaptic neurotransmitter found in the brain, specifically associated with some forms of psychosis and movement disorders" (Edgerton and Campbell, eds., 1994, p. 65).

Gene: "A basic functional unit of heredity which determines an inherited characteristic" (Papalia, Olds, and Feldman,
Hypnosis: "A state of decreased general awareness with heightened attention to a constricted or localized area of stimulation" (Edgerton and Campbell, 1994, p. 101).

Ideodynamic: "The term designates all the relationships between ideas and the dynamic physiological responses of the body" (Rossi and Cheek, 1988, p. 3).

Imagery: A mental representation of reality or fantasy encompassing all five modes of perception: visual, auditory, kinesthetic, olfactory, and gustatory. Imagery is the natural language for the mind and body to communicate.

Immune system: The body's defense system against disease.

Interleukin 2 messenger molecule: Molecules of the immune system involved with the development of helper T cells.

Interleukin 2 receptor gene: A receptor gene of the immune system which binds with its messenger molecule.

Kinesthetic body: In the context of this study, the imaginal body.

Left cerebral hemisphere: The left hemisphere of the brain responsible for analytical thought, logic, and language and processes information sequentially (linear).

Limbic-hypothalamic system: A major mind-body information transduction system which converts neural messages of mind into neurohormonal 'messenger molecules' of the body (Rossi, 1993).
**Meditation:** A Similar feeling state as imagery and hypnosis.

**Messenger molecules:** Hormones that carry information from one part of the body to another.

**Methylphenidate:** The generic form of Ritalin, a psychostimulant medication used in the treatment of attention-deficit hyperactivity disorder.

**Neurotransmitters:** "A chemical (e.g., acetylcholine, GABA, dopamine, norepinephrine, serotonin) found in the nervous system that facilitates the transmission of impulses across synapses between neurons" (Edgerton and Campbell, 1994, p. 141).

**Norepinephrine:** A catecholamine neurotransmitter.

**Opiate receptor:** A specific area on a nerve membrane that receives the chemical stimulation that either activates or inhibits the nerve.

**Peptide receptors:** Cellular structures which receive signals from the peptide messenger molecules.

**Proprioception-kinesthesia:** Pertaining to sensory receptors of the muscles, tendons, joints, and the body.

**Psychobiology:** "A school of psychiatric thought that views biological, psychological, and social life experiences of a person as an integrated unit" (Edgerton and Campbell, 1994, p. 171).

**Psychostimulant:** A stimulant medication that affects the psyche (mind).
Right cerebral hemisphere: The right hemisphere of the brain responsible for symbolic thought such as orientation in space, body image, emotions, dreams, and processes information in simultaneous thought patterns (nonlinear).

Ritalin: A psychostimulant medication used in the treatment of attention-deficit hyperactivity disorder, thought to specifically affect the neurotransmitter dopamine.

State-dependent memory, learning, and behavior (SDMLB): "Life experiences that lead to heightened states of awareness, emotion, and motivation related to the kinds of shock, trauma, and stress that result in mind-body problems. A type of mind-body encoding" (Rossi, 1994, p.46).

Striatum: An area of the frontal lobe of the brain where neurotransmitters are located.

T helper cells: Cells of the immune system called lymphocytes which help fight disease.

Theory of dualism: The theory proposed by Descartes that the body and mind are separate and should be treated as such.

Theta wave: Brain wave activity associated with creative sensing, feeling, and imagistic experience.

Tourette's syndrome: A tic disorder in which multiple motor and vocal tics occur in bouts, either concurrently or separately, for a period of more than one year.

Transduction: "Refers to the conversion or transformation of energy or information from one form to another" (Rossi, 1986,
Visualization: The process of forming a mental image.

Assumptions and Limitations of the Study

Several assumptions and limitations of this study prevail. A basic assumption is that the subject is typical of an adult with attention deficit hyperactivity disorder. Another assumption is that the results of this study are due to the visualization and imagery exercises developed by Jean Houston (1982) and not a result of other life experiences. Also, an assumption is that the subject's self-reporting is accurate and honest.

A limitation of the study is that the study is not a broad, random sample and that it may or may not be applicable to a broad population. Another limitation is that the results may or may not be generalized and that the effectiveness of imagery and visualization may be effective only with people who have an acceptability of altered states of consciousness.

Organization of the Remainder of the Study

The organization of the remainder of the study is as follows:

Chapter 2 includes a review of the pertinent literature. The major themes included are:

(a) Adult attention deficit hyperactivity disorder, and long-term treatments and concerns.
(b) Psychobiology and mind-body communication.

(c) Imagery and visualization, and specifically Jean Houston's work.

Chapter 3 includes a description of the methodology chosen for the study and the results. After an introduction to the purpose of the study, the specific design study is discussed as well as the modality, analysis, and the results of the study.

Chapter 4 contains the summary, conclusions, and recommendations.

Exercises from the modality developed by Jean Houston (1982) appear in the Appendix.
CHAPTER 2

REVIEW OF THE LITERATURE

Introduction to the Literature Review

The literature review in this chapter addresses three major topics that are pertinent to the conceptual framework of this study. They are: attention deficit hyperactivity disorder including long-term treatment and concerns, psychobiology and mind-body communication, and imagery and visualization, specifically Jean Houston's modality theory.

Attention-Deficit Hyperactivity Disorder

The history of attention deficit hyperactivity disorder described by Barkley (1990) in *Attention Deficit Hyperactivity Disorder, A Handbook for Diagnosis and Treatment* illustrates a vastly changing perspective. In the early 1900s, the notion that the biologically based disorder was little affected by social circumstances changed to one in which the "regulation of behavior...could be significantly modulated by social circumstances" (p. 37).

Throughout this evolution, the role of behavior disinhibition/self-regulation has proven a central theme to which theorists of different eras have returned again and again. Along the way, labels have changed from 'brain damage syndrome' and 'organic driveness' to 'hyperkinetic impulse disorder'
and then on to 'ADD,' culminating in 'ADHD....The view of biological factors as primary in the development of the disorder was never completely displaced. (Barkley, 1990, p. 37)

Initially, the prognosis for ADHD was thought to be chronic. Later it was believed to be outgrown by puberty. Then, later still, ADHD was viewed as a chronic developmental disorder (Barkley, 1990).

According to the DSM-IV (American Psychiatric Association, 1994), the diagnostic criteria for attention deficit hyperactivity disorder is either inattention or hyperactivity-impulsivity. Symptoms must persist for at least six months "to a degree that is maladaptive and inconsistent with developmental level" (p.83).

A few examples of inattention, as noted in the DSM-IV (American Psychiatric Association, 1994), are: failing to pay close attention to details or making careless mistakes, having difficulty paying attention to tasks or play, failing to follow through on instructions or completing work, and having difficulty organizing tasks or activities.

A few examples of hyperactivity-impulsivity include: fidgeting with body parts, excessive running or jumping (which may translate to feelings of restlessness in adolescents or adults), talking excessively, continually on the go, and in the case of impulsivity, blurting out statements, interrupting or intruding on others, and having difficulty
waiting.

The DSM-IV (American Psychiatric Association, 1994) has defined types of attention deficit hyperactivity disorder as:

1) Combined Type: meeting the criteria for both inattention and hyperactivity/impulsivity, (2) Predominantly Inattentive Type: meeting criteria for inattention but not hyperactivity/impulsivity, (3) Predominantly Hyperactive-Impulsive Type: meeting the criteria for hyperactivity-impulsivity but not inattention.

As children mature, symptoms usually become less conspicuous. By late childhood and early adolescence, signs of excessive gross motor activity (e.g., excessive running and climbing, not remaining seated) are less common, and hyperactivity symptoms may be confined to fidgetiness or an inner feeling of jitteriness or restlessness. (American Psychiatric Association, 1994, p.81)

Theories propose possible causes of attention deficit hyperactivity disorder; however, the exact reason is unknown. Premises which may lead to attention deficit hyperactivity disorder are: high doses of testosterone, oxygen deprivation, or environmental factors such as malnutrition, lead ingestion, and chemical imbalances.

transmission and illness" (p. 1795).

Another theory suggests that if the level of catecholamines (chemicals—dopamine and norepinephrine—which aid electrical impulses in the brain) are either too high or too low, ADHD may result. Some researchers state the level of catecholamine affects motivational behaviors such as attention, learning, memory, and motor (Guffey, 1992).

As previously mentioned, the psychostimulant drug most widely used in the treatment of attention deficit hyperactivity disorder is Ritalin, or its derivative, methylphenidate.

It may possibly be that psychostimulants such as methylphenidate enhance catecholamine activity in the central nervous system by increasing the availability of norepinephrine and/or dopamine at the synaptic cleft (Dupaul and Barkley, 1990). Speculation is that "... methylphenidate has a greater effect on dopamine activity than on other neurotransmitters" (Dupaul and Barkley, 1990, P. 576).

"More recent studies of cerebral blood flow have shown that activity in the area of the striatum and the connections between the orbital-frontal and limbic regions is enhanced during stimulant medication treatment" (Dupaul and Barkley, 1990, p. 576).

Hinshaw (1989) states "currently, there is considerable evidence for the short-term efficacy of stimulants on the core symptoms of inattention, impulsivity and behavioral dis-
ruption" (p. 283).

However, stimulant medication is not without its short-comings. As many as 30% to 40% of the children diagnosed with attention deficit hyperactivity disorder may not respond favorably to the drugs (Hinshaw, 1989). The medication is fast-acting and results last merely a few hours.

Common adverse reactions can occur such as insomnia, loss of appetite, weight loss, irritability, and stomach-aches. In a case study by Goodwin and Corgiat (1992), anxiety was reported as a side effect. Complications in children with other problems (medical or emotional) may also include depression, suicidal thoughts, and even Tourette's syndrome. (Guffey, 1992, Dupal and Barkley, 1990).

Sleator and Pelham (1986) are concerned with the reliability of research data regarding long-term psychostimulant compliance and reveal that "...the effects of medication on long-term outcome are not known" and may never be known due to this factor (p. 187). Hinshaw (1989) calls for a mandate for the evaluation of alternative interventions for the treatment of attention deficit hyperactivity disorder.

Attention deficit hyperactivity disorder is recognized as a debilitating, developmental disorder that can continue into adulthood. Yet, it is interesting to note Zametkin et al (1990) report that researchers have been unable to demonstrate consistent neurobiological differences between chil-
dren diagnosed with ADHD and normal controls; "therefore, the validity of hyperactivity as a syndrome remains controver-
sial, as does its treatment with stimulant medication" (Zametkin et al., 1990, p. 1361).

**Psychobiology and Mind-Body Communication**

The leading researchers in the fields of science and medicine have been independently studying psychobiology and mind-body communication. In the past, they have been reticent about sharing their findings with others outside of their particular discipline. Earnest Rossi (1993) has researched and integrated his findings from the various specialties to develop his book, *The Psychobiology of Mind-Body Healing*.

Rossi (1993) reports that there are thousands of correlational studies which describe statistically significant relationships between perceptions of mind, mood, and environmental factors with disorders of the body. "We all know that correlation is not causation. We really do not understand how something as insubstantial as 'mind' can effect something as solid as our own flesh and blood. Where is the connection between mind and body?" (p. xv).

According to psychophysicologists such as Achterberg and Lawlis, mind-body communication begins with the concept of 'body image.'

The body image is an organization of visual imag-
ery that apparently is constructed in the fronto-limbic system, particularly with the help of the right cerebral hemisphere. Recent research at the neurotransmitter level has implicated dopamine in frontal lobe function as a locus of hypnotherapeutic suggestion involving the body image described by Spiegel and King. (Rossi, 1993, p.33)

Achterberg explains the distinction in functions between the right and left hemispheres of the brain: "The left hemisphere is specialized in the verbal-linguistic transduction of speech and analytical thinking, while the right plays a more predominant role in the holistic, analogical-metaphorical information transduction characteristic of emotions, imagery, and particularly, the body image" (Rossi, 1993, p.34).

Information, or energy, is converted from one form to another in the process of transduction. Approaches to the facilitation of mind-body communication such as hypnotherapy and visualization are based on the differences in information transduction between the right and left hemispheres (Rossi, 1993).

Imagistic experiences, as well as creative sensing and feeling, can be accessed simply by closing one's eyes. This action enhances alpha and eventually theta wave generation in the brain. This, in turn, shifts the rational and linear thought processes of the left-hemisphere to the "more primary, holistic processing characteristic of the right hemisphere, with its closer associations to the mind-body, lim-
bic-hypothalamic information transduction system" (Rossi, 1986, 74).

