

SELF LIBERATION

L. A. Ammann

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PREFACE TO THE 1980 EDITION

This book is divided into two parts: the first, titled Behavioral Improvement, deals with the themes of Relax, Psycho-Physical Gymnastics, and Self Knowledge. The second, called Operative, develops techniques of catharsis, transference and self-transference. These are techniques that go beyond the interest of improving behaviors, becoming instruments of change at the service of a new direction in life, if such were the need of the one carrying out the work.

The Selection of Themes

You can work on the first three themes of Relax, Self Knowledge, and Psycho-Physical Gymnastics independently and in any order you wish. The themes of Operative, however, require that you previously master the first three subjects.

Thus, the first three themes offer choices which depend on your interest, and there are many individual factors you might consider when choosing among them. For example, a person over 35 years of age might be most attracted to the subject of Relax, while a younger person might gravitate toward the Self Knowledge lessons. Younger people often feel a strong urge to explore themselves, put order in their lives, and develop clear goals and projects. And generally, younger people do not associate their problems with tension; they aren't interested in how tension can wear them down. On the contrary, they may see tension as an interesting spur or energy source necessary to develop their projects.

There can be many factors that might influence one to choose one or another of these proposed works to begin with. Because of this, the book has been structured to permit the free selection of any of the three preliminary themes.

However, anyone who wants to progress beyond the first three subjects and master the complete system of Self Liberation should undertake a progressive program that starts with the simple beginning exercises and continues on to the more complex ones. It is easiest to carry out an orderly process by following the lessons in the order they appear.

The System of Self Liberation

The system of Self Liberation was developed as a response to the deepest and most profound needs of the human being. These needs relate directly to ending suffering. From this point of view, the Self Liberation system is a tool which will enable you to overcome suffering.

Although we have been able to simplify the system considerably by developing practical exercises and simple theoretical explanations, we should note that the present system is derived from a complex philosophy of the meaning and possibilities of life.

Suffering and Self Liberation

Many people believe that they do not suffer; however, they do say that they experience tension, fear, anxiety, alienation, and a lack of meaning in their lives. We sum up all these difficulties in the word suffering.

The objective proposed in the Self Liberation teaching is to overcome suffering. Overcoming suffering is gaining a growing satisfaction with yourself.

The Three Pathways of Suffering

You suffer when you fail, or when you lose opportunities, things, or people you love. You suffer when you are without family or social recognition. You suffer when it is impossible to reach your desires, or help others reach theirs. You suffer from fear, fear of losing what you have, fear of loneliness, old age, illness, and death.

Thus, suffering derives not only from negative sensations in the present, but also from negative memories of the past, and when imagining negative events in the future. Therefore, we say that the three pathways that create suffering are the sensation, the memory, and the imagination.

A correct system of Self Liberation must take into account all the above explanations. A correct system must integrate both a complete understanding of the relevant themes, and practical work on oneself. Partial solutions to the problem of suffering do not help, and necessarily end only in greater frustration.

The Theory and Practice of Self Liberation

The theory that accompanies each lesson should not become an obstacle to the practical aspects of the lessons. Rather, the theory offers greater understanding as an integral part of the practices you carry out. We are presenting an integrated experience which combines theory and practice.

A great number of "self-help systems" that lack any solid foundation have proliferated in recent years. These systems are often "validated" either by doctors who are the author's friends, or by famous people who can influence public opinion. Some systems advertise "easy methods to achieve instant happiness," and support their claims with questionable statistics on oxygen intake, pulse rate, and so on.

Other systems, in addition to basing claims on third party statements and dubious statistics, try to impress people with a kind of "seduction by words." They use ancient words in foreign languages, words associated with exotic, faraway places, or words surrounded by a scientific aura.

Still others propose that purely technical means can be a panacea. We are not referring here to the neo-mesmerian resurrection of the orgone with dielectric conductors and chambers of bio-energetic energy, only slightly more sophisticated than the chambers of Mesmer or those of the Marquis de Pueysgur in the 18th century. Instead, we are referring to the tricks used with the machines that measure galvanic skin resistance (GSR), electromyographs (EMG), electroencephalographs (EEG), and biofeedback in general. This field has gone far as a business, and has become almost cheerfully irresponsible.

Who has not heard of picturesque cases such as the following? Electrodes are attached to our fingers and connected to a meter. We are asked to describe our problems, and when conflict arises in us, the needle on the meter registers it. The gentleman helping us then begins to hound us or gives us an electric shock! By repeating this procedure over and over, he hopes to eradicate the negative information from our memory. He concludes the treatment with a reassuring smile, and recommends a macrobiotic or vegetarian diet to compensate (according to him) our sodium and potassium electrolyte imbalances which are indicated by our sympathetic and parasympathetic nervous disorders!

If this person happens to be a guru, he will couch his explanations in the language of Prana; if he is an occultist, he will speak of alternative medicine; if he has titles and degrees, he will impress us with theories currently in vogue.

Such extreme practices require people who desperately need help to submit to experiences without any benefit of understanding what they are forced to undergo.

In view of the widespread confusion and disorientation that reigns in these matters, and seeing the internal "orphaning" that grows more intense in people day by day, we consider it our minimum responsibility toward the phenomenon of intelligence in general, and particularly towards our fellow human beings, to clarify these themes for them. In spite of the difficulty of explaining what the actual profound human problems are, how they should be approached, and the procedures to overcome them, we cannot ignore the opportunity to do so.

It would have been much simpler for us and our readers if we had presented this book simply as a series of practical "how-to" lessons without any explanation. We have not opted for this, nor have we been disheartened by the possibility that our teaching might therefore be limited to a smaller group of readers. We are convinced that our proposal is genuine, that our Self Liberation system is a complete and integrated one, and that our practices should be accompanied by theoretical explanations that clarify both the general objectives and the particular meaning of the practices themselves.

The Doctrinary Source of the Self Liberation System

Our work on *Self Liberation* germinated fifteen years ago in South America with the teachings of a man named Silo. A number of students and professionals, including psychologists, sociologists, anthropologists and a psychiatrist, gathered to study the teachings of Silo and discover genuinely new ideas on the meaning of life and each person's relationship to himself and his world.

The field of Psychoanalysis was at this time embroiled in an internal crisis which reflected the social and cultural upheaval in the world, and during this period many of its more advanced

adherents drifted away. New currents then flooded the field of psychology. Methods of knowledge that had borne fruit in Europe for some time arrived in South America as vitally new influences. Strong winds of change touched us, and our old idols fell: no more Binet tests, no more Rorschach psychodiagnostics, no more Ribot, Wundt, Weber or Fechner. Experimental Psychology had become virtually a branch of neurophysiology or statistics. Gestalt psychologists landed on our remote South American shores, so far removed from the centers of psychological debate, and Tolman and Kantor synthesized Wertheimer, Koffka, and Kohler with Behaviorism.

Behind all these new currents, we perceived an all-embracing methodology, a methodology whose influence extended widely into the fields of Logic, Epistemology, and even Ethics and Aesthetics. This was the phenomenological method of Husserl, whose critique on psychologism was incorporated by Heidegger and led to Existential Psychology.

The conventional psychological pantheon crumbled after Sartre's criticism of the unconscious, which he based precisely on the application of phenomenology. We particularly discussed one of Sartre's least studied essays, his magnificent *The Emotions: Outline of a Theory*.

We were working in troubled times - what disorder and disproportion there was! When we consulted colleagues in universities about the phenomenological method and about the Structuralists' proposals, they could only respond with old Thomist formulas. Meanwhile, Vogt, Jacobson, and Schultz monopolized the practical methods of working on oneself, relying on self-hypnosis and relaxation procedures. These practices were also sometimes mixed with Pantanjali and all kinds of yoga, as well as with other Eastern influences.

In this torrid climate of mixed ideologies and experiences, Silo was truly an oasis. While he did not specifically explain Psychology, which was our theme, he reduced everything to *the problem of suffering*, the pathways that create it, the forms of exploring these pathways, and most importantly, *the possibility of overcoming it*. At first it seemed to us that Silo's teaching mirrored Buddhism, and we also discovered that his ideas resembled some Christian and Muslim teachings. But, as time went by we began to understand that these similarities arose because in reality Silo was concerned with the same fundamental and universal problems that had necessarily been explored by all the great systems of internal experience in the past, the same systems that have always been connected with mysticism and the births of the great religions.

In time, we learned to especially appreciate certain of Silo's teachings which were without precedent in the history of psychology. These include his descriptions of the function of the image as the internal carrier of energy or "energetic charges"; the structural and dynamic nature (act-object) of both perception and representation; the importance of the internal senses in producing, translating, and deforming internal impulses or signals; the characterization and distinction between levels and states of consciousness; the role of the reverie nucleus in forming behavior; the analysis of the centers of response; and the unpublished contribution on the space and times of internal representation.

When such profound teachings were subsequently brought to life in the form of simple, practical, and effective techniques for working on oneself, we realized we were in the presence of perhaps the greatest teaching of our time. What appears in this book as the Self Liberation system is a tribute to that teaching.

The Relationship Between the Self Liberation System and Current Psychology

The primary relationship between the Self Liberation system and current psychology is one of language. We have avoided coining new words to describe phenomena already included within conventional psychology. Sensation, perception, image, etc., are given the same names here, although we explain such phenomena in a new way. The treatment of our topics loosely follows parameters established in conventional psychology, although we have distributed the theory with the practices in the different lessons.

So, although the Self Liberation system treats certain topics using conventional language and concepts, it is considerably removed from conventional psychology in both methodology and interpretation. Note that in no case have we employed the methods of Psychiatry.

This Book Is the Result of a Team Effort

This work owes a great deal to studies done by J. J. Pescio, A. Martinez, and E. de Casas in Operative; to the experiences of P. Gudjonsson of the Synthesis Institute of New York in matters of Relax; to studies on the electroencephalograph and the levels of consciousness by C. Serfaty of the Association of Psychological Investigation in Caracas; to studies by P. Deno on the application of Psycho-Physical Gymnastics to bodily expression in theater and dance; to the studies on morphology, symbols, signs and allegories by J. Caballero; to the studies on applied symbology by the architects G. Huidobro and J. Swinden; to the notable collaboration of Professor S. Puleda on Self Transference; and finally to the meticulous work by Dr. A. Autorino reflected in the Glossary that accompanies the text.

Of course, these pages reflect a wealth of experiences and dedicated work by many other collaborators and friends, and we extend our warmest thanks to all of them from this island where we are now completing the manuscript, this place which is coincidentally so close to the experimental laboratory of Professor Kohler.

L.A. Ammann
Las Palmas, Canary Islands, Spain
February, 1979

TRANSLATOR'S NOTE

Self Liberation is an important new book on how to identify and overcome the real human problems facing us at this time in history. Because this is a technical work, a concerted effort has been made both to insure the accuracy of the translation, and to reflect the distinctive style of the original Spanish work. A great many people have assisted during the months of work on the manuscript, and we should mention in particular Karen Edwards, Petur Gudjonsson, Kurt Heyl, Mort Hobi, Nicole Myers, Estrella Nahmias, Jorge Pavon, Sharon Solar, and Daniel Zuckerbrot. The results are their work are embodied in this book, making the important system of Self Liberation available in the English-speaking world for the first time.

Paul Tooby
Los Angeles, California, July, 1980

PREFACE TO THIS EDITION

Ten years after the first edition of this book, I return to it to make a few small changes.

Generally, I can say that many people have worked well with this material and that, so far, I have received the most criticism from those who have not read it completely. One objection, however, has merit. The prefix "self", used both for the system and the book that springs from it, has led to errors in making people think that Self-Liberation seeks to overcome conditionings and oppression, seeks to reveal the meaning of life and, in short, to produce human growth through one's own isolated, individual effort. I should clarify, conversely, that the value of the Self-Liberation system is in function of the better development of an individual's action in the social world. It is by attending to this goal that work on oneself can have meaning, just as personal training makes sense if it improves the working physical or intellectual conditions of a group. Before writing the book, I learned clearly that true action, non-contradictory and liberating action, is that which ends in others, not in oneself. After all, human beings are essentially open to the world; the human being is world, not isolation, is history and society. Therefore, the benefits the Self-Liberation system can provide will be measured by the result it obtains in the overcoming of social suffering through equipping people with tools to improve their action.

I should add that explanations about the "apparatus" of the psychism and the work of the "centers" (with their parts and sub-parts), have no other intention than that of framing the system of practices. According to this view, those explanations should be regarded as simple didactic figures and not as descriptions of psychic realities. Of course, I never believed that the psychophysical structure resembled a cybernetic device, but I tried to represent it like that in order to achieve an approximation that I hope will not lead to erroneous interpretations.

L. A. Ammann
Cordoba, Argentina
July 30, 1990

FIRST PART: BEHAVIORAL IMPROVEMENT

PRACTICES OF RELAXATION

Relaxation practices help reduce external muscular, internal, and mental tensions. Consequently, they lessen fatigue, increase one's concentration, and make one's everyday activities more efficient.

Recommendations

1. If possible set aside one hour each weekend, to practice the lesson you are working on several times. This is the best way to learn these techniques.
2. When you have learned and mastered a lesson, briefly review it for a few minutes as you fall asleep each night. This is especially important if you suffer from insomnia.
3. Apply what you learn in each weekly lesson in everyday situations to reduce anxiety, fear, anger, or general discomfort (that is, tension).
4. The final Relax practice you will learn is a single, unified technique to use in everyday life. This technique will be difficult to apply unless you can do all the previous practices. However, when you have mastered all the other techniques step by step, you will be able to apply this single technique to eliminate excessive tension in any situation.
5. When you have learned this final Relax technique, familiarize yourself with it by applying it in various everyday situations. To the extent that you begin to use the technique automatically in tense situations and produce relax, you are reaching the proposed objective. There should come a time when you will automatically eliminate your tensions as soon as they appear, without even thinking about it.

Persevere with each lesson and practice it several times, especially the unified technique of the last lesson. Excessive tension is a habit which cannot be changed overnight. Therefore, the results you obtain will be proportional to your dedication.

Lesson 1 External Physical Relaxation

In this lesson we will study the ways to relax our bodies. But before beginning this basic practice, you need to learn to recognize the most tense areas of your body.

Which areas of your body are tense right now? Pay careful attention to your body and discover those tense areas. Perhaps the back of your neck or your shoulders are tense? Or perhaps the muscles in your chest or your stomach?

To relax these points of permanent tension, you must first begin to observe them. Observe your chest, your stomach, the back of your neck and your shoulders, and your face.

Then, wherever you find the most tension, strongly increase this tension. Hold this tension for a few seconds until the muscles become tired. Then, abruptly release the excess tension. Repeat this process three times. Tighten the tense areas, hold the tension for a little while, and then abruptly release the tension.

You have learned how to relax your most tense muscles by doing something opposite to what you might expect; you have tensed your muscles even more in order to relax them.

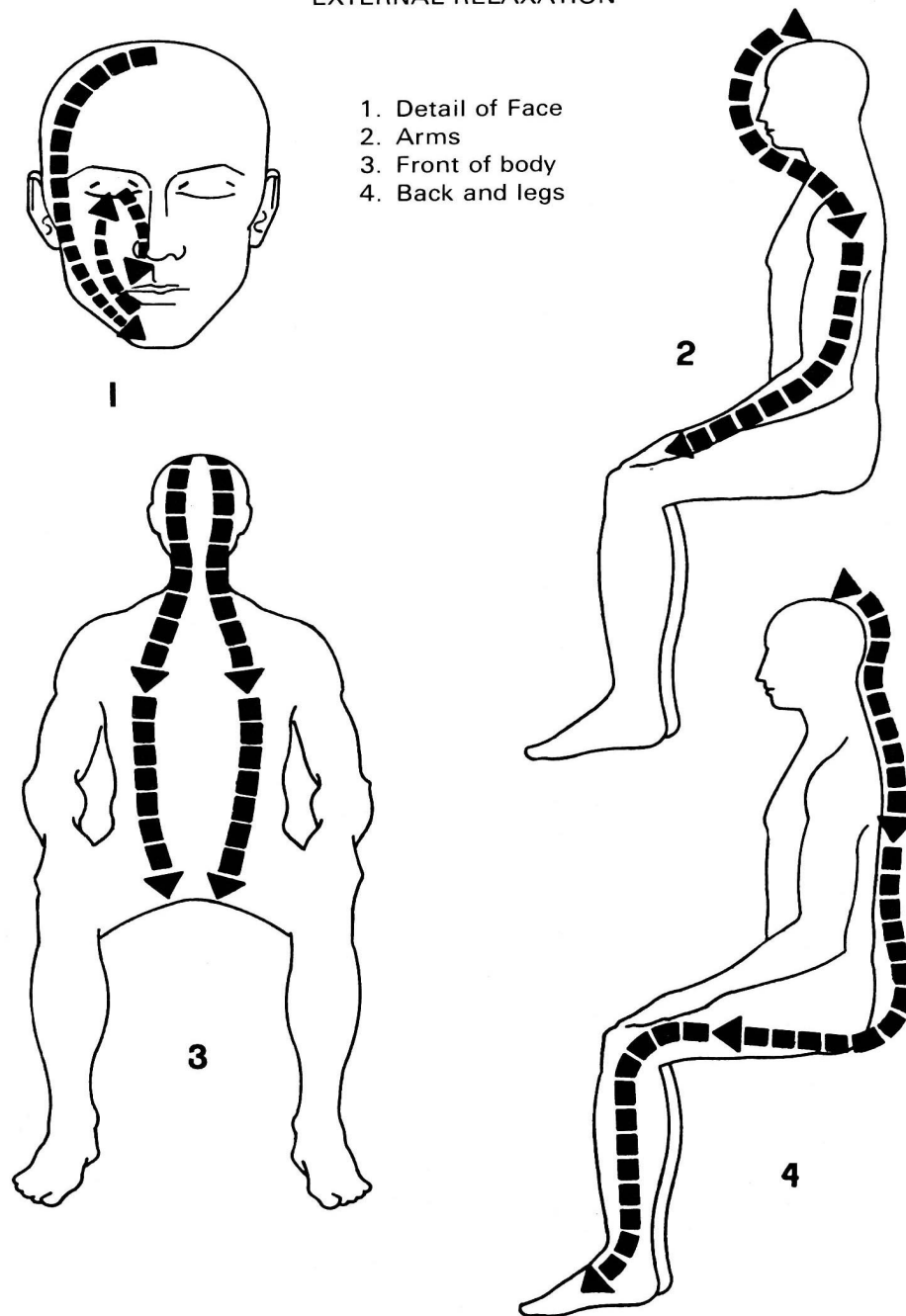
Once you master this technique, proceed to mentally feel the external muscles of your body in a symmetrical way. That is, always feel both sides of your body, for example, both eyes, both shoulders, both hands, etc. at the same time. Begin by feeling your head, your scalp, your facial muscles and your jaw. Feel both eyes at the same time. Then attend to both sides of your nose, the corners of your lips and your cheeks. Next, mentally move down both sides of your neck at the same time and focus your attention on both your shoulders. Now, gradually move down your arms, forearms, and hands until each of these areas is completely loosened up and relaxed.

Now, return to your head and repeat the relaxation of your face. But this time when you finish your face, instead of going down your arms, go down the front of your body. Move symmetrically down the front of your body as though you were following two imaginary lines. Move down the front of your neck, your chest, your stomach. Continue until you reach your lower stomach and the bottom of your trunk. Feel the whole front of your body completely relaxed.

Next, return to your head, and go down the back of your body. Start with your scalp, with the top of your head and follow two symmetrical lines down the back of your head and neck through your shoulder blades and out onto your back. Continue to follow the two lines down each side of your back until you reach your lower back and the bottom of your trunk. Continue to move down both legs until you reach the tips of your toes,

When you finish and have a command of this exercise, you should experience a good external muscular relax. See Figure 1.

EXTERNAL RELAXATION



1. Detail of Face
2. Arms
3. Front of body
4. Back and legs

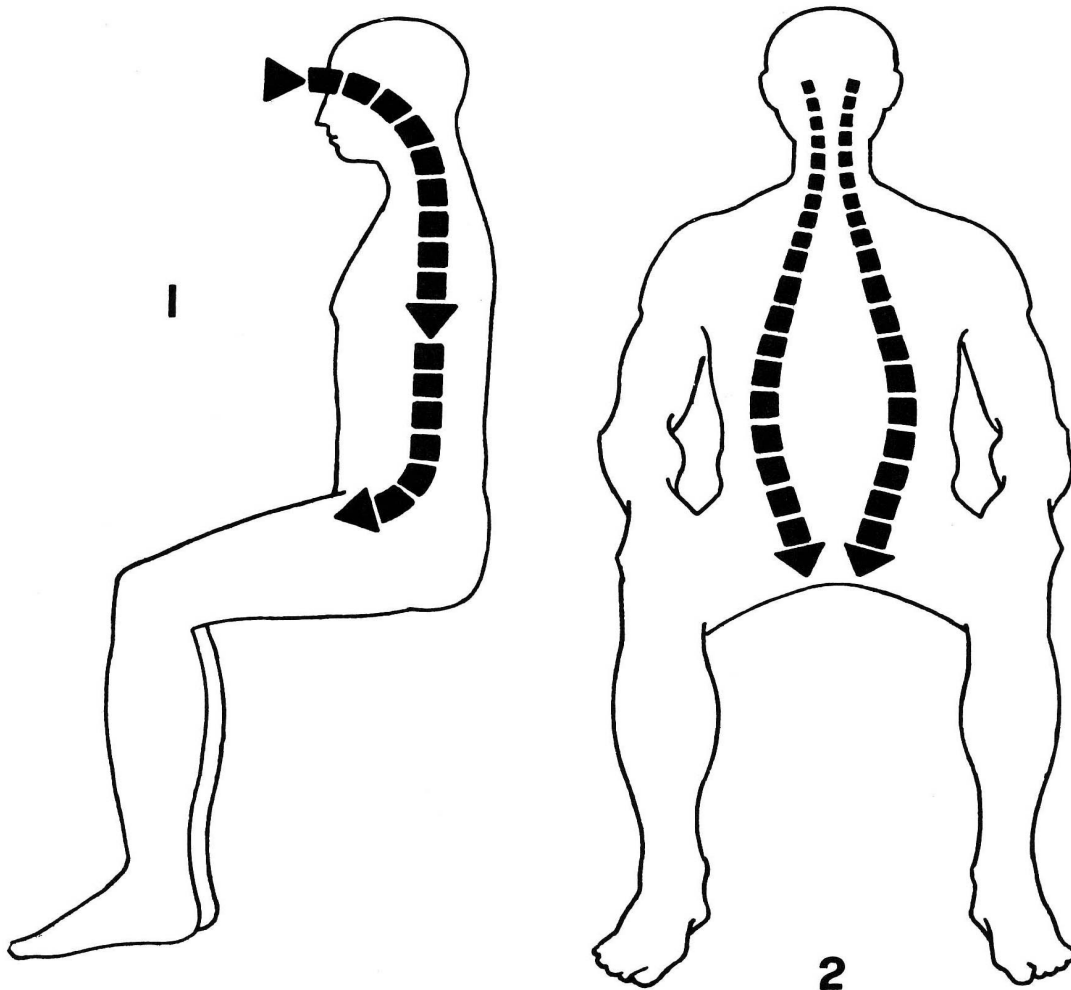
Figure 1

Lesson 2 **Internal Physical Relaxation**

Review Lesson 1, and repeat it until you master the technique. Try to do the relaxation faster each time without losing the quality of your relax.

In order of importance you should first master the relaxation of the facial muscles, the neck muscles, and those of the trunk in general. The relaxation of the arms and legs is secondary. People often believe the reverse, and thus waste a great deal of time working on secondary areas such as their arms or legs. Remember that your head, neck (especially the back of your neck) and trunk in general are the most important areas to relax.

INTERNAL RELAXATION



1. Side View
2. Front View

Figure 2

Now let's go on to the internal relaxation. First, relax externally, and then feel your head. Feel your eyes, and try to feel your eyeballs and the muscles that surround both eyes very well. Now feel the inside of both of your eyes at the same time. Experience an internal and symmetrical sensation of both your eyes, and then move your attention toward the inside of your head, relaxing your eyes completely.

Continue to move toward the inside of your head, letting yourself slip toward the inside while relaxing completely. Continue as though you are slowly "falling" down your throat toward your lungs. Symmetrically feel the inside of both lungs and relax them. Then, continue to descend inside your stomach, relaxing all your internal tensions as you go. Keep moving downward, relaxing the inside of your lower abdomen until you reach the bottom of your trunk. Finish with the whole inside of your body perfectly relaxed.

We have not covered the arms and legs at all in this second type of relaxation. You go from the eyes back toward the inside, and move as if falling towards the bottom of your trunk. Practice this exercise several times. When you finish, check to see whether any external muscles are still tense.

All the external muscles should now be perfectly relaxed, and of course, you should also have achieved a good internal relaxation. This will allow you to advance to the next exercises, which are somewhat more complex. See Figure 2.

Lesson 3 ***Mental Relaxation***

Practice Lesson 2 again, and try to go at an even, constant pace, not spending more time in one area than in any other. Repeat the exercise and speed up your internal movements without losing the sensation of depth. When you have a command of the exercise in Lesson 2, continue with this lesson.

In this lesson we will work with mental relaxation. Begin in a state of external and internal relaxation, that is, go through the external and internal practices in Lessons 1 and 2. Then, feel your head again, feel your scalp, and below it your skull. Begin to feel your brain inside your scalp.

Feel your brain as if it were "tense." Then, let that tension loosen up and "flow" inwards and down, towards the center of your head. Concentrate on this and move inward one layer at a time. Continue lowering the tension with a sensation of "falling" as the top of your brain begins to feel very soft and pleasant. Always move down, down towards the center of your head, down below the center, lower and lower. Feel a soft, warm, and fluffy sensation.

Repeat this exercise several times until you become proficient at it. See Figure 3.

MENTAL RELAXATION

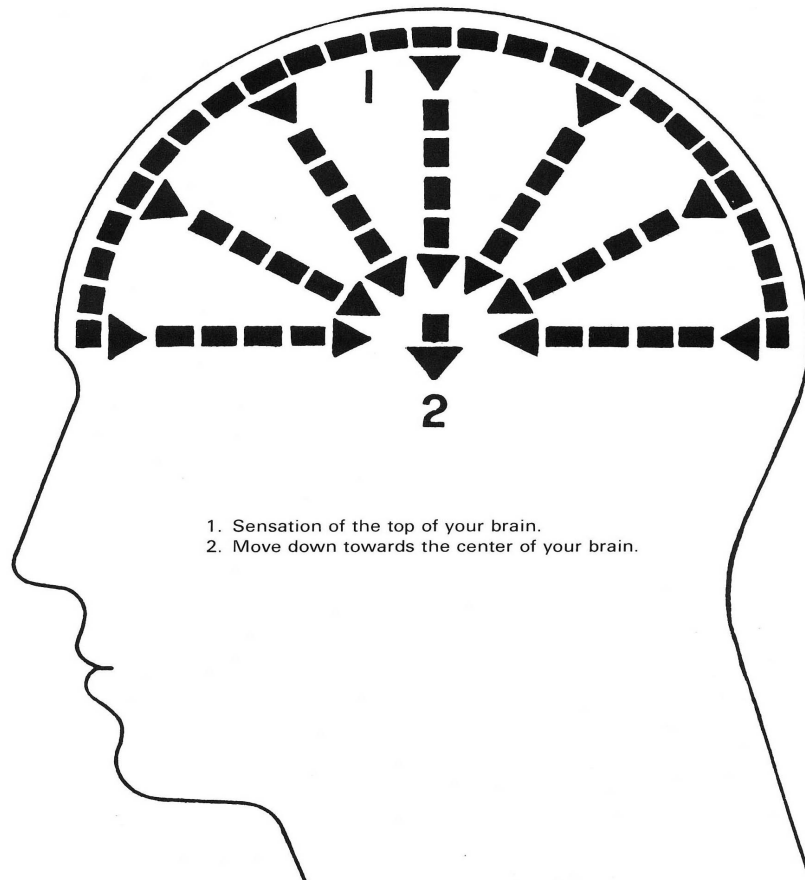


Figure 3

Lesson 4 ***The Experience of Peace***

Repeat Lesson 3 several times until you can quickly experience mental distension.