Our psychobiological approach seeks to channel and transduce symptoms and problems into creativity. An infinite range of therapeutic creativity and healing can be explored via the ideodynamic channeling and transduction of symptoms and problems. All of the sensory-perceptual modalities are involved: vision and imagery, audition, proprioception-kinesthesia, smell, taste, and all possible combinations of these as they are expressed in significant aspects of mind-body communication and human identity. (Rossi, 1986, p. 84)

Rossi (1993) believes that the common theme uniting physics, biology, psychology, sociology, and medicine today is information. The scientific foundations of human knowledge are being restructured through the flow of information as new views about the nature of life and healing immerge.

For example, we have known for some time that psychological stress depresses the immune system, yet we have not known why.

Ronald Glaser and his colleagues at Ohio State University College of Medicine have added new information to this phenomenon. They have demonstrated in their studies that medical students experienced a suppression of their immune systems during academic exams. The scientific team discovered the phenomenon was due to the curtailed expression of the interleukin 2 receptor gene which consequently depressed the production of the interleukin 2 messenger molecule.
From this experiment, we can hypothesize that our thoughts, feelings, and emotions are somehow transformed into information in the form of messenger molecules (information substances) which then have the capability to communicate with every cell in the body. Rossi (1993) states:

The finding that a messenger molecule such as IL-2 is a common denominator at the molecular-genetic level between biological medicine and psychotherapy has profound theoretical implications. It leads us to the hypothesis that mind and body are united by messenger molecules, the common communication channel between the emotions, sensations, thoughts, and images of consciousness and the molecular-genetic mechanisms of the body. If we can fill in all the communication links between words and ideas with the molecular-genetic mechanisms of every cell of the brain and body, then there can be no Cartesian gap between mind and body. (p. 22)

We learn from endocrinologists that messages from the brain are converted into messenger molecules of the body which can ultimately regulate the characterization of genes. These genes, in turn, moderate body functions such as metabolism, growth, sexuality, and the immune response (Rossi, 1993, Restack, 1984).

"There really is a mind-gene connection! Mind ultimately does modulate the creation and expression of the molecules of life!" (Rossi, 1993. p.xvi).

The communication link between the mind-brain level and the cellular-genetic level of the body is mediated by an as-
sortment of messenger molecules which encode a variety of experiences. This is clearly demonstrated in life experiences where there is an increased state of awareness and emotion such as trauma, shock, or stress. Rossi (1993) refers to this type of mind-body encoding as state-dependent memory, learning, and behavior, or SDMLB.

Rossi (1993) maintains that state-dependent memory, learning and behavior is the "basic dynamic in mind-body communication that is the hidden common denominator behind most schools of psychotherapy ranging from hypnosis, psychoanalysis, and behavior therapy to the holistic methods of imagery, relaxation, and meditation" (p. 46).

Rossi and Cheek (1988) expounding on the theory of state-dependent memory, learning, and behavior, which has been explored with controlled research for the past 40 years wrote

State-dependent memory, learning, and behavior processes encoded in the limbic-hypothalamic and closely related systems are the major information transducers between mind and body. All methods of mind-body healing ... operate by accessing and reframing the state-dependent memory and learning systems that encode symptoms and problems. (p. 111).

Rossi (1993) refers to state-dependent memory, learning, and behaviors as the "missing link" in all previous theories of mind-body relationships. Rossi believes SDMLB are the "common denominator between traditional Western medicine and all the holistic, shamanistic, and spiritualistic approaches
to healing that depend upon highly specialized cultural belief systems, world views, and frames of reference" (1993, p. 68).

The limbic-hypothalamic-pituitary system is the major area of brain-body communication. This system elicits information from the cortex of the brain and transduces it into messenger molecules which is, according to Rossi (1993), the essence of brain-body communication. "This type of neuroendocrinal information transduction changes neural information of the brain into the pituitary endocrinal information of the body. The pituitary gland is recognized as the master gland regulating most of the endocrines (hormones or primary messenger molecules) of the body" (Rossi, 1993, p. 140).

The knowledge that messenger molecules and their receptors serve two interlocking functions can explain the so-called "gap" between body and mind. According to Rossi (1993)...

Messenger molecules are (1) the major pathways of communication between and within all the regulatory systems of mind and body and, at the same time (2) they serve as the ultimate keys for the state-dependent encoding of the types of personal emotional experience and behavior that have always been of relevance for psychotherapy and mind-body healing. (p. 159)

Rossi (1993) refers to this as this "information theory"
and contends that it can unify "...psychological, biological, and physical phenomena into a single conceptual framework that can account for mind-body healing, personality development, the evolution of human consciousness, and a fascinating panorama of cultural practices" (p. 312).

As previously discussed, for thousands of years, man has been aware of the communication channel between the mind and body. Eastern philosophy has validated and honored the body and mind. Western philosophy has demanded empirical evidence to justify existence. Now that evidence is being discovered.

Westerners can understand and appreciate the difficulty in measuring such elements as dissociation, repression, and feeling states of the human psyche. This difficulty can be attributed to the complex, nonlinear dynamics that takes place between the thousands of messenger molecules and their receptors. Trillions of cells may be involved in the process, each one possibly containing its own encoded state-dependent memory at the molecular level.

**Visualization and Imagery**

For thousands of years, man has valued imagination and its reality.

Visualization was the major approach to the treatment of physical and emotional disorders until the Cartesian revolution (Epstein, 1980).

The theory of dualism proposed by Rene' Descartes more
than three hundred years ago is a continuing influence in Western medicine and psychotherapy. Anderson (1992) comments "by Cartesian reasoning, the mind is by its nature separate from the body—from which it follows that disease must be treated as a purely mechanical problem" (Rossman and Bresler, eds., p. 50).

Empirical experience is valued above all in Cartesian philosophy. "The major premise of post-Cartesian western philosophy is 'I think, therefore I am,' making the rational thought process the yardstick by which all thought is measured" (Epstein, 1980, p. 17).

Eastern philosophy accepts the value, power, and function of the image. The fundamental philosophical premise is expressed in the phrase, 'I am.' "By extension therefore, everything is. If everything is (that is, has an existence), then imagination has an existence" (Epstein, 1980, p. 17). Easterners have discovered ways to explore human existence through imagery and have learned to integrate it into daily life.

In *The Possible Human*, Jean Houston (1982) paraphrases Pascal when she states:

we found that the body has its wisdom that wisdom does not know. Ordinary waking states tend to inhibit our awareness of this extraordinarily complex body knowing. It is too much for ordinary consciousness to contain and so tends to be revealed in such altered states of consciousness as
images, dreams, myths, metaphors, and reveries. For the body knows what it is about but we in the Western world have very largely lost our living connections with these knowings. (p.11)

The Western world is becoming aware of our connection with body and mind.

In Healing and the Mind, Bill Moyers, (1993) Dr. Karen Olness states "I don't have a precise sense, but I feel strongly that images and the minute energy associated with images that connects with neurotransmitters or information-transmitting molecules is where the mind and body meet" (p. 78).

Belleruth Naparstek (1994) believes that the first operating principle of imagery is that "our bodies don't discriminate between sensory images of the mind and what we call reality. With a sensory image, echoes of the mood, emotions, physiological state, and blood chemistry associated with the original event reverberate in the body" (p. 18).

Dr. Candace Pert, Chief of Brain Biochemistry in the Clinical Neuroscience Branch of the National Institute of Mental Health, discovered the opiate receptor as well as other peptide receptors in the brain and body; she reflects, "What is the mind? The mind is some kind of enlivening energy in the information realm throughout the brain and body that enables the cells to talk to each other, and the outside to talk to the whole organism" (Flowers and Grubin, eds.,
One imbued in Western philosophy cannot ignore the empirical evidence available today. Scientific studies demonstrate the effects of imagery on the body. For example, Nicholas Hall, a neuropsychologist at George Washington University discovered in his study that subjects practicing imagery were capable of increasing the number of white blood cells and levels of thymasin-alpha-1, a hormone used by T helper cells (Naparstek, 1994).

Theodore Barber (1978) reports on a study conducted in Japan by Drs. Ikemi and Nakagawa. The doctors established that suggestion can cause or prevent skin reactions.

In the study, thirteen subjects who were very sensitive to poison ivy were exposed to the plant. Five of the subjects received formal hypnotic induction while the remaining eight subjects had no formal preparation. With their eyes closed, all subjects were touched by poison ivy. They were given the suggestion that the plant was harmless. Eleven out of the thirteen subjects were able to alleviate the standard response to poison ivy—such as itching, swelling, redness, and blistering—by simply imagining the plant to be harmless.

The opposite was also demonstrated; all thirteen subjects produced "a slight to marked degree of dermatitis—e.g., flushing, itching, erythema, and papules...by the believable suggestion that the arm was being stimulated with poisonous
Professor Karen Olness at Case Western Reserve University has demonstrated that children can learn to reduce the number of migraine headaches through biofeedback techniques.

Dr. Olness has also found that "children were able to elevate their levels of immunoglobulin A, an indication of heightened immune function, in the saliva" (Naparstek, 1994, p. 19).

Green, Ferguson, Green, and Walters conducted a study at the Menninger Clinic with Swami Rama. The swami was able to make one side of his palm warmer than the other side. It was reported that there was a nine degree difference between one side of the palm and the other within a few minutes (Barber, 1978).

In 1961, Wenger and Bagchi studied the psychophysiological effects of yogi training. According to Barber (1978), the two discovered a yogi who was able to raise the temperature of his body—and localize perspiration—within ten minutes after he began meditation. The yogi stated he learned to increase his feeling of warmth when he spent two cold years in caves in the Himalayas. "His guru advised him to concentrate on warmth and to imagine and visualize himself in a very warm place such as in the south of India" (p. 21).

Olness's belief is that there is little difference between biofeedback, hypnosis, meditation, and imagery, only a
different purpose. "I can say that the feeling state is the same" (Flowers and Grubin, eds., 1993, p. 75).

The feeling state may be described as an altered state of consciousness in which one gains a sense of calmness; a state of relaxed focus whereby an energized alertness is experienced. Attention is focused and concentrated and one gains a heightened sensitivity to the foci and a decreased awareness of the environment (Naparstek, 1994).

Jean Houston and her husband, Robert Masters, studied more than one thousand people over a span of seventeen years. Their goal was to "...open the lenses and unshackle the minds of our research subjects" (1982, p. xviii). Dr. Houston (1982) states "we found many procedures commonly used by people across the millennia to alter attention on the spectrum of consciousness so that sensitivity might be heightened, solutions found, inner journeys taken, visions sought and gained" (p. xviii).

The major thrust of Houston's work at the Foundation of Mind Research came to be the investigation of the mind-body continuum. Houston included exercises in her experiments that helped develop an awareness of the body through imagery and body movement. "Movement, imagery, intense concentration, and creative intentionality are integrated in exercises that apparently have the most profound consequences upon the conscious repatterning of both our physical and mental lives"
(Houston, 1982, p. xx).

Biofeedback and yogis have demonstrated our capabilities as humans to control bodily functions, including singular motor neurons.

Houston (1982) believes one can be a conductor in their symphony of personal health by subtly developing one's body awareness.

Houston (1982) focused on developing the "kinesthetic body" (the body of muscular imagination) which she refers to as the body image. Houston believes body movement can thus be orchestrated through the use of active imagination and that we can register a representation of our body directly in the cells of the brain. Houston postulates that "this neurological representation of the body can be extended and refined through the conscious bringing of awareness to the subtle patterns of body use and that, as this occurs, there will be an improvement in body functioning" (1982, p. 9).

Exercises that encourage physical movement of the body as well as visual imagery of body movement were created and refined by Houston and Masters. These exercises are the foundation of this study.

As you increase this awareness of the body, a keen and accurate kinesthetic sense is developed that, when married to imagery and verbal suggestion, not only allows you to effect the usual needed healings but also, by extending awareness to organs, cells, and fundamental body systems,
allows for the very work of transformation. (Houston, 1982, p. 10)

Summary of Literature Review

From the research findings, one can conclude that there is no known cause for attention-deficit hyperactivity disorder. Many theoretical considerations are presented in the literature review, yet researchers have not reached a consensus. Some are convinced there is no an actual disorder due to research findings suggesting no difference between normal controls and children diagnosed with ADHD.

Findings in the literature point to the psychostimulant drug Ritalin, or methylphenidate, as being the most widely used in the treatment of ADHD. Some researchers speculate that the drug may affect dopamine activity more than the other neurotransmitters, and recent studies demonstrate the stimulant Ritalin enhances the blood flow to parts of the brain, including the limbic region. However, findings are not conclusive.

The literature points to a lack of knowledge pertaining to long-term treatment outcomes of psychostimulants; therefore, researchers are calling for alternate interventions.

Imagery and visualization practices have been accepted for thousands of years as a means of healing the body. It has been accepted in Eastern philosophy that the body and mind are connected. Descartes' theory of dualism separates
mind and body and, three hundred years later, that philosophy continues to pervade Western beliefs. Empirical evidence is substantiated as the truth.

Advances in the various fields of science and medicine offer new knowledge of hormones, genes, and molecular functioning. The "information theory" offers empirical evidence of mind-body communication. Information pertaining to the transduction of thought and emotion into messenger molecules are bridging the "Cartesian gap" between body and mind. Scientific evidence affirms what Eastern philosophy accepts—the mind and body do communicate.

It is speculated that the body image is the beginning of this mind-body continuum. Houston has devised exercises which help to develop an awareness of the body through imagery and body movement; these exercises facilitate communication between mind and body.

Scientifically, one can hypothesize that Houston's exercises enable the flow of messenger molecules throughout the body to communicate with the organs and cells to enhance one's healing and well-being and, as Houston states, "allow for the very work of transformation" (Houston, 1982, p. 10).

This study is in response to the call by researchers for alternative approaches to the treatment of attention-deficit hyperactivity disorder. Psychostimulants, specifically Ritalin, are currently the treatment of choice; however,
long-term effects of these drugs are unknown. Holistic approaches to healing such as visualization and imagery have been accepted methods used by people for thousands of years and, as a result of empirical evidence, one can theorize that messenger molecules play a major role in the communication link between mind and body.

The author explored visualization and imagery as an alternative approach to the treatment of adult attention-deficit hyperactivity disorder utilizing Jean Houston's (1982) modality from The Possible Human, A Course in Enhancing Your Physical, Mental and Creative Abilities.

The Possible Human includes twenty-two exercises. The researcher chose thirteen for the study.
CHAPTER 3

METHODOLOGY AND RESULTS

Methodology

Introduction

This study is in response to the call by professionals for alternative approaches to the treatment of attention-deficit hyperactivity disorder. Psychostimulants, specifically Ritalin, are currently the treatment of choice for this disorder; however, long-term effects of these drugs are unknown. Holistic approaches to healing such as visualization and imagery have been accepted methods used by people for thousands of years and, as a result of empirical evidence, one can theorize that messenger molecules play a major role in the communication link between mind and body.

The author explores visualization and imagery as an alternative approach to the treatment of adult attention-deficit hyperactivity disorder utilizing Jean Houston's (1982) modality from The Possible Human, A Course in Enhancing Your Physical, Mental and Creative Abilities.

The question to be answered was: Will a reduction or elimination in the usage of Ritalin occur in an adult subject diagnosed with attention-deficit hyperactivity disorder using the exercises of imagery and visualization developed by Jean Houston (1982)?
Research Design

This study involved one individual; therefore, a single subject, quasi-experimental design (with no control group) was chosen for the study. The researcher chose an experimental design because its purpose is to "determine the cause of events and to be able to predict similar events in the future" (Merriam and Simpson, 1984, p.48). Since there is no control group or random selection and assignment, this study is identified as a quasi-experiment.

Description of the Methodology

The Possible Human, A Course in Enhancing Your Physical, Mental, and Creative Abilities, written by Jean Houston (1982), is comprised of eight chapters and twenty-two exercises and is the theoretical basis for this study.

The chapters and exercises are as follows:

Chapter 1—Awakening the Body.

Exercises
1. The Kinesthetic Body
2. The Ideal Body
3. Contacting Your Body Wisdom

Chapter 2—Awakening the Senses

Exercises
1. Cleaning the Rooms of Perception
2. Fine-Tuning the Senses
3. Listening to Music with Your Whole Body-Synesthesia
4. Pleasure and then Some...

Chapter 3—Awakening the Brain

Exercises

1. Left Brain/Right Brain
2. Multitracking

Chapter 4—Awakening Memory

Exercises

1. Priming the Memory Bank
2. Recalling the Child

Chapter 5—Awakening Your Evolutionary History

Exercises

1. Exercises in Evolutionary Memory

Chapter 6—The Art of High Practice

Exercises

1. The Art of the Mensch
2. Dyads of Acknowledgment and Communion

Chapter 7—The Creative Realms of Inner Space

Exercises

1. Becoming Units of Time
2. The Yardstick of Time
3. The Archeology of the Self
4. Skill Rehearsal with a Master Teacher

Chapter 8—Toward a New Natural Philosophy

Exercises

1. Orchestrating the Brain and Entering the Holoverse
2. The Creative Intention

The researcher chose fourteen exercises from this selection for the treatment. Time constraints and physical space limitations were considerations in the decision-making process.

The researcher chose at least one exercise from each chapter, with the exception of Chapter 5. Due to its length, the exercise in Evolutionary Memory was excluded from this study.

During the 16 week semester at a Southwestern Community College, where the study was conducted, the researcher met with the subject for 15 weeks in a college counseling office. The following is an account of the sessions and the respective exercise administered:

Session 1—Introduction
Session 2—Contacting Your Body Wisdom
Session 3—Cleaning the Rooms of Perception
Session 4—Skill Rehearsal with a Master Teacher
Session 5—Archeology of the Self
Session 6—Orchestrating the Brain
Session 7—Contacting Your Body Wisdom
Session 8—Recalling the Child
Session 9—The Art of the Mensch
Session 10—The Creative Intention
Session 11—Yardstick of Time
Session 12—Becoming Units of Time
Session 13—Left Brain/Right Brain
Session 14—Fine Tuning the Senses
Session 15—The Art of the Mensch

These exercises are included in the Appendix.

Subject

The subject, a 34 year-old Caucasian female diagnosed with adult attention-deficit hyperactivity disorder, volunteered from a student population at a Southwestern Community College.

During the first session, the subject reported being afflicted with adult attention-deficit disorder since childhood and perceived herself as having a learning disability, difficulty staying on task, and difficulty staying focused. The subject also reported impulsive behaviors and feelings of being disorganized, confused, and forgetful.

The subject attested to an average daily dosage of 10 mg. of Ritalin twice a day.

Procedure

Each session lasted for 60 minutes. The first session was an introduction and explanation of the study. The purpose and methodology of the study was discussed and the subject agreed with the provisions and signed consent was obtained.

Each consecutive session included a fifteen to thirty
minute period of time to discuss the previous week's events and the subject's progress toward reducing or eliminating the usage of Ritalin. The exercise for the session was then implemented in the remaining time-frame. There was no order in the presentation of the exercises and the subject was unaware of the exercise presented during each meeting. The sessions were tape-recorded and the weekly usage of Ritalin was documented.

The exercise, the Kinesthetic Body, was recorded by the researcher and sent home with the subject at the second session. The subject was instructed to participate in the exercise once a week throughout the course of this study.

The exercise, The Art of the Mensch, was recorded during the ninth session and sent home with the subject. The subject was instructed to listen to the exercise when she rested.

This study may or may not be generalized to a broader population. The willingness and motivation of the subject to eliminate Ritalin from her daily life is noteworthy. Other subjects typical of an adult with attention-deficit hyperactivity disorder may or may not be as moved to comply with the study as this subject. Therefore, motivation and compliance may be variables in the outcome of the study.
Results

The subject reported the following results at the beginning of each session in relation to the usage of Ritalin:

Session 1—Ritalin, 10 mg. twice a day
Session 2—Ritalin, 10 mg. twice a day (one day during the week the dosage included an extra 10 mg.)
Session 3—Ritalin, 10 mg. twice a day
Session 4—Ritalin, 10 mg. three times a day
Session 5—Ritalin, no dosage taken during the week
Session 6—Ritalin, 10 mg. twice a day for two days
Session 7—Ritalin, no dosage taken during the week
Session 8—Ritalin, 10 mg. once a day for one day
Session 9—Ritalin, no dosage taken during the week
Session 10—Ritalin, no dosage taken during the week
Session 11—Ritalin, no dosage taken during the week
Session 12—Ritalin, no dosage taken during the week
Session 13—Ritalin, no dosage taken during the week
Session 14—Ritalin, no dosage taken during the week
Session 15—Ritalin, no dosage taken during the week

The subject reported that she was unable to follow the exercise, the Kinesthetic Body, and reported listening to The Art of the Mensch intermittently throughout the remaining six weeks until the study was concluded.

The subject reported that she listened to an unidentified
relaxation tape at intermittent times throughout the study. This event was reported several weeks into the study.

**Thirty-Day Follow-up**

The subject reported that she had taken Ritalin, 10 mg. approximately three times during the last month. She reported increased tension, confusion, and inability to focus at times. During the discussion, the researcher suggested she continue to listen to the exercise, *The Art of the Mensch*, as she had done during the study.

**Ninety-Day follow-up**

The subject reported that she felt in a rhythm flow and denied taking any Ritalin during this time-frame and stated it (the Ritalin) was not a part of her life anymore. The subject stated she was not nearly as impulsive as she used to be and that she was able to think about what she was doing and the consequences of her actions. The subject stated she felt self-guided and that maturation came from discovering herself and becoming aware of her potential and her abilities.
CHAPTER 4

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Research literature abounds with studies attesting to the short-term efficacy of psychostimulants in the treatment of attention-deficit hyperactivity disorder, yet there is little written about long-term effects.

More than 60,000 school-age children diagnosed with attention-deficit hyperactivity disorder are managed with psychostimulants, primarily Ritalin, or its derivative, methylphenidate. Between 30% to 50% of these children grow up with either the full syndrome or some residual symptoms.

Limited research and knowledge is available concerning long-term effects of psychostimulants and alternate modalities for adults; therefore, this researcher was interested in studying an alternative treatment approach for adults with attention-deficit hyperactivity disorder.

The basic question to be answered was whether an adult diagnosed with attention-deficit hyperactivity disorder could reduce or eliminate the usage of Ritalin as a result of utilizing the modality (visualization, imagery, and kinesthetic body) created by Jean Houston (1982).

Literature reviewed included scientific articles and
books addressing attention-deficit hyperactivity disorder and treatment. Areas of concern were derived from several researchers' personal reviews of recent studies. A few research articles addressed hypnosis in the treatment of ADHD, yet this approach has not been utilized to any degree of acknowledgment. Scientific articles and books addressing psychoneuroimmunology, psychobiology, and the application of imagery, hypnosis, and visualization in the healing process, culminating with the modality of Jean Houston (1982) were the theoretical framework of the study.

The subject volunteered from a community college student population and the study was conducted in that environment. A baseline dosage of Ritalin usage was documented at the initial interview followed by fourteen weekly sessions thereafter, which included documentation of Ritalin dosage at that time.

Jean Houston's (1982) modality, as presented in her book, The Possible Human. A Course in Enhancing Your Physical, Mental, and Creative Abilities, was chosen as the theoretical basis of the study. From the twenty-two exercises presented in the book, fourteen exercises were chosen for the study. Weekly sixty-minute sessions included a fifteen to thirty-minute process time in which the subject reviewed her Ritalin usage for the past week and commented on her perceptions of her progress. An exercise was then administered during the
remaining time. Within each week's session, the time taken to process the past week's events varied according to the necessary time needed to execute the specific exercise. The client had no previous knowledge of the exercise presented at each session.

The findings at the end of the study were conclusive; the subject was able to eliminate the usage of Ritalin.

Conclusions

For thousands of years, people have known that visualization and imagery have affected the healing and well-being of the individual. Western philosophy, influenced by Rene Descartes' theory of dualism three hundred years ago, professes mind and body are separate and should be treated as such. Western medicine and psychotherapy have been persuaded by this credo: scientific evidence is the only truth.

Today, the "Cartesian gap" between body and mind is narrowing. Empirical evidence illustrates vivid imagery, that which is both seen and felt, can affect brain waves, blood flow, temperature, and the immune response—basically the total physiology. Thousands of studies and many researchers can attest to this phenomenon.

Leading researchers from the many scientific fields are speaking to one another and collaborating their findings. Scientists are discovering the bond between psychology and biology lies within messenger molecules, referred to as in-
formation substances.

Thus, one can hypothesize that messenger molecules are the communication channel between mind and body.

Emotions, sensations, thoughts, and images of consciousness are channeled to the molecular-genetic level of the cells by messenger molecules, ultimately regulating body functions such as growth, metabolism, sexuality, and the immune response.

It is known that during the process of vivid imagery, which is a trance state, brain neurons are stimulated, new associations are experienced, neurotransmitters are modulated, and neural information is transformed to the molecular-cellular level of the body.

Therefore, therapists can begin to understand how this information channel takes place and sense the awesome power a thought, emotion, sensation, or image may have on the very essence of our being.