To check your progress, first relax externally, internally, and mentally. When you finish and have the internal register of mental relaxation, stand up and walk around the room, open and close the doors, pick up several objects and replace them, and finally return to your seat. Are you just as relaxed as when you finished your external, internal and mental relaxation?

When you can master the above exercise, try to quickly return to a mentally relaxed state after more complex everyday activities.

You have now mastered three forms of relaxation: external physical, internal physical, and mental relaxation. You are ready to begin to apply these quickly and efficiently in everyday situations.

So far, you have worked basically with muscles and internal sensations. In this lesson, you will begin a different type of work. You will learn to train your mental images.

Images are what mobilize tensions, and similarly, they generate relaxations. For example, imagine a fire, and imagine you are there at the fire. Notice how your muscles become tense. Conversely, imagine that you "put out" the fire and observe how your external muscles relax and you register a relax in your internal sensations.

In this lesson we will begin to manage a particularly useful image for the rest of the work in what we call the Experience of Peace. To begin, relax externally, internally and mentally, and then imagine a brightly shining transparent sphere up above you. Let it descend from above, enter your head, and lower it until it is inside your chest at the level of your heart. See Figure 4.

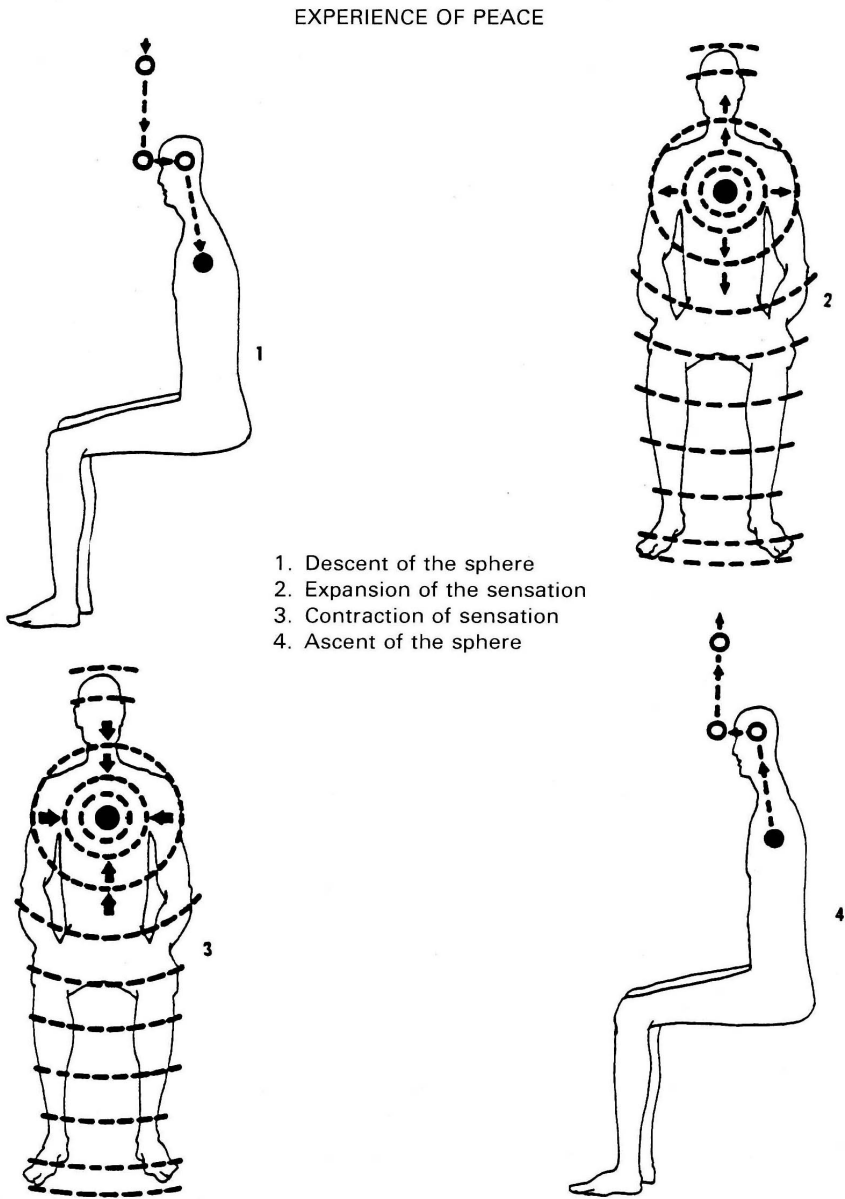


Figure 4

When first trying this practice, some people cannot imagine the sphere very well. But this is not a real obstacle because what is important is that they experience a pleasant sensation in their chest, even if they do not have the supporting visual image of a sphere. And with practice they will eventually be able to correctly visualize a sphere that descends and rests in the center of their chest.

When this image is resting in your chest, begin to slowly expand it or "let" it expand so it gradually grows until it fills your whole body. When this sensation that starts in the center of your chest has expanded throughout your whole body, a warm sensation of peace and internal unity will appear which you should let operate by itself.

It is important that this sensation extend to the limits of your whole body, that is, that it radiate from the center of your chest, increasingly filling your body, until you achieve a sort of internal illumination. When the sensation reaches the limits of your body, the relax will be complete.

Sometimes your breathing will become deeper and positive emotions will appear-pleasant and inspiring emotions. However, pay no attention to your breathing; simply let it accompany your positive emotions and keep your attention on the expanding sensation.

On other occasions, memories and very vivid images may arise, but you should always have greater interest in your growing register of peace and calm.

When this register has diffused throughout your body, you have mastered the most important part of this exercise, and the Experience of Peace will arise. Remain in this interesting state for a few minutes, and then slowly contract the sensation and the image back towards your chest to your heart. Then, raise it to your head, and gradually let this "sphere" you have been using move outside and disappear. This completes the Experience of Peace.

Remember, if you have not relaxed correctly as explained in the previous lessons, you will be unable to carry out this important experience.

Lesson 5 ***Free Flowing Images***

We recommend that you repeat the previous lesson before continuing.

Now we will proceed with free images, that is, "loose" or freely associated sequences of mental images. First, put yourself in a state of perfect external, internal and mental relaxation. Then, let images appear in your mind and flow freely and easily.

Observe the images of situations in your everyday life, images of your relationships with other people, images from your job, images of your friends, of your relatives. Notice how some of these images produce discomfort in you, how some of them produce extra muscular tension. Remember these negative images, and write them down after the exercise. Do not try to change or work with these images yet; simply let them flow in your mind and observe which ones produce special tension in you.

Repeat this exercise of Free Images several times and take notes every time until you understand and experience which images produce tension in you, and where in your body these tensions are expressed most strongly.

Lesson 6 ***Directed Images***

Begin this lesson by following the same steps as in the previous lesson. After a good relaxation, let the images flow freely. Observe which ones produce particular muscular tension. When such an image appears very clearly, freeze it and fix it in your mind, visualize it well, and notice where muscular tension has been produced in your body. Next, without forgetting this image, relax the tense muscles. Relax them completely until you can visualize the image again without experiencing any tension.

Try this several times. Let your images flow freely, and observe those that produce special tension. Freeze an image that creates tension, and begin to relax deeply until this same image no longer makes you tense.

It is important to train yourself in this exercise several times. Then, apply it whenever possible in everyday life, or during the few minutes you practice each night before you go to sleep. You have now learned to direct your images.

Lesson 7 ***Converting Tense Everyday Images***

Now we are going to work on converting and positively transforming negative images from everyday situations. The practice in this lesson is based on what we explained about how images create muscular tension, and how they can also produce relaxation. If you have correctly worked with your images in the previous lessons, you will have actually experienced how this works and you will know which situations in your everyday life create special tension in you.

Before you begin the practices in this lesson, be sure to take note of these situations. Review everything you do in everyday life; examine your relationships with other people on the job, at home, in your social life, with the opposite sex, etc. Note that there are some people who produce special discomfort in you, whether your relationship with them is that of boss or subordinate, mother or daughter, father or son, teacher or student, etc. Mentally go over these situations and note those that bother you the most. You will need this information to learn how to make these discomforts disappear.

When you complete your review, relax profoundly, and then begin to remember those persons and unpleasant situations. Now, freeze one tense image; maintain an image in which you see yourself in a difficult situation. Then, gradually relax your tense muscles. But now add a new and very important step: transform and add new images that turn the situation into a more positive and favorable one. Imagine the person who produced tension in you gradually acquiring a different and greatly improved relationship with you. Begin to especially notice the nice aspects of the person, and change the whole situation to a much more satisfactory one.

Observe that even in situations where things are difficult you can find some positive aspects. See the good side of things. Make your images positive, give them a pleasant quality, add a certain pleasurable touch to them. If you can convert the images of negative situations and people into positive ones, and at the same time relax your muscles deeply, you will be making great progress.

Repeat this exercise and convert several tense everyday images before you go on to the next lesson.

Lesson 8

Converting Tense Biographical Images

This lesson is similar to Lesson 7 except that here you convert biographical images, that is, you convert the images of people, things, or situations that are related to decisive past moments in your life.

Begin this lesson by remembering your life from your early childhood to the present moment. Prepare for this by gathering a notebook and any necessary materials to write down what you remember.

Begin with your early childhood and write down all the different situations you were in, especially noting those that involve problems. Write a short biography or personal history. As you write it, you will begin to remember many different situations, some of which were very difficult or unpleasant.

Many problems you have had throughout your life and have not understood or accepted are now apparently forgotten and belong to the past. But we will see that this is not actually so. The images of those difficult situations are still acting in this moment even, though you do not notice it. And when something makes you remember those situations directly, very strong and unpleasant tensions arise in you.

As you can see, this lesson is especially important because you are now beginning work that is more deep and profound than in previous lessons.

Review your life and search in your memory; find the difficult past situations and experience how they can be an extraordinary source of present tension and discomfort.

When you complete your biography and note the above-mentioned events, you are ready to start the practices of converting these tense images into positive ones. First, do a profound relaxation, and start to evoke those difficult situations. Freeze the image of one, relax, and then convert it into a favorable image as we explained in the previous lesson.

Convert the negative images into favorable and joyful ones. Make the memories of difficult situations in your life into ones that help you and give you strength, and remember to completely relax your muscles at the same time.

Repeat this practice many times if necessary. Continue until those unpleasant memories lose their negative charge and are converted into favorable images, thus generating profound and lasting relaxations.

Lesson 9

The Unified Relax Technique

This is the most important technique you will learn in Relax. Be sure to learn it well; it will then become the only practice you will need to apply in everyday life. Because this technique will be your best ally in the difficult situations of life, do not work with it until you are certain you can do everything in the previous lessons. Otherwise, you will not be able to apply this procedure automatically, and you will not get effective results. Again review everything you have learned so far; especially study any difficulties you are having, and perfect these practices as much as necessary.

When you have mastered the previous lessons, then go on to learn and incorporate this complete relax technique. In Lesson 4 we learned the Experience of Peace; the technique we will now learn is based on the Experience of Peace as follows: Relax completely and begin the Experience of Peace. Then, strongly clench your fist, hold it, and then abruptly release the tension in your hand so that the feeling of calm, peace and expansion increases even more.

To summarize what we have explained, tense your fist (always use the same fist) while you are doing the Experience of Peace; then, abruptly release all the tension in your hand. When you release your hand, the Experience of Peace will become stronger and more complete.

In order to learn this Well, repeat the exercise many times to strongly associate the Experience of Peace with the gesture of releasing your fist.

Only when you have practiced and learned this well and can repeat it quickly should you begin to apply it in everyday life. Do not apply it artificially or uselessly; rather, use it in truly difficult situations where you could easily lose your calm and self-control.

Observe that all difficult situations you are in create tension. Use that tension to tighten your fist, displace the tension from the situation into your fist. Then, relax and release your fist, and you will feel complete relaxation. You automatically rechannel the excessive tension and in this way relax immediately.

In the Experience of Peace you used the image of a transparent sphere as a support in the beginning. You produced a profound relaxation as you expanded the image from the center of your chest until it illuminated and filled your body completely. If you correctly registered that this image diffused throughout your body, you then had an experience of complete relaxation, that is, of profound peace, calm, and joy.

In this technique, once you have practiced and associated the gesture of releasing your fist with the calm and peaceful state, to apply this technique it is no longer necessary to imagine the sphere. All you need to do is keep feeling the peaceful and energetic sensation expanding from the center of your chest throughout your body, leaving you in a state of thorough relaxation from deep inside you to your most external muscles.

You will gradually learn to automatically and rapidly tighten your fist whenever you feel tension; this will evoke (after your practice) the Experience of Peace in your chest. Upon relaxing your hand, your chest and emotions will also relax completely, the relaxation in your chest will move throughout the rest of your body, and you will feel calm and peaceful even in difficult situations. Although this mechanism is not hard to understand, it is somewhat difficult to apply efficiently. To be able to use it well, you need to practice it many times in various situations until you incorporate it in a permanent way.

Review

1. Quickly practice external, internal and mental relaxation in a continuous sequence. Repeat this again and perfect any difficulties you found.
2. Quickly practice the Experience of Peace and then perfect any difficulties.
3. Practice the Experience of Peace in everyday situations, always beginning with easy situations and progressing to more complex ones.
4. Review your work on converting tense everyday images and perfect any difficulties you found.
5. Review your work on converting tense biographical images and perfect the difficulties you experienced.
6. Practice the unified or complete relaxation technique beginning with simple or less tense situations, and gradually progress to more complex and tense ones.

PSYCHO-PHYSICAL GYMNASTICS

In Psycho-Physical Gymnastics you learn to control and manage yourself better in the situations of your everyday life. This is a unique system of self-control with integrated theory and development practices, and its primary purpose is to re-establish the balance between mind and body.

Health and strength in the truest sense may be defined as balance, as equilibrium. Nothing works better to achieve this balance than to exercise both your mind and body at the same time.

Unlike most sports and exercise systems, Psycho-Physical Gymnastics is not intended to produce greater muscular development, greater endurance, or greater physical agility, nor is it intended to improve body shape-it is not a weight-loss program.

Rather, in these exercises you will find and understand your weakest or most difficult points of self-control through a system of tests. As you go through these exercises, you will find some quite easy, while others will be much more difficult. Any difficulties with an exercise indicate a lack of self-control in this area of your mind or body. The real point of the course is to practice those exercises that are the most difficult for you until you master them. This balances you and restores equilibrium to all the parts of your mind and body.

Recommendations

1. Go through all these exercises with other people, not alone.
2. Practice and perfect the exercises you find most difficult. Resolve to work on them whenever you find opportunities in your everyday life. Once you learn the exercises, you will be able to find many opportunities in your everyday life to practice them.
3. Keep a neat and orderly notebook with your comments and observations on each lesson and each exercise.

Lesson 10 ***Posture and Mental State***

If you have ever noticed the difference between the posture of someone who is depressed and someone who is happy, you will easily grasp the relationship between posture and mental or emotional states. The important point is that just as a given mental state leads to a certain bodily posture, a given posture will also induce a certain mental and emotional state. We studied this same phenomenon from a different point of view in Relax.

We distinguish two kinds of bodily postures: 1) static positions, which are most commonly standing up, sitting down, and lying down, and 2) dynamic positions such as walking forward, walking backward, bending over, and changes of pace, and transitional movements.

Exercise Series 1: Static Body Postures

A) Stand as you do normally. Imagine a vertical line passing through your head and body to the ground. Using this straight line as a reference, notice whether your head is badly positioned,

whether your chest is sunken, your stomach is out of line, or if you hold your lower stomach in and thus push your buttocks out of line. Do not yet try to change any incorrect positions; simply keep them in mind and remember all the details. Then, draw your body in your notebook just as you remember it, both the side view and the front view. Mark any incorrectly positioned points, and see what you need to correct.

Now stand up and start to correct your posture. Notice that this isn't easy because for years you have formed incorrect posture habits. Change back and forth several times between your usual incorrect posture and the correct posture.

Once you think your posture is correct, check it by standing with your heels and spine flat up against the wall. Note any areas where your body does not touch the wall, and correct things so you stand with everything in a vertical line.

13) Sit in a chair as you normally would. Again, imagine the vertical line passing through your head, and note the errors in your posture. Then, correct your posture. Finally, put your buttocks and spine up against the back of the chair. Then return to your normal incorrect position. Change back and forth between your normal, incorrect position and the correct position several times.

C) Lie down and relax your muscles. Observe which parts of your body are incorrectly positioned and cause strong tensions. Pay special attention to the position of your head and back. Correct your posture, and then change back and forth several times.

Exercise Series 2: Dynamic Body Postures

A) Walk as you do normally, and observe any errors in your posture. Next, keep walking and try to maintain the correct posture you established in the previous exercise series.

B) Walk, sit down, then stand up and walk again as you would normally, and notice any errors in your posture. Repeat this, but this time use correct posture.

C) Open and close a door, trying to keep correct posture. Notice whether you lose your correct posture as you do this. Repeat this several times.

D) Walk around the room, and then lean over and pick up an object from the floor. Keep walking around, and lean over again and put the object back on the floor. Notice whether you abandon your correct posture as you do this. Repeat this several times.

E) Walk around and greet the other people-shake hands and talk briefly. Walk around again and notice the moments when you "abandon" correct posture. Repeat this several times.

Now, repeat the lesson again including Exercise Series 1 and 2. Write down your observations and exchange comments with the other people so you can help each other improve incorrect postures.

IMPORTANT: Make it a point to correct your posture in everyday life until the next meeting.

Lesson 11

The Centers, Human Types, The Vegetative Center

When a person's emotional state changes, this changes many things inside the person including his breathing. An emotionally aroused person's heart begins to beat faster and his breathing becomes higher in his chest; his voice comes in uneven gasps, and may also become higher pitched.

just as specific internal states are related to certain bodily postures, they are also linked to definite ways of breathing. Knowing this, a person can modify his negative emotional states by adopting correct postures and changing the way he breathes. Of course, these modifications do not occur instantly. When you change your breathing or posture, the corresponding change in your internal emotional state will occur only after a delay of a few minutes. Let us explain this further.

When I am in a bad emotional state, I will have confused thinking, use incorrect posture, and breathe inefficiently. If I now stand up and walk using correct posture, the negative emotional state will still continue through inertia for some time. However, if I keep my correct posture, I will find that a few minutes later my emotional state will in fact begin to improve.

My emotions will also improve in the same way if I correctly control my breathing. But, before changing my breathing, I must first observe how I normally breathe, and only then learn to modify it.

We will now present a descriptive model of the various types of human responses. This description makes it easier to understand how adopting correct postures and mastering a correct breathing system makes one's intellectual, emotional, and motor activities function with greater balance and equilibrium. Being able to improve one's internal state in these ways is a valuable tool and it deserves some explanation.

In our general scheme we say human activities are regulated by several localized nervous and glandular functions we call centers. We distinguish four distinct centers of response:

- a) the **Intellectual Center** regulates the elaboration of thought processes, relates different stimuli, relates data, and regulates learning;
- b) the **Emotional Center** regulates feelings and emotions as responses to internal and external phenomena;
- c) the **Motor Center** regulates the physical mobility of an individual and all bodily movements; and
- d) the **Vegetative Center** regulates the internal activities of the body such as digestion, metabolism, etc.

These four centers function at different speeds. The intellectual center is the slowest, and the vegetative center is the fastest. It is important to note that in general a vegetative change will modify the functioning of all the other centers; they will react to the vegetative change, but at slower speeds. We also note that motor center activity can change the activities of the emotional and intellectual centers. When we speak of the favorable effects of correcting body postures, we are referring to this fact-by changing the operation of the motor center, one modifies the responses of the emotional and intellectual centers. Similarly, when one changes to correct

breathing, one is changing the vegetative center so it will improve the activity of the other centers.

It is possible to formulate a human typology based on these four centers. We will not develop this here except to note that every person tends to respond more through one center than the others; therefore, we speak of intellectual, emotional, motor, or vegetative (instinctive) human types.

We will exercise all the centers in this course. We will begin with the vegetative center and then proceed step by step to mobilize the motor, emotional, and intellectual centers. Each person will learn which centers they control the least; they must then exercise these centers the most persistently in order to balance themselves.

Exercise Series 3: The Vegetative Center and Complete Breathing

Sit in a chair using correct posture. Close your eyes and relax your muscles as completely as you can. Exhale completely, without forcing anything. Then, extend your stomach, stick it way out, and begin to inhale air. Try to have the sensation that you are "filling your stomach" with air. When your stomach is "full," hold your breath a few moments, and then exhale. This is called "lower breathing."

Once you have mastered this, again inhale, filling your stomach with air, but next "pull in" your stomach. This will give you the sensation of the air rising to your chest (this sensation can be reinforced by expanding your chest and pushing your shoulders back). Hold the air in your chest for a few moments and then exhale. This second phase is called "middle breathing."

Begin the third phase by filling your stomach with air up into your chest in "middle breathing," and finally, move the air to the upper part of your chest, towards your throat. Reinforce this final upward movement by lowering your shoulders and extending your neck slightly. This is called "upper breathing."

Now go through the whole breathing cycle-lower, middle, and upper inhaling only once. Exhale at the end of the exercise.

To summarize complete breathing, you sit with correct posture, close your eyes, relax your muscles, and follow this sequence: exhale completely, expand your stomach so air enters the lower part of your lungs, raise the air to the center of your chest, move it to the upper part of your chest, and finally exhale.

At first, you will find you do the different parts of this exercise in a disconnected or jerky way. But as you repeat it several times, you will develop a harmonious rhythm. You smoothly and continuously inhale and exhale using all three levels of your lungs so that by the end of the technique your lungs have been fully exercised. Make sure your complete breathing gradually becomes more gentle until you completely eliminate all effort in it.

IMPORTANT: Practice complete breathing several times. Take notes on any difficulties and resolve to practice this exercise two or three times a day. Based on your experience you can use this way of breathing both as a daily exercise, and also at special moments when you wish to balance your mental and physical states.

Lesson 12

The Centers, Their Parts and Sub-Parts and Exercises for the Motor Center

Before we see how the different aspects or "parts" of your motor center function, let us look at a general diagram for all four centers so you can understand our whole system of practices more clearly.

We have already done an overall exercise with 't' -, motor center by correcting the static and dynamic body postures in Exercise Series 1 and 2. We have also worked in general on the vegetative "tone" with the complete breathing exercise. We will not do any other exercises on the vegetative center since its system is not normally voluntary; e.g. metabolism, healing, allergies, growth, etc., are all involuntary functions of the vegetative center.

To complete the diagram of the centers, we observe that just as each center has "parts," each part also has "sub-parts." Although this holds for all the centers, we will give an example for only one center, the intellectual center.

SCHEME OF THE CENTERS

	INTELLECTUAL PART	EMOTIONAL PART	MOTOR PART
INTELLECTUAL CENTER	Abstractions, logic & reasoning	Intellectual habits, interests, curiosity	Images
EMOTIONAL CENTER	Intuition	Emotional habits	Pasions and strong emotions
MOTOR CENTER	Care taken with movements, learning new movements	Habits of movement, typical postures, etc.	Acquired reflexes
VEGETATIVE CENTER	Organic tendencies	Vegetative habits (allergies, etc.)	Unconditioned Reflexes (not acquired)

INTELLECTUAL CENTER (Parts and Sub-Parts)

	INTELLECTUAL PART	EMOTIONAL PART	MOTOR PART
SELECTOR	Selects or confuses abstract data.	Selects or confuses the object of study.	Selects one proposed image or confuses it.
ADHESOR	Maintains or loses a proposed line of reasoning.	Regulates like or dislike for study; maintains interest or rejection.	Regulates maintaining one image fixed and steady.
ELEVATOR	Regulates the <i>amount</i> of energy used in thinking; produces or inhibits ideas.	Regulates the intensity or energy of interest.	Regulates the intensity or "brightness" of mental images.

As an example of how the sub-parts work in the case of the motor part of the intellectual center, try to imagine a house, and the visual image of this house is weak and not sharp or bright. This indicates that the "energy booster" or elevator of the motor part of the intellectual center needs more exercise and practice. On the other hand, if the image is bright and sharp, but unsteady and alternately appears and disappears, you lack permanence in maintaining the image, and the adhesor of the motor part of the intellectual center is what needs practice. Finally, if you try to recall the image of the house, and instead another image appears and the house is confused with some other object, the selector of the motor part of the intellectual center is not working correctly. To correct these faults, all of which are simply due to a lack of exercise of the particular function, you should regularly repeat the same exercise you used as a test. Your objective now is to make this part or sub-part function over and over again until it acquires new habits and you control it better.

This diagram of sub-parts may be applied to all the centers by making corresponding adaptations. However, only the parts (not the sub-parts) of each center are tested and exercised in the lessons on Psycho-Physical Gymnastics.

Exercise Series 4: Motor Part of the Motor Center

A) Get someone to throw a soft ball or object like a sponge at you from a short distance away, and try to dodge out of the way so the ball does not hit you. Repeat this several times, increasing the speed of the ball, and observe how rapidly and carefully you move in avoiding it. Take notes on how well you control your reflexes.

B) Sit cross-legged on the floor. Have a person behind you clap loudly without warning. When you hear the sound, stand up as fast as you can. Repeat this and take note of how fast you respond.

C) Get in a sprinter's starting position -leaning over, one leg bent, the other leg extended straight behind you, and both hands on the ground. At the sound of a clap, spring up as fast as possible. Simply jump up, but do not actually run off. Repeat this and take notes on the speed of your response.

D) Stand up and close your eyes. Start walking by putting your left foot directly in front of your right foot, with the heel of your left foot touching the toe of your right foot. Then, put your right foot in front of your left foot heel to toe as you walk forward. Try not to extend your arms to balance your body. When you can balance and move this way, gradually increase your speed. You should be able to go at least two yards without opening your eyes. Take notes on any difficulties in keeping your balance.

Exercise Series 5: Emotional Part of the Motor Center

As we have already seen, people acquire incorrect habits in both static and dynamic body postures during their lives. However, if you repeat the corrective exercises and maintain the new postures you learn, any incorrect habits will be overcome satisfactorily.

We are now going to use new habits of posture and movement to help you achieve greater freedom, control and gracefulness in your movements. These practices work through "motor contradiction."

A) Sit down in your usual posture. Now, adopt different postures, none the same as your normal ones. Change these postures several times without repeating them. An interesting aid in doing

this is to imitate other people. Note any difficulties you have and work to improve this exercise.

B) Stand up and walk as you do normally. Next, walk in a completely new way. Again resort to imitating other people such as an old man or a sailor. Study the difficulties you have in breaking away from your usual habits of movement. Take notes and improve by repeating.

C) (1) Sit down at a table with your fists closed and your index fingers extended, and lay your fingers on the edge of the table.

(2) Move your left index finger vertically up and down, knocking on the table top.

(3) At the same time, move your right index finger back and forth horizontally along the table top.

(4) Now, keep making both movements simultaneously, but de-synchronize them. Then, increase the speed and complicate this further by starting double and triple knocks, etc.

D) Sit down with your hands on your knees. Move your left hand to your nose and simultaneously your right hand to your left ear. Return both hands to your knees. Next, your right hand goes to your nose and your left hand goes to your right ear. Repeat this, increasing the speed each time.

E) Stand up and put your right hand on your stomach and your left hand on top of your head. While you move your right hand in a clockwise circle, move your left hand up and down on top of your head in perfectly vertical movements. Then, reverse the direction you rotate your right hand and continue as before. Next, switch hands and proceed as before, with your left hand making circles on your stomach and your right hand going up and down on your head. Finally, repeat the same exercise while turning your head from side to side.

F) Stand on one leg and describe circles in the air with your other leg, while you raise both arms beside you to shoulder level and then let them drop. As a variation, repeat this but raise your arms out in front of you. Repeat this and change legs.

G) Repeat the exercises in the previous section, and add circular movements of your head, trying to keep your balance. When you master this repeat it with your eyes closed.

Take note of any difficulties you have in each exercise of this series. Repeat the exercises and make corrections.