With that in mind, it is difficult to doubt the value Jean Houston's modality of imagery, visualization, and kines-thetic body image exercises may have on the healing response and well-being of a person.

Reviewing the theory that some researchers believe attention-deficit hyperactivity disorder may be caused by a dopamine (neurotransmitter) imbalance, this researcher speculates that, if this is the cause of the disorder, Jean Houston's
modality may have affected the modulation of dopamine in the subject to the degree that symptoms of the syndrome were more manageable, thus allowing the subject to decrease and eventually, eliminate the usage of Ritalin.

This researcher further concludes that, as a result of this modality, the subject became more aware of her inner resources and more aware of her body/mind connection. The subject was able to reframe (reassociate and reorganize) state dependent memory, learning, and behavior processes which facilitated resolution of the problem(s). Therefore, the subject had a greater sense of self, a greater capacity to sense the body as a whole, and move into a state of communication with the body and its needs. The subject's self-report indicates that she had learned to notice when stress was becoming overwhelming. She also noted her success in becoming aware of those times when she felt she was losing control and her ability to focus confirms this hypothesis.

Recommendations Resulting from Data

Certainly, further inquiry is necessary to formulate any causal relationship between imagery, visualization, and the treatment of ADHD. This study establishes the possibility that Jean Houston's modality may be an effective, alternative approach to the treatment of adult attention-deficit hyperactivity disorder in some adults motivated to challenge different approaches.
Another recommendation is further research into other visualization and imagery modalities as the treatment, or adjunct treatment, of attention-deficit hyperactivity disorder in adults, and possibly children.

This study may have meaning to other therapists exploring alternative treatment approaches with adults afflicted with this disorder and who may wish to explore Jean Houston's modality with their clients.

**Recommendations for the Future**

Further research is necessary to trace the actual mechanism involved in each step of the information loop between imagery, thoughts, and emotions—the psychological level—and the modulation of genes—the biological level. When this information is known, therapists will be in a position to design a truly scientific mind-body therapy.
LIST OF REFERENCES


APPENDIX

EXERCISES FROM THE POSSIBLE HUMAN, A COURSE IN ENHANCING YOUR PHYSICAL, MENTAL, AND CREATIVE ABILITIES (Houston, 1982)
The Kinesthetic Body (Houston, 1982, p. 15-17)

Stand comfortably, with your knees relaxed and your eyes closed.

Focus on your breathing for a minute as a way of directing your attention inward.

Check now to see if your weight is evenly balanced on both your feet and sense your feet in contact with the ground.

Scan your body to ensure that you have relaxed any unnecessary tension, particularly in your shoulder and neck area.

Raise your real right arm and stretch, sensing the shifting alignment or the muscles all over your body as you do this. Feel the stretch in your fingers, your hand, your arm, your shoulder, your torso. Now, with equal awareness, lower your arm.

Repeat this several times.

Now stretch your kinesthetic right arm, allowing yourself to experience this as vividly as possible.

Stretch again with your real arm, then your kinesthetic arm.

Alternate several times between stretching with your real arm and your kinesthetic arm.

Do the same thing with your real left arm and your kinesthetic left arm, always remembering to experience your kinesthetic arm with as much reality as you had when stretching your real arm.
Do the same thing alternately, stretching real and kines-thetic arms.

Let your real arms and shoulder circle in a round forward movement like the paddlewheels of a steamboat.

Do the same thing with your kinesthetic arms and shoulders, continuing to feel the same momentum you felt with your real arms and shoulders.

Alternate.

Let your real arms and shoulders circle in a backward movement.

Do the same thing kinesthetically.

Alternate.

Now, with your real body, make a fencing lunge to the right.

Come back to the center.

Repeat this several times.

Now lunge to the right with your kinesthetic body.

Come back to the center.

Alternate several times between your real and your kines-thetic body.

Do the same thing with a fencing lunge to the left.

Follow this sequence:

Real body lunges to the right.

Back to the center.

Real body lunges to the left.

Back.
**Kinesthetic** body lunges to the left.

Back.

**Real** body lunges to the left.

Back.

**Kinesthetic** body lunges to the right and comes back.

**Real** body lunges to the right and comes back.

**Real** body lunges to the left.

Back.

Now, at the same time, your **kinesthetic** body lunges to the right and your real body lunges to the left.

Come back to the center.

Rest for a moment.

Raise both **real** arms over your head and hold them there.

At the same time, feel your **kinesthetic** arms hanging at your sides.

Slowly lower your **real** arms while you raise your **kinesthetic** arms, putting as much attention into your **kinesthetic** arms as you direct to your **real** arms.

Now, lower your **kinesthetic** arms while you raise your **real** arms.

Lower your **real** arms while you raise your **kinesthetic** arms.

Continue with this until the raising and lowering of your **kinesthetic** arms becomes almost indistinguishable from the movement of your **real** arms.
Rest.

Be aware of the space several feet in front of you. Now, with your **real** body jump as high as you can into that space.

Jump back.

Do it again with your **real** body, jumping as high as you can, forward and back.

Do the same thing with your **kinesthetic** body, forward and back.

Now do it with your **real** body.

**Real** body again.

Real body again.

**Kinesthetic** body, jumping as high as you can, jump with your **real** body into your kinesthetic body!

Standing still, notice how you feel.

Scan your body again.

Is there greater awareness now in your body?

Begin to walk around and notice your awareness.

Opening your eyes, see if your perception of the external world and others has changed at all.

**Contacting Your Body Wisdom (Houston, 1982, p. 26-28)**

Sitting comfortably or lying down, relax your body a bit at a time, starting with your toes and working up to the top of your head. Then do it again and discover that you can relax still more.

Next, imagine and experience as vividly as you can that
you are on a mountaintop looking for a way down. You see a rocky stairwell winding down and around the mountain and you begin to descend it. Sometimes the terrain is rough, with boulders in the path. Still, you keep on moving down and around, careful of the rocks, careful not to slip. So slowly, don't hurry.

When at last you reach the bottom, you discover a door leading inside the mountain. You open that door, enter, and find yourself in a long and pleasant corridor. You are aware that you are walking deeper into the mountain now, but you can trust your own progress. You feel instinctively that this is a place of renewal and learning about the restorative powers of your body.

Allow yourself to look around at the surroundings, you may be surprised to find pictures on the walls portraying beautiful nature scenes as well as fantastic portraits of cellular structures. Continue your walk down the corridor, moving more deeply into the heart of the mountain.

At the end of the corridor is a door. It bears a sign: The One Who Knows Health. Open the door and walk into a most interesting room to meet this being.

This is someone who understands all about you—the one who is the representative of your own body wisdom and has access to billions of bits of information concerning your state of health and what is necessary for its improvement.
Sit down in the chair across from this being and ask both general and specific questions about yourself. Don't demand answers. Allow yourself to be passively receptive to what comes through. The One Who Knows Health may communicate in words or images or even through muscular sensations or feeling states.

Just allow yourself to be relaxed, receptive, and attentive to the messages that you are receiving.

And when you know that these messages have finished, and not before, ask the wise one before you: "What can I do for you?"

Having received this message, sit in silence with this wise being for a few minutes in deep communion, in deep recognition.

And when you are ready to leave, thank this being for the wisdom offered and the understanding received.

Leaving now and carefully closing the door behind you, retrace your steps up the mountain, feeling your body integrating this new knowledge with each step you take until you reach the top. And when you get to the top, open your eyes.

Sense your body now in this familiar place. Get up and walk about. And dance the discoveries you have made.

Cleaning the Rooms of Perception (Houston, 1982, p. 39-42)

Close your eyes and focus on the evenness of your breath, tuning in to this rhythm for a while.
Now imagine that you are traveling through the blood vessels of your body, transported by a little blood platelet.

Beginning in your small toe on your tight foot, go through that foot and travel up your leg in a great arterial channel until you reach your pelvis.

Continuing upward through your chest, note things you see on the way: the luminous latticelike bellows of the lungs, the steady expanding and contracting of the pumping heart, the bronchial tubes branching like sea anemones.

Ascending now through the veins and arteries of the neck into the facial muscles, you arrive finally at the folded hills and valleys of the cerebral cortex of the brain.

Move now to the pineal gland, or third eye, a spot midway between the eyes, the seat of inner seeing.

Here you will see a house, the House of the Senses. There is a golden key in the door with your name on it. Turn the key to open the door and put the key in your pocket.

As you enter the house you will turn on the light and notice in the front hall that there are all kinds of cleaning equipment: buckets of water, vacuum cleaners, dust cloths, mops, sponges, hoses, and a host of other objects you do not quite recognize. There are also large empty trash bags and cans. Everything you might need for cleaning is here.

Go now into the room on the right and find yourself in the visual centers of your brain. This is the Room of Vi-
sion, of Sight.

Walk around in it, noticing the dusty corners and the darkened windows, the heaps of rubbish and the burned-out lightbulbs. Begin to clean it, going back to the hall for any equipment you might need. Scrub the floor and walls. Polish the windows and fling them open. Remove the dusty drapes. Throw out the accumulated rubbish. Put as much effort into this as you can. You are actually doing real work here, cleaning up your perceptions at their neurological base. Get the dust out of the furniture and out of the air, letting the wind help you.

When you have cleaned the room and cleared away all the debris, walk around in it, begin to dance in the sparkling light, feel the light flood your sight. Look out the window and see for miles, seeing a world bright and shining as after a great rain when the sun comes out.

Notice now that there is a door at the end of this room, a door that is locked. Use your golden key to unlock this door and enter now into the Room of Hearing, leaving the door open behind you.

What a junk heap this is! Look at all the cobwebs on the walls and that thick wax buildup all over the place. Clean it up! Get in there and scrub! If you find that the room is too small, push the walls back, make the ceiling higher. Let the whole room expand until it feels like the right size.
Make it bright and shining, knowing that as you do so you are improving the quality of your hearing.

When you have finished cleaning and enlarging the room, walk around and listen to the reverberation of your footsteps on the floor. Open the windows and let the fresh air swoosh in, hearing it swoosh in and letting it blow out any remaining dust. Hear the wind in the trees, the singing of birds, the laughing of children playing, the sneeze of a rabbit beneath the window. Move around the room, humming and singing in this freshly cleaned room of sound. Let the room fill with sunbeams and dance to their music.

As you dance, you notice that there is another locked door at the end of the room. Open the door with your golden key and step into the Room of Smell. This is one of the oldest rooms in the house, filled with trunks piled on trunks, with all kinds of clutter, with old deodorant bottles and air fresheners. Clear it out and throw away the garbage, maybe even paint it a different color. Open the windows and let the fresh scents of the outside flood the room.

Enjoy this room now, breathing in the lovely fragrance blown in by the wind. Feel this fragrance filling your whole body, reminding you of the forgotten delight of smelling.

Go now through the locked door at the other end of the room with your golden key, leaving the door open behind you, into the Room of Taste.
This is the gustatory garbage heap. There is so much deposited here, and it's been here for so long. Clear it out! Get rid of the cigarette butts and ashes, the left-over cold coffee in cups, the wrappers from instant hamburgers. Be aware of all the accumulated plaque: scrape it off and sweep away the encrusted garbage. Use scouring pads or whatever you need to remove the grit and grime. Clean the windows to the garden and open them, letting the winds sharpen your taste buds.

Savor the refinements and subtlety of the cleaned room, the saltiness, the sweetness, the bitter and the sour. Let these sensations be distinct and then let them flow together into one mouth-watering treat.

When you have finished, notice another door at the end of the room. Again you will use your golden key to open this door, leaving it open behind you. Now you are in your tactile center, the Room of Touch.

What a pigsty it probably is, covered with calluses and old rubber gloves, with sludge and refuse that are barriers to clear and sensitive tactile sensations. Clean out this room until it is vibrant with life, glowing with texture, sensitive to heat and cold, a caress and a tap, the slippery and silky, the rough and the nubby.

Notice the feel of the window frame as you open the windows, the light brush of the air moving past you to help you
clean the room. Walk barefoot on the floor and feel the bare wood or the carpet or the tile against your feet. Touch the walls and feel their texture. Enjoy all the feelings that are available to your body, which is now vibrant with sensation.

When you have finished, notice another locked door and go through it, leaving it open, back into the hall, where you will deposit all your rubbish.

Notice now that there is a stairway leading to the floor above, and, with your senses refreshed, go up the stairs. At the top of the stairs, you find yourself in a very large room.

This is the Room of the Sixth Sense, the home of all the senses that we have not encountered below and the place where all these senses come together.

Explore this vast place, becoming aware of its grand perspective and ample proportions. Move around and notice the nooks and crannies. Now begin to clean it up, opening the windows and making yourself at home in this unfamiliar place.

Let the light and air circulate and fill the room. After cleaning out so much debris accumulated from childhood, you may feel refreshed in all your sense, and may even be aware of new senses.

Notice that this room has a balcony and walk over to that balcony. From the balcony you can look down into all the
rooms below, the Room of Sight, the Room of Hearing, the Room of Smell, the Room of Taste, and the Room of Touch. All these clean rooms are connected by the open doors you have left behind you, and you sense the patterns that connect them.

Now, being aware of the gentle, warm breeze blowing through the open windows and doors of your senses, inhale deeply the fresh air of the Room of the Sixth Sense and then, swinging your head down, blow through all five rooms. Bring your head back up to the second-floor room and inhale again. Now, again, circle with your head down and blow like the wind through each room, cleaning and connecting all the rooms and each sense with the other. Keep on doing this, gently and powerfully circling with your head and blowing through the rooms at least a dozen times.

Then fully relax for a minute and sense your whole body flowing with this new awareness, feel it coursing through your nerves and your blood, your muscles and your flesh. Sense a gentle tingling and exhilaration and allow yourself to deeply remember this. Promise these rooms that you will keep them clean and come back often.

Now go down the stairs to the front hall, getting rid of the garbage there in whatever way seems appropriate to you, perhaps in some totally unexpected way you have never thought of before, and go now out the front door, keeping the key in
your pocket. Whether or not you close the door or lock it is up to you; just be sure you know how to get back in easily.

Open your eyes now and look around. Notice how much your senses have changed. Does the room seem larger or smaller? How does your skin feel? Notice the scents in the air. Bite into a crisp apple or some wonderful bread and notice the texture and the taste and the aroma.

At this time you may want to play some richly textured familiar music—perhaps the Bach Brandenburg Concertos. Begin to move to this music and see how different it sounds from the last time you heard it.

When you have enjoyed this experience, continue to explore your environment, remaining aware of your sensory perceptions as you do so. Have a conversation with another person and notice the sound of that person's voice, the texture of hair and skin, the shape of the head and the features. Be aware of how these sensations may have become so familiar, so automatic, that they were no longer consciously available for you.

Skill Rehearsal with a Master Teacher (Houston, 1982, p. 178-180)

Feel yourself lying alone in the bottom of a little rowboat. You are being carried out into the ocean by gentle rhythmic waves. The ocean sparkles like a million diamonds in the sunlight, and you feel very relaxed and drowsy as the
rhythmic, rocking, gentle waves carry you out and out and out.

Gradually you begin to notice that the pattern of the boat is now going down and around and you are being carried lightly into a vortex of water that is taking you down and around, around and down, deeper and deeper and deeper and deeper into the ocean.

The water does not close in on you, and you watch with interest how it rises above you, a wonderful circle of water through which you can see the sky. You are in a tunnel of spinning water, going down and around, and around and down. Finally, with a little bump, you land on the ocean bottom.

Getting out of the boat now, you discover on the ocean floor a circular bronze handle, which you pull. Sand falls away and a door opens on the bottom of the floor. The door takes you into a stone stairwell leading to a realm underneath the ocean floor—down, and down and down. Finally, the stairs end and you find yourself looking out on a great cavern filled with the most gloriously shaped and colored stalagmites and stalactites.

You wander through this cavern admiring the mighty shapes and jeweled walls until you come at last to a stone corridor. Walking through this corridor you now continue on your journey until you come to a large oak door over which is written: The Room of the Skill.
Enter that room now and find yourself in a place completely imbued with the presence and spirit of your skill. Just being there is like osmosis, and you already begin to feel improvement. But there are more possibilities here, for in the room is a Master Teacher of the skill—perhaps someone you know or a historical figure or someone you have never seen or heard of before. Whichever it is, this person or being is your Master Teacher, and in the time that follows this teacher will give you deep and potent instructions to help you improve your skill.

The Master Teacher may speak in words or not. Teachings may present themselves as feelings or as muscular sensations. The Master Teacher may have you practice old skills or learn new ones. The teacher may be solemn or quite comical.

However this being works with you, the learning on your part will be effective and deep. And you will be feeling increasingly more free, more spontaneous, and also much more confident that the skilled person within you is emerging and developing and overcoming inhibitions and blocks of all sorts as well as undergoing some very intensive training and learning.

You now have five minutes of clock time, but with the use of alternate temporal processes this is equal to all the time you need—hours, days, or even weeks to have a rich learning session with the Master Teacher, rehearsing and improving
your skill. Begin.

Allow a full five minutes for this.

Leave the room now, carefully closing the door behind you. Quickly go down the corridor and run through the great cavern, feeling the skill growing in you all the while. Go up the stone steps, up and up and up until you emerge on the ocean floor. Put the door back and get into the boat, pushing it into the circular column of water. The vortex reverses now, higher and higher. And as you rise you feel your skill continuing to grow sinews, your neurons, your cells, and your synapses. The skill is streaming with felicity through all your conduits and making itself present in your whole being.

The boat reaches the surface of the ocean and heads toward shore. As it is carried by the waves, you feel your skill in you so that you are getting very excited about getting back and trying it out. The waves move faster now, up and down, and up and down and up and down and up on the last wave, and with a downward swoossh your boat is veered to shore. Leaping out, you pull the boat to a mooring pier and tie it up. You are wide awake and full of your skill, and you get up as soon as you can and actually, physically, perform or go through the motions of the skill.

After you have rehearsed your skill physically for a while, stop and rehearse it in your kinesthetic body. This
helps to deepen the sense of it and brings your body image into the skill performance as well. Now do it in the actual body for a while. Go back and forth between kinesthetic rehearsal and the real rehearsal until you can feel the full integration of the two.

What do you notice about the improvement of your skill? And what do you particularly remember about your Master Teacher?

The Archeology of Self (Houston, 1982, p. 172-177)

The Sensory Level

Sitting or lying down comfortably, close your eyes. Breathe deeply. Keep your eyes closed through this deep breathing and the imaging process. As you inhale, hold an image of the air rising into your brain and energizing it. On the exhalation, hold the sense of the brain's being aerated, gently brushed through, enlivened. Continue this breathing for about one minute. As you do this, feel yourself deepening into a place of discovery.

You are walking down a street. A large crocodile comes waddling toward you.

You have one minute of clock time, equal to all the time you need, to find out what happens.

Opening your eyes now, share what you have found on this journey with others or by writing or drawing in your journal.

The Recollective-Analytic Level
Again, breathe deeply, as you did earlier, and energize your brain. Continue to do this for one minute. As you continue the breathing, sense yourself deepening into a level of yourself where you have never been before.

You are standing in front of a full-length mirror that appears to shine with an inner light. This glow fascinates you and you reach out to touch the surface of the mirror. Your hand does not stop at the mirror's surface but goes quite easily through the mirror. You decide to follow your disappearing arm, and you step into the world that is on the other side of the mirror.

You have two minutes of clock time, equal to all the time you need, to find out what happens.

Opening your eyes now, share what you have found on this journey with others or by writing or drawing in your journal.

The Symbolic-Mythic Level

Again, close your eyes and breathe deeply. Feel the inspiration ascending to your brain, giving it a great and wondrous life. Exhale and feel the wash of new invigoration, a marvelous energizing. Continue this for one minute, sensing as you do so a deepening within yourself as you allow yourself to travel to an excitement and clarity of adventure such as you have not known before.

You are walking in a forest and you hear behind you the sound of slow, measured hoofbeats. You turn and see a majes-
tic black horse approaching you. Its rider is a distinguished and benign-looking skeleton in armor. He bows to you with great dignity and presents you with a golden chalice.

You have three minutes of clock time, equal to all the time you need, for this experience to unfold.

Opening your eyes now, share what you have found on this journey with others or by writing or drawing in your journal.

The Integral-Religious Level

Closing your eyes, breathe deeply again. Feel your brain activated, cleansed, energized, enlivened by the miracle of the air you are taking in, this great gift of life. Let your exhalation flood you with a heightened sense of life and energy. Continue to do this for two minutes, sensing as you breathe that you are going deep within yourself to a place of profound mystery, deeper than you may ever have been before.

Your find yourself on a packaged bus tour of the Holy Land. The bus stops on the outskirts of Jerusalem. There is free time, so you get off the bus, noticing around you rampant commercialism, vendors of all kinds, Coca-Cola signs, postcards everywhere you turn, and candy wrappers underfoot.

Disgusted by all of this, you wander off by yourself toward the hills. Suddenly you notice that the sky seems different; the light has changed and there is a luminous quality to the air that is gently blowing through your hair. You look down and notice that the road you had been trudging on
has disappeared. There are no longer telephone poles marring the landscape. The bus station has disappeared. There is no sound of activity anywhere, no planes in the sky. A strange and powerful silence envelops you.

You continue to investigate the area. Indentations in the sand at your feet, a shallow trench, lead you to notice a large stone pushed into the hill in front of you. You look carefully and see that the stone has been pushed to seal the mouth of the cave. You search about you for some means to pry the stone away from the entrance to the cave. Finding a large stick, you manage, with much effort, to move the stone away enough so that you can slip into the cave.

You go inside. There is a human figure lying there, wrapped in a shroud, lying still, quiet; the hands and feet have stained the shroud with blood. You know who this is. You lean over and say to the man lying there shrouded, "It is time to wake up now."

You have four minutes of clock time, equal to all the time you need, to experience what happens.

Opening your eyes now, share what you have found on this journey with others or by writing or drawing in your journal. **Orchestrating the Brain** (Houston, 1982, p. 201-205)

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

Now do the same thing with both hands, holding as much of your skull as you can with your two hands.

Gently move the skin up and down over your skull. Squeeze your head as if you were massaging it. Squeeze and release...squeeze and release.

Put your hands down a minute.

Now direct your attention to how your head feels as a result of what you did with your hands and the awareness you brought to this process.

Direct your attention now to the inside of your skull, to the space where your good friend, the brain, lives. Let your eyes look there also.

Look to the left side, the left hemisphere of the brain. Breathe freely.

Be aware of whatever you may sense, and look over toward the right side and the right hemisphere of the brain. 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, the bridge that connects them—the corpus callosum. Mentally travel along that bridge, up and down, perhaps in your mind's eye climbing the bridge as you would climb a mountain and then
sliding back down again.

Now imagine that you can walk through the labyrinthine convolutions of your own brain, traveling through the twisting, turning crevices, the great gray-pink walls of living brain tissue rising high on either side of you.

Inhale deeply and, as you do so, try to feel your brain inflating. And when you breathe out feel your brain deflating.

Inhale and expand your brain. Exhale and contract it. With each breath allow your brain to expand and contract...expand and contract...expand and contract.

Maintain your attention there in your brain and recall that your brain produces various kinds of wave patterns. The alpha waves are often associated with a diffused and serene state of consciousness as well as with meditation states. Your mind knows how to orchestrate the brain so that it produces a preponderance of alpha waves. Suggest now to your mind that it act upon the brain so that the brain will produce the long amplitude waves of alpha, the kind associated with meditation. Suggest to your brain also that it do this, your brain and mind acting together to produce predominantly alpha waves.

Breathe freely, just maintain your consciousness on your brain...alpha waves...alpha waves...alpha waves. With the alpha waves the brain becomes as quiet as placid waters.
And your brain can also produce theta waves that are slower than alpha waves and are often associated with creative reverie. Tell your mind to suggest to your brain that it produce the slow waves of theta...theta waves...theta waves.

And your 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 the preponderance of the much faster beta waves you will be much more alert, so let your mind orchestrate your brain so that it produces beta waves and you become more alert, much more alert and awake than with delta, theta, or alpha. A preponderance of beta waves...beta waves...beta waves.

See if you can discriminate differences among the four waves.

Your brain also produces substances rather like the pain-killing drug morphine. One of them, endorphine (endogenous morphine), is secreted by your brain as a painkiller and can also produce a kind of euphoria and pleasure. And suggest now to your mind that it tell your brain to produce enough of this internally manufactured pain-killing, pleasure-giving substance so that you can experience some of its effects.

If you are actually experiencing some pain, have your mind suggest to your brain that it knows how to send some
endorphine to the site of the pain, bringing some relief, if not complete relief.

There are also in your brain pleasure centers that can give feelings of pleasure to your body.

Suggest now that these pleasure centers become activated, with one or more of your brain 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 active, the pleasure centers evoking the body. And as you do this, feel the rush of pleasure, a kind of glowing throughout your body. You can feel it in your skin or deeper down as streaming sensations...the pleasure centers becoming more and more active.

Now concentrate on your breath and become quiet again.

Have your mind suggest to your brain that it produce alpha waves. Pay attention to your brain as it produces long amplitudes of alpha waves.