Exercise Series 6: Intellectual Part of the Motor Center

These exercises initially require considerable attention. One must use a lot of "care," and this has the interesting quality of improving the harmony and rhythm of your bodily movements.

A) Stand up and balance a book on top of your head. Now walk around slowly and maintain the correct posture you learned in Lesson 10.

B) Walk around and then sit down, still keeping the book balanced on your head. Stand up again. Repeat this, adding speed and grace to your movements.

C) Stand up with the book on your head and turn around completely. Walk backward and forward, then move a few steps to the right, and then to the left. Repeat this and speed up your movements. Take notes on what happens.

IMPORTANT: There are three Exercise Series in this lesson, each with several exercises. Summarize in your notebook your observations made during each Exercise series in your notebook, and take special notes on the exercises you found most difficult. Resolve to practice the most difficult exercises until the next lesson.

Lesson 13

Characteristics of the Centers and Exercises for the Emotional Center

In the last few lessons we have pointed out some general characteristics of the centers; we will now proceed to other points about the relationships between the centers.

The speed of response of the centers decreases as one ascends from center to center. The response speed also decreases in inverse relation to the attention used in the center. By "ascend," we mean to move up from the vegetative center (the fastest to respond), to the motor center, then to the emotional center, and finally to the intellectual center (the slowest to respond). This same pattern holds for the parts of each center, which decrease in speed from the motor part of each center (the fastest) to the intellectual part of each center (the slowest).

Therefore, the slowest part of all (which also works with the most attention) is the intellectual part of the intellectual center; conversely the fastest part of all is the motor part of the vegetative center.

According to our model, when one pays intellectual attention to an emotion, the emotional response will calm and slow down, and when one pays attention to a body movement, it must also slow down. However, in practice it is not easy to pay sustained attention to movements or emotions, for as we shall see, the "lower" centers usually govern the "higher" ones, and not the other way around. This means it is easier to modify your emotions by making motor changes (the motor center is below the emotional center) than by using your intellect (which is above the emotional center). We observe that following the same pattern, negative emotions block the work of the intellectual center, while positive emotions activate the intellect, again showing that the lower center modifies the higher center.

Let us see an example of the different speeds of the centers. Imagine that a man crosses the street carelessly, and a speeding car brakes to a stop just inches away from him. Our friend instantly jumps to one side and experiences muscular contractions that are strongest on the side exposed to danger. He also registers tension in his solar plexus. After this, his heart begins to pound strongly, and his breathing becomes uneven. A "cold shiver" runs through his spine and his legs begin to shake. These are the remains of motor and emotional overcharges from the earlier discharge of adrenaline into his bloodstream. Only after this chain of reactions which began with his jump to one side (a motor response), does he experience the sensation of fear (an emotional response). Our friend next begins to consider what might have happened to him in a series of confused and rapid images (a response of the motor part of the intellectual center). This whole process finally ends when he thinks about what he should do now in the situation (his response moves from the motor part to the emotional and intellectual parts of the intellectual

center). At this point a whole new series of reactions may begin, or instead our friend may remain completely paralyzed, as though the centers were blocked and without any charge.

The sexual center is a part of the vegetative center which collects and distributes energy to all the other centers. If just prior to the accident the sexual center had been mobilized, after the accident it would be left without any energy, its charge used, up in the over-activity of the other centers.

Each center has its own characteristic cycle during which it charges up, and then discharges, and all of these cycles form a bio-rhythm particular to each person. You can easily see the daily rhythm when you notice that some hours are better than others for certain activities, for example, people usually sleep at night, etc. Over longer periods of time, one can observe repeating alternating periods of enthusiasm and depression, of greater and lesser activity in each of the centers. Although we will not develop this practice here, one can trace daily, monthly and even yearly cycles in the activities of the centers for each person. While these cycles are observable, they are not rigidly fixed and pre-determined.

To return to our discussion on the relationship between the centers, a center, and also a part and sub-part, may work either negatively and absorb energy from an adjacent center, or it may work positively and give energy to an adjacent center, until finally the first center becomes discharged. The centers do not work in isolation; each works in a complete and interrelated structure with the others. Thus, incorrect functioning of one center will generate incorrect functioning in the other centers in a way that depends on whether the given center works in over-charge and overflows into the nearest center, whether it works in excessive discharge and absorbs energy from the nearest centers, or whether it blocks the passage of energy to the other centers.

It is important to realize that while a lower center can easily modify a higher center, a lower center can be affected only by the motor part of a higher center. For example, abstract ideas (which occur in the intellectual part of the intellectual center) do not mobilize the emotional or motor centers. On the other hand, mental visual images (a function of the motor part of the intellectual center) can strongly activate emotions, body movements and sometimes even produce vegetative changes including illness or healing.

Now let us proceed with practices for the emotional center.

Exercise Series 7: Motor Part of the Emotional Center

In these exercises we will experience how certain stimuli can arouse small annoyances or negative emotions, and we will then learn methods to master these emotions.

A) For this exercise, stand and face another person who places his hand over your face and then pushes your head backwards. Observe how this small annoyance can turn to stronger indignation if the exercise is repeated more vigorously. When you feel a certain degree of displeasure, repeat the exercise, but this time try to emotionally "disconnect" from the person who is provoking you.

To emotionally disconnect, look at the other person as though from above, tilting your head back very slightly, and at the same time contract the muscles that pull your ears backwards. See the other person simply as an "object," without any emotional charge whatsoever.

Now, repeat Exercise A, connecting with the person and experiencing the unpleasant emotions created. Repeat the exercise again, but disconnect. Compare both states. You can increase your ability to disconnect by assuming correct bodily posture and quickly "breathing completely" (see Lesson 11) a few times. Repeat this exercise several times until you master it; it will be highly useful in everyday life to deal with particularly aggravating situations.

B) Ask the other participants to criticize you out loud. It does not matter whether the criticisms are untrue or unfair, because the idea is to work on the emotional irritations which sometimes mobilize uncontrolled passion or anger. First, let yourself experience some discomfort, then disconnect from the other people. Repeat this exercise several times.

C) Stand on a chair and sing a popular song in front of the other participants. You may recite a poem instead or do whatever makes you feel afraid or ridiculous before the public. Make an effort to disconnect. Repeat this several times.

D) Shake hands with one of the other participants and have him or her try to make you laugh. Alternately connect and disconnect.

It should be understood that these exercises are to be done in an atmosphere and a group of people that precludes any excesses or rudeness. Our goal is not to excite strong emotions, but rather to generate the smaller irritations at the root of stronger, sometimes uncontrolled emotional outbursts. This way you will gradually master the interesting and highly useful system of emotional disconnection.

Practice disconnection regularly in everyday life and take notes of any difficulties you find.

Exercise Series 8: Emotional Part of the Emotional Center

We are now going to work on trying to change our emotional habits by practicing emotional contradiction."

A) We already know of the relationship between emotional states and body postures. So, begin by assuming a posture that corresponds to complete and utter sadness, and at the same time say the happiest things you can think of. Keep the sad posture and try to feel very happy. Now reverse this; use a happy posture and try to feel sad. Repeat this and introduce variations. Take notes.

B) Sit down and place an object you are indifferent to in front of you. Now, imagine that this object is related to a very tragic situation, until you experience some negative feelings. Then, quickly change and imagine the same object is instead related to something very comical. Observe whether you can produce both emotional states. If you cannot, help yourself by adopting the body postures that correspond to each emotional state. Remember that the emotions have some inertia, and there will be a few minutes lag before the new posture mobilizes the corresponding emotion. Repeat this several times until you can easily change from a tragic to a comic feeling about the same object. Take notes.

C) Remember some situation from your life that was characterized by a strong negative feeling. Continue to remember it, but now apply the comic outlook. Reinforce this work with correct posture and complete breathing. Repeat this several times. In each case, first try to experience the same negative emotions the situation provoked in you when it originally happened. Only after

you have first reached this negative state do you begin to change your outlook and work on it until the negative emotions are discharged. Remember to change your posture and breathe completely to help change your outlook to a positive one. Repeat this several times until you experience control of these states. Take notes.

As an exercise between meetings, work on transforming any negative feelings related to people, places, situations, etc., which bother you. Do this exercise at least once a day until the next lesson.

Exercise Series 9: Intellectual Part of the Emotional Center

The following exercises are to mobilize the intellectual or "intuitive" part of the emotional center, which is not very easy to do. Work in pairs with the other participants as follows:

A) Try to grasp or understand some part of the life of your partner about which you have no previous information. Describe it to the person and later ask them to tell you how closely you described the real situation. Repeat this with other moments of their life or with other people. When everyone present does this exercise, you will be able to notice differences in intuitive capacity. Keep track of your score and by comparing it with the others, you will get an idea of your own capacity in this field. Take notes and discuss them with the other people.

B) Next, have different people portray animals, objects, people or even situations, without saying a word. Have everyone try to guess what is being represented. Again you will see that different people have very different intuitive capacities, which correspond to having had different amounts of intuitive experience. Keep score and compare your results with the others. Repeat the exercise and take notes.

IMPORTANT: There are three Exercise Series in this lesson. It is especially important to master the technique of disconnection. However, be sure to summarize the results of all three Exercise Series, and determine the ones you have the greatest difficulty with. Resolve to work on both disconnection and changing your emotional outlook during negative emotions until the next lesson.

Lesson 14 **Exercises for the Intellectual Center**

For the intellectual center we will proceed directly to the practices:

Exercise Series 10: Motor Part of the Intellectual Center

A) Put an object in front of you and carefully observe all its details, trying to remember it perfectly. Now close your eyes and recall the image as faithfully as possible. Next, open your eyes and compare the image you remembered with the actual perception of the object before you. Correct any mistakes, close your eyes and again try to remember the object exactly. Notice whether the image is sharp and bright, and whether it remains steady or appears and disappears. Finally, note whether you always see the correct image or whether other images appear instead of the proposed image. Repeat this exercise several times and take notes on any defects in how you form the image. If you do not see any visual images, remember this is due to a lack of experience and practice. In extreme cases, a traumatic event may block all images. Such "image blindness" may be corrected by sustained practice of this exercise. If you

remember your dreams, you will no doubt recall the visual images that appear in them, and therefore you are actually in a condition to begin to work more with images. We emphasize again that you correct defects through repeated practice. Mastering this exercise is especially important to overcome the internal sensation of a "lack of connection with the world" that often accompanies a lack of visual images.

B) Place two objects in front of you and work with them as you did in the previous exercise. When you see them as images, "erase" one and leave only the second one in your imagination. Next, reverse this and erase only the first one; then erase both images and briefly remain with an "empty mind." Next, imagine both objects again and introduce variations. Take notes on what happens.

Exercise Series 11: Emotional Part of the Intellectual Center

We are now going to test your interest or "intellectual adhesion." Some people find great difficulty becoming interested in intellectual themes at all, whereas other cannot "unstick" from them, and finally, some people are "obsessed" with certain themes.

A) For this exercise, take a book and read silently, trying to understand as much as you can. Next, keep reading, but without grasping the meaning of the words at all, as though you were simply running your eyes over the lines. Repeat this with the help of another participant who periodically claps his hands. At the first clap, connect with and understand the meaning of what you are reading; at the next clap disconnect from the meaning, and so on. Repeat this and take notes.

B) Now, do the following exercise of "intellectual contradiction." Have two people sit on either side of you with books on completely different subjects. Have them read out loud to you simultaneously from each side. Try to understand the book you are least interested in, and disconnect from the most interesting one. Then, reverse and connect with the most interesting one, disconnecting from the one of least interest. Repeat this. A third person can also clap now and then to indicate when to switch attention from one book to the other. Repeat this several times and take notes.

C) Proceed as in Exercise B with two people reading to you at the same time. But this time try to understand both texts simultaneously. After a period of simultaneous reading, repeat everything you remember from both texts. Notice that your attention tends to direct itself mechanically to the text you are most interested in. Practice until you achieve some degree of simultaneous attention to both books, or at least a certain alternation of attention that will later permit you to reconstruct both texts without one predominating over the other. Repeat this several times and take notes.

Exercise Series 12: Intellectual Part of the Intellectual Center

Now we will begin to work with the part of the intellectual center in charge of intellectual abstractions and logical mechanisms. The best way to do this is to try to solve apparently insoluble problems or paradoxes. This allows one to observe the order and judgment in one's reasoning.

A) Consider this classic paradox: "An arrow is shot into the air. At a given instant, either the moving arrow is where it is, or it is where it is not. The latter is impossible; therefore the arrow is where it is. Therefore, the arrow does not move." Each person should comment aloud to all the other participants their reasoning on this point. Do not worry too much about the solution; rather,

focus on the order and precision of judgment and reasoning. Take notes.

B) Consider this paradox of modern logic. On one side of a card a statement says, "The statement on the other side of this card is true." On the other side of the card it says, "The statement on the other side of this card is false." Consider the following questions and answer them. Can both statements be true? Can both statements be false? Is one false and the other true? Is the whole paradox false? Is the whole paradox true? Again, the solution is not important, but each person should speak out loud about this. Observe the order and precision of everyone's reasoning and judgment. Take notes.

IMPORTANT: In this lesson there are three Exercise Series. It is most important to perfect your system of images, so if you encountered any difficulties working with images, make a real effort to overcome them by repeating the exercises in Exercise Series 10.

Lesson 15

Exercises for Improving Attention

Learning new skills, a good memory, strength in carrying out one's goals, and in sum, the internal growth of one's capacity to change, all depend on one's attention.

The following exercises are of great importance; they allow you to work with your attention using motor "pretext" tasks, that is, tasks unimportant in themselves which are a pretext to exercise your attention. These "pretext" tasks are not in themselves useful, and they will make you both physically fatigued and emotionally annoyed. This happens because repeating motor tasks from which you obtain apparently no benefit is truly disheartening. And yet, there can be a great deal of meaning in these practices if they are done in order to improve your attention. The improvement of your attentional faculty is indicated by how much it is able to overcome your motor fatigue and emotional annoyance.

Consider an example in which a person digs a large hole, and then fills it in again. He is doing a materially useless job, and if he knows this, he will have little interest in doing a perfect job. Casual sports and gymnastics are like this when there aren't incentives like competition, physical fitness, etc.

There is no apparent physical benefit in the "pretext" tasks we will do, nor is there the added incentive of competition. Viewed from outside, anyone doing these exercises would appear absolutely ridiculous, unlike someone playing a sport or any usual kind of exercise.

Exercise Series 13: Simple Attention

Collect a number of objects in the room and move them all to one place, piling them up or arranging them in the most neat and perfect order possible. Once you have done this, return all the objects to their original places. Repeat this operation several times. Observe as you repeat this how you become fatigued and your work deteriorates; as time passes you pay less and less attention to carrying out perfect movements. This is a typical "pretext" exercise; you may use other pretext exercises such as digging and filling in holes. This work will certainly be more interesting if you devise several different pretext exercises, especially ones to do outdoors.

Using any pretext task do the following "simple attention" exercises. Do the pretext work using as much as possible the correct body posture you learned in Lesson 10. At the same time, pay strict attention to the work you are doing. Avoid rhythmic or monotonous movements (which make you day-dream) so that attention will always be required in your work. Sawing, for example, is a monotonous exercise not at all suitable as a pretext exercise.

Exercise Series 14: Divided Attention

Do several pretext works keeping perfect body posture, and divide your attention so you attend simultaneously to both the sensation of your right leg and whatever work you are doing. Repeat this exercise, but now attend simultaneously to the sensation of your left leg and what you are doing. Repeat this again, and attend to both your right hand and what you are doing. Finally, repeat this and attend to both your left hand and what you are doing. Using the same pretext work in each case.

Exercise Series 15: Directed Attention

Repeat the same pretext work several times using correct body posture. Each time try to pay greater attention to your movements. In this way, face increasing fatigue and the consequent diminishing of your attentional faculty with a greater direction of your attention. We are, of course, speaking of reasonable efforts, and not super-efforts which lead to unnecessary suffering that is totally negative. In this kind of practice suffering is not a "former" but rather a "deformer." Repeat this exercise several times, gradually increasing the direction of your attention. When your attentional mechanism no longer works well, rest quietly for awhile and then begin again.

IMPORTANT: Try to pay increasing attention to whatever work you do in everyday life. In this way you can turn even boring everyday tasks into quite interesting pretext works highly useful for developing your attention.

REVIEW

1. Study all the notes you have taken lesson by lesson. Observe whether the same difficulties show up in the same parts of different centers, for example, in all the emotional parts.
2. Make a chart with a space for each of the four centers, with each center divided into three parts. Write a synthesis of your observations in each corresponding space.
3. Extract conclusions based on this chart about your difficulties, and review the considerations in the introduction to Lesson 4. In the light of those explanations, observe what kind of problems the difficulties you have discovered may bring you.
4. Now, select the major defect you have discovered throughout all these lessons, and resolve to work on it until you overcome it. Organize a schedule to practice on your own the same exercises you used as a test to discover this difficulty.

SELF KNOWLEDGE

The next seven lessons are on Self Knowledge. In them you will study your negative aspects, and more importantly, you will discover positive qualities you may not have known about, that you should strengthen and develop. Most people are unclear about which aspects of themselves are positive and negative because they do not have a good system with which to study themselves.

Self Knowledge is a fundamentally important tool because it spurs you on towards change which is both positive and conscious, In doing these lessons, you will also no doubt uncover areas of self-deception when faults are brought to light that you formerly considered to be outstanding merits.

You should not believe that to know yourself you have to sit and meditate. To know yourself, you must study yourself in relation to the actual situations of your everyday life. You must consider the events that have happened to you in the past, your actual situation at present, and what you want to achieve in the future. Most people would have considerable difficulty in answering these questions seriously and accurately; they do not really know what things have decisively influenced their lives in the past, they do not understand the situation they presently live in, nor do they have a clear image of what they want to achieve in the future.

We will cover all these points following an original method. The most important part of this method is left to you, the student; your progress will depend on how thoroughly you carry out all the exercises we propose.

Recommendations

1. The Self Knowledge lessons have been designed so that you should not go from one lesson to the next until you completely understand and have mastered the previous lesson.
2. To master a lesson means to neatly carry out the proposed exercises and reach coherent conclusions about what you have done.
3. Write your conclusions in a notebook for each exercise of every lesson. Record each *discovery*, and each resolution you make to modify any aspects which you conclude are negative.
4. Using this lesson by lesson record of your self-examination, you can see the progress you make as time passes. Compare the results of each lesson with the results of the others, and as a final review, combine the different specific results into a synthesis.
5. Always do these lessons with several other people, because doing them well requires the points of view of the other participants.

Lesson 16

Situation Analysis: Tensions and Climates

Ask yourself, "What situation do I live in?" Answer this question in an orderly way. Describe your situation clearly in terms of your age, sex, work, home life, health, and friends.

For each situation especially notice the strongest or most unpleasant tensions you feel, and try also to distinguish the emotional moods or "climates" you live in. A "climate" is a diffuse, pervasive, and sometimes irrational negative emotional mood or feeling. Examples of climates are feelings of desolation, violence, loneliness, injustice, oppression, insecurity, etc.

Clearly see your present situation with regard to age, sex, work, etc. and discover which tensions act in each situation. Then, think about which climates you experience in each situation. First discuss these topics with the other participants, and then write down your conclusions in the following exercise:

Exercise 1

Leave several lines of your notebook for each situation listed above: age, sex, work, home life, health, and friends. Write briefly and precisely your actual present situation for each one. When you finish this chart, write a synthesis of it. Here is an arbitrary example. Notice that both the tensions and climates are included for each situation:

AGE: 50 years. Annoyed as I experience a gradual loss of energy. Afraid of losing my present job. Feel desolation when I think of the future. Becoming reconciled with myself through experience gained. Frustrated by many wasted opportunities, etc.

SEX: Female. View my marriage dispassionately. Tension because I want my children to achieve what I could not do. A climate of need for some undefined support, perhaps from my husband, etc.

WORK: Well paid. Afraid of being pushed aside by subordinates. Feel inner violence about the lack of recognition I receive for my abilities. Undefined climate of "walls closing in," etc. **HOME LIFE:** House lacks intimacy because friends of my children and husband are always present. Feel a need to live further from downtown. Feel a climate of suffocation I attribute to the smog problem. Feel horrified by dirt and contamination, etc.

HEALTH: I am the strongest in the family which creates tension in me because I have more responsibilities than the rest. I feel guilty because of the frailty of others. Afraid of a fatal illness in myself and have little faith that I would receive support in case of illness. Ambivalence, etc.

FRIENDS: Few, except for friends of other members of the family, whom I do not find totally free of fault. Participate coldly with co-workers from my company in formal social gatherings, parties and meetings. Participate coldly with acquaintances in religious ceremonies -weddings or funerals. Dislike birthday parties or New Year's celebrations. Climate of nostalgia for lost friends from my youth, etc.

SYNTHESIS: Annoyed with myself for not having had another kind of life. Feel tension because of lack of recognition for myself. Feel climates of fear of the future, loneliness, self-enclosure. Have desperate and confused feelings about having a fatal illness. Feel a sense of reconciliation through experience gained and because of a few achievements. Would like to overcome resentment towards many things and people in the past. I need to dissipate my fear of the future which is growing stronger each day, etc.

When you complete this exercise, draw conclusions about your situation and formulate useful resolutions. It is important to remember that it is not useful to struggle against your negative factors; on the contrary, the best way to make your situation develop is to build on and amplify the positive qualities you discover.

Lesson 17

Autobiography

When you understand and practice Lesson 16, you can easily see how many aspects of your present situation have been determined by events in your past. Your personal history is not something of little importance. The past influences your present, first because your present situation is obviously the direct result of all that happened before, but secondly and very importantly, through the present memory of past events. Past experiences often continue to act strongly as memories; many fears, insecurities, and other climates result from past unpleasant experiences which continue to affect you and influence the present moment.

Every person passes through and completes different stages in life. But in this process, there have been situations or events, some of them extremely painful, which they did not then and still do not completely understand. People prefer not to look back on these parts of their past. But, unless they carefully reconsider those past experiences which they have not fully comprehended and integrated, these memories will continue to influence them as perturbing emotional climates.

Although it is not pleasant to remember accidents or sad biographical situations, one should understand that it is beneficial to work on these memories and integrate them into the whole of one's life. One cannot leave any "islands" in the consciousness; everything must be reasonably inter-connected. We are proposing that in this autobiographical study, one connect all the past elements one remembers, even the most disagreeable ones, so these "islands" may be explored and incorporated within the ground of useful experience.

This autobiographical study will take some time. As you write your autobiography, you will notice that one after another memories will appear you had thought were lost long ago. Some blank spaces will no doubt remain in your memory; fill these in with the help of family or friends who can remember the events you are looking for.

Use the following plan in carrying out the lesson:

Exercise 2

A) Write an extensive account of your life in your notebook.

B) Next, write a concise biographical sequence of your life using one row for each year.

C) Fill in the following three categories beside the biographical data for each year: (1) Accidents such as illnesses, any important involuntary circumstances, or anything which has brought about an important change. A factor which interrupts or deviates an important project is also considered an accident. (2) Repetitions are similar situations which appear more than once throughout your life. You can recognize these, logically, by comparing the events of different years. (3) Changes of stage take place when one passes from childhood to adolescence, from youth to adulthood, etc. They are usually marked by a big change in the style of one's everyday life, or by radical changes in one's interests. Each person can locate real "changes in course" at certain moments of his life' - These changes may be either abrupt or gradual.

D) Finally, write a synthesis of your biography in which you summarize and extract only what is most significant from all this material.

Use the following example as a guide in carrying out steps B and C above:

YEAR AGE EVENTS

1940	1	Birth in "X place" I have no memories.
1941	2	Move to a different house. Older brother dies. Accident on head, etc.
1942	3	Fall downstairs. Sister is born. Father travels, etc.-repetition
1943	4	Escape, confusion. I have no memories.
1944	5	The man under the tree. The fire. My mother crying. "My clothes are gone" (?). The train didn't arrive. Change of life stage.

Once you have put your biography in this chart form up to the present, then proceed to extract the accidents, repetitions and changes of stage which are now evident. When you have done this, write a synthetic account of your life in which you include only the most decisive events, and the factors you identified as accidents, repetitions, and changes of stage.

Revise this synthesis several times until you obtain a coherent structure. You will then be able to comprehend how your present situation has come about, and also how your future will be likely to develop if your past tendencies keep their strength and continue to act in the present and future.

Lesson 18
Roles

Begin this lesson when you complete your biographical studies. We are now going to study the "roles" or "parts one plays" in the different situations of everyday life. These roles are important and useful. They help one save energy because they are codified or memorized systems of behavior; they enable one to adapt to the social environment. But sometimes roles are incorrectly formed, or one may not have any role at all for a new situation. One may also confuse roles by trying to use a role adequate for one situation in some other situation where it does not correspond.

Young people have very few roles. In contrast, mature people may possess quite a repertoire, but many of their roles may be incorrectly formed or they may confuse roles in different situations. In any event, it requires sustained work to correct one's roles because they have deep-set roots ingrained throughout life by successive repetitions.

When you finish this study of your roles we suggest you review the Situation Analysis exercise of Lesson 16 and try to establish connections between these two lessons that will increase your understanding of your situation and your behavior as a response to this situation.

Now proceed to list your various roles. Note that simply listing, for example, the role of "professor" does not in itself tell us much unless one also explains the style or manner in which the role is carried out. Thus, one should also mention whether one is a good or bad professor, whether one has a tyrannical or charming manner, whether one is persuasive, demanding, compliant, etc.

It is important to note that no matter how varied the roles one has in everyday life, in all of them there is a certain basic attitude. Identifying this common attitude will explain to a great extent how some of one's roles become incorrectly formed, why others are confusions of different roles, or why some roles are especially difficult for one to master. The goal of this exercise is to determine the basic attitude common to all one's roles. This attitude will be the synthesis of what one learns in reviewing all one's roles.

Exercise 3

In this exercise, briefly describe your roles in each of the situations, as given in this example:

AT WORK: Role of energetic boss, etc. Role of subordinate, cautious person, etc.; AT HOME: Role of the severe father, similar to the role of boss at work, etc.; WITH FRIENDS: Role of boss with friends of "lesser status," etc. Role of counselor with those of "greater status," etc. ; WITH OPPOSITE SEX: Role of happy-go-lucky youth, etc. ; IN NEW SITUATIONS: Role of silent observer and biting critic, etc.

IN DIFFICULT SITUATIONS: Role of companion, never of boss, etc. ; BASIC ATTITUDE: An uncompensated feeling of insecurity that shows up as a fear of being questioned. I avoid questioning by using seductive attitudes.

Deduce the basic attitude by looking for similarities in the way you carry out all the roles. Also note which circumstances incorrectly formed roles appear in, and any circumstances in which you find yourself unable to respond, without a role. Finally, compare this exercise with Exercise 1, the Situation Analysis. Write any pertinent comments in your notebook.

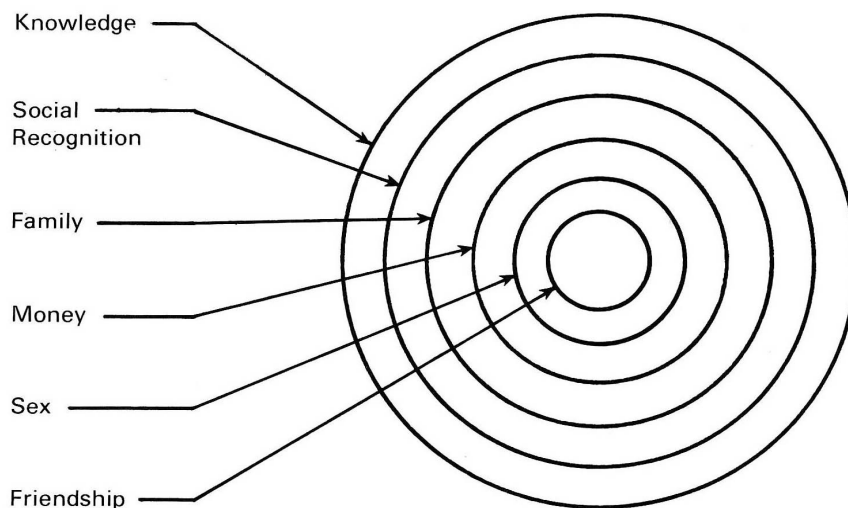
Lesson 19 **Values**

It is important to determine which qualities one most admires, or one's "areas of prestige," because they explain how each person values the situations they live in, or what situation they strive to achieve within their system of values. For example, if what a person values most is "friendship," and what they value least is "knowledge," this person could make a "prestige scale" with the two mentioned values at either extreme, and other values placed in descending order in

between.