Now your brain is beginning to produce more and more theta, the waves of creative reverie. Theta waves...theta waves.

And then delta for a while, the drowsy waves so that you would easily drop off to sleep. Delta waves...delta waves.

Now have your brain produce beta waves...beta waves...and you are becoming much more alert and wider awake.

Now suggest to yourself that the parts of your brain in-
involved with imagination and imagining become increasingly stimulated and activated so that pictures or images come into your consciousness.

As you speak to your brain about activating imagery, imagine that images and pictures are beginning to come—animals, architecture, faces, beings, landscapes or whatever it might be. Your brain is producing for you some of the contents from its vast storehouse of imagery.

And now suggest to your brain that your senses be stimulated and made more acute, your mind orchestrating your brain and, through your brain, the nervous system and your sensory system to give more to the intense experience of your senses.

First of all, ask your brain to extend your sense of hearing, so that you will hear more than you were hearing before. Extended hearing...extended hearing. Listen and note what you did not hear before.

Now allow your sense of touch to become more acute. Extended touch...extended touch. Touch whatever is around you—the floor, your clothes, 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 bones beneath the skin. Remember how it was when you touched your head at the beginning of this exercise and how you may more
completely experience the top of your head as you hold it in your hands.

Squeeze and massage. Gently massage your scalp as you did before. Compare the sensations in your scalp as well as in your hands. See if your scalp now senses your hands more completely.

Put your hands down and continue to pay attention to your brain. Think about the waving, turning convolutions of your brain.

Be aware of your corpus callosum, the bridge that connects your two hemispheres.

Be aware now of your whole brain.

Now pay attention to your spine and where it comes up to the top of your neck and the base of your skull and how it goes down and down all the way to the coccyx, or tailbone, at the end of the spine.

Take your awareness all the way up your spine again to the top of your head, and all the way down to your coccyx.

Paying close attention to each stage of the journey, travel up and down your spine several more times.

Focus now on the area just above your nose, inside and between your eyebrows. In that general vicinity is located the remarkable pineal gland, which, in some disciplines, is identified with the chakra of the third eye. Suggest to yourself that you stimulate that gland or chakra. And as you
do so you are stimulating your visionary capacities and gaining access to subtler and deeper modes of perception.

Using the metaphor of the third eye, think of that eye as being there and as expanding and contracting...expanding and contracting...expanding and contracting. Think of the lid over your eye raising so that your eye opens. Open and close the lid over your third eye.

See what that eye looks like, if you can. What color is it? What kind of light shines from that eye? Does it sparkle? Is it gemlike? Is it shaped like your other eyes or is it different in some ways? Think about seeing with that eye. Look out with that open third eye at whatever you may see: images, colors, events, whatever.

Now have your mind suggest to your brain that it will become more and more alert, the whole mind and body becoming more alert and also more responsive to suggestions of better functioning of the whole brain and nervous system. Your brain, which is your very good friend, is helping to enhance all the systems of your body, extending your senses and bringing more awareness to all of your parts.

Now feel your body image entering your awareness. Although you still look at your brain, you now have a much greater sense of your whole body and the way that body is part of all that is.

The sense of your hands extending in space and time, your
arms spanning the universe, your feet the ground of the uni-
verse, your pelvis the source of creation, your heart beating
at the core of existence, your shoulders holding up the
world, your neck containing the passageways of life, your
head the continuum of totalities, your eyes all-seeing, your
ears receiving all harmonies, your breath the breath of
life...and in your brain, your dear friend begins a symphony
within.

All waves becoming one wave, one song...the song of all
being, the song of the holoverse, every part of your brain,
every pulse and wave is in rapture with the whole. Open to
the Source, receive now the holoverse, receive the totality,
the primary level of all frequency, the source of all forms,
the cradle of being, of God, of all that there is. Receive
now all there is.

Allow five minutes for this.

Now begin to come back, but knowing that you can return
to the Source. Suggest to yourself that you are becoming
wider and wide awake, more and more alert, and have your mind
and your brain working together to make changes throughout
your body, to heighten awareness, increase alertness, helping
you to truly wake up and be wide awake than you have ever
been in the past, so that your previous existence may seem
like sleep.

Become so awake that you begin to feel free from coercion
from both within and without, feeling much more free in an
awakeness that is freedom from dictation by impulses, be they
social, biological, or processes of the unconscious.

Free now to make many more kinds of choices, free to rec-
ognize the subtle patterns that connect all existence, free
to join and enjoy a larger ecology, free to know yourself as
existing in the holoverse and having access to all that is.

The unconscious and conscious minds becoming increasingly
one, your body and your body image becoming increasingly one
and more and more aware.

Your self as identity—who you are in local space and
time—and your Self as holonomy, your cosmic beingness bridg-
ing together so that they now have access to each other.

And when you are ready, when you feel this bridging and
empowerment, wake up and open your eyes. And continue to
wake up more and more, letting the knowledge you have gained
and the experience you have known continue to deepen within
you.

**Recalling the Child (Houston, 1982, p. 92-94)**

*Stage One: Befriending Yourself as a Child*

Sitting with your eyes closed, breathe deeply, following
your breath in and out. For this exercise act as of the fol-
lowing were true: that there still exists in your being your-
self as a child, a child who does not know that in some other
time frame of its existence it has grown up.
As the drum (or gong) sounds, call upon this child to come forward from wherever it exists. You might even want to open your right hand so that it can be reached by your child. The child, who was yourself, may appear during the sounding of the drum or gong or it may appear at the ending of the sounds. In either case, as soon as you feel your child to be present, be attentive to the child. Some will want to do this with the active imagination, others will actually rock the child or walk around with it, and be very active during this exercise. Find the way that seems appropriate for you.

You may find that you actually feel in your right hand a little hand holding yours. Feel the needs and personality of this child. Hold your child in your arms if the child is willing. Talk with your child. Walk with it. Take it, if you like, to some place like the circus or the beach or the zoo, or let it take you somewhere. Play with this child who was you. Give it love, friendship, nurturing, and allow yourself to receive from the child, who may actually have as much if not more to offer you than you have to offer it. You have fifteen minutes to begin the friendship with yourself as a child.

If you go outside, you will be called back by the ringing of a bell.

The guide will then beat a drum or gong slowly thirty to sixty times.
At this point, depending on whether or not you want to go on to the next sequence in this exercise, you can do one of several things. If the exercise has been done in a group, you can meet with one or two others in a small circle, each of you with your child so that adults and "children" share their experiences. Allow your child to talk and act through you as well as sharing from your own mature consciousness. In this kind of group sharing, the reality of the child is honored and so becomes clearer.

If you are doing this alone, make something with your child—a drawing or clay figure or poem—that will serve to remind you of this meeting and what you have learned. Work with your child as partner in this process.

When this process has been completed, you can tell your child good-bye, assuring it that you will come back and visit often if you plan to do so. If you choose to go on the next sequence, in which you are befriended by your extended self, tell the child you will call it back in a few minutes.

**Stage Two: Becoming Befriended by Your Extended Being**

In this next sequence you become as a child to the extended version of yourself. This extended self is the entelechy of you—who you would be and could be if your potentials and capacities were fully realized. This High Self is the oak tree of which you at present are still the acorn. We are assuming that in some realm of the psyche this being al-
ready exists, just as the child that you were still persists.

Closing your eyes and following the path of your breathing in and out, become aware of the following: Your extended being is about to enter your present reality and be for you as you were for your child. This is the high being of yourself, full of wisdom and grace, free of meanness and pettiness, filled with empowering love, who has multiple ways of knowing, learning, sharing. This is you as Sage, you if you had a hundred more years to consciously work on yourself.

Now, as you hear the sound of the gong or drum, this potential being is becoming real, for it truly is real. This richly extended self is coming to meet you from a dimension beyond space and time.

Sound the gong or drum slowly ten to twenty times.

As this being comes and cares for you, allow yourself to be nourished, empowered and awakened. Let yourself receive and be refined by the gifts that your High Self has for you.

Allow five to ten minutes for this experience.

Guided and cared for, loved, acknowledged, and evoked, call forward the child that was you. Hold the child in your arms, as you are being held by your own extended being. The three of you are now together, a trinity that is a perfect oneness. Let a continuum of love, encouragement, and empowerment flow among the three of you so that the child gives its freshness of vision to the extended one, while he or she
quICKENS THE CHILD, AND YOU GIVE TO BOTH.

ALLOW ABOUT FIVE MINUTES FOR THIS EXPERIENCE.

RELEASE NOW THE CHILD AND THE EXTENDED SELF SO THAT THEY MAY RETURN TO THEIR OWN PLACE OF BEING, KNOWING THAT THEY CAN BE CALLED INTO YOUR REALITY FRAME WHENEVER NEEDED. KNOW ALSO THAT EACH OF THESE PARTS OF YOURSELF HAS ACCESS TO THE OTHER, AND THAT THIS COMMUNION AND COMMUNICATION IS A HIGH PRACTICE THAT MUST BE NOURISHED IN ORDER TO BE KNOWN.

AND COMING BACK NOW TO REGULAR REALITY, BE STILL FOR A FEW MINUTES AS YOU OPEN YOUR EYES. REFLECT UPON WHAT HAS BEEN GIVEN TO YOU AND WHAT YOU HAVE GIVEN. SENSE THE EXTENSION OF YOURSELF FLOWING THROUGH YOUR BODY AS YOU BEGIN TO MOVE AROUND. SHARE THIS, IF YOU WISH, WITH ANOTHER PERSON OR BY WRITING IN YOUR JOURNAL.


TO THE ACCOMPANIMENT OF PACHELBEL'S CANON IN D OR SOME OTHER MENSCH-PROVOKING MUSIC, CLOSE YOUR EYES, AND SAY TO YOURSELF SLOWLY SOME VARIATION OF THE FOLLOWING EVOCATION. FEEL FREE TO DANCE OR MOVE TO THIS CELEBRATION OF THE MENSCH.

I AM GETTING STRONGER AND HEALTHIER.

A PROCESS OF REJUVENATION IS TAKING PLACE IN ME.

ANY TOXINS OR NEGATIVE INTENTIONS ARE LEAVING ME AS QUICKLY AND IN AS LARGE AN AMOUNT AS IS BEST FOR ME.

I AM COMING TO HAVE MORE AND MORE FREEDOM.

I AM COMING TO FUNCTION BETTER AND BETTER IN ALL THE
ways.

I will continue to function better and better as time goes by.

I will use more and more of myself until eventually I'll be able to use a much fuller range of my own potentials.

I am becoming harmonious and whole.

I experience great zest for life.

I am coming to enjoy life more and more.

I will be able to enjoy all kinds of relationships, even those that may be difficult and challenging.

I will be able to take interest in and make something creative out of any kind of challenge.

My senses are becoming more acute.

My brain—my good friend—is functioning better.

My memory is functioning better and I am able to harvest the seeds of my life.

The rhythms of life flow through me, making me more creative, imaginative, wiser, more caring and compassionate and increasingly present both in what I do and what I believe.

Beauty shines through me.

I am becoming more and more able to heal myself and others.

Life flows through me.

I will be able to heal with words.

I will be able to heal with touching.
I will be able to heal by looking.

Healing and becoming whole are a vital part of my being. I will be able to heal others because I will be able to see myself whole.

Loving, healing, growing, I am moving more and more to that natural and extraordinary way of life that is my own Higher Self.

Great nature, great heart, great soul; I am the microcosm of the universal love, creativity, and mindfulness that is. I am Mensch.

**The Creative Intention (Houston, 1982, p. 206-211)**

Begin with a kind of moving chant, a resonating hum, letting your whole body vibrate very subtly, your arms and hands lifted aloft like branches of a tree shimmering and creating a field of frequency. If you need to get up and move at any point during this experience, you can—keep the humming going, keep the vibrations going while you move.

Begin a humming and vibrating chant...mmm... Now put forth your creative intention...mmm...literally into every cell...mmm. Let it flutter and pulsate...mmm...literally into every cell of your being. A very subtle mmm sound, just keep that up...mmm...very gentle...mmm...very subtle...mmm. This will go on for some time...mmm. (Fifteen seconds).

Let a kind of delicious rippling wave of frequencies hum
throughout your being...mmmm...your body, your protein structures, your cells, your atoms, your mind, the force fields around you, the creative intention moving as waves, like a series of interference patterns...mmmm...(fifteen seconds).

You and all the waves are one with your creative intention...mmmmmm.

Try putting your fingers in your ears, creating a resonance chamber, and let that vibration pulsate through you...mmmmmm. (Forty-five seconds). This resonance moves through every part of you so that it is a microphase of desire and intention...mmmmmm. (Sixty seconds).

All right, now that is coded. Now we can go about building up the nonequilibrium system of yearning.