Exercise 4

Make a scale of your values in concentric circles. In the smallest circle note your most important value or the quality you value most, that is, what you most admire in others and aspire to yourself. Proceed outward in descending order of importance until in the largest circle, you put the quality of least interest to you. For example, a person's values might be arranged as follows:



The values or "areas of prestige" in the above example can be modified to fit your own situation. Whenever you are in doubt about the choice between two values, imagine which would cause you more trouble if it should fail, if you could not achieve it, or if you should lose it; this will be the most important one.

We recommend that you repeat this exercise several times and change the order of values or add new ones until you get the sensation you have found the correct structure.

When you conclude this exercise, compare it with Exercise 1, your Situation Analysis, and with Exercise 3, your study of Roles. At this point you will begin to see relationships between things that are apparently very different. These patterns will show cohesion and unity and explain much of your behavior and your present contradictions. Through these insights, you will gain a new perspective to reinforce your positive qualities.

Discuss the relationships and connections you establish with the other participants and make notes.

Lesson 20 ***Self-Image***

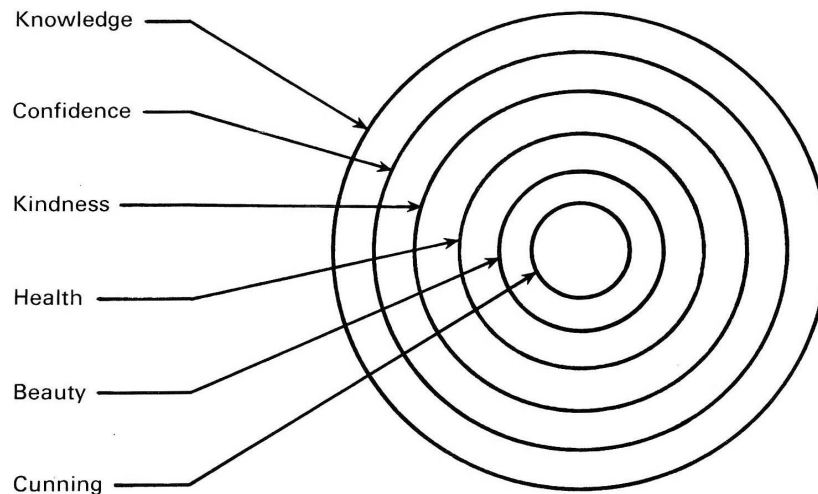
One aspect of every person is the image or impression they wish to create in others. To a large extent, this image will appear in the way the roles are carried out. Another quite different aspect

is the impression or image one has of oneself. This selfimage is expressed in the answer to the question, "What do I really think of myself?" Remember, this is not the same as asking about what impression one wants to create in others.

The best way to capture one's self-image is to proceed by elimination, by discarding what it is not. In this study, eliminate in your imagination one by one the faculties, qualities, or possessions you have, and see how much trouble each loss would bring you. You will understand by doing this how your self-image has strong compensating charges which give a certain feeling of security to your life. While one's self-image is useful for reassurance, one should understand that its root often lies in compensating deficiencies or defects.

Exercise 5

Ask yourself "Which of my qualities, if I lost it, would be the most serious loss for me? Would it be by any chance intelligence, or knowledge, or beauty, or health, or kindness, or sensitivity, etc.?"



Using this system, organize a scale in concentric circles as you did in the previous lesson. Place your most important quality or faculty in the smallest circle, and then proceed outwards, putting the qualities of lesser importance in the outer circles. We give an example below which you may have to modify to a greater or lesser degree for your own case:

When you complete this exercise, ask yourself whether you really try to improve those qualities you value so highly. Depending on your answer, you will get an interesting measure of how contented or dissatisfied you are with your self-image.

Compare this exercise to Exercise 4 on values. Observe the correspondences between your self-image and your values. Especially try to see how you compensate for your deficiencies. Discuss all this with the other participants doing the same work.

When you finish this exercise, write in your notebook any resolutions or suggestions you will follow to correct or better your self-image.

Lesson 21

Secondary Reveries, Primary Reveries, and the Reverie Nucleus

Certainly, you notice moments in your day-to-day life when you are daydreaming. For example, when you are hungry, you "daydream" about food. This almost always happens when you have needs or desires, and find yourself in certain other circumstances we will talk more about later. We call these daydreams "reveries." In general, reveries compensate for deficiencies or try to solve difficulties through the imagination. This will momentarily lessen unpleasant tensions.

When one has a temporary problem, such as when one is hungry and has a reverie about food, we call this a situational or secondary reverie. But if hunger were a continuous situation for one, or one's economic situation permanently threatened one with hunger, one would then have continuous or permanent reveries about food, and we would then call these primary reveries.

Primary reveries are the most important to study because they tend to direct many of our activities, and they also help to discharge permanent tensions.

The best way to trace one's primary reveries is to pay attention to the images, the reveries which appear when one is about to go to sleep or when one is waking up. One will then be in the level of consciousness known as "semi-sleep." These images also appear in the "vigilic" level of consciousness (the normal waking state) when one is tired, and they are easier to trace here. It is considerably more difficult to trace primary reveries in the level of sleep because the images that appear as "dreams" are sometimes primary reveries, but are also frequently secondary or situational reveries which are compensating immediate sensations of thirst, hunger, heat, uncomfortable bodily positions, etc., and it is quite difficult to distinguish between them.

We will now carry out several ways to trace the primary reveries in the following exercises:

Exercise 6

Take notes on which images or reveries repeat most often when you are in semi-sleep, or in vigil when you are tired.

Exercise 7

Place a very dim light, like a candle, about a yard in front of you. If possible have it be the only light in the room. Keep your eyes fixed on this light for about ten minutes. Take notes on the images that appear, whether or not they are related among themselves, and then later write a short story based on them.

Exercise 8

Melt a piece of lead or wax, and pour it quickly into cold water. The lead will immediately take on intricate shapes and harden. Put the resulting shape on the table a few feet away from you. Run your eyes over it without trying to force anything, and when you discover "figures" write a story about them.

Exercise 9

Place several small cotton balls on a piece of black cloth about a foot square. Run your eyes over them until you see some "figures" appear. Write down the story these figures represent.

Once you have done all four exercises, look them over and see what kinds of images are repeated. These repeated images are the permanent, primary reveries. If you do not find any repeated images, repeat these exercises again until some become evident.

Study the primary reveries you find in relation to the situation you presently live in (Lesson 16). In particular, ask yourself what deficiencies these reveries are compensating.

Next, review and compare the stories themselves, not simply the repeated images. Although these stories may be quite different, their plots will have a common background, emotional mood, or climate. This tell-tale common climate, which coincides with the general mental climate you live in, reveals your reverie nucleus. Although difficult, it is very important to determine your reverie nucleus because it denotes the basic problems you live with, and your most fundamental attitude towards yourself and the world.

The reverie nucleus is the basic background mental climate or emotional mood one lives in. It generates the primary compensatory reveries as images that discharge the strongest internal tensions; at the same time these images guide one's behavior in the world.

The reverie nucleus is stable and determines one's basic activities throughout a long period of time by means of the images (primary reveries) which appear as a compensation to it. However, when a change of stage in life (from infancy to childhood, from childhood to youth, etc.), an accident, or an abrupt change in one's situation does alter the usually fixed reverie nucleus, then the compensating primary reveries will also change, and therefore one's behavior and activities guided by these images will change as well.

Occasionally, a person's reverie nucleus or basic mental climate becomes stuck and remains fixed in an earlier stage of their life. We see in this person characteristics typical of an earlier time they no longer live in. In contrast, in other people we can notice in just a short time a dramatic change to a new attitude practically opposite to what they had before. We may then infer that one nucleus has disappeared in them and a new one has appeared to replace it. Consequently, this person's system of primary reveries, and therefore their behavior and outlook on reality, changed decisively.

It is of fundamental importance to study this lesson and work on the exercises proposed here. Many of the discoveries you make at this point will enable you to coherently structure the conclusions you reached in the previous lessons.

We recommend that you review your biography (Lesson 17), and try to determine the moments of your life in which changes of reverie nucleus took place, changes that necessarily generated profound transitions in your behavior and whole stage of life.

Lesson 22

Review and Synthesis of Self Knowledge

Organize the following data on a personal card for yourself:

Self Knowledge Card

Present situation (synthesis):
Roles (basic attitude):
Values (compensations):
Self-Image (compensations):
Primary Reveries (compensations):
Reverie Nucleus (basic compensation):
Biography (accidents):
Biography (repetitions):
Biography (changes of stage):
Biography and Reverie Nucleus (relations):

It is best to write considerations on your card that are as short and precise as possible. When you complete your card, compare each point on it to the other ones, and write the results of this in your notebook.

You have now reached a condition to begin to make changes regarding your past "mechanical" or automatic tendencies, and your future projects. To comprehend this in a short and synthetic way, organize a second card which you will use in relationship with the first card.

Projects Card

Important projects on a short-term basis:
Important projects on a medium-term basis:
Important projects on a long-term basis :
Motivations for the projects (based on the previous card) :
Possible deviations of projects (based on the previous card) :
Corrections and adjustments needed for the projects:
Comments

Once a person begins to understand how their reveries and projects are compensations for their deficiencies, they often realize they have been suffering from some self-deceptions. They discover that their most interesting and positive qualities are being "suffocated" precisely by their imaginary compensations or reveries! While Self Knowledge does propose an approach to negative factors, the fundamental idea is to particularly reinforce those positive qualities smothered by the compensatory reveries. Generally, images or projects based on compensatory reveries will provide a certain temporary release of tension, and the human being clings to them just because of this. But as time passes, the reveries may move further and further away from the real situation a person actually lives in; they do not meet one's true needs, and this generates suffering and contradiction.

A correct work of Self Knowledge does not simply leave you in a situation of understanding your basic defects, but also stimulates you to make resolutions for change. These resolutions are not just more imaginary compensations, but are thoroughly studied and are based on this work on yourself.

The lessons on Relax, Psycho-Physical Gymnastics, Operative, and Self Transference are the precise tools of work on oneself we offer all those who desire profound and positive changes in their lives.

SECOND PART

OPERATIVE

1. Review of Previous Works

In the subject of Relax, we began by working on external physical, internal, and mental relaxation. We then went on to further developments in the use of images in the experience of peace, in converting or transforming tense daily images, and in transforming tense biographical images.

The theme of Psycho-Physical Gymnastics had as a basic element the improvement of bodily postures. It also contained a series of exercises to mobilize the vegetative, motor, emotional and intellectual centers of response. Our primary concern was to detect and improve any difficulties or weaknesses in each of the centers and their parts. We also did practices to improve attention. In general, we recommended that you overcome any difficulties found in each test exercise by *repeating* the same exercise until you mastered it.

In the subject of Self Knowledge you studied your present situation, your roles, your values, and your self-image. In addition, we gave special importance to writing your autobiography and to the study and work on reveries.

Before beginning the difficult subject of Operative, we recommend that you go over all three courses and make a written review of them. This will allow you to see what you have understood, and integrate and complete this previous stage.

Review Exercises

1. Quickly repeat the lessons on Relax so you completely understand all the techniques and can use them at will. Should you find any technique particularly difficult, work on it until you master it.
2. Quickly repeat the lessons on Psycho-Physical Gymnastics and see whether you have mastered them correctly. A clear indicator of this is if you now use correct body posture and have also overcome the principal difficulties you detected during all the exercises of Psycho-Physical Gymnastics. We recommend that you continue to practice any difficult exercise until you have mastered them.
3. Compare your Self Knowledge Card with your Projects Card. Reconsider the resolutions for change you made at the time and modify them if you need to.

Once you have completed these three review exercises, and before you go on, carefully reply to the following question: "Why do you want to continue with this work?"

Written Review Questions

Answer the following questions as accurately as you can:

1. What are the practices of Relax useful for?
2. What are the lessons on Psycho-Physical Gymnastics useful for?
3. What is the purpose of Self Knowledge?

4. In what techniques does our system of Relax differ from other systems, and why are these differences important?
5. How does our Psycho-Physical Gymnastics system differ from conventional gymnastics systems and sports, and why?
6. What is the difference between our Self Knowledge system and other systems, and why is this important?
7. What different kinds of tension are there?
8. Where does one register tensions and how?
9. What is the function of images?
10. What is the relationship between body posture and emotional state?
11. How are breathing and emotional state related?
12. What are the centers of response and what does each center do?
13. How does each part of each center work?
14. How are the functions of the centers related to each other?
15. Why is it important to develop one's attention,?
16. What is the difference between a tension and a climate?
- 17., What are roles?
18. What is a value or "area of prestige?"
19. What is one's self-image?
20. What are reveries and what functions do they have' ,
21. What are the levels of consciousness?
22. In what ways is the present conditioned by past biographical events?
23. How is the present conditioned by one's future projects and goals?

Check with the lessons on these subjects to verify the accuracy of your answers.

II. Introduction to Operative

When you complete the review of the three previous themes you are prepared to begin the study and practice of the subject of Operative.

What is the Operative system useful for? It has two major purposes served by two main systems of practices. By means of a system known as "catharsis" Operative eliminates the excessive "charges" on mental contents that create tension and disturb the normal operation of the consciousness, that is, it reduces excessive tensions. Operative also gives greater order and coherence to the functioning of the consciousness by means of a second system known as "transference." The Operative system may be defined as the set of techniques directed at normalizing the psychological functions so the consciousness will be in a condition with the free energy to significantly amplify its possibilities.

The function of Operative is not a therapeutic one because it does not attempt to solve problems of psychological dissociation or abnormality; these concerns fall into the terrain of Psychiatry.

Operative is based on the fact that in today's world, the human being is not internally integrated. This lack of integration does not lie in the functions of the consciousness; this would be a pathological case outside the interests of Operative. Rather, we are referring to a lack of integration in the *contents* of the consciousness; the biographical events, the situations one lives in, one's goals, fears, etc. Integrating all these contents gives coherence to one's internal world, and therefore also to one's behavior in the world.

It is not coherent for one to think in one direction, feel in another, and act in still a different direction. And yet this happens each day to everyone. This is not a pathological phenomenon; it is a common one, even a habitual one. Yet although it is habitual, it is nonetheless painful. In order to be able to think, feel, and act in the same direction, it is necessary first to balance the charges on the contents of the consciousness (through Catharsis), and second to reorganize these contents (through Transference).

The whole system of Operative basically gives one internal coherence, and thus opens possibilities for the evolution of the mind.

Recommendations

1. Study each of these lessons with other people and carry out pedagogical practices as examples for the group.
2. Once you have studied and discussed each lesson, begin to work on it with only one other person. This is an important point: Study, discuss, and even carry out group pedagogical practices, but never do real and profound practices with more than two people. The two participants will have a relationship of the nature of "guide" and "subject."
3. In each practice alternate the roles of guide and subject so both participants learn to understand and master the proposed techniques.
4. The same two people should work together throughout the whole course as much as possible.
5. Pay attention to your affinity for the other person when you select a guide. One needs to be able to rely on complete mutual discretion with respect to everything which is said and done in the working sessions.
6. Master each lesson perfectly before going onto the following one. This means that the number of working sessions dedicated to each lesson may vary from person to person.

Lesson 23 **Cathartic Probe and Exercises**

Whenever a content of the consciousness such as an image, a memory, or an idea acquires such intensity or "change" that it stands out markedly with respect to other contents, it tends to discharge this energy by sending impulses to the corresponding centers of response. The centers then mobilize bodily activities towards the external world.

Strictly speaking, each activity of a person implies a discharge or catharsis of tensions. But the normal activities of everyday life are directly related to the cycle of need -- satisfaction of that need. Thanks to this circuit, which increases internal tension in moments of need and reduces it in moments of satisfaction, every human being moves towards sources of supply of necessary things, and retreats before danger, thus preserving their structural integrity. People also move towards what allows them to both reproduce and expand their own structure. These two mechanisms have been known since ancient times as the "instinct of species preservation" and the "instinct of self-preservation."

The general system in human beings of tension-displeasure followed by distension-pleasure reflects at this higher biological level the fundamental natural physical phenomenon or law of disequilibrium -- re-establishment of equilibrium.

All human beings experience a wide variety of cathartic discharges including laughter, crying, talking about their problems, artistic production, purposeful or playful physical activity, etc. While such external activities do not at first glance appear to directly serve the instincts of preservation, they actually do fill a vital role by reestablishing internal equilibrium in the human being.

At times the various channels of discharge may become blocked for any of a number of reasons. If this happens, the accumulated tension will always seek other ways to express itself, and thus indirectly re-establish internal balance in the person. However, if the tension accumulates faster than it can discharge, either directly or indirectly, then the whole structure of the human being will be endangered. Many illnesses are somatic expressions or internal explosions of tension generated by blockage of the external cathartic pathways. Acts of violence are another form of generalized explosions of tensions that are also sometimes expressed towards the external world. Clearly, an adequate system of catharsis is of fundamental importance in life.

We now proceed to the exercises of cathartic probe:

Exercise 1

The guide asks the subject to tell several jokes and takes notes on what the subject says.

Exercise 2

The guide asks the subject to recount several historical events and takes notes on what the subject says.

Exercise 3

The guide asks the subject to describe happy events from his life and the guide takes notes on these.

Exercise 4

The guide asks the subject to describe serious or sad events from his life. The guide also takes notes on these.

Once they complete these four exercises, the guide takes the notes and asks the subject to summarize the common elements in the different stories that generated: a) muscular tension, and why this was produced; b) relaxation, and why this was produced; c) blocking such as forgetfulness, dissimulation, or silence, and why this happened; d) changes in the tone of voice, changes in breathing (sighs, etc.), changes in bodily posture, etc. and why these were produced.

Once the subject completes this, the subject should briefly summarize the principal things that generate tension in himself, and the things that generate distension.

Finally, the guide asks the subject to speak freely about things or reveries that release his tensions, that make him feel better. This is a first and elementary catharsis.

As is customary in this course, the guide then exchanges roles with the subject and they repeat the exercises. Take as many sessions as you need to complete these works. Each session should not last longer than one hour.

Lesson 24

Deeper Cathartic Probe and Exercise

In the last lesson, both guide and subject made a first contact with the work of catharsis. The exercises in Lesson 23 were aimed at revealing any tension associated with particular themes. Their other objective was to achieve an elementary catharsis by asking the subject to speak freely about whatever things or reveries he wished to.

We will now advance to more precise techniques which always follow the pattern of first detecting any problems (probe), and then discharging whatever tensions are found.

It is important to understand that we are not interested in releasing the charges related to situational or momentary tensions; rather, we are interested in releasing the charges related to permanent tensions. Although they may have a wide variety of specific sources permanent tensions are usually connected to three central themes: money, sex, and self-image.

We will now present a complete cathartic probe system which does not require any special preparation. This system is based on a list of stimulus-words. The guide begins to say stimulus-words, and the subject replies with another word as quickly as possible by simple association of ideas without any rationalizing. Rationalizing occurs when the response words define, describe, or repeat the stimulus-word. For example, if the guide says "chair" and subject answers "seat," this is a rationalization which is of no use for the purpose of the probe.

The stimulus-words the guide uses are, to begin with, neutral words. That is, they are words that refer to everyday things such as tables, chairs, doors, a window, a bed, kitchen, car, city, factory, toy, etc. After awhile the guide begins to intersperse these neutral words with other words related to the three central themes of money, sex and self-image. For example, the list of stimulus-words might now read: table, *money*, door, *love*, *father*, *mother*, car, *ridiculous*, factory, *death*, child, etc. We call words related to the three central themes, or which are a threat to the life or integrity of the subject (e.g. death, illness, accident, etc.), "significant words" whether they are stimulus or response words.

Recommendations

The guide should use words that are normal and in good taste. The guide should also take notes on the "significant answers" by the subject, that is, words that are either related to the central themes, or that the subject says with some emotional charge. For example, if someone answers the stimulus word "chair" with the word "lover," an interjection such as "Ay!," or a strange construction such as "I can't," these would all be significant answers.

It is especially important for the guide to pay attention to the following *indicators* of tension in the subject:

1. An increase in muscular tension upon hearing the stimulus-word or in giving the answer.
2. Any change in the tone of voice.
3. Any change in breathing (sighs, etc.)
4. Any movements or change in body posture.
5. An excessively slow answer.
6. The forgetting of words with which to answer the stimulus-word.

7. Emotionally charged answers.

Case 5 nearly always means the subject exchanged the first word he came up with for another word. Case 6 denotes a blockage of images. Case 7 is of a cathartic nature.

In the following exercises the guide will say neutral words and will also intersperse words, either previously used stimulus-words or previous answers by the subject, which proved to be significant words. Next, the guide begins to say two words together, and the subject also answers with two words. The guide then begins to say complete phrases organized around significant words, and asks the subject to answer with phrases.

The probe has reached an interesting level when the guide begins to talk less, and the subject begins to talk increasingly more, opening up so that a simple cathartic probe turns into an emotionally charged narration. This indicates that cathartic possibilities are opening, and can even produce flashy outbursts such as laughter, crying, explosions of anger, etc.

Exercise 1

The guide says a list of stimulus-words, one by one, and the subject answers each stimulus-word with the first word that comes to mind.

Exercise 2

The guide begins to intersperse the neutral stimulus-words with significant words which are related to the three central themes (money, sex, self-image), and significant words which the subject has already used as replies in the previous exercise.

Exercise 3

The guide now begins to say two words at a time, and the subject answers with two words.

Exercise 4

The guide says complete phrases structured around significant words, and asks the subject to reply with phrases.

Exercise 5

The guide says significant phrases and asks the subject to express himself or herself freely and at length, without any inhibition or rationalization whatever.

Once they complete these exercises, the guide helps the subject interpret the significant phenomena and make a coherent summary of his or her basic problems.

If the subject experiences a feeling of relief of tensions at the end of these exercises, then a catharsis has taken place. Of course, catharsis may reach different depths, and for this reason we suggest repeating this work several times. As usual, the participants exchange roles at the end of this series of exercises.

It is possible to adapt these techniques so they are usable in everyday life. This is especially useful for you to help people who show strong internal tensions and communication problems in general. We present an everyday cathartic probe that can be done with a person who has no previous knowledge of these works.

Exercise: Cathartic Feedback Probe

The guide begins by asking the subject to answer each word the guide says with a different word, and if the guide says several words, the subject should also answer with several words. Finally, when the guide says complete phrases, the subject should answer with complete phrases. The guide also asks the subject to answer freely and immediately, without any inhibition or rationalization.

The guide begins the practice by saying a word at random, and the subject answers. The guide then takes the same word the subject used as an answer and repeats it back to the subject again. The subject answers with a different word, and the guide then repeats the same word the subject used for an answer as a new stimulus word. In this way, the subject himself or herself develops a sort of cathartic plot until the subject reaches a point where he or she alone is speaking.

Lesson 25

Deep Catharsis: Exercises and Diagrams of the Consciousness

In previous lessons we have seen how the centers of response work, and the function of image in mobilizing human activities. We now present the following three figures which describe these mechanisms:

Figure 1 shows the most basic scheme in which the *stimuli* reach the *consciousness*, which then acts and gives *responses*.

Figure 2 includes greater detail and shows that the *stimuli* come from both inside the body as well as from outside it. The stimuli are received by the senses as *sensations* and are carried to the *consciousness* as *perceptions*, that is, as structured sensations. The consciousness then acts and produces *images* that carry energy or "charge" to the *centers of response*, producing external or internal responses depending on the type and location of the image.

Figure 3 is more complete. Here the *senses* are differentiated into the external senses (sight, hearing, smell, taste, and touch) and the internal senses (cenesthesia: pain, temperature, muscular tension, etc. and kinesthesia: bodily position and movement).

Stimuli from both the external and internal environments reach the *consciousness* structured as *perceptions*, and are simultaneously *recorded in the memory*. The memory also carries stimuli to the consciousness as *remembrances*. The consciousness then transmits *images* that act upon the *centers*, and the centers make external (motor) and internal (vegetative) *responses*.

Each response by a center is then detected by both internal senses and the consciousness. Thanks to this, the consciousness is aware of the operations being carried out. We call this *feedback* of the response. These responses are also recorded in the memory; this is the basis of learning, which improves as the operations are repeated.

If for any reason there is a blockage of the impulses or signals which should come from the senses, the impulses generated by the response of the centers, or the impulses from the memory, this will perturb the functioning of the consciousness. The consciousness will also be perturbed if excessive impulses reach it.

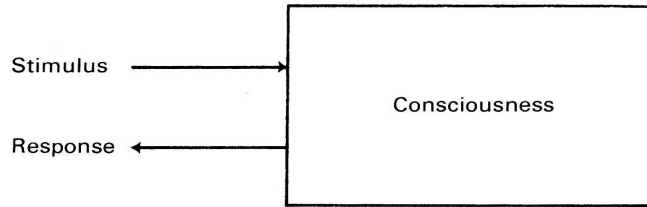


Figure 1

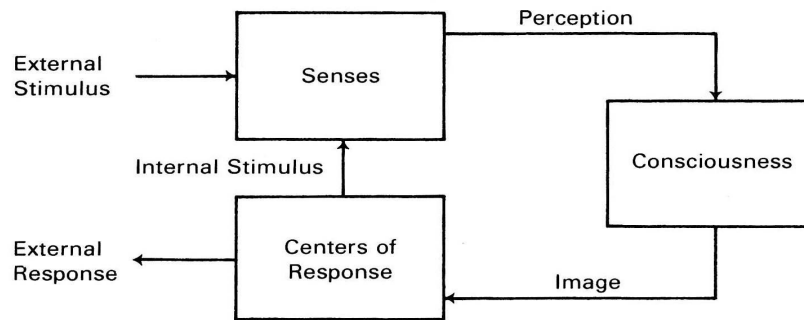


Figure 2

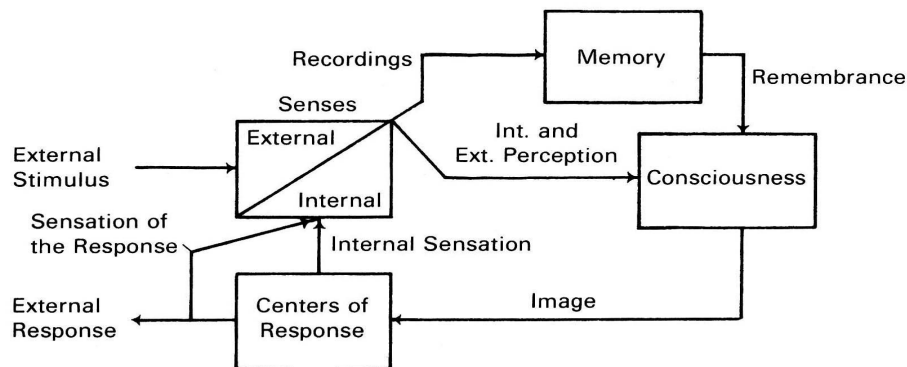


Figure 3

The signals or impulses that run through this circuit can vary in intensity. The impulses may have normal intensity and be within the usual thresholds; they may have very little energy and be below the thresholds; they may be excessive and exceed the maximum thresholds of tolerance; and finally they may have zero intensity, that is, they may be blocked.

Let us now look at what happens when impulses from the consciousness reach a center, but the center is blocked in its response. This center will then become overcharged with energy, and the overcharge will spill over into other center, giving rise to incorrect responses. For example, inhibited motor responses may over-charge the vegetative center, which will then give incorrect internal responses and create organic malfunctions, somatization, and even illnesses. Similarly, blocked emotional responses may be discharged as motor expressions, for example, in the form of vigorous exercise. The function of catharsis is to help unblock the centers of response, and therefore reduce the overcharges which endanger the circuit.

When doing the Psycho-Physical Gymnastics exercises, one will see that sometimes a different center will work instead of the correct one, just as one part of a center may try to replace the correct part. We pointed out that the habitual use or exercise given to each center varies from person to person, and the exercises in the lessons on Psycho-Physical Gymnastics especially mobilize those centers and parts with difficulties in functioning, that is, those with the least habitual use. So, PsychoPhysical Gymnastics is useful not only to detect problems in the responses of the centers, but also to balance and rechannel energy towards the correct centers or points of discharge. This last point shows that there is a cathartic aspect to the PsychoPhysical Gymnastics exercises.

We now mention the important question of what happens when the impulses are blocked internally *before* they reach the centers. It is clear that to correct such problems we must operate either at the level of the internal senses (in the case of intrabody anesthesia), at the level of the memory (in the case of significant amnesia or memory loss), or at the level of the formation of images (in case of the absence, substitution, or misplacement of the image in the space of representation of the consciousness). These three cases will be dealt with in the lessons on transferences.

We have already worked on the theme of Relax. It aims at reducing excessive tension which is otherwise converted into internal sensations that generate new impulses harmful to the correct functioning of the whole circuit. Other sources of tension are far removed from the points where the end results of these tensions show up. For example, a content of the memory may be expressed as an obsessive image that increases both emotional and motor tension. In this case, using the Relax techniques reduces the overcharges in the tense parts of the body and also displaces the strong charges from the negative perturbing images towards more controllable images. The displaced charges then need cathartic openings to be discharged and restore equilibrium.

Deep Catharsis Exercise

We recommend the technique of catharsis in cases of general uneasiness, anxiety, lack of communication, and blockages of any kind. Sometimes a cathartic probe will be sufficient, but on other occasions a more profound catharsis will be needed.

Before going into our subject we note that there are numerous forms of empirical or everyday catharsis such as laughter, crying, running, shouting, and doing any activity that discharges tension giving a consequent register of relief. But here our interest is to master the precise techniques of the cathartic probe and the deep catharsis; these techniques lead us directly to the problems, whether they are present ones, past biographical ones, or even imaginary future problems. Wherever there are "knots," we need to reach them and free the charges as simply and quickly as possible.

We will work with the following steps in this lesson: 1. Internal Examination; 2. Relaxation; 3. Cathartic Development; 4. Discharge; and 5. Synthesis.

Step 1: Internal Examination

First, the subject does an internal examination in which he or she finds the problems he or she feels would be the most difficult to communicate to the guide. If possible, the guide leaves the subject alone for a few minutes to carry out this internal examination.

Step 2: Relaxation

The guide now sits down beside the subject, with both of them facing the same direction, and suggests that the subject do a good external muscular relaxation.

Step 3: Cathartic Development

The guide now begins to use all the techniques of the cathartic probe (given above) and continues until the moment when he or she is no longer saying anything and the subject is speaking freely and openly.

Step 4: Discharge

The subject expresses those problems which in the internal examination he or she believed were impossible to communicate. This produces corresponding discharges of tension which may include laughing, crying, etc.

Step 5: Synthesis

Guide and subject summarize what has happened, and the subject writes a coherent synthesis of the whole process.

Recommendations

1. The place where you work should be quiet and dimly lit. It is important that there be no possibility of other people interrupting you.
2. The guide and subject should sit side by side facing the same direction so the subject does not have the sensation he is being watched by the guide.
3. The guide should take care that what he says is clear and friendly; he should try to establish affectionate communication. In no case should the guide rebuke or judge the subject.
4. The guide should not mention the name of the subject.
5. The guide should take notes of the principal indicators (listed above) that appear in the subject.

Observations

One of the first difficulties the guide will encounter with a subject who is strongly blocked is the argument that the subject has no problems he or she cannot express. Sometimes the subject will really believe this. The way to deal with this is to make gradual progress in each session as the trust between the guide and subject grows. This kind of objection by the subject may also correspond to a lack of faith in the possible success of the technique or in the ability of the guide. Of course, the more intense the communication problem of the subject, the more severe he will be in his judgment of the guide, and the greater his rationalization will be. In some cases the subject may even feel that the risk is greater than the possible beneficial results of this work. Strictly speaking there is no risk at all, but of course the catharsis does expose the subject's self-image or the image he shows others, and he may be afraid of this.

It may also be that the subject really does not comprehend his basic problems because of the very system of tensions that block his contents. In this case, he is usually confusing his real problems with apparent difficulties that are actually of minor importance. Another limitation in some subjects occurs when they express interpretations they have already made previous to the cathartic work; they rationalize their problems using theoretical schemes without effectively discharging the corresponding tensions.

All the above problems may be solved simply by clarifying the subject, while being sure to avoid an extended discussion. You may freely present the observations we have mentioned here to the subject before beginning the work.

During his internal examination the subject tries to clearly picture all the problems that he believes are very difficult or impossible to express to the guide. The subject should also note those problems which in general hinder his communication with other people.

The subject then enters a state of external relaxation because this allows him to detect any problem as it arises in him by the accompanying increase in muscular tension. This increased muscular tension will also serve as an indicator for the guide. It is also useful for the subject to relax externally to reduce the secondary impulses that feed into the circuit and contribute to the blockage.

In developing the catharsis, the guide does not directly ask the subject to communicate the problems he detected in his internal examination, but rather that he simply follow the techniques of the cathartic probe. Then, as the process continues, the subject will naturally tend towards the problems he previously pictured in the internal examination. Sometimes, the subject will discover problems that go beyond those he found in the examination; he then comprehends how the latter are rationalizations or displacements of more basic problems. Nevertheless, the themes the subject selects in the internal examination are what enable him to connect with the other themes of greater interest.

The difficulties that can appear while working in catharsis are many and varied. Many of them will be explained and understood in the following lessons on transference.

Lesson 26

Introduction to the Transference I

In the last lesson we briefly considered the question of what happens when the impulses are blocked internally *before* they reach the centers. Intrabody anesthesia is one such situation, and an example of this is when the subject feels no tension or sensations in his sexual organs, and has symptoms of impotence. Another kind of impulse blockage occurs when a strongly conflictive situation is forgotten instead of being integrated or cathartically discharged. A third kind of blockage is occurring when the subject is continuously depressed. In this state the subject does experience strong internal tensions, but not of a kind that can be corrected by means of relaxation or cathartic practices. The above kinds of problems, as well as others much more complicated, invite us onward to the more complex practices we call "transference."

The objective of the transference work is to integrate mental contents. Transference practices do not work the same as cathartic practices by *discharging* tensions towards the outside world; rather, they work by *transferring* charges from one content to another in the consciousness in order to balance one's system of thinking, one's mental "scene." In reality, the consciousness is continuously transferring charges from one content to another. But for various reasons, at times certain contents remain isolated and produce dissociations.

From the psychological point of view, human life should naturally consist of a progressive integration of contents. In this sense, the transference as a technique is intended to assist this normal process that takes place in the consciousness but is sometimes affected by accidental dissociations.

Just as there are natural cathartic expressions, there are also natural transference operations that occur in dreams, reveries, artistic activities, making love, and in religious experiences. Here we are not defining these activities by their transference nature, rather we are explaining that transferences do occur in them. In paradoxical sleep (sleep with dreams or images), transferences occur which integrate and order contents, the events of the day are reorganized in the memory, tensions are relieved, and the body rests. Thus, sleep serves many functions, one of which is transference.

Many cathartic phenomena allow transferences to occur by relieving overcharges that were blocking the transference. Conversely, transference phenomena may free remaining overcharges which are then expressed cathartically. Although they fulfill different functions, catharsis and transference often act concomitantly. Later we will see that in cases of excessive tension, it is necessary to produce cathartic discharges before beginning the transference work. We will also see that there are circumstances in which a cathartic reaction is not opportune because it would take away the necessary charge from the contents we wish to integrate.

I. Tensions and Climates: The Impulses and Their Transformations

In the Self Knowledge lessons we made a first distinction between tensions and climates. We explained that climates are a diffuse and undefined emotional sensation. We explained that tensions, on the other hand, are related to external and internal muscles and sometimes to mental images. We mentioned various examples of climates, such as feelings of disolation, violence, loneliness, injustice, oppression, insecurity, etc.

When we studied cathartic techniques we paid special attention to discharging the permanent tensions as opposed to the situational ones. Similarly, when we work with transference techniques, our primary interest will be on the "fixed climates," that is, the permanent climates which operate as constant emotional background in everyday life. These background climates occupy the central field of the consciousness (becoming direct objects of attention) only in certain circumstances.

Climates are not precise in character, rather they are diffuse. Sometimes they even lack corresponding visual images. Climates arise from internal cenesthetic sensations that are produced either by functional disorders such as illnesses, or by impulses or signals from the memory or the consciousness. The impulses from the memory or the consciousness are converted into cenesthetic images, which in turn act on the vegetative, sexual, or emotional centers. These centers then give internal responses that provoke a whole new set of internal

sensations; this is what we call feedback of the impulses. When these new internal sensations are detected by the cenesthetic senses, they reach the consciousness in a diffuse way, as is the case for sensations produced by functional disorders. In the consciousness, these new diffuse cenesthetic sensations are then translated into other kinds of images (visual, auditory, etc.) that correspond to the external senses.

In this way impulses from an organic disorder, as well as from a sexual or emotional overcharge, may be converted into images, often visual images, through the phenomenon of the translation of impulses. But the images produced are always accompanied by the diffuse emotional climate characteristic of the original intra-body impulses.

The phenomenon of the translation of cenesthetic impulses into images that correspond to the external senses increases as a person's level of consciousness lowers. In fact, cenesthetic impulses that in vigil reach the consciousness only as diffuse climates, will appear during sleep translated into vivid visual images. This happens because as the person's level of consciousness drops, the external senses such as sight disconnect from the external world, and the thresholds of perception of the internal senses widen considerably.

Let us see an example of this. A sensation interpreted in vigil as "tingling" from one's arm going to sleep may appear in a dream translated into the visual image of ants crawling on one's arm. In the dream, these images serve the function of helping the sleeping person correct the position of his arm without having to wake up. These images also give rise to a long chain of associated images that result in a complicated dream plot.

Other cases of the translation of impulses are when increased stomach acidity is translated into the visual image of a fire; a problem of restricted breathing becomes translated into an image of a sleeping person being buried; heart trouble becomes translated into an arrow wound; excessive intestinal gas becomes the balloon flight; and a sexual overcharge is translated into visual, auditory, or tactile images of the opposite sex.

Stimuli from the external world may also simply be deformed in the level of sleep, without necessarily being translated from one sense to another. For example, a telephone ringing may be interpreted in sleep as the sound of bells in the wind; someone knocking at the door may become in sleep the old cobbler hammering his shoes in some story; and one's feet entangled in the sheets may become a swamp filled with obstacles with tactile qualities like those of the stimulus.

We have distinguished between two different kinds of transformation of impulses, "translation" and "deformation." In deformation, impulses are altered but still attributed to their original sense. In translation, they become attributed to or changed into images that correspond to a different sense.

Another important case of the transformation of impulses is what we call "absence." This occurs in intrabody anesthesia, with the loss of limbs or organs, and with any deficiency in an external sense. The absence of these sensory impulses is experienced as climates of "loss of identity," "disconnection from the world," etc. In the lower levels of consciousness, such absences of stimuli are compensated by various deformations or translations, depending on which associative chains best serve the functions of the psychological economy.

II. Perception and Representation: Associative Chains

When a person perceives an object, he either recognizes it as familiar, or else he is aware it is a new object. It is possible for him to make this distinction due to the process in which the incoming sensory impulses go to the memory and the consciousness, and undergo a rapid analysis in the memory. In this analysis, the new sensory impulses are compared with those that have been previously recorded. Then the memory forwards a complete signal to the consciousness which either "recognizes" the object or "doesn't recognize" it.

By the time the impulses or signals that originate in the senses (as sensations) reach the consciousness, they are already structured as *perceptions*. Similarly, the information from the memory reaches the consciousness already structured into *representations*. The agreement (or lack of agreement) between the perception and representation allows the consciousness to recognize the stimulus (or not recognize it).

When a person perceives a new object for the first time, the memory still forwards incomplete information with which the consciousness can define or locate the object according to its similarity, contiguity, or contrast with classes of objects or parts of other objects. In such cases, the subject will say that the new object is like another one in certain characteristics, that it could not possibly be like this other one, etc.

For every perception there will always be a corresponding representation. Representations are triggered in chains from the memory; we call these chains of impulses of representations "associative chains." In the consciousness the associative chains which stand out most are the primary ones directly related to the object one is presently paying attention to. But other associations that have to do with the internal dynamics of the consciousness will also arise. Were this not so, the consciousness would work "photographically," solely on the basis of whether or not it recognized the sensory impulses that reach it. Actually, the consciousness works with dynamic sequences of associations, and not simply static "photos" of what it perceives.

Suppose now that the memory is being stimulated by sensory impulses that arrive from the internal or cenesthetic senses, and at the same time other impulses are arriving from the external world through the external senses. The memory will forward information to the consciousness which will correspondingly recognize it. Clearly, if this person is engaging in his normal activities in the world, but at the same time is receiving unpleasant sensory impulses from inside his body from some vegetative disorder, he will experience a "climatic" recognition of the world.

For example, a person with liver trouble will view even a beautiful picture without pleasure; a visceral irritation in a person will lead him to conjure up a view of an irritating world; and a deep internal muscular contraction will shrink or contract his perception of the world. In this way, the numerous associative chains that appear in the consciousness originate from both the internal as well as the external sensory impulses that reach the memory.

We have said that the associations are usually made by either similarity, contiguity, or contrast. Let us examine each case. If someone says "Mountain" and I associate this with "skyscraper" I have associated through similarity; if instead I respond to "mountain" with "snow" I have associated through contiguity; and if I answer with "valley" I have associated through contrast. In associations through similarity, the representations act by likeness; in association through contiguity they act by closeness or proximity to what is or was in contact with the proposed

object; and in associations through contrast, one associates by what is opposite to the proposed object.

Using these three pathways of association, the consciousness can also establish more complex relationships between elements. These will be relationships of differentiation, complementation or connection, and synthesis. These relationships, however, also require the operation of the mechanisms of abstraction in addition to the associative mechanisms, because they are more complicated operations. Thus, the associative relations we have described are used in the rational operations as well as the operations of the imagination in the consciousness.

When one controls or voluntarily directs these associative chains we speak of "directed images," whereas if the representations are free, spontaneous or uncontrolled we call them "free images." When one systematically remembers the objects in one's room, one is working with directed representation; when one daydreams or lets one's associations play freely, one is working with free representation.

III. Associative Chains and the Level of Consciousness

As one's level of consciousness lowers, the directed associations diminish and free associations are more prevalent. The rational comparison of data becomes more confused, and in general the attention no longer directs the activities of the consciousness. Therefore, the critical and self-critical faculties are also reduced.

When one's level of consciousness drops, what we call the mechanisms of reversibility are blocked; conversely, they become unblocked as one's level of consciousness rises. The reversible mechanisms allow the consciousness to direct its operations in a more or less "voluntary" way; that is, the reversible mechanisms are operating when the consciousness directs its attention towards the source of some sensory or memory impulses. This is the case of evocation (attention plus memory) as opposed to simple remembering in which the impulses reach the consciousness from the memory without any attentional function. The second case of reversibility is known as apperception (attention plus perception), which is different from simple perception where the information reaches the consciousness without the latter having intentionally gone to the source of the stimulus.

What we call the "rational" operations of the consciousness are basically vigilic ones; therefore they are characterized by the function of the reversible mechanisms. On the other hand, the typically "irrational" operations of the level of consciousness of sleep impose themselves on the consciousness with all the suggestive power of their images; there is an absence of critical function due to the blockage of the mechanisms of reversibility. In the intermediate level of consciousness we call semi-sleep, which occurs in states of fatigue, upon waking up, or upon going to sleep, the activities of the reversible mechanisms are partially but not completely blocked.

Other important cases of the partial operation of the reversible mechanisms are the altered states of consciousness - such as strong suggestibility, hypnosis, hallucination, etc. These are all altered states, although the person's level of consciousness is still vigilic. Such altered states have caused no little confusion in classical psychology when people have incorrectly believed, for example, that hypnosis is a special state of Sleep, that hallucinations are simply make-believe, etc. In the special altered state we call "emotional consciousness," the mechanisms of reversibility are only partially functioning, even though the consciousness is still

carrying out the other mental operations according to the normal demands of vigilic activity.

IV. The Space of Representation

When one perceives an object visually, one sees it in a particular location in space. One can determine its height, width, and its volume. One can also distinguish whether the object is nearer to one or farther from one than other objects. Even this ordinary visual perception is very complex.

Every object one *perceives* has both color and size; these two categories are inseparable and form a structure. Similarly, when one *imagines* or visually represents an object, color does not exist without size and vice versa. For this phenomenon there is no difference between perception and representation. For example, if one imagines a transparent piece of glass and sees another object through it, although the glass is transparent, it will still have a certain diaphanous quality, a slightly grayish tinge that allows one to see it as "transparent." If one imagines a red disk, one can make the image larger until one can no longer see its limits, or one can make the representation smaller until it is just a tiny spot. In either case, one is always simultaneously aware of both its size and color.

When a person *perceives* something, the object either moves or remains fixed in one place, and this is independent of the mental operations of the observer. The same thing happens with color—whether an object remains the same color or changes color is independent of the observer. Both the observer and/or the object may move, and the observer will perceive these changes in spite of his other mental activities. Of course, at times illusions do occur, and one's own movement is interpreted as a movement of the object or vice versa; however, this illusion does not affect the real object which is external to the consciousness.

In the process of imagination or *representation* something different occurs. Both the color and size of an object represented in one's mind *can* be modified (although not separated) by one's mental operations. In addition, the size of the object, which is related to the apparent distance between the observer and the object, can also be changed by mental operations.

In exceptional cases such as hallucinations, the representation acquires even greater strength than the perception, and is also placed in the "external" space so the object one represents is taken for an external perception. An object that is being perceived can be distinguished from one that is being represented principally by its independence of one's mental operations. The perceived object may also usually be distinguished by the greater sharpness and strength of its image, although this will not be true in all cases.

Upon closing one's eyes and representing an object which one has previously perceived, one will notice that the object still appears to be "outside" or external to oneself, even though one knows the image results from mental operations *inside* one. The object is being represented in a space of the consciousness similar to the space of perception, but of course it is not the same one. We call the space of the consciousness in which objects are represented or imagined, the "space of representation." One can differentiate between these two spaces thanks to both the internal tactile sensation of one's eyelids, and the characteristic cenesthesia or internal sensations that correspond to one's mental operations or representation.

When one imagines an object, and it appears to be represented in the space of perception "outside" one, this illusion arises because the image is placed in the most external layer of the space of representation. If one now moves the image of this same object towards the center of one's head, one can feel the image move "inside" the limit of the apparent "external" space defined by both the translation of the tactile sensation of the limit of one's eyelids, and by one's general cenesthesia.

The space of representation is similar to the space of perception in that it is three-dimensional; through one's capacity for representation, all images can be located in it as three-dimensional objects.

Depending on the "depth" or "height" of the images in the space of representation, impulses or signals are then sent to certain corresponding centers of response. For example, if one imagines one's hand as though one sees it from "outside" oneself moving towards another object, one's hand will not actually move just because one does these mental operations. However, if one now *feels* one's hand moving from "inside"-this is now a kinesthetic and not a visual image-one will notice that the muscles in one's hand actually do tend to move in the imagined direction. This happens when one places the kinesthetic image at the exact vertical level and internal layer of depth within the space of representation that corresponds to the motor response of one's hand moving.

Images that correspond to the external senses (Sight, hearing, smell, taste, touch) do not mobilize the activity of the motor center; rather, they show the path along which the movement of one's body will be directed when it does move through the action of the appropriate images which correspond to the internal censesthetic and kinesthetic senses. The body will move only if the images of these internal senses are placed correctly in both internal depth and vertical height within the space of representation, and if the images have adequate "charge." If the image is too deep within the space, there will be no external motor response. If the height is incorrect, another part of the body may respond instead of one's hand. If the charge on the image is not adequate, one's response may be either too weak or too strong.

The space of representation is the "screen" or monitor on which the consciousness remains aware of its own operations, and at times directs them with its attentional mechanism. Of course, mental operations may also take place in the space automatically without any participation of the attention. This occurs, for example, when a person is asleep and dreaming. It is important to note that the impulses from the external and internal senses, from the memory, and from the operations of the consciousness itself, all eventually wind up being converted into images that are placed at different heights and internal depths within the space of representation.

Through an awareness of the phenomenon of transformation of impulses (translation, deformation, or absence), one can begin to appreciate the immense combinational possibilities of the phenomena of the consciousness, and the vast carthartic and transferential processes which occur as charges and contents move through the different levels and depths in the space of representations.

We will now proceed to the first exercises in the system of Transference:

Preliminary Transferential Exercises

Exercise 1

The guide asks that the subject remember a pleasant scene from his life; the guide then asks the subject to distinguish between the muscular *tension* and the emotional *climate* generated by the scene. Next the guide requests that the subject do the same thing with unpleasant memories. The object of this exercise is to experience the difference between tensions and climates.

Exercise 2

The guide asks the subject to systematically describe the objects that appear when the subject enters his or her house, and then his or her room. Next, the guide asks the subject to freely associate and describe any images that occur to him in his room, placing special emphasis on not rationalizing the operations.

The object of this exercise is to distinguish between the *directed* and *free* development of images. It should be noted that when working with directed images the level of consciousness tends to be more vigilant, whereas when working with free images the level of consciousness tends towards semi-sleep. Discuss the work of the reversible mechanisms in this exercise.

Exercise 3

The guide, who has taken notes on the subject's free association of images from the previous exercise, then discusses and classifies with the subject which associations appeared through similarity, which through contiguity, and which through contrast.

Exercise 4

In this exercise, as in the following ones, the subject should tell the guide what is happening the moment it happens.

The guide asks the subject to relax deeply, and to begin by seeing an image of himself or herself. Then, the subject should begin to descend towards the depths using ladders, elevators, ropes, or whatever resources the subject prefers. Eventually, the guide asks the subject to return to the original plane or level in the space of representation from which the process, started, and from there to move upwards towards the heights. Finally, the guide suggests that the subject return to the original middle plane. Afterwards, the subject is asked to point out any rationalizations and difficulties he or she encountered in these movements and free associations as the subject moved vertically from one level to another in the space of representation.

Exercise 5

Starting with an image of himself or herself in the picture again, the subject is asked to freely move forward horizontally within the scene. Later, the guide asks the subject to return back over the same route followed until the subject reaches the starting point.

The subject should then tell the guide about any difficulties found in "going forward" or "going backward" in the space of representation.

Exercise 6

The guide asks the subject to again begin by seeing an image of himself or herself, and then to contract this image and make it smaller with respect to the other objects in this visual scene.

Next, the subject is asked to return to his or her, initial size, and then to grow larger, and finally to contract again until eventually the subject's image, returns to normal size. Finally, the subject should tell the guide about any difficulties encountered in contracting and expanding this self-image in the space of representation.

This series of exercises is a first approximation to the operations with images which will be widely used in transference.

Lesson 27

Introduction to the Transference II

I. The Space of Representation and the Levels of Consciousness

As a person's level of consciousness lowers, the thresholds of external perception narrow at the same time the thresholds of internal perception widen. The images are therefore internalized or moved deeper within the space of representation. Translations and deformations of perceptual impulses increase, and as the mechanisms of reversibility are blocked, the images grow in their suggestive power.

In images characteristic of deep sleep the subject usually "sees" an image of himself participating in the scene. This is quite different from vigilic images in which the subject imagines the world as "outside" himself, and observes these mental images as in everyday life, looking outwards "from himself." The presence of one's self-image in dream scenes is similar to what happens in very old memories; one usually "sees" oneself participating in the scene when remembering childhood times, or times long distant from the present. Conversely, if one remembers a scene from a few minutes ago, one will represent it as though one "sees" it from within oneself, looking outward at the scene. When the subject sees himself participating in the scene as happens in deep sleep, he places his point of view at a more internal point than the images. One's point of view moves deeper inside the space of representation as one's level of consciousness lowers.

Let us see an example of this curious mechanism. Suppose that in front of me is a small object I wish to pick up. I close my eyes and represent the object in the periphery of my space of representation, which apparently coincides with the external space. I "see" the object from a point which corresponds approximately to the location of my eyes. In this situation with my eyes closed, if I wished to actually pick the real object up, I could put out my arm, open my fingers and more or less guess the distance needed to reach it. On the other hand, if I now represent the object as being "within my head," I see the object from an even more internal point which I experience as "behind my eyes." In this second case, if I wish to pick the object up, I will have serious difficulties because I have put it in an internal space inaccessible to external bodily movements.

To state this concisely, as one's level of consciousness lowers and the thresholds of external perception narrow, one's external bodily activity ceases. One's images are represented more internally, and one's point of observation moves deeper; one can even represent oneself in the scene without mobilizing activities of one's body in external space with this image, as would

happen in vigil.

If an image that occurs during sleep is moved to a more external location than normal in the space of representation, it will carry "charge" to the motor center; this kinesthetic image will then direct motor activity in the intended directions. The sleeping subject's body would then be continuously active, and he might even get up and walk in the direction proposed by his "external" images. However, normally this does not happen because the representations during the level of consciousness of sleep are too deep internally to mobilize the motor center. During dreams there is only one factor that expresses one's internal activities externally—the movements of one's eyeballs. Of course, in perturbed sleep such as "nightmares" or somnambulism, what we have described does happen, and there are in fact bodily motor expressions towards the external space because the images are placed too externally in the space of representation. The subject may thus become agitated, talk, laugh, etc., because his connection with the external world is not sufficiently broken. Such excessive connection with the external world during sleep may be due to the strong pressure of over-charged internal contents, strong internal stimuli that provoke a "rebound" in the level of consciousness, or excessive alertness (for example, when waiting for something) towards the external world. The important point in all this is that the images are moved more internally in the space of representation as the level of consciousness lowers, and more externally as the level of consciousness rises.

All the images from the memory, whether they came originally from the perceptions of external senses, or whether they now correspond to the external senses but are actually translations of impulses originally detected by internal senses, are placed deep within the space of representation in the level of consciousness of sleep. With this deep placement, these images transfer their charges towards the intrabody,

Let us now suppose that earlier in his life a person perceived a very unpleasant scene. In this situation, the scene generated a series of climates and tensions at both an external and deep muscular level. The event happened long ago, and yet each time the person evokes the image of this scene, the corresponding tensions and climates arise again.

Now suppose this person is sleeping, and an associative chain presents this unpleasant image or a similar one that mobilizes the same tensions and climates in him. The internal tensions thus generated will be picked up as cenesthetic sensations and translated into the visual image of a scene that may be quite strange; the images change and develop following the plot of this scene, and in so doing they transfer charges in various directions, or transfer charge from one image to another, until eventually the profound tension that occurred in the body is eased by this transference of charges.

In this kind of situation, certain images or certain climates may show up repeatedly. When this happens it reveals fixations, that is, obsessive contents which remain fixed because they have been unable to transfer their charges. Such fixations dissociate the normal process of the consciousness.

The subject may also block the unpleasant contents and be unable to remember them at all in the vigilic level of consciousness. Nevertheless, the corresponding deep permanent tensions will continue to send impulses. These impulses will be more easily translated into visual images in dreams than in vigil, because the thresholds of the cenesthetic senses are wider. In vigil the subject will be aware only of an undefined and generalized emotional climate, without relating it

to a specific visual image or situation; this climate will operate as a diffuse and perturbing background to his activities. During dreams, however, the same climate will be related to specific images (visual, auditory, etc.), translated from cenesthetic sensations. These images are the transferential effort of the consciousness to become free of the permanent, deep tensions by moving charges towards the intrabody.

One can begin to see that the transferential technique works by directing images and climates to give mobility to charges or tensions that for some reason are stuck and cannot be freed by the normal processes of consciousness. When the transferential technique achieves its objective, it unblocks charges and produces distensions and balanced integrations of contents. This allows the internal development of the subject to continue undetained.