Knowing that your intention is now in every cell, continue the subtle vibrational movement and the humming, the very subtle listening...and feel the desire of the atom, its yearning for other atoms, its yearning to become molecule...mmmmmm. (Thirty seconds). Let the yearning find its form, find what the atom needs...mmmmmm. (Forty-five seconds).

You are now becoming a molecule composed of these atoms. Continue to hum and vibrate through your body, your arms and hands...mmmmmm. Feel the yearning, the desire, the exploration of the world of the molecule in its explicate order, and
feel the yearning of God for the molecule...mmm. Feel these two and the tension of the two pulling and moving toward each other, into each other. Feel the consonance of the molecule's yearning, the full momentum of the molecule girded by the momentum of the atoms...mmm. (Sixty seconds).

And the molecules, illuminated by the living force, are becoming cells—and be a cell, totally a cell, a cell in yearning. Feel the yearning of the implicate primary order for the cell, for its becomings, and be the momentum of that yearning and that desire for the cell buttressed by the yearning of its molecules and atoms...mmm. (Sixty seconds).

And the cell evolves into greater and greater complexity, into interrelated systems, and these body systems are desirous and yearning and have passion for a kind of completion, fulfillment, and creative intention...mmm...the Being of the implicate order for the body systems...mmm...and be that yearning...be its momentum and let it feel welcome to unfold its possibilities...mmm. (Forty-five seconds).

And now you are a body, a complete human body, and be the yearning of that body...mmm...and be the yearning of the primary implicate order to bridge between body and Being and Being and body. Be the yearning and the exploration of its possibilities, powered and encouraged by the momentum of atom and molecule and cell and body system, and the systems of
systems that orchestrate the body...mmmmmm. (Sixty seconds).

That body is a fetus seeking to be born, and be the yearning of that fetus...mmmmmm...feeling the creative intention in the fetus...empassioned by the yearnings of atom, molecule, cell, system, and body...mmmmmm...and feel God yearning for the fetus to be manifest...unfolded...to become what it can be...mmmmmm. (Sixty seconds).

And now you are the infant, the baby, and be the passion of the infant, the creative intention, the future-coded desire of the infant...mmmmmm...supported by the yearning of atom and molecule and body system and fetus, the passion becoming greater, more complex, more realities added, more dimensions...mmmmmm...mmmmmm. Find the forms that are looking for you...mmmmmm. (Thirty seconds).

Now, in the becoming, the yearning, the passion and intention of the child, let the forms unfold as you find them, let the connections be made, nurtured by the yearning of the infant, the fetus, the body, the body systems, the cell, the molecule, and the atom...mmmmmm...the desire and the passion becoming more and more coherent and complex...and the coherent complexity of spirit yearning for the embodied form of the child. (If it helps to close off your ears to make your sounds, do so...mmmmmm. Change the sound if you like; move your tongue around against your teeth and the roof of your mouth, experiment with rhythms of frequency.) Let the pas-
sion unfold the child...mmm...mmmm... (Sixty seconds).

Now you are the yearning, the intention of the adolescent, reaching to forms, new complexities, the fervor of the adolescent encouraged by the passion of the child, the fetus, the whole body and the body systems, the cells and molecules and atoms and within the atoms the realm of pure frequency...mmm...all these systems becoming more and more complex, the yearnings of the adolescent becoming greater and deeper...mmm. (Sixty seconds).

Going now into the passion of the mature years, the desires and yearnings, the creative intention...mmm...the loyings of the mature years, the reaching out for new creations, new forms...mmm. (Sixty seconds).

Becoming now the passion of the elder years for Being, the matrix upon which the outer forms are woven...mmm. (Sixty seconds).

Coming now, the coming of death, the yearning for death for the yielding of life into another form...mmm. (Thirty seconds).

Becoming the passion of male and female, yang and yin yearning for union...mmm. (Thirty seconds).

Letting all of these forces move now, mounting in a momentum of desire...mmm...the passion of the planet and of nature, yearning for form and expression: you are that—That Art Thou, filled with and buttressed by all the other yearn-
ings, becoming more complex...mummm. (Thirty seconds).

Feel and be the desire of the explicate order for union
with the implicate order, of spirit with nature and nature
with spirit...mummm...the passion of yourself for God and God
for you...mummm. (Fifteen seconds).

The passion of the implicate order for the explicate,
feel and be the passion of God for you...mummm. (Fifteen sec-
onds).

Let it all rise in you, getting more and more complex.
Deepen with it, and let the passion of implicate for expli-
cate and explicate for implicate go back and forth in
resonance...mummm.

And sing the song of total coherence. Let that hum be-
come your hymn to the holoverse. Let the coherence move
through every part of your being ...mummm. (Continue sing-
ing). Every part of your being is all Being, you are incar-
nate bodhisattva, God-manifest in self...mummm. (Continue
singing). Let yourself show it, the hologram knowing the
Hologram, the union with the Source. Sing it forth and let
it be expressed totally...mummm. (Ninety seconds. Continue
singing).

And with this as background going on all the time, put
forth your creative intention—and be it.

Send it throughout the entire order of Being as waves
traversing and interconnected with the totality of Being.
Send out your creative intention and let the World begin to green with the manifestations of the Source. (Thirty seconds. Continue singing).

All the momentum, energy, and passion that has accrued from the totality of all you have experienced—give this energy now to the creative intention and send it out through the holoverse.

Use your hands as vibrating tendrils and be your intention as you send it out. Be the sending force and the taking in. Be all these things and let your intention soar through you as you continue your song of yearning and union...mmm.

You have all the assistance you need from the abundance. Allow yourself to be found by God and gifted from this abundance. Feel and know the forms emerging ...mmm. (Thirty seconds).

Now be silent, and allow the deepening to take place. Absolute quiet. (Allow two minutes for this).

Now, live out your intention quietly but deeply, letting all your senses and images be engaged in the process. Let it become progressively more and more real to you and, as it unfolds, let it show you some of the pathways and possibilities which you might not have consciously imagined. (Allow one minute for this).

Feel your creative intention taking root in yourself, sending down into your body-being deep roots of connection
and grounding. Actually place your hands on your belly and with a little grunt feel the rooted grounding of the creative intention taking place within you.

Let your arms lift from your sides and feel them as branches and tendrils reaching out across space and time to make connection with circumstances and people who would be necessary to help bring your creative intention into manifest reality. Feel these branches of your being as luminous arteries, channels in which your creative will can reach out and make the appropriate connections in the mind field of reality that knows no distinctions in space and time. (Allow one minute for this).

Feeling these connections being made, bring your arms back to the belly, giving and appropriate grunt and allowing this nexus of connections you have just made with the world out there to join the now rooted aspects of your creative intentions. Live out now, as in a waking dream, the changes that may have been wrought in your creative intention by virtue of your having sent that intention out into the world, finding that the intention has now deepened and broadened in scope, having gained much from its venture with other beings and events. (Allow one minute for this).

Again, let your arms rise as branches and again send your creative intention out on the stream of your creative will. Let it find a further nexus of connections in the world out
there, with thoughts becoming substance and aspiration moving into manifestation.

Feel your intention seek out and bond with the needed persons and events to bring it to creative fruition. If it helps, make high-pitched sounds in your throat as you seek out these connections.

Again, with an earth-grounding grunt, slap your hands back on your belly and hold them there as you live out richly the deepening course of your creative intention. (Allow one minute for this).

For the third and final time let your will be the bearer of intention to the universe at large. Make connections and bring the newly yeasted intention back to its roots in your body, receiving it there to be lived out and known. (Allow one minute for this).

Again, be silent, absolutely quiet. (Allow one minute for this).

Know yourself to belong to two worlds. You are a citizen of two realms, you are identity and holonomy, you are of the order of the One and the Many, which are ultimately the same. The Source is in you and you in the Source. You are seeded, you are coded, and as you water the fields of your being with belief and delight and expressiveness while recognizing the other seeds and forms in which you quicken, then you will grow and green the world. Knowing this and having this—this
is your potent birthright: citizen of two realms. (Allow one minute for this).

Do not be afraid to re-enter the world and do what you must do, for you are more now than a little local being.

You are crew, you are harvest, you are bodhisattva, you are apotheosis.

You are the doer, the doing, and the done; the writer, the writing, and the written; the speaker, the speaking, and the speech; the friend, the befriending, and the befriended...That Art Thou.

And whenever you begin to forget, just recall these moments and what you've done and do likewise, entering into the desirings of the parts for the whole and of the whole for the parts, seeded with the forms of your creative intention, and receiving from the abundance of the Source.

The Yardstick of Time (Houston, 1982, p. 167-169)

Close your eyes and imagine a yardstick thirty-six inches long. The first twelve inches will represent the category of time past, the next twelve inches will represent the category of time present, and the last twelve inches will represent time future.

Try to determine where you generally exist on a yardstick. Are you right in the center of the present at eighteen inches? Are you a little into the future at twenty-six inches? Or are you living somewhat in the past at nine
inches? Some people who live a great deal in the past or future have even been known to say that they are existing at around six inches or even thirty-four inches!

Now, sitting in a relaxed position with your eyes closed, breathe deeply. Observe your breath and with each exhalation, let go of time. Breathe deeply—inhal. Exhale and let go of time. Inhale and exhale, letting time go. Continue this for several minutes until it feels totally natural and relaxed.

Now imagine that same yardstick with its three twelve-inch divisions into time past, present, and future. But now shorten the number of inches allotted to time past and present time so that you have only eight inches of time past, eight inches of time present, and a full twenty inches of time future.

The category of future time is greatly expanded to occupy twenty inches of the yardstick so that your consciousness is under the dominance of time future.

And you have a greatly expanded sense of future time...twenty inches of time future realm, moving in it, thinking in it, seeing and hearing.

Now open your eyes and look around. Move, still sensing yourself as living in time future. You can either share your perceptions and experience with another person or write in your journal now or after the entire exercise is finished.
Close your eyes again and breathe deeply, again letting go of the categories of time on the exhalation.

Returning now to your yardstick, discover that it is restored to its original divisions, with twelve inches each representing time past, present, and future.

Now you are going to greatly expand the sense of time past by extending that division all the way to twenty inches so that you have twenty inches of time past and only eight inches of time present and eight inches of time future.

Past time is greatly expanded and your consciousness is under the dominance of time past.

A greatly expanded sense of past time...twenty inches now of time past and only eight inches of time present and eight inches of time future. You are living now in the realm of time past.

Sense yourself fully in this expanded past realm, moving in it, thinking in it, seeing and hearing.

Now open your eyes and look around. Move, still sensing yourself as living in time past. You can either share your perceptions and experience with another person or write in your journal now or after the entire exercise is finished.

Close your eyes again and breathe deeply, again letting go of the categories of time on the exhalation.

Returning now to your yardstick, discover that it is restored to its original divisions, with twelve inches each
representing time past, present, and future.

Now you are going to enormously expand the sense of present time by expanding the middle way over to the left part of the yardstick and way over to the right so that you have thirty inches of present time and only three inches of past time and three inches of future time.

You are living now in the loaded present, with thirty inches of time present.

The category of present time is becoming fuller and fuller so that your consciousness is under the dominance of the expanded present...thirty inches of time present and only three inches of time past and three inches of time future. A full, deep, powerful experience of present time.

Now open your eyes and look around. Move, still sensing yourself as living in time present. You can either share your perceptions and experience with another person or write in your journal now.

**Becoming Units of Time (Houston, 1982, p. 165-166)**

Sit down in a comfortable and supported position. Now you are going to travel to time, becoming on the journey different units of time. You will be looking at reality through the eyes of a person whose being is structured by units of time.

Keep your eyes open or closed, as you choose. Now sound the z-z-z-z-z-z powerfully throughout your being and, con-
continuing to sit, allow your body to move slightly with this resonance and be carried to specific units of time. As you travel on the z-z-z-z-z you will stop for some small space, or large, but it will be all the space you need, at various stations on this journey into time.

Now z-z-z-z-z-z-z-z-z-z. (Allow thirty seconds to a minute for this.)

You are now one second! Look at reality from the perspective of being one second. (Allow thirty seconds to a minute for this.)

Now z-z-z-z-z-z-z-z-z-z. (Allow thirty seconds to one minute for this.)

You are now one hour! Look at reality from the perspective of being one hour. (Allow fifteen seconds to one minute for this.)

Now z-z-z-z-z-z-z-z-z-z. (Allow thirty seconds to a minute for this.)

You are now one day! Look at the reality from the perspective of being one day. (Allow fifteen seconds to one minute for this.)

Now z-z-z-z-z-z-z-z-z-z. (Allow thirty seconds to a minute for this.)