As we have explained, the transferential technique will not work when the subject is in the level of consciousness of vigil, except in the limited case of the allegorizations of the transferential probe. Neither will the transferential technique work in sleep, because then the consciousness is disconnected from the directions that come from the guide through the external senses, and the guide will be unable to operate and assist the subject. Evidently, the guided transference must be applied when the subject is in the level of consciousness of semi-sleep. The transference will be most effective in this level when the subject makes the least rationalizations, because the subject's internal sensory impulses will then be translated best and his representations will be the most powerful.

It is important to note that one cannot produce a complete transference using hypnotic methods because hypnosis works with images induced by the guide, and not with images which are translations of the subject's own internal impulses and correspond to his own deep tensions. We note also that working with free associations and their simple interpretation will at the most produce cathartic effects; this is not fruitful because it does not direct the images that are what ultimately carry the charges and can thus generate the relaxations and integrations.

II. Internal Depth and Vertical Levels in the Space of Representation

In the lessons on Relax, we worked with the aid of the image of a sphere; we expanded this sensation from the center of the chest until it reached the outside limits of the body. When the expansion of the image was complete, one registered a profound relaxation known as "the experience of peace." No doubt some people encountered difficulties in expanding or contracting the image. These difficulties correspond to resistances produced by tensions located at different depths of the intrabody. When translated cenesthetically, these tensions prevent the control of the image of the sphere.

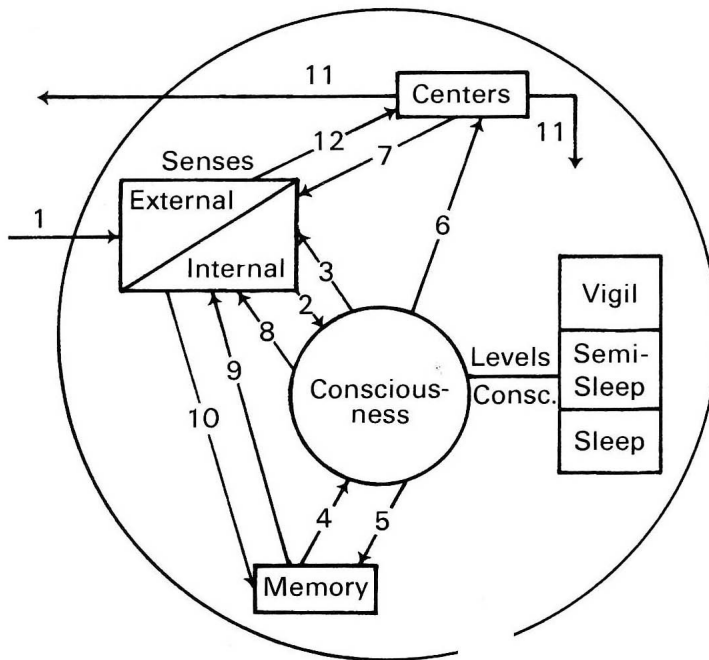
Any "internal" image expands or contracts within the space of representation, and therefore affects different depths of the intrabody with its charge. Wherever the image becomes deformed, wherever it does not follow its trajectory, or wherever its process is interrupted, these resistances reveal that a field of tension is present. Wherever the image overcomes these resistances, it creates a corresponding physical relaxation in the body.

When an internal image descends in the space of representation, it becomes darker. Conversely, as the image moves up in vertical level within the space of representation, it becomes lighter. This is related to its distance from the visual centers. As the image rises or descends, any deformations, evasions of trajectory, or interruptions of its process reveal fields of tension in the vertical levels of the intrabody where the resistance occurs. Wherever the image

overcomes these resistances, it produces relaxations.

III. Review of the Apparatuses and Impulses

We will now give a more complete diagram of the apparatuses, and the impulses or signals that connect them. This will summarize much of what has been explained so far.



1. Impulses from the external and internal worlds
2. Perception
3. Apperception
4. Remembrance
5. Evocation
6. Impulse of response (images)
7. Register of the response
8. Sensations of the operations of the consciousness
9. Register of the memory
10. Recording
11. Responses of the centers (external and internal)
12. Stimulus which directly mobilizes a response (reflex)

To simplify things, we have not indicated any distinction between the mental pathways of association and the pathways of abstraction, or between the attentional mechanism and the "screen" of the operation of the consciousness which we call the space of representation. We have indicated the external responses of the centers with a simple arrow, without highlighting the many complete codified responses known as the behavioral roles.

Review Exercises

In these exercises we will review the techniques you learned in previous lessons you will need to know to do transference techniques. First, the guide asks the subject to relax externally, internally, mentally, and to do the experience of peace. The guide next asks the subject to describe any difficulties encountered in each exercise. If the subject has not mastered all these operations, he or she should practice them until able to achieve the proposed result of each technique. If unable to form visual images, the subject should practice Exercise Series 10 of Lesson 14 in Psycho-Physical Gymnastics.

If the subject has not mastered the technique of relaxation or has difficulties in forming visual images, this will be a serious drawback in the transference works which follow.

Lesson 28

Introduction to the Transference III

Allegories, Symbols, and Signs

When a person's level of consciousness lowers, the images are moved more internally in the space of representation. Simultaneously, time is modified for the consciousness.

During vigil one can easily distinguish between what one remembers (past), what one perceives or represents now (present), and what one projects in one's imagination in either a directed or associative way (future).

But as one descends to deep sleep, the representations corresponding to past, present and future times become jumbled, and will even sometimes all be summarized into a single object. Thus, in a short time the dreaming person may experience a very rapid sequence of images. Because each single image may itself be composed of many separate elements from different times, this will give the person the sensation of having a great variety of experiences. In only a few seconds the subject can experience a dream scene that would take several minutes to remember and describe later. In contrast, it can also happen that the apparent time that elapses from the beginning to the end of the dream will contract, and many hours will then be experienced as just few moments.

All images are formed based on data from the memory. One can either remember an old scene, or imagine a new one by making it up with different elements from places and things one remembers; in both cases one uses the memory.

In the second case where one imaginarily composes an image, a great variety of attributes from different objects may be concentrated into just one image. For example, suppose a person first *remembers* a scene once seen with trees near a river and a mountain in the background. Then, suppose through *imagination* the person adds other elements to this original scene; now the person sees a horse drinking from the river, and a snake coiled around a tree; high overhead an eagle soars while a column of smoke is rising from a fire on the mountainside.

The elements added later to the first scene were not part of the original image seen and remembered; rather they were drawn from many different scenes. Perceptions recorded at many different times were concentrated into this single image. In the first image where the subject saw the trees near the river, he or she remembered something in a deliberate or *directed* way. Later on, the subject added elements in an associative or *free* way.

One can combine even more diverse images as in the following example: "There is a tree on top of a mountain. Water runs freely from the tree and turns into a gurgling stream that flows on down the mountain. A great winged dragon is attacking the tree; the dragon is breathing billows of smoke and fire from its mouth. It has strong legs like a horse and is like a huge snake with the wings of an eagle." The first image we have presented of the mountain is a remembered scene (actually perceived in the past). The second image of the water is an imaginary scene (one never seen, but made up of actual perceptions), and the third one of the dragon is an allegorical scene (not formed from perceptions).

An *allegory* is a concentration of many associations into a single represented object. This is quite distinct from objects which arise through simple association where the next object derives from the previous one without either object losing its original identity.

There are also other representations that originate neither from memories nor from a concentration of associations such as allegories. These images appear in the work of the *abstractive* pathways of the consciousness. We call these representations *symbols*. In a symbol an image is stripped of any secondary or accessory elements, and only its most general formal characteristics are preserved. For example, in abstracting a symbol from the visual image of a beautiful green farm, one would eliminate all details and wind up with a simple rectangle that can be precisely measured. The common geometric symbols are representative cases of the work of the abstractive pathways.

Finally, we briefly mention those symbols or representations typical of the work of the abstractive pathways that fulfill some function assigned them by convention. Such is the case of numbers, arithmetic signs, musical notes, the letters and numbers used in chemistry and other sciences, traffic signals, danger signals, and the many other symbols that fulfill specific conventional functions. In the organizational chart of a company, for example, the directorship may be represented by a rectangle, management by a circle, and other personnel by triangles, etc. On a map, the political capitals may be represented by stars, sea routes by continuous lines, land routes by dotted lines, etc.

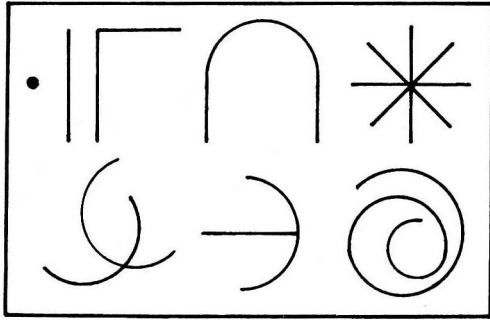
Not only symbols, but also objects from the perceptual world or allegories may serve signic functions as long as custom or convention has assigned them a specific use and meaning. For example, two crossed bones underneath a skull are objects of perception universally used to mean "danger." Allegories may also be used as signs, as for example in alchemy where a dragon means a certain kind of acid.

It will be of great interest for our work with transferences to master some elements of the study of both Symbols and Allegories. We will not, -however, concern ourselves with the study of Signs.

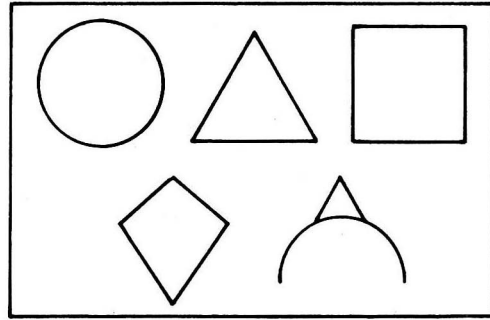
Symbols

From the point of view of the transformation of impulses, symbols are the result of the abstractive deformation or translation of impulses.

We distinguish several types of symbols. There are symbols with no frame (a point, straight line, broken line, curve, crossed lines, crossed curves, a crossed line and curve, spirals, etc.). There are also symbols with a *frame*. These are formed when lines and curves are connected in a closed circuit which separates the external from the internal space. We call the enclosed space the "*field*." Examples of symbols with a frame are the circle, the triangle, the square, the rhombus, and any other mixed forms that enclose space.



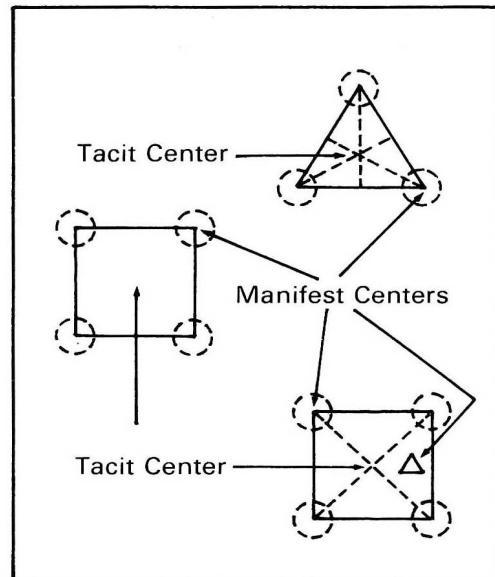
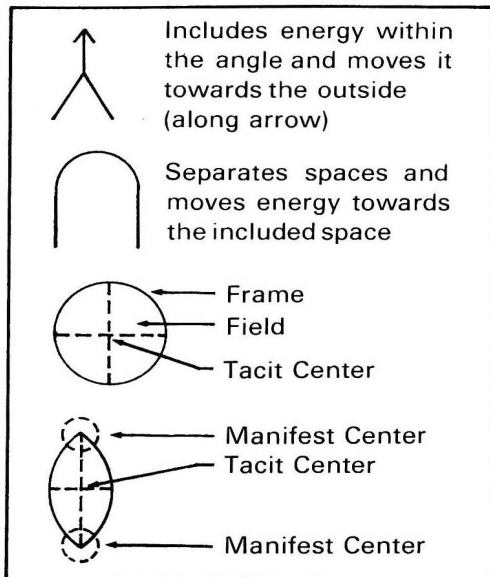
Examples of Symbols Without Frames



Examples of Symbols With Frames

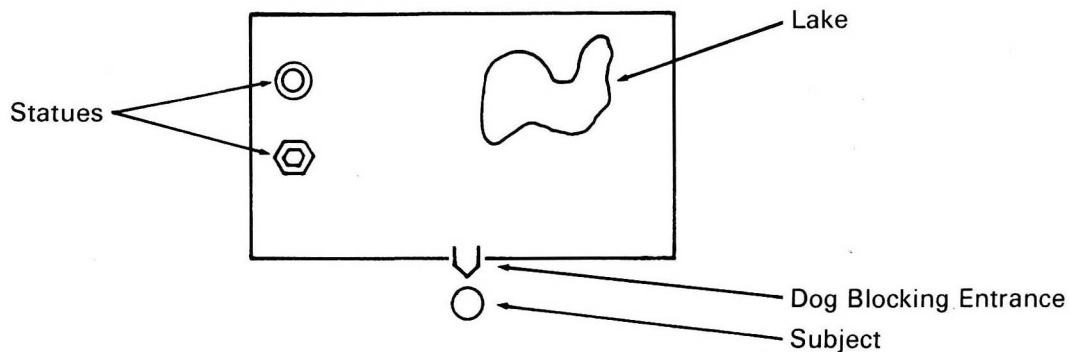
We define a *manifest center* as the point generated by the intersection of any two straight lines and/or curves. Symbols with a frame, that is, ones which include a field, all possess a *tacit center* which is determined by the intersection of the imaginary lines that join the vertices or manifest centers. For example, in a square the tacit center results from the intersection of the diagonals drawn from the four vertices or manifest centers where the sides intersect. If one symbol is included within the field of another one, it becomes a manifest center of the one it lies within.

Some symbols without frames tend to transfer the "energy" of the image towards the outside (as indicated by where one's eye moves when looking at the symbol). This happens in general with points. Other symbols tend to transfer the energy towards the inside, as in the case of curved symbols. In symbols with a frame the energy is concentrated in both the manifest and tacit centers; however, it is concentrated with greater intensity in the manifest centers. The point, because it has no frame, is a manifest center that can carry energy in any direction. The circle, having no manifest centers, concentrates all the energy towards its tacit center.



Examples of the Systems of Tension in Symbols

If the subject either imagines or dreams a scene in which he is included, he himself will be the most important manifest center. If he is outside the field, he will be an excluded center, and the energy will be transferred into the interior field. For example, suppose the subject dreams about a small park where there are statues and a lake. And suppose he cannot get into the park because there is a dog guarding the entrance.



In this symbol, the energy tends to be transferred towards the interior of the field, and inside the field it moves towards the manifest centers. But the impediment in the form of a dog makes strong tensions arise.

Exercises with Symbols

Exercise 1

Reduce the image of the room you are working in to a symbol and study the manifest and tacit centers. Explain at which points energy is accumulated, dispersed, and transferred. Try to understand the points of tension.

Exercise 2

Reduce the different kinds of relationships there can be between two people to symbols. Study the manifest and tacit centers, and the points at which energy accumulates, disperses and transfers. Try to understand where the points of tension are and how they work.

Exercise 3

Reduce the various possible relationships among five people to symbols. Distribute the people in the following way depending on their affinities or interests: a) if they share a common interest, distribute them within a circle; b) if there are two opposing interest or factions, distribute them in the two manifest centers of a mandorla; c) if there are more than two interests, put the people in the manifest centers, in the tacit center, and perhaps in some excluded center of the figure; for three different interests use a triangle; d) in the case of four different interests, use a square.

Exercise 4

Take an image from one of your dreams and reduce or abstract it to a symbol, studying the manifest and tacit centers, and the points where energy accumulates, disperses and transfers. See how the difficulties and impediments in the image are reflected as points of tension in the symbol. Notice the points of relaxation, and understand how they work. In general, observe how

every "resistance" in the dream is a tension, and every "over-coming of resistance" is a relaxation. Note the vertical height and internal depth within the space of representation where the scene and the "resistances" take place.

Exercise 5

Practice reducing the same everyday situation to a symbol several times. Point out the manifest and tacit centers, and the points where energy is accumulated, dispersed, and transferred. Try to locate and understand the resistances and the points where the resistances are overcome.

Lesson 29

Introduction to the Transference and the Study of Allegories

In any sequence of associations, we can distinguish between the images and the "plot" that connects or links the images. Imagine a picture with a golden wheat field and some men harvesting in the left foreground, and in the center distance a city with a visible industrial area. The day is bright and clear, and in the right foreground little children are playing with dogs near a house. A woman is calling the children to dinner by clanging a frying pan. The whole picture has a friendly feeling, and shows both the work and warm home life of country people.

We can distinguish between the *images* and the *plot* in this scene, the plot being the friendly, simple homey feeling of the picture. Clearly, if we treated and arranged the same images differently, this could result in a considerably different plot. For example, suppose that now in this picture the same children are hitting the dogs with the frying pan, the workers have abandoned their harvesting tools, the house is in ruins, and the sky has taken on a leaden, sinister color, while the smoke from the factories in the distance looks like it is from a fire. Although the images are the same, the plot or relationship between them is now quite different.

In the scenes formed by free associations, it is very important to learn to distinguish between the themes (images) and the plot. *The themes or images reveal the interplay of tensions, and how the relaxations open pathways among difficulties in a cathartic way. The plot, on the other hand, reveals the background emotional climate in which the whole scene takes place.*

The themes and the plot usually coincide and reinforce each other. When this happens, one can easily grasp the transference solution being proposed in the plot simply by understanding the functions served by the themes or images in a given scene. However, in other cases the images do *not* coincide with the climate. For example, suppose a subject dreams of a train careening crazily towards him, and yet does not experience fear or anguish, but rather feels in a festive mood of happiness. In this case, the images of danger do not coincide with the festive mood or plot.

In everyday life it can also happen that the images and the climates will not coincide in a situation. An example of this would be the person who receives some good news and imagines the happy scene he has just heard about, but then unaccountably becomes depressed.

There are other cases in which, although the images change, the background emotional climate remains the same and the subject is unable to understand the reason for the climate. It is as though the climate is diffuse and not linked to any specific images, at least not visual ones. Unless it corresponds to an image, the climate cannot be adequately transferred.

If one remembers what was previously explained about the secondary and primary reveries and the reverie nucleus, one will understand that the reverie nucleus is a type of fixed climate that does *not* vary with the constant changes of perceptions and representations that occur in everyday life. The reverie nucleus generates specific images that compensate its basic climate. These images by compensation determine one's activities in the world; they are "attempts" to transfer its charges. However, these reveries do not manage to solve the problem of transferring this basic fixed climate.

In working with transferential practices, one will often come across the reverie nucleus with its basic fixed climate which is very difficult to modify. But one will also encounter other climates that are still very profound which can be successfully transformed using adequate images and procedures.

In general, we say that any image or climate that shows up repeatedly in different scenes is of special interest. If on several occasions a subject should have dreams with different plots, but the same person or object always appears in them, this image is of interest. Or this can also happen the other way around if the subject dreams about different themes or images, but the same plot and climate is always repeated. When one succeeds in capturing one's repeating images and climates, one will have found an important thread to follow which will be a great help in orienting subsequent transferential procedures.

Now we will proceed to define the general categories in which the various themes or images may be put in order to work most easily. Then we will go on to categorize the various types of plots that occur.

Themes

A. *Containers* are all objects that enclose, guard, or protect other things. The major container of a given scene can be reduced symbolically to a simple geometric *frame* in order to understand the basic structure of the tensions present in the scene; the whole scene takes place within the field of this basic framing symbol.

B. *Contents* are all objects, persons, situations, etc., that appear within a container. Contents are called either *manifest* when the image appears explicitly, or *tacit* when the image does not appear explicitly but one "knows" that it is present.

C. *Connectives* are all those elements that link two or more containers, that link two or more contents, or that link containers and contents. Connectives can have a *facilitating nature*, as in the case of bridges, vehicles, roads, ladders, and different sign communications such as gestures, language, etc. Or, connectives can be *impediments*, as in the case of the above-mentioned connectives when they do not do their function. For example, broken bridges, stuck or out of control vehicles, flooded roads, unstable ladders, strange and unknown languages, or languages that create confusion, are all connectives that are impediments.

D. *Attributes* are those elements whose principal value has been transferred from other things or people by an *association* of either similarity, contiguity, or contrast. For example, an object one prizes because it was a present from a friend, a special piece of clothing one values because it used to belong to a particular person, and an abstract value represented allegorically, (e.g. justice represented by a blindfolded woman holding scales in one hand and a sword in the

other), are all objects whose value or significance comes from a process of association. They are objects with attributed qualities, and we call the objects themselves "attributes."

E. *Levels*. The images in a scene are placed in different vertical levels. Any difference in the physical level of images either indicates the physical level relating them as in the case of a hill and a valley, a difference in size as in the case of a giant and a dwarf, or the different functions or roles that relate the images, as in a boss-subordinate relationship.

F. *Moments of process* are represented by the chronological age (for example, an old person, adolescent, or child), transformations (for example, one person is transformed into another or into an object), or inversions, which are a special case of transformations (for example, an ugly frog is transformed into a handsome prince).

G. *Textures, colors, sounds, smells, etc.*, are always related to the sense that first produced the sensory signal, which is then translated or deformed into an image. In the case of textures, visual images of sharp points, cutting edges, or objects that tear, all produce definite tactile and cenesthetic registers. This is an important point, and illustrates how impulses from the external senses are continuously being translated into tactile and cenesthetic sensations or registers. In this way, an unpleasant sight can bring on concomitant internal physical registers such as an upset stomach, etc. Otherwise, a painful spectacle would have no effect on or resonance with spectators who witness it.

In addition, elements such as air and fire, and also, of course, textures and temperatures produce strong tactile registers. The same thing occurs with colors.

H. *Functions*. There are several basic roles or functions that images may have, and we classify them here:

1. *Defenders* protect or defend something to stop access or free passage through it. Among defenders, we distinguish those with a clearly revealed (manifest) function from those disguised (tacitly) as snares, deceits, or seductions that deviate one from one's objectives.

2. *Protectors* help one's access to or voyage towards a particular objective. Examples of protectors are guides or certain magical or technical aids (magic wands, etc.), that help one.

3. *Intermediaries* are beings one must first go to in order to later obtain some desired benefit. For example, characters one must pay or persuade to transport one to a desired place, or to grant one a certain attribute are intermediaries. There are also intermediate situations one must pass through in order to gain some benefit; these may be states of suffering or "testing."

4. *Centers of power* are objects or places that possess a strong virtue that can transform one such as the water or flame of immortality, the fountain of youth, the island of happiness, the philosopher's stone, etc. At the end of any search in which all the previous functions appear, there is a center of power, an image that represents one's ideal desire for permanent and complete happiness and relaxation. Sometimes, one will know of the center of power even though one is unable to find or reach it. For example, it may appear as a manifest center surrounded by labyrinths or defenders who do not allow one to enter it. Occasionally it may instead be that the subject is searching continuously for an unknown center of power; this

center of power is then a tacit center. In this case, there is a diffuse climate present that is not linked to any particular image. This climate must first be connected to a specific image before one will be able to carry out the transference of charges that will integrate and transform it.

Idealized images of the opposite sex also fulfill a transformed function of "center of power." Such images may appear as Lilith or Abraxas, or the great mother or great father figures. Because female sexual impulses are more diffuse, they are often translated into giants or large dark shadowy figures, while instead dancers or elusive women with their changing garments result from the translation of male sexual impulses that are more tingling and localized. Themes that come from transformations of sexual impulses often lead to sexual discharges.- they are then fulfilling a cathartic function. However, from a transference point of view, idealized images of the opposite sex reveal instances of sexual difficulties, or difficulties in integrating profound contents.

Plots

The plot in a scene results from the relationships established among the various themes or images. Sometimes, the mobility of a single allegory which is the sum of several different themes may constitute a plot.

It is important to determine the *climate* by extracting it from the plot. However, sometimes the climate will not coincide with the plot, or sometimes the climate will not be related to any definite visual images. This may also happen in everyday life. As we will see later on, when a climate is not adhered to a visual image or does not correspond to the plot, one has to proceed to find an image that does correspond to or "fits" the climate in order to be able to then transfer the associated charges.

The principal types of plots that occur are:

A. *Cathartic Plots* are plots in which the subject experiences a relief from tension. They nearly always involve either laughter, crying, fighting, or sex. The plots in jokes are good examples of cathartic plots. If a subject does not manage to achieve a discharge of tensions during the development of a cathartic plot, any subsequent frustration reveals there is remaining unsolved tension in the subject. This tension will be associated with particular themes or images of the plot. If the same themes are later repeated in other plots, as for example When the same house or the same person repeats in several different contexts, this clearly reveals there is still tension connected with this image.

B. *Transference Plots* are plots in which the subject undergoes a transformation, a change in his point of view or how he perceives a situation, or a change in the "meaning" of something. If the same plot such as searching for something or fleeing from something is repeated many times without being successfully concluded, this reveals the presence of a **fixed climate that must be worked** on. One works on this by continuing to propose different themes or images until the transference eventually occurs.

C. *Occasional Plots* are plots that reveal the presence of brief, temporary, or situational tensions or climates. The raw material that generates the climate may have any of numerous sources, and will be of recent origin. These plots are useful for momentary cathartic and transference processes, as well as putting the data in one's memory in order.

Allegorical Analysis

1. To analyze a given allegorical theme or plot, begin by reducing the overall frame to a symbol. This will show the most general system of tensions—the points where energy accumulates, disperses, and transfers. It will also allow one to understand the resistances, and the tensions that are overcome.

2. Once the frame has been reduced to a symbol, analyze and put all the *themes* and *plots* into the categories defined above.

3. When you have categorized the themes and plots, then extract and define the *climates*. This important step of defining the basic climates is the summary of the analysis done in steps one and two.

Allegorical Interpretation

Once one finishes the Allegorical Analysis and summary of the situation, one is in a position to *interpret* it if one also has summaries of previous allegories of the same or similar situations. One needs the Allegorical Interpretation of several sequential allegories to distinguish whether one is dealing with a cathartic, transference, or occasional phenomenon. Remember, one cannot carry out a successful Allegorical Interpretation unless one has a process of several scenes in time. When the Allegorical Interpretation is complete, then proceed to do a brief Allegorical Synthesis.

People frequently make the error of interpreting each theme or image on the assumption that it has a fixed and static meaning. For example, the image of a man barring the way is rather strangely and inflexibly interpreted by some people always as the dramatization of one's father punishing one. We, on the other hand, interpret this image only by its *function* in the particular scene it appears in; this example, along with other kinds of "defenders," simply reveals unsolved tensions that are not allowing energy to transfer naturally from one image to another.

When we say "interpretation," we mean examining the process followed by the themes and plots in time in order to understand the *functions* they fulfill—what tensions they reveal, what climates they express, and what difficulties or possibilities they offer in terms of the different transference techniques one may apply.

Exercises in Allegories

Exercise 1: Symbolic Reduction

Choose a children's story or fable and reduce the major frame it takes place in to a symbol. Point out and explain the points where energy accumulates, disperses, and transfers. Try to understand where the tensions and relaxations are.

Exercise 2: Allegorical Analysis

Analyze and categorize all the themes and plots in the story.

Exercise 3: Allegorical Summary

Extract and define the climate of each plot in the story.

Exercise 4: Allegorical Interpretation

Explain both the problems or tensions that are successfully resolved in the story, and those that

are not resolved; do this from both a cathartic and transference point of view.

It is relatively easy to do the above four exercises for a myth, story, or fable because these works usually have a well-defined internal process; that is, they have a beginning, a central "knot," and reach a resolution at the end.

Exercises 1, 2, and 3 can also usually be done without any difficulty for a personal dream or reverie. Exercise 4, however, usually requires several sequential dreams or reveries to understand the process in time. Still, in some cases a complete internal process like that of a myth or legend is developed in a dream or reverie, and this then makes it possible to do a complete Allegorical Interpretation of these dreams.

Lesson 30 ***The Transference Probe I***

Using the explanations given in the previous lesson, one can now approach relatively profound studies of the symbols and allegories produced both in individual situations (dreams of sleep, reveries of semi-sleep and vigil, etc.), and collective situations (the stories, legends, myths, poetry, art, and religion of a culture). One may also study individual and collective behavior from symbolic and allegorical points of view. In the Self Liberation system, however, our interest is focused principally on using this knowledge as an important auxiliary to the transference techniques.

Reviewing briefly, we remember that we use cathartic techniques to produce discharges of tensions impossible to achieve by other means, and transference techniques to unfix and integrate frozen or isolated psychological contents. From the previous lessons one should already be familiar with the circumstances in which to use one or the other technique.

I. Indicators

When one works with cathartic techniques, the rationalizations, concealments, forgetfulness, or blockages that occur in general *indicate resistances* to the cathartic abreaction. Overcoming these resistances so the tensions can be expressed as discharges towards the periphery is a technical problem that can be solved following the guidelines previously given.

Similarly, fixed contents will offer resistance when one tries to mobilize and integrate them into the on-going processes of the consciousness. In principle, the indicators of resistance in the transference are the same as those that appear when one applies the cathartic techniques. However, in transferences there are in addition other indicators related to the configuration and dynamics of the images.

We now give the basic principle valid for the whole of Operative, both Catharsis and Transference: *One works to detect and overcome resistances*. To do this successfully, one needs to understand the various *indicators* of resistance, and also the indicators of when a resistance is overcome. In the case of Catharsis, we have already studied these indicators sufficiently, but we will now explain them further for the case of the Transference.

II. Indicators of Resistance

One of the first conditions needed for a successful transference process is that the subject

associate thoughts freely, if possible using visual images. For this condition to be easily fulfilled, the subject seeks the level of active semi-sleep. He then describes his mental scenes to the guide, while the latter limits himself solely to directing these images. This point requires very special attention: the idea is not for the guide to suggest images to the subject, because the guide would then merely be transferring his own contents to the subject. Rather, given the scenes narrated by the *subject*, the guide's function is to direct the images. The guide assists the subject in moving to different vertical levels within the space of representation, and at a given level, the guide operates to help the subject achieve any transformations, contractions, and expansions of his own images that he needs to do, depending on what indicators of resistance appear. During the transference, the guide is always careful to work with the subject's own images.

The principal indicators of resistance are:

1. Resistances of rationalizing, concealing, forgetting, and blocking indicate the presence of strong tensions. In such cases, the guide proceeds with the Cathartic Feedback Probe until the resistances are overcome. If the difficulties persist, the catharsis needs to be deeper.

2. Difficulties in *vertical movements* are indicated when the subject cannot ascend towards the "heights" or descend to the "depths." The subject must learn to successfully move vertically through repeated practice, and the guide can also supply the subject with help in the form of allegorical connectives, or some appropriate attribute such as a magic carpet, magic wand, etc. These aids, which the guide will frequently use, are always intended to help in overcoming resistances, and they should harmonize with the subject's scenes in order to avoid the infiltration of the guide's own contents into the subject's transference.

3. Difficulties in *horizontal movements* are indicated when the subject cannot move forward or backward in his scene. Repeated practice and appeal to various forms of allegorical help will correct this.

4. Difficulties in *expansion* or *contraction* mean the subject cannot make his own image "bigger" or "smaller," or he may have difficulty making "difficult" or "dangerous" images smaller. The guide then provides the subject with allegorical assistance until this resistance is overcome.

5. Difficulty in *transforming* images means the subject is unable to change, for example, his clothing or his appearance, his roles, age, level, etc. It also means the subject is unable to invert images that create negative climates into positive images. The guide will resort to practice and allegorical aids to help the subject do this.

6. One may also have difficulties in *linking* a given climate to any specific image. To overcome this difficulty, the guide asks the subject to look for an appropriate image so the climate fits or "engages" well with either a remembered or fictitious scene. This difficulty will be overcome only when the subject experiences a real and genuine correspondence between the climate and an image. If the subject has an "artificial" register from these operations, he will have to continue this process until he experiences that the image and climate truly "fit."

7. Difficulty in *dissociating* the negative climate from the image is handled by having the guide suggest that the subject repeatedly "transfer" the same climate to a different although possibly similar image, until the original image loses its negative emotional strength or charge.

8. A *cathartic eruption* may occur in the subject during the transference process. If this happens, the guide should allow the subject to express himself fully. However, the transference process must be discontinued until the subject is again in a condition to follow the directions given by the guide. This case is quite distinct from those cathartic expressions that may accompany the actual moment of transference but do not interrupt the guide's direction of the process.

9. Excessively *fast movements* of the images may occur. This means the subject passes from one scene to another or between different images so fast he is not able to fully register or grasp what each image is about; this will also obstruct the subject's describing the image to the guide. If this happens, the process of the images has to be made to slow down, for example, by having the subject place the objects he sees separated by great distances from each other so the "voyage" from one object to another will take longer. Another resource is to ask the subject to give numerous details as he describes each object that he comes up with; this also slows things down. 10. A *rebound of vertical height* has occurred when during either an ascent or a descent the subject suddenly begins to describe scenes that correspond to the opposite plane. To correct this, the guide will have to help the subject retrace all the steps of the process. He then provides allegorical help for the subject at the moment the rebound is likely to happen, so this sudden escape in the form of a rebound does not occur.

11. A *rebound of level of consciousness* has happened whenever, due either to the pressure of oppressive contents, a startling surprise, or some other accidental factor, the subject continues the transference process with a style of description markedly more logical and rational, or else he becomes blocked in the sequence of his narration. If this happens the guide will have to stop the process, and then begin again when the subject reaches the level of consciousness of semi-sleep.

12. Difficulties the subject has in *visualizing images* can be overcome when the guide and subject begin to practice with images anyway. Through continued practice and additional exercises the subject does on his own, he will become better able to form visual images in later sessions.

We have now seen the principal indicators of resistance and the ways to treat them, and you should be able to understand how a knowledge of allegories and symbols is a great resource to the guide during the actual transference. The guide uses this knowledge to propose appropriate *allegorical* or *non-rational* kinds of help, for example, magic wands, wise old men who give advice, etc. Such allegorical aid allows the subject to continue the transference process smoothly, without the rebounds of level which would occur if the subject were to switch abruptly to a rational or logical (critical and self-critical) system of thinking whenever he had to solve a problem or resistance. We emphasize again that in Transferences, knowledge of symbols and allegories fulfills an eminently active and supportive role right *during* the process, in addition to one of subsequent interpretation as occurs in other fields.

Exercise: Transference Probe for Resistances

The guide first asks the subject to tell a joke. The guide then asks the subject to imagine himself as the central character of the joke (or as one of the other characters as the case may be), and proceed to practice visualizing: ascents, descents, moving forward and backward, expansions (making the image larger) and contractions (making the image smaller). In all cases, the subject should narrate to the guide all that is happening in the scenes, and clearly describe the

emotional climates that accompany them. The guide will take note of all the indicators of resistances that appear. In this exercise the subject does not attempt to overcome any of the resistances that are observed, but simply observes them.

Once the probe for resistances has been completed, the guide will discuss with the subject the meaning of the resistances found by trying to relate them to daily behavior or to biographical events. The subject could attempt a simple symbolic reduction of the general outlines, as well as a short synthesis of the themes and plot. Later, the guide and subject exchange roles.

Lesson 31

The Transferential Probe II

The three principal techniques of transference are the Technique of Levels, the Technique of Transformations and the Technique of Expansions.

I. The Technique of Levels

This technique works by moving (in a spatial sense) through different vertical levels within the space of representation. One should not confuse the spatial levels with the levels of consciousness. For example, a sleeping person can "ascend" or "descend" in their internal space of representation, but this certainly does not mean they are waking up.

To begin this technique, the guide suggests that the subject start by representing or imagining himself or herself at a level which we call the "middle plane." This is the level where images typical of everyday, normal perception occur. That is, the objects that appear are ones that one commonly sees, they are objects from everyday life.

Once the subject has visualized an image of himself or herself, the guide then suggests that the subject descend. Here, the first difficulties or resistances may appear, because the subject will have to discover how to move downward. Knowing the indicators of resistance and the indicators of the solution of resistances, the guide will assist the subject (with allegorical aids) each time difficulties appear.

Although the general rule for every transference is that all resistances must be overcome in order to displace and free the stuck charges, we still have to see how to do this. In general, the guide works so the subject can face any difficulty that appears and not escape or evade it; the guide always helps the subject look for possibilities to overcome any resistance. This is important because if a resistance is too strong for the subject, and the subject does not successfully overcome it, his frustration will then increase the resistance later on.

A very important point in working with the transference is to use what we call an attitude of "persuasion" in overcoming resistances. By this we mean if the resistance is not stronger than the subject, the subject should face this resistance directly, but that whenever the resistance is too strong for the subject, the guide should intervene and assist the subject in the scene with appropriate allegorical resources that persuade or reconcile the contents. Or the guide may instead invite the subject to seek another easier way to again approach the same resistance, but this time from a more favorable angle or point of view.

To amplify this idea of "persuasion" in overcoming resistances, it would be by all means preferable for the guide to suggest that the subject find a way to become *reconciled* with a defender who is aggressively barring an entrance for the subject, than to suggest or permit a violent fight to occur. Another similar resource in such a case is to pay (an allegorical exchange) the defender in some way in order to persuade this being who is making the access difficult (resistance) to open the way.

When the subject descends within the space of representation, strange and sometimes threatening things will frequently appear, and the guide can help the subject convert these beings into allies so he may continue his movements.

As the subject descends, the space of representation practically always becomes darker. This is due to an association with the characteristics of visual perception in everyday life, in the sense that what one normally sees below one is dark whether in the depths of the earth or in the sea. The opposite occurs when one ascends in the space of representation - it becomes lighter, just as up above one sees the sun, the bright sky above the storm clouds, etc.

There is another phenomenon that occurs, which although it follows the same pattern as one's perception of the external world, does not necessarily depend on it. In general, as the subject descends within his space of representation, he gets further away from his optical centers, the scene he sees becomes darker, and the representations that appear on the "screen" are translations or deformations of the signals or impulses from the intrabody (for example, caverns with animals in them may be translations of one's own mouth, tongue, and teeth; tunnels down which one falls may appear as an allegory of the esophagus; balloons or winged beings that move rhythmically may appear as representations of the lungs; walls may appear that imitate the diaphragm; one may see creatures with tentacles or labyrinths and passageways that relate to the different parts of the digestive system; warm and humid caverns lighted by pale fires are deformations or translations of sexual cenesthetic register; one can see watery, muddy, or sticky textures as representations of bodily fluids; etc.).

In contrast, as the subject ascends in his space of representation, it becomes lighter while his breathing becomes higher in his chest; this produces translations of the sensory impulses from the lungs which appear as winged beings like angels, birds, etc.

There is a certain limiting depth below which it is not possible to descend in the space or representation; at this point everything is dark. Similarly, as one moves up in the heights, above the brightly illuminated sky, above the sun and the stars, the same thing will happen and everything will become dark. This final darkness one encounters in descent as well as in ascent coincides with the end or limit of one's body. These limits are difficult to reach because one will experience frequent "rebounds" on the way. However, in any case these rebounds are useful in allowing the scene to continue to develop.

In the technique of levels, one should not confuse light that comes from a localized source (underground lights, volcanic fires, illuminated underwater cities found below, or conversely, the sun, moon, stars, city of light, crystalline or radiant objects found above) with the general degree of illumination present which reveals the vertical height one is located in within the space of representation.

There is an important exception to everything we have explained here which sometimes occurs after one reaches the farthest limits of darkness in either ascent or descent. In this exceptional case, the entire space of representation becomes illuminated. This illumination does not come from any localized source, although its source may previously have been localized. While this does not usually occur in transference processes, it is a phenomenon well known to the mystics of different times and places. Knowledge of this phenomenon has also been acquired from the testimony of persons on the verge of death, those who have "returned" to life after clinical death has been declared.

To summarize the transference technique of levels, one begins from the middle plane, then descends to the lowest point where one can still visualize and mobilize images; then one returns retracing the same path traveled on the way down until one again reaches the middle level. From the middle plane one ascends to the upper limit one can reach, and then descends again retracing the same path back to the middle plane.

One always begins and ends this process in the middle plane where the guide finally extracts the subject from his more or less irrational scenes, and brings him back to an everyday system of representation. When the process ends, the subject's free associations begin to diminish as the guide begins to make more rational and logical comments. The main idea is for the subject's sensation of "coming out" of the transference to be gradual and easy-going. In no case should the guide abruptly suggest that the subject "come out," nor should the subject return from any plane other than the middle one.

II. The Technique of Transformations

One always works with this technique in the middle plane of the space of representation. As usual, the subject represents himself in the scene. The guide invites the subject to move "forward" and see himself walking through whatever scene he (the subject) has proposed to begin working on.

When the scene acquires the characteristic "looseness" of the processes of free association, the guide begins to propose changes, for example, a change in the clothes worn by the subject, and then changes in the other images that appear, until resistances to such changes appear. Each resistance that is detected should be adequately overcome by the subject using allegorical aids and encouragement from the guide.

Sometimes the subject will encounter no resistance in transforming one image into another, but when passing from one environment to another or coming out of or going into an enclosed space, the subject does find resistances that must be overcome with the help of pertinent allegorical aids, or by transforming one image into another.

This technique is finished by having the subject return to the initial starting point. From here the guide proceeds to bring the subject out by beginning to speak in a more rational way about the scene using a friendly and gradual manner.

III. The Technique of Expansions

This technique can be used in conjunction with both the transference Technique of Levels, as well as with the Technique of Transformations in the middle plane. The Technique of Expansions is called for whenever the subject comes across situations where he feels enclosed, obstructed, or there are disproportions in size between the image of the subject himself and some object

through which he wishes to pass (for example, passageways that close in on him, keyholes, steps that are too far apart or too high to climb, etc.). Another case that may occur is a disproportion in the size of objects the subject wishes to put inside himself (for example, a piece of fruit he wishes to eat becomes too large or too small, etc.). Similarly, there may be difficulties in the relationship between beings (giants and dwarfs) or disproportions in parts of one's own body (a tremendous head and spindly limbs), etc.

When one encounters difficulties of this kind, the guide suggests expansions or contractions of the appropriate image until the scene becomes proportionate. Sometimes allegorical resources are needed to help integrate the images into a given plot.

When Should Each Technique Be Used?

In general, the guide begins the transferential work by directing the subject to follow the Technique of Levels. But as they follow this technique, resistances will appear for the subject, resistances related not only to vertical movements, but also to horizontal movements or to the sizes of the images. Therefore, they use the Technique of Transformations and Technique of Expansions whenever they detect the corresponding resistances within the general Technique of Levels. Only when in previous sessions it has become clear that without question the subject's fundamental problem is related to a resistance in transformations or expansions would one proceed directly to these techniques and do without the movements between vertical levels.

Exercise: Transferential Probe of Movements

First the guide asks the subject to tell a joke. Then the guide asks the subject to represent or imagine himself as perhaps the principal character of the joke or as one of the other characters, and then to proceed to exercise the Technique of Levels, that is, to see himself moving downward and then upward within the space of representation. Each time the subject comes across a resistance, the guide helps him overcome it, and depending on the case, the guide will suggest the Technique of Transformations or the Technique of Expansions. The subject narrates to the guide everything that happens in the scenes, and also describes the climates that accompany them.

When the subject completes the probe and has overcome any resistances, both guide and subject discuss the meaning of the resistances found as well as the difficulties in overcoming the resistances, trying to relate them to both the subject's daily behavior and to past biographical events. The subject could also attempt a simple symbolic reduction of the general frame and a short synthesis of the themes and plots. Then, the guide and subject exchange roles and repeat the exercise.

The Transferential Probe is a practice that does not require much preparation or previous knowledge. It can even be carried out in the level of consciousness of vigil as long as the subject can put himself into a relaxed state of non-rationalization so his free associations can run loosely.

We summarize this by saying that with only two procedures, the Cathartic Feedback Probe and the Transferential Probe, an experienced guide can lead a subject to a discharge of tensions or a transference of some depth. All this can be done even in subjects who have no preparation in these matters. Of course, in order to carry out cathartic or transferential processes of greater depth, the subject will require a great deal of information, similar to that needed to be an effective guide.

Lesson 32

The Transference of Images

In the Transferential Probe, just as in the Cathartic Probe, it is possible to work on many situations from everyday life, without the subject needing any special knowledge. However, to do a profound transference, the subject must have sufficient information about these themes. The principal reason the subject needs this knowledge is that any deep transferential session ends with a rational, vigilic discussion between the guide and the subject in which the subject must interpret and give order to his own process.

The vigilic discussion requires special knowledge on the subject's part and is basically done by the subject, because otherwise the guide's interpretation would end up in the projection of his own contents into the process of the subject. In addition, there is a phenomenon we call "post-transferential elaboration" in which later on, after the actual transferential session, the subject really integrates the contents mobilized in the previous practices. Throughout all this elaboration, the subject must have knowledge to which he can appeal without help from the guide to interpret what is happening to him.

When Does One Do a Profound Transference?

1. When one is interested in comprehending and experiencing the more complex mechanisms of the consciousness.
2. When one wishes to overcome unresolved biographical problems that continue to pressure or perturb one's present situation.
3. When one wishes to provoke internal movements or integrations of some importance.

When Does One Not Do a Profound Transference?

1. When the subject shows symptoms of psychic dissociation (severe psychological problems).
2. When the subject considers this work to be a therapeutic system.
3. When the subject intends to resolve problems that could have been overcome by the exercise of the previous lessons and practices.
4. When the subject finds himself in the previous situation of resolving his problems cathartically.

The Steps of a Transferential Session

1. *Preparation.* Having resolved the question of why the subject is interested in engaging in a transferential process, the guide will note any physical problems the subject has and any defects in his senses which the guide will always bear in mind as possible sources of internal signals.

In an appropriate environment which is quiet and undisturbed, the guide and subject sit in comfortable positions beside each other facing the same direction. Lighting should be dim and diffuse. The guide asks the subject to do a complete and profound relaxation.

2. *Entrance.* The guide asks the subject to choose a biographical situation, dream, or any image of interest to the subject. It is good if during his relaxation the subject has experienced the sensation of "falling" characteristic of going to sleep; this helps eliminate rationalizations and allows access to an active, associative state of semi-sleep in which the subject can freely follow the development of the image he selects.

3. *Development.* The guide next begins to suggest appropriate directions to the subject, always beginning from the middle plane based on an image proposed by the subject. Whenever a resistance appears, the guide will help the subject overcome the resistance in ways we have already studied. During this process of development, one will undoubtedly use the three techniques we have described, the Technique of Levels, the Technique of Transformations, and the Technique of Expansions. The guide will take notes on any resistances that have not been satisfactorily overcome in the session, and also those that appeared repeatedly in different scenes, transformed into different forms in a way that reveals their common origin.

4. *Emergence.* Once the subject has returned to the initial point in the middle plane after retracing the whole internal path he has traveled, the guide will encourage a climate of *reconciliation* of the subject with himself by appealing to agreeable images. From this moment on, the guide will begin to speak in an increasingly rational way, until the subject recovers his usual vigilic level of consciousness.

5. *Vigilic Discussion.* When the subject has recovered a vigilic state, the guide and subject discuss what happened based on the material obtained during the transference. The subject recounts and then reconsiders all that has been done, summarizing especially the difficulties found, the *resistances* encountered and the instances when they were *overcome*. If the subject forgets something in recounting what happened, the guide will point this out. Next, the subject does a symbolic reduction, and an allegorical categorization in which he attempts to make an interpretive synthesis. This will become a more complete synthesis after a series of several transferential sessions in which the subject can obtain more material from a longer process in time. In any case, try to make a synthesis at the end of each session. 6. *Post- Transferential Elaboration.* After they have finished the session and agreed on the time for the next one, the subject will be left on his own without a guide between the sessions. It will therefore be advisable for the subject to keep track of his night dreams, his daily reveries, any change in how he perceives his internal situation, and any changes in his behavior. The subject should write down his observations and bring them to the next session as supporting material.

7. *Conclusion of the Transferential Process.* It is not possible to decide in advance how many sessions will be needed to complete the process. This will depend partly on the particular interest the subject expresses in the beginning, that is, what he wishes to achieve in the transferential process. In any case, it will become clear that the subject has reached the end of the process when he experiences registers that he comprehends things, and that contents that were not previously integrated "fit together" and make sense in the post-transferential elaboration. A positive change in behavior in a concrete situation the subject wished to overcome is a decisive indicator.

Observations

In this form of transference, the "themes" or images coincide with the "plot." This makes things easy because simply by modifying the themes or images in a scene, one will also transform the perturbing climates that accompany the images. However, at times one may be unable to

transfer a climate because the resistance is too strong. One handles this by moving gradually from the theme most strongly associated with the negative climate towards another closely related image, so that the second image acquires the same connotations or climate as the first. For example, if the subject's mother appears in a very unpleasant scene dressed in certain clothes and with a certain attitude, and if the subject has great resistance to changing or transforming this image, one should then have another person enter this same scene, and surround this new person with the same characteristics the first one has so the subject can "move" or transfer the climate to the second person. From the second person, the subject then transfers the climate to a third person and so on, thus giving mobility to this previously fixed climate.

We will now elaborate on what we said previously about "persuading" resistances. First, the guide should never cause or allow the sudden appearance of any image the subject experiences as dangerous. Rather, one guides the subject gently in a direction that is *towards* the resistances. One should always use caution and avoid violence, and never leave the subject unprotected in front of images he cannot handle. The guide always helps the subject avoid direct confrontation in favor of persuasion or even temporary retreat if the climate turns to anxiety. If the guide eventually comprehends that the subject cannot at the time overcome a given difficulty, he postpones treating this resistance until the following sessions, and makes an adequate note of what happened.

Exercise: Transference of Images

Before starting, we recommend you re-read the exercises related to the Transference Probe for Resistances and the Transference Probe of Movement.

Next, carry out a pedagogical practice as an example before the group with one of the participants acting as the guide and another acting as the subject, while the remaining participants take notes. Finally, discuss and synthesize what happened as a group team work.

Once this pedagogical practice is completed, those interested can begin their own practices in which *they should work only in pairs*. The guide and subject exchange roles at the end of each exercise so they each achieve a balanced mastering of the techniques related to being both guide and subject.

Lesson 33 ***The Transference of Climates***

In the lessons on Relax we worked on converting tense everyday images and tense biographical images. These were exercises that corresponded to that introductory level of experience and work. The transference process was presented there in a rudimentary way when we worked on dissociating the negative climates associated with certain images, and subsequently making the emotional climate positive.

The Transference of Climates is a particular form of transference used when the subject is either unable to dissociate an image from a climate, is unable to transfer the charge to a different content (or image), or is unable to make the climate positive. These difficulties happen when there is only one climate present, and it is not connected to themes or plots that can be *visualized*, that is, the climate is not associated with a specific visual image.

When a subject experiences a negative climate linked either to biographical themes, images of everyday situations, or even images of imaginary situations, the Transference of Images will be a most fruitful tool. Because the climate is based on images, it will be relatively easy to conduct the transference of the climate using these images.

But what happens when a person experiences a generalized and diffuse climate of depression, fear, insecurity, or anxiety? What happens when the person has a phobia that is *not* related to particular objects, when he does not have a defined obsessive image, when he does not have a compulsion towards specific objects or acts, but rather has a profound, general and diffuse uneasiness? We answer these questions by observing that they indicate the presence of climates *without* visual images (although of course cenesthetic, kinesthetic and images of other external senses are operating), and one can transfer, modify and integrate these climates only if one can first manage to associate them with images. This is the task we take on in a Transference of Climates.

Requirements for a Transference of Climates

If a subject experiences a fixed climate (not a temporary or occasional one) that is negative and diffuse, before he proceeds with the transferential sessions it is important to know whether he has any physical or organic faults affecting him in a general way. These could be glandular malfunctions, circulatory problems, etc. Many times the malfunction that produces such climates is a physical one, and not at all a psychological one. Thus, medical treatment alone can sometimes solve the difficulty. As we have mentioned, physical problems produce diffuse impulses, and they also produce images that will appear over and over in normal transfereces in basically similar, although deformed ways. Such images always appear in identical "places" in the space of representation; such an image might always appear, for example, in the middle of one's screen of representation, just to the left of center, even though its specific form changes. The physical difficulty cannot, of course, be corrected by transferential means. However, if there is no medical solution to his situation, the subject may still be able to redefine the problem by focusing on it in a new way, and thus finally integrate it. Therefore, an important requirement we have already mentioned in other courses is that a subject who feels pressure from fixed diffuse climates should have a medical examination.

Another requirement is to try to find out the time when this physical problem originated. To do this, the subject can review the autobiographical material he produced in studying the lessons on Self Knowledge. If the subject can become aware of when the problem began, this will help orient the guide better in the process.

Finally, one should know whether the reason the subject is unable to associate the negative climates with visual images is because he does not normally work with visual images. If this is the case, the subject can still use the Transference of Climates, but he will also on his own have to do the practices previously recommended to correct a lack of visual images (Lesson 14, Exercise Series 10).

The Treatment of Climates That Do Not Have Visual Images

1. Preparation: One follows the same Preparation as in the Transference of Images. *2. Entrance:* The Entrance is also the same as in the Transference of Images, except the subject now "looks" for the climate he wishes to adhere to an image. Next, the guide asks the subject to "look" for images of either biographical or fictitious situations which "fit" the climate very well, without giving

an artificial sensation. The subject should try to fit the climate to a variety of images and look for the best match.

An entire session may be devoted to this search for an adequate image without success. In this case, repeat the preparation and entrance in later sessions until one finally finds a good "fit," no matter how many sessions it takes. When the subject eventually achieves a good fit, the guide asks him to perfect the image until the climate acquires maximum suggestive strength.

The subject should not continue until the climate has been strongly associated with a precise theme and plot. The indicator that he has successfully associated the climate with an image is when the subject, upon seeing himself in the scene he has obtained, experiences that the climate is "real."

In his repeated attempts to adapt images to the diffuse climate, the subject will likely remember the actual event that marked the beginning of the problem. Once this happens, he then continues by following the usual steps of a Transference of Images.

In general, when one completes the first step of "fitting" and strong association of the climate and a visual image, one then continues with Steps 3 through 7 in the Transference of Images in the previous lesson.

Observations

While working with a climate and building its register, the subject may have a cathartic reaction which will lower the potential charge needed to associate the climate with an image. If this happens, the guide should let the discharge be fully produced, but should then suspend the session. Although the subject will have gained temporary relief from his unpleasant tension, it will also be necessary to speak with him and help him reach conclusions about the event and increase his understanding of this phenomenon.

It is important for the guide to obtain some biographical data from the subject, and also if possible material on the subject's reveries, dreams, and allegorizations; all this information will make the orientation of the process easier.

At times, the subject may confuse the diffuse climate with other permanent tensions-tensions different from those that generate the climate itself. These tensions prevent the subject from entering the necessary level of consciousness of active semi-sleep. If it seems likely that this is happening, use a Cathartic Feedback Probe to discharge these tensions. When a catharsis has been produced, either the climate will cease to operate and disappear, or it will be more clearly associated with a corresponding image which had been previously dampened or blocked by the permanent system of tensions.

Exercise: Transference of Climates

Do a pedagogical practice where one participant mobilizes a minor diffuse climate, which may not in itself be of great importance, but can demonstrate how one "fits" the climate to a visual image.

Whether one should then go on to the actual work of a Transference of Climates (done between two people only) depends on whether there really is a decisive negative climate without an associated visual image. Thus, one does not work on this artificially with subjects whose

climates are already related to definite visual images.

Exercise: Negative Transference

This is a very useful work in which one associates a negative or inhibiting climate with the image of a harmful habit one wishes to break (smoking, drinking, etc.)

To do this, the guide helps the subject relax and begin to see images until the subject has a clear image of himself carrying out the harmful habit. Then, the subject immediately evokes a different image that produces a strong inhibitory climate, that is, an image of something very unpleasant and repulsive to the subject. The subject makes this repulsive image enter the first scene and connect with the harmful habit. One should take care to choose images for this combined complex scene that are as closely and naturally related as possible.

One can continue to work on the transfer and "fitting" of the inhibitory climate to the image of the harmful habit over a period of time. Repeat this in several sessions until, when one evokes the image of the harmful habit, the inhibitory climate appears strongly associated with the harmful habit.