You are now one week! Look at the reality from the perspective of being one week. (Allow fifteen seconds to a minute for this.)
Now z-z-z-z-z-z-z-z-z. (Allow thirty seconds to one minute for this.)

You are now one month! Look at the reality from the perspective of being one month. (Allow fifteen seconds to a minute for this.)

Now z-z-z-z-z-z-z-z-z. (Allow thirty seconds to one minute for this.)

Your are now one year! Look at reality form the perspective of being one year. (Allow fifteen seconds to one minute for this.)

Now z-z-z-z-z-z-z-z-z. (Allow thirty seconds to one minute for this.)

You are now a hundred years! Look at reality from the perspective of being a hundred years. (Allow fifteen seconds to a minute for this.)

Now z-z-z-z-z-z-z-z-z. (Allow thirty seconds to one minute for this.)

You are now a thousand years! Look at reality from the perspective of being a thousand years. (Allow fifteen seconds to a minute for this.)

Now z-z-z-z-z-z-z-z-z. (Allow thirty seconds to one minute for this.)

You are now ten thousand years! Look at reality from the perspective of being ten thousand years. (Allow fifteen seconds to a minute for this.)
Now z-z-z-z-z-z-z-z-z-z. (Allow thirty seconds to a minute for this.)

You are now a hundred thousand years! Look at reality from the perspective of being a hundred thousand years. (Allow fifteen seconds to a minute for this.)

Now z-z-z-z-z-z-z-z-z-z. (Allow thirty seconds to a minute for this.)

You are now a million years! Look at the reality from the perspective of being a million years. (Allow fifteen seconds to a minute for this.)

Now open your eyes and look around. What are you aware of? What is it like being a million years? Share your experience with others or take some time now to write or draw in your journal.

**Left Brain/Right Brain (Houston, 1982, p. 64-70)**

Close your eyes and direct your attention to your breathing. Allow the rhythm of your breath to become regular. As you do this, allow your consciousness to rest in your solar plexus and gradually move up through your body, passing through your lungs and then your hear, moving up the left carotid artery to the left side of your brain. Move your awareness forward now to your left eye.

Keeping your eyes closed, look down with your left eye. Now up. Look to the left...and to the right. Keeping your awareness in your left eye, allow that eye to circle
clockwise...and counterclockwise. Which direction is easier? You may find it easier if you imagine you are looking at a clock and follow the numbers of the clock as you move your eye. Now shift your attention to your right eye. Keeping your eyes closed, look down and then up. Repeat this several times. Now move your eye from right to left. Allow your right eye to circle to the right and then to the left, clockwise and counterclockwise. Is this easier with the right eye than the left?

Relax your eyes, feeling them get soft and releasing them muscles around the socket. Rest for a minute.

Keeping your eyes closed, direct your attention to the right side of the brain...and now to the left. Shift back and forth easily a few times, noting and differences between the two sides of your brain. Does one seem more accessible than the other?

Keeping your eyes closed and relaxed, imagine the images that will be suggested as vividly as possible. Don't strain as you do this.

On the left side of your brain, imagine the number 1...
And on the right side the letter A...
On the left side the number 2...
And on the right side the letter B...
On the left the number 3...
And on the right the letter C...
On the left the number 4...
And on the right the letter D...
On the left the number 5...
And on the right the letter E.
Continue with the numbers on the left and the letters on the right, going toward the number 26 and the letter Z. You don't have to actually reach 26 and Z. Just continue for a minute or so. If you get confused or lost, go back to the place where the letters and numbers were clearly together and begin again.

Rest for a minute, relaxing your attention as you do so.
Now reverse the process you have just done, putting the letters on the left and the numbers on the right.
On the left image the letter A...
And on the right the number 1...
On the left the letter B...
And on the right the number 2...
Keep going toward the letter Z and the number 26.
Stop and rest for a minute. Note whether it was easier on one side than the other, whether numbers or letters were more clearly imagined.

Continuing with your eyes closed, on the left side of your brain imagine a festive outdoor scene with a big picnic and fireworks.
On the right image a couple getting married.
Let that image go and, on the left, imagine a procession of nuns walking two by two through a lovely medieval cloister.

On the right there is a hurricane sweeping through a coastal town.

On the left is an atom.

On the right is a galaxy.

On the left are fruit trees bearing new blossoms.

On the right the trees are weighted down with frost and snow.

On the left is the sunrise.

On the right is the sunset.

On the left is a green jungle forest.

On the right is a snow-covered mountain in the Alps.

On the left is a three-ring circus.

On the right is a thick fog.

On the left is the sensation of climbing rocks. Try to capture the feeling and sensation of the rocks and breathe easily as you experience it.

On the right, imagine how your hand feels caressing a baby's skin.

On the left, the feeling of plunging your hands into warm soppy mud. On the right, that of making snowballs with your bare hands.

On the left you are pulling taffy.
On the right you are punching a punching bag.
Now, on the left hear the sound of a fire engine.
On the right the sound of crickets chirping.
On the left the sound of a car starting up.
On the right somebody is singing in a very high voice.
On the left the sound of ocean waves on a beach.
On the right the sound of your stomach growling.
Now on the left the smell of a pine forest.
On the right imagine smelling freshly brewed coffee.
On the left the smell of gasoline.
On the right the smell of bread baking.
Now on the left brain, the taste of a crisp, juicy apple.
On the right the taste of hot buttered toast.
On the left the taste of a lemon. On the right the taste of nuts.

Now on the left side of the brain, experience as fully as you can the following scene: you are riding a horse through the snow and sleet carrying three little kittens under your coat, and you are sucking on a peppermint.

On the right side of the brain you are standing under a waterfall singing "You Are My Sunshine" and watching a nearby volcano erupt.

Now, eyes still closed, with your left eye look up toward your left brain. Move the eye so that it circles and explores this space. Roam around for a while.
Now do the same thing for a while with your closed right eye on the right side of the brain.

Now with the let eye trace some triangles on the left side of the brain. Now make some rectangles. Now make some stars.

With the right eye trace some triangles on the right side of the brain. Now make some rectangles. Now draw some stars.

Now make many overlapping circles on the left side, leaving spirals of light streaming from these circles into the left side of the brain. Imagine the brain as charged with energy by this light.

Make many overlapping circles on the right side with the tight eye, leaving energizing light streaming from these circles.

Now, with both eyes, circle vertically just in the middle of the head. You should circle along the corpus callosum, the ridge where the hemispheres of the grain come together. With both eyes together, circle as widely as you can inside your head.

With both eyes, create spiraling galaxies throughout your brain. Fill the whole of your brain space and the inside of your head with them.

Stop and let your eyes come completely to rest.

Try to make horizontal circles with both eyes just at the
level of your eyes, and circling as widely as possible inside your head. Now try making smaller circles horizontally at the level of your eyes. Make them smaller...and smaller...and smaller...until you get down to a space that is too small for circling and then you will want to dix on that point and try to hold it. Continue to breathe freely with your muscles relaxed as you do this. If you lost the point, make more large circles, letting them become smaller and smaller until you get back down to a point, staying fixed on that point for as long as you can easily.

(Circling inward and holding on the point in the center is an excellent meditation exercise when done by itself.)

Rest for a moment. Then, in the middle of your forehead, imagine a huge sunflower. Then erase the sunflower.

Simultaneously, imagine a sunflower on the left and some green damp moss on the right. Let them go.

Imagine that there is a big tree growing right in the middle of your forehead.

Let go of that, and imagine that there is a golden harp on the left, and just a little to the right of the harp is a drum. Try to hear them as they play together.

Let them go and imagine on the left an eagle, and on the right a canary, both of them together at once. Let them go now, and imagine the canary now on the left and the eagle on the right.
Let them go, and imagine two eagles on the left and two canaries on the right. Let them fade away.

Breathe easily, and if you need to adjust your position to be more comfortable, do so.

Now, in the middle of your forehead, imagine a small sun. Then imagine the sun just inside the top of your head. Try to roll it down the inside of your skull to the inside of the back of your head, so that if your eyes could turn completely around in your head, they would be looking at it.

Now raise the sun along the back of your head to the top and then down to the forehead. Now raise it along the inside of the head from the forehead back to the top and then to the back of the head, and then to the top of the head and back to the forehead. The sun should be making vertical semicircles on the inside of your skull.

Now let that sun move out in front of your and see it setting over the sea. From somewhere in the direction of the sunset comes a sailboat. From what direction is the sailboat coming? From the left, from the right, or from some other direction?

Let that image fade away and imagine an elephant walking. Try to become more and more aware of him as he walks. He stops and eats something, pushing his long trunk into his mouth, then he walks some more, then he sees you and breaks into a run. He slows down and then he stops and eats some
Let the elephant go, and imagine seeing Santa Claus in a sleigh pulled by reindeer. Observe the sleigh and watch it accelerate, then slow down and stop, then start up again, going faster as it circles around and down a spiral track that is inside of your head.

Starting from your chin, the sleigh spirals up and around and around and around until it reaches to the top of your head. Then it spirals down and around and around and around to your chin. Then it rushes up and around and around and around to the top of your head. Then it circles down and around and around and around to your chin. Circling now up and around and around and around to the top of your head. Let it stop there poised on the edge of the front of the top of your head.

Now yawn and let Santa and his sleigh and reindeer drive down over your nose and into your mouth, swallow the sleigh, and forget all about it!

Now focus attention on the left side of your brain for a while. Concentrate on it and try to see or imagine what your brain looks like on the left side. Be aware of the gray matter and the convolutions of the brain. Concentrate in the same way on the right side of the brain. Pay attention to the thick bands of fibers that connect the two hemispheres of the brain.
Now try to sense both sides at once, the whole brain. Sense its infinite complexity, its billions of cells intercommunicating at the speed of light. Meditate on it as a universe in itself, whose dimensions and capacities you have only begun to dream of.

Now, breathing very deeply, imagine that by inhaling and exhaling you can expand and contract your brain. And do this for a while, expanding your brain when you inhale slowly and deeply, and contracting your brain when you exhale slowly and completely.

Let your brain rest now and, holding its image, speak directly to your own brain, suggesting, if you wish, that its functioning will get better and better.

Suggest that you will have more brain cells accessible to you and that the interaction of the cells and all the processes of the brain will continuously improve as time goes on.

Tell it that the right and left hemispheres will be better integrated, as will older and newer parts of the brain.

Advise your brain that may of its latent potentials can now become manifest and that you will try to work together with the brain in partnership to allow these potentials to develop in your life.

Listen now and see if your brain has any messages for you. These messages may come as words or images or feelings.
Give the brain time to respond, withholding judgment. Does your brain want something from you? What does your brain want to give you?

Again being aware of the whole of the brain, begin to feel a real sense of both communication and communion with your brain.

Think of it as a new friend and of this friendship as a profound and beautiful new fact in your life. In the weeks to come, spend time nurturing and deepening this friendship so that the two of you (your brain and your consciousness) can work together in useful ways. But now, spend some minutes communing with your brain. Images may come to you, or feelings, or words, as together you move into a more complete partnership and friendship.

If you wish, while you do this place your hands about half an inch above your head and have the sense that you are caressing the "field" around your brain, in the same way that you might pat or stroke the hand of a dear friend. (Allow about three or four minutes for this to happen.)

If you have some special intention for your brain, offer it now.

Continuing to feel a communion with your brain, open your eyes and look around. Observe whether there are any changes in your sensory perceptions. How do you feel in your body? What is your mood and your sense of reality? Do you feel
that your possibilities have changed? Observe these things.

As soon as you do this, stretch and move around the room. When you wish to, suggest to yourself that you are becoming more and more wide awake.

**Fine-Tuning the Senses (Houston, 1982, p. 45-46)**

Imagine a light dimmer that tunes your sense of hearing. There are numbers on this dial going from one to ten, 1 being the least awareness of sound and 10 being the greatest acuity. Allow 5 to represent your accustomed mode of hearing.

Listen now to some fairly even sound, such as a radio or television playing in another room or the sound of traffic going by. As you turn your attention to this sound you will probably notice that it seems louder. This is because we normally block the awareness of routine noise. Imagine your normal awareness of this sound to be associated with a number on your dial, say 2 or 3. Give a number to the awareness you have now of that sound. Concentrating now on the dial rather than on the sound, turn the dial up to 8...and listen...and to 9...and listen...and finally to 10. Now turn it quickly back to 3, turn it slowly down to 2...and then to 1. Now turn it back to 5, sensing this as the middle place between 1 and 10. Slowly, slowly, move it up to 6 and down to 4; up to 7 and down to 3; up to 8 and down to 2, sensing the subtle gradations between these settings. Continue to do this until you can move easily from 1 to 10 and back.