To accelerate the process of "fitting" and association, the subject can repeat this whole process on his own several times a day until the next session. If he reinforces it this way on his own, he should need only two or three sessions with the guide to obtain the Negative Transference.

Finally, if upon evoking the image of the habit in question, the subject experiences a strong inhibitory climate, the guide then formally requests the subject to permanently abandon the habit from this time on.

This technique will yield excellent results if: 1) the subject has good, clear *reasons* why he wishes to abandon the habit; 2) the subject truly *wishes* to free himself from the habit as a matter of vital importance, and 3) the subject proposes to permanently and *abruptly break* the habit, that is, not to gradually abandon it in a step by step way with tentative limits.

One begins a session of Negative Transference with steps one and two of any profound transference.

Lesson 34 **Post- Transferential Elaboration I**

In Lesson 32 we commented on Step 6, the Post-transferential Elaboration, and Step 7, the Conclusion of the Transferential Process. We presented the indicators of when these steps occur. The main indicators are a change in the subject's point of view with respect to a problem, a positive change in behavior in the concrete situation he is working on, and registers of understanding and "fitting together" of contents that before this time he has not integrated or understood.

There can be other indicators of the success of the transferential process, but of course these will be a function of the initial interest the subject proposes. Therefore, if the subject expressed interest in learning techniques or acquiring more knowledge about the workings of the consciousness, it would be strange if a change in behavior resulted as a consequence of that

transferential work. There would be a similar problem if someone first expressed an interest in unfixing and transferring a certain climate, but then later expected results he did not initially express to the guide so he was unaware of the subject's expectations, and could therefore not conduct the transference adequately.

Although we have said that the guide will orient and conduct the process according to the *interests* initially formulated by the subject, another principal reference point the guide will use to orient the process is the indicators of *resistance* that appear during the process. Because of this, unforeseen discharges and transferential movements may occur and modify the initial proposal made by the subject.

A sequential integration and reordering of contents may occur during the post-transferential elaboration, just as it occurs in the transferential session itself. However, in the post-transferential elaboration this process may continue for quite a long time after the guided work has been concluded. If this is happening, the subject will feel that "something" is continuing to change within him.

Sometimes, contents from biographical stages long past are integrated not during the transferential sessions themselves, but during the later post-transferential process. For example, think of an adult in whom one can see strong infantile characteristics. Suppose this person has now finished a transferential process and made changes of some importance, but we still do not notice any change in his infantile tendencies. It could then happen that little by little we will begin to notice that this person begins to drop his infantile characteristics, and in their place gradually begins to develop roles which are more mature and typical of his actual age. This kind of thing happens quite frequently, although often some time after the transferential sessions themselves are concluded.

A curious and often highly "flashy" or visible phenomenon will happen if the post-transferential process accelerates the change of a person's reverie nucleus, and its energy is transferred into a whole new direction.

This radical change will in any event be positive because it runs in the direction of the progressive integration of the contents of the consciousness.

Recommendations

Re-read all the lessons on the subject of Operative and repeat the exercises that were not carried out properly or completely.

SELF TRANSFERENCE

1. Review of Operative

Before working on Self Transference answer the following questions, preferably in writing:

1. What is the Operative system useful for?
2. What are the two major systems used in Operative? What is the function of each system?
3. What is the objective of the Operative system?
4. What is the best way to study and practice Operative?
5. What empirical or everyday kinds of catharsis can you name?
6. What is empirical catharsis useful for?
7. Why are the Relax practices alone sometimes not sufficient, and one needs to use the techniques of catharsis?
8. What does the Cathartic Probe technique consist of?
9. What are the principal indicators of a "significant answer" to a stimulus-word?
10. At what stage of the probe do the first cathartic expressions occur?
11. How is the Cathartic Feedback Probe done?
12. In what ways can impulses be blocked?
13. What are the steps of a Cathartic Probe?
14. What are the steps of a Profound Catharsis? How do they differ from those of a Cathartic Probe?
15. When is it useful to do a Profound Catharsis?
16. What problems occur most frequently when working with Profound Catharsis?
17. What happens when the impulses or signals are blocked before they reach the centers of response?
18. What is the difference between Catharsis and Transference?
19. Give examples of empirical transference.
20. Based on your studies of Operative, what is the difference between tensions and climates?
21. What is the difference between the translation, deformation, and absence of impulses?
22. What are the differences between perception and representation?
23. What are associative chains? What are the different kinds of associations?
24. What is the relationship between one's level of consciousness, and free versus directed associative chains?
25. What are the differences between the space of perception and the space of representation from the point of view of the kinds of objects one puts in these spaces? 26. How are the impulses in the space of representation modified as one's level of consciousness varies?
27. What is the difference between *depths* and *levels* in the space of representation? What general changes occur in an image as its location changes in both depth and vertical level?
28. Draw and explain the general diagram of apparatuses and impulses.
29. What are the differences between the *remembered* images, the *imagined* ones, and the *allegorized* images in a represented scene?
30. What are the differences between Allegories, Symbols and Signs?
31. From the point of view of the transformation of impulses, how are symbols generated?
32. How can Symbols be classified?
33. Give an example of a sequence of symbols that concentrates, disperses, transfers and fixes a tension.

34. In a symbolic sequence, what indicates that a relaxation has occurred, that is, that a resistance has been overcome?
35. What is the difference between a *theme* and a *plot*?
36. What are the general types of themes in our classification system?
37. What are the general types of plots in our classification system?
38. What are the differences between Symbolic Reduction, Allegorical Analysis, Allegorical Summary, and Allegorical Interpretation?
39. What are Symbols useful for?
40. What are Allegories useful for?
41. What are the general principles by which one guides the Catharsis and Transference using the resistances as reference points?
42. What are the main indicators of resistance in the transference processes?
43. What are the three main transference techniques, and how are they carried out? 44. What indicates that each technique is needed?
45. What does a Transference Probe consist of?
46. What is the difference between a Transference Probe and a Profound Transference?
47. What are the indicators that one should do a Profound Transference?
48. What are the indicators that one should *not* do a Profound Transference?
49. What are the steps of a Transference? How are they carried out?
50. What is the difference between the Transference of Images and the Transference of Climates?
51. What are the requirements for doing a Transference of Climates?
52. How do you work with climates that are not associated with specific visual images?
53. What are the steps of a Negative Transference?
54. What happens during the post-transference elaboration?

II. Differences Between Transference and Self Transference

A Self Transference does not require an external guide. The external guide used in Operative is replaced by a special *image* which directs one's internal movements. We call this image the "internal guide."

Other differences between Self Transference and Transference are that Self Transference uses fixed themes and plots, whereas Transference does not. And obviously, there is no vigilie discussion in a Self Transference because there is no external guide. One may also work repeatedly on the same plot in greater depth in Self Transference.

III. Introduction to Self Transference

Self Transference gives coherence to one's psychological phenomena by integrating contents. It is used principally to convert the *meaning* of a particular situation or the general situation the person lives in.

Because one uses fixed themes and plots in Self Transference processes, the principal indicators of resistance are *defects* in constructing a scene, the difficulties in fitting climates to the images, and difficulties in converting the negative climates. Let's see this in more detail. Suppose one's interest were to produce a "reconciliation." To do this, the operator would assemble his mental scene and place in it the people he has hostile relationships with. He would then try to operate and transfer charges so that when he finishes working he has achieved the proposed objective and feels reconciled. Numerous registers of resistance will no doubt appear during the development (see Lesson 30 in Operative). Afterwards it will be clear whether he

achieved the basic fitting, or whether he needs continued work to achieve adequate registers. Any defects in composing the scene-which will have hindered a good fitting and later conversion-should be carefully observed so he can correct them later. The operator will know how to correct things because the interest was clear beforehand, in this case to produce a "reconciliation."

Recommendations

1. Study each lesson with other people, and then do the proposed exercises.
2. After the practice, exchange experiences and points of view with the other participants to enrich your own techniques.
3. Take notes on what you do.
4. Make sure to deepen your practice in following days.
5. Whenever post-transferential registers appear in dreams or everyday life, record your observations of them.

Lesson 35 ***The Elements of Self Transference***

I. The Conditions For A Self Transference

1. Fixing the Interest

If you wish to convert the meaning of a particular situation, you have to begin by clearly defining the situation. This is different from the case of situations that can be modified by applying the minor techniques studied in previous courses. The more serious situations we are referring to here may be either biographical "knots" that have not been overcome, present situations, or future configurations. In these lessons we will give examples of conversion plots for modifying negative mental situations that act in the different times of the consciousness.

2. An Adequate Work Environment

There are both external requirements (quiet room, dim light, etc.), and also requirements about the physical and internal mental "environment" of the operator. One should start every self transference work with a complete relaxation and Experience of Peace.

II. The Themes

These are the principal categories or types of images that appear in Self Transferences.

1. The Internal Guide

When believers of different faiths pray, they usually invoke the great personalities of their creeds, the saints, gods, etc. Some do this with auditory images, others with visual or other images, etc. Other people at times find themselves in an internal dialogue with a dead parent or loved one. They ask these "guides" for advice, particularly in difficult situations. Sometimes they simply tell their problems to their "guide" as a way of putting ideas and feelings into better order. Some people receive "answers" during this dialogue with their guide. Others receive "messages" later, in dreams in the form of allegories, when waking up, or in unexpected moments. It is also

common for people to invoke protective guides in moments of disorientation, loneliness or danger.

Many empirical or everyday forms of relating to an "internal guide" originate in internal verbal translations of the cenesthetic register of internal dialogue. The following experiment will illustrate this mechanism. Mentally tell yourself, "I am going to climb up to the roof," while you pay attention to the movements that happen automatically in your vocal apparatus. Now, "climb" up to the roof using visual images. Clearly, in the second case you will notice movements of your eyes. But if you do other operations which use visual images, and also pay attention to your vocal apparatus, you will still sometimes notice automatic movements there. This happens whenever auditory images have appeared subtly or visual images have been translated into auditory images.

Internal verbalizations occur normally and are registered as internal conversations, rhythms, hummings, etc., that sometimes accompany particular operations in the external world (e.g. singing in the shower). We are obviously not talking here about pathological cases like hallucinatory voices.

Returning to the subject of the internal guide, it does not matter which image one chooses to represent one's guide, What is important is that the image truly correspond to a climate of protection, strength, wisdom, trust, rightness, etc. Any type of image (not only a visual one) can give a register of this "presence," and this will be sufficient to be a guide since the guide will direct one's mental movements towards other themes which will then have to be visualized.

One must have only one guide, and this guide should be associated to a particular kind of call or invocation. However, the indicators of the presence of the guide may be registered by means of any system of images (visual, auditory, cenesthetic, etc.).

2. The Limit

The Limit is an allegorization of the level from which one enters the self transferential process. It may be represented as a door, a step, a threshold, a dividing line, etc. Resistances due to rationalizations or other tensions and blockages will be reflected as bad configurations of the limit. For example, this might show up as defenders who do not allow one to pass, etc.

It is important for one to always have the same limit, and it should be an image which is very vivid as a whole as well as in its details.

3. The Roads

The routes on which one ascends, descends and advances horizontally must always be allegorized and represented in the same way to help one detect and avoid deviations by the action of the resistances. The three roads appear when one crosses the limit. They are the directional connectives that eventually lead one to the precincts or special environments of the different levels.

4. The Precincts

The precincts are images of certain physical locations within which one will do self transferential operations. The precincts must always be represented the same way, and their conformation and characteristics should correspond to the level they are placed at. It is important for the precincts to be defined in three dimensions and for the operator to feel included within them.

5. The Landscapes

The landscapes of the horizontal or "middle" road may be a beach, an oasis, a fertile valley, etc. The landscape of the ascending road may be mountainous. The landscape of the descending road may be an abyss, submarine depths, etc.

It is not recommended to work with jungle landscapes because their very conformation presents numerous resistances. Such themes are useful in self transferences only when one particularly wishes to make resistances appear in order to study them.

6. The Characters

Unlike previous themes which are fixed and do not vary, one must not have a fixed repertoire of characters (with only a few exceptions) because in different plots one will need to include whatever characters correspond to the interest fixed beforehand.

7. The Hidden City

The Hidden City is a good allegorization of the operator's most internal space. It is found at the upper end of the ascending road. Above it, there is "nothing more." It is spiritual heaven, and possesses light of its own, or rather light projected from its interior which is the Center of Power. This light is independent of specific sources of artificial or natural external light such as the sun, moon, stars, etc.

This city may be in the mythological "world's end" or suspended beyond the celestial bodies. Whatever the specific case, it may be considered a translation of the end or upper limit of the inside of the operator's head within which a great variety of subtle cenesthetic sensations are registered. When these sensations are allegorized as visual images, they appear as extremely complex constructions such as an intricate crystalline city, etc.

The hidden city has also been represented in certain traditions as the "crown," or as the "chest" wherein the pearl or jewel of great value is kept. This pearl or jewel is an allegorization of the Center of Power.

If in fact one visualizes the true "hidden city" and not some intermediate reproduction, one will observe total darkness above it which corresponds to the upper limit of the space of representation.

All great aspirations, ideals and hopes which mobilize human activity in pursuit of complete and permanent relaxation (peace, calm, happiness, etc.) are found within the precincts of the hidden city. The lower counterpart of the hidden city is the subterranean city. It is allegorized as spiritual "hell," the cities of Agartha or Shambala, the submerged cathedral, etc. Below this city there is "nothing." It may be in the deepest abyss of the earth or sea. Like the upper hidden city it also possesses light of its own, and below it is the total darkness which corresponds to the lower limits of the space of representation. Numerous intermediate reproductions of this city may appear in different levels, but none of them will possess that characteristic finality with respect to further vertical movements.

One's frustrations and past biographical conflicts are kept in the precincts of the subterranean city, and they must also be resolved there. The fire of purification is in the center of this city; this fire is essentially the image of the ideal She or He, an image that summarizes the impulses from the sexual center, biographical "knots" or fixations, and the compensations for one's situation.

The operator will visualize these cities at the ends of both the ascending and descending roads, and he can then perfect the images in successive practices following his own creativity.

At the end of the middle road the operator will find the city where he develops his habitual, everyday activities. He must place in its different precincts any scenes from his *present* situation he wishes to work on and resolve.

8. The Center of Power

This center is found in the central precincts of the upper hidden city. It is the Light, the Force, and the Meaning of everything. This Light is not represented in the same way as light you have perceived and later remember. It has profound psychological significance and is the "most internal, pure and profound" Light. It is not related to, nor does it represent, any external phenomena.

The Light often communicates with the operator in a contact which may appear inexplicable. Fusing with the Light can produce a total transformation or conversion in the meaning in life, and this will be projected externally in decisive changes in behavior.

When one makes contact with the Light, and not minor or intermediate lights, the whole space of representation will become illuminated. This will give the operator the sensation of having transcended the upper and lower limits of total darkness. This change in the economy of the consciousness will continue for some time after the experience, and it will even affect external perception in curious ways.

The Center of Power is a translation of the register of one's "self," of what is most essential in the human being. This center, whose nature is very difficult to discern directly, is most certainly not the "I" The psychological "I" which is a sort of "commander" of the attentional mechanisms of impulses and the memory. The Center of Power itself is normally hidden by the mechanical activities of this psychological "I".

In Lesson 31 when discussing the transferential Technique of Levels we said: "There is a certain limiting depth below which it is not possible to descend ... ; at this point everything is dark. Similarly, as one moves up in the heights, above the brightly illuminated sky, above the sun and the stars, the same thing will happen and everything will become dark. This final darkness one encounters in descent as well as in ascent coincides with the end or limit of one's body. These limits are difficult to reach because one will experience frequent "rebounds" on the way. However, in any case these rebounds are useful in allowing the scene to continue to develop.

"In the technique of levels, one should not confuse light that comes from a localized source (underground lights, volcanic fires, illuminated underwater cities found below, or conversely, the sun, moon, stars, city of light, crystalline or radiant objects found above) with the general degree of illumination present which reveals the vertical level one is located in within the space of representation.

"There is an important exception to everything we have explained here which sometimes occurs after one reaches the farthest limits of darkness in either ascent or descent, In this exceptional case, the entire space of representation becomes illuminated. This illumination does not come from any localized source, although its source may previously have been localized. While this

does not usually occur in transference processes, it is a phenomenon well known to the mystics of different times and places. Knowledge of this phenomenon has also been acquired from the testimony of persons on the verge of death, those who have "returned" to life after clinical death has been declared."

To finish this theme, we recommend that you do not represent the Light artificially. As one's work leads one towards the Light, one will have a growing register of "letting go completely." This is the best attitude with which to transcend the mechanical limitations of the "I." We will amplify further on this point later.

9. *He or She*

He and She are important themes because they allegorize the "ideal man" or "ideal woman," depending on the sex of the operator. These themes will become more defined as one studies the central part of the subterranean city. Working with the theme of He or She is important from the point of view of defining the complementary image of the operator.

It is not recommended to try to artificially visualize such characters; rather, visualize the precinct that corresponds to them and limit yourself to waiting for them to appear. These images will become more defined as one's work becomes more profound.

Observations

In this lesson we have briefly explained the required conditions for a Self Transference. We have also considered the main *themes* that appear. In the next lesson we will deal with the different types of *plots* that occur.

The process of a Self Transference follows the steps of: Entrance, Development, Emergence, and Post-Transference Elaboration. We will now give the basic exercise for the Entrance to the process.

Exercise: Entrance to the Self Transference Process

First, the operator does a profound internal relaxation. Then he places the transparent sphere within his chest and expands it slowly. When he feels ready he can then enter the Self Transference by "calling" his internal guide. This call or invocation may be done, for example, as follows: "Oh guide, open the entrance to the internal roads!" While doing this call one can use the technique of contained breathing or holding one's breath as an interesting way to direct as much attention as possible to one's heart and lung sensations and disconnect one's external perceptions.

The call should be broken into three parts, each part corresponding to one inhalation that is held until one has visualized the corresponding representation. Then one goes on to the next part as follows: "Oh guide" (inhale and come into contact with the presence of the guide). . ."open the entrance (inhale and visualize the opening of the limit). . ."to the internal roads" (inhale and visualize the three roads).

The operator will have to work on this exercise as many times as necessary to learn to represent the three themes of the guide, the limits, and the roads as correctly, brightly and steadily as possible. It is useful to study all the resistances that appear so one can overcome them by repeating the exercise,

After one has practiced several times, discuss the experience with the other participants in order to improve each person's technique. It is of fundamental importance to master the exercise of Entrance because in the future one will always begin any Self Transference process with it. Note, however, that after one learns it one no longer needs to continue to use the technique of holding one's breath used while learning this technique.

Lesson 36

The Different Types of Self Transferential Developments

I. Empirical Self Transferences

There are many examples of empirical Self Transferences such as those developed in dreams, reveries, art, and religions.

If one wished to carry the psychological point of view to an extreme, one could consider every person's life a "drama" that develops in the midst of accidents suffered by the central character. The character may play many different roles, but they will always have the same basic underlying attitude that either unfolds and develops towards increasing integration, or else remains fixed in a certain stage unable to achieve coherence.

Every activity a human being develops in the world is accompanied by a corresponding internal representation. So one's external activities are not unimportant because some produce disintegrating registers, while others produce registers of internal unity, strength and coherence. Thus, even in everyday life there are many self transferential events, just as there are also many cathartic ones.

From this perspective, it would be possible for a person to carry out external actions without expecting any external results, but rather valuing these actions only for their self transferential results, that is, for their value as unifying or valid actions. Similarly, acts of love are possible in which one has no expectation of any return. It is possible to love a person, a cause, humanity, a God, etc. in this way.

Empirical self-transferential plots are those actions and their corresponding internal representations that give the subject registers of unity and a sensation of internal "growth" or progress. This sensation of unity and internal growth is particularly important, and it enables one to distinguish a cathartic or dis-tensing activity from a self-transferential one.

II. Empirical Self Transference in Religions

The themes and plots proposed by religions in prayers or meditation can be followed alone by the believer after he memorizes them, or he can read them. A praying person can also repeat aloud what has been said by another person such as the priest or director of prayers. This external function of reading should not at all be confused with the external guide we know in Transference; the reader is not an internal guide "dis-placed" towards the exterior simply because he reads a Self Transferential process.

Let us now consider a prayer in which the same character or central theme (in this case, Jesus) appears in several different plots. This prayer is a declaration of faith, but it also fulfills the requirements to be a self transferential process whether it is repeated by following a director of prayers, or recited from memory alone or with others, aloud or silently. This example is a fragment of the Nicean Creed:

"... He was born of the Virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried. He descended into hell. The third day he arose again from the dead. He ascended into heaven, was seated at the right hand of God the Father almighty. From there He will come to judge the living and the dead..."

It is important for the person praying to adopt a posture and attitude of withdrawal, to feel, and if possible to visualize the vertical movements of the guide (in this case Jesus) through all three levels of the space of representation-the middle plane, hell, and then heaven. Jesus is the central theme and also the guide who undergoes transformations. The fusion of the believer and guide enables the believer to experience a mental process, helped by images, that transfers and integrates emotional charges.

If the believer completely "gives in" to his prayer, he can strongly relate the scenes of the life, passion, death and resurrection of Jesus (plots), with a review of the sins he has committed, his bearing of the suffering they have caused, then reaching an image of deserved punishment, repenting, formulating resolutions for future reparation, and finally, arousing his hope of reaching the heaven of the just, and his own hopes for eternal resurrection. It is interesting to observe what a wide variety of self transferential possibilities are opened to the believer in this example.

In the great religions we can find many other examples and models of self transferential processes that the faithful practice during their religious ceremonies or during prayers. There are also other resources or practices that can produce self transferential results without having the usually required plots. These are usually static presentations which create modifications in the practitioner only to the extent that he achieves a profound withdrawal. We are referring to the practices of repeating mantras (sacred words) and concentrating on yantras (sacred symbols or visual images). There are also short invocations people use in particular situations that are not quite self transferential plots, but rather "requests" made to the guide or divinity for some benefit. For example, the request "Oh XX, save me from all danger. . ." gives the person who invokes it a feeling of companionship or strength in the face of difficulties.

Finally, there are also certain gestures or bodily postures which fulfill functions of invocation or asking, contact, thanks, etc. However, those operations cannot be considered self transferential processes unless they are framed and included among resources that allow one to enter an actual and complete process.

A religious ceremony that includes prayers, gestures, canticles, sacraments, etc., offers a very complete variety of resources for the believer who truly enters into and penetrates the operations. Although a devotee may always repeat the same ceremony, the person may reach different self transferential depths each time, and may emphasize a different aspect, depending on his or her needs in that moment.

III. The Process of Self Transference

Before one starts a self transference work, one has to fix one's interest. Once the interest is clearly fixed beforehand, the operator will then know how to structure the plot, what themes to integrate into the scenes, and of course, in what level of the space of representation and in what precincts to develop the work.

Let us suppose the operator needs to resolve some past biographical "knots" of real importance to him. Although he sees they are related to images and climates that condition many of his present attitudes, let us suppose he knows unequivocally that in this case they originated in the past. According to this understanding and experience, it is clear he must place the plots in the lower regions of the space of representation, and that the descending road will lead him to the correct ambit. Further, let us suppose in this situation that his interests are related to overcoming past situations of failure that seriously compromise his self-image. Before he proceeds it is absolutely necessary for him to define the limits of these failures. Are they related to situations at work, his relationships, etc.? He must specify and define these situations as precisely as possible.

After the operator has properly clarified his interests, he then begins to assemble the scene by mentally repeating the situation in which the problem originated.. So the plot is, partly, the repetition of what actually happened. But only partly, because during this process he can appeal to many allegorizations that will allow him to precisely transfer oppressive charges and integrate the contents into whatever positive outcome he deems most useful.

We now give an example extracted from ceremonial works of a self transference kind where the basic interest is to achieve a "reconciliation" with one's past. Because there are many kinds of situations that have affected one's past, we construct several plots that will allow the operator to work more profoundly on whichever kind of situation he wishes. In this example we will see how the theme of She or He is treated without really pretending to achieve a precise definition. We can also observe the allegorical treatment of scenes or situations in which the operator then places his own personal or individual themes. We will break this process into several parts to make it easier to understand.

Do not be confused by our use of jungle resources of resistance; they have been used to create tension which is later discharged at the moment one's destination is reached. Also, do not be confused by the fact that the text has been taken from a ceremonial system. This may complicate an understanding of the mechanism of the entrance because the whole process is framed or included in a setting of "final judgment" where the operator's entire life is reviewed. But it should be clear that the basic interest is to produce a profound and lasting reconciliation with the operator's past.

The end and emergence from the process are allegorized by a return to the initial steps, but in a final climate of positive experience.

It is taken for granted that the operator has already worked on and developed standard precincts or environments for the different scenes; he will then have no difficulty in finding the proposed images. It is also taken for granted that he will continue to work more deeply in future practices.

1. " ...Now that you are dead and have descended to the threshold of the world of shadows, upon hearing the sound of the scales, you will say to yourself, 'My viscera are being weighed...' and this will be true, because to weigh your viscera is to weigh your actions.

2. "The lower viscera are in the infernal fire. The keepers of the fire are always active, while She or He (depending on whether you are a man or a woman) shyly slips or suddenly appears, only to again disappear in the same way.

3. "First, you will pay the keepers. Then, you will enter the fire and remember all the suffering you have caused in the chain of love.

4. "Ask forgiveness from those you have ill-treated, and come away purified only when you are reconciled....

5. "Then, call Her or Him by name, depending on your condition, and plead to be allowed to see their face. If they accede to your request, then listen to their advice, which is as soft as a faraway breeze.

6. "Thank them with all your heart, and leave following the torch of your guide.

7. "The guide will traverse dark passages with you, and reach a chamber where the shadows of all those you have wronged during your existence await you. They, all of them, remain in the same suffering situation as on the day you left them.

8. "Ask for their forgiveness, reconcile yourself, and kiss them one by one before you depart.

9. "Follow the guide, who knows well how to lead you to the places where your life has foundered, to the sites of things forever frozen.

"Oh world of great losses, where smiles and enchantments and hopes are your burden and your failure! Contemplate your long chain of failures ...

10. "Ask the guide to slowly cast light upon all those illusions...

11. "Reconcile with yourself, forgive yourself, and laugh. Then you will see how, from the cornucopia of dreams, a hurricane arises that carries the dust of your illusory failures towards nothingness.

12. "Even in the cold and dark forest, you follow your guide. The birds of ill-omen brush against your head. In the swamps, snake-like tentacles drag you under.

13. "Have the guide take you to the dark cavern. You can advance no further until you pay the price demanded by the hostile forms that defend the entrance.

14. "If you finally gain access, ask the guide to slowly illuminate the cavern, to the left and to the right. Implore him to illuminate the great marble bodies of all those you have not been able to forgive....

15. "Forgive them one by one, and when your feelings are true, the statues will begin to transform into human beings who will smile, and extend their arms towards you in a hymn of gratitude.

16. "Follow the guide outside the cavern, and do not, under any circumstances, look back.

17. "Pay your guide, and return to where the actions of the dead are weighed. 18. "Listen to the scales that lean in your favor: Your past is forgiven!

19. "You have received too much already to wish for more now... were your ambition to carry you further, you might not return to the world of the living.

"You already have more than enough with the purification of your past. 20. "I tell you now: Awake and emerge from that world!"

The ceremony we have taken this from continues further, but this is not important for comprehending its self transference process. We now continue with an exercise of Self Transference.

Exercise: Developing the Self Transference Process-Descent

First, the operator carries out the steps of the Entrance seen above, and then follows the descending road until he arrives at the appropriate Precinct to work on some biographical scene, basing himself on some of the fragments cited in this lesson.

It is very important for you to fix your interest before beginning to work so that you can then compose plots related to this interest. The plot must have a biographical base (in this exercise), and have corresponding themes or images. In the case of a climate without images, do the entrance anyway, and then descend to an appropriate subterranean place and ask your guide to illuminate this place until specific themes appear (allegorized or not) that you may then immediately work on. This is an interesting resource to help find a correspondence (fitting) between climate and image in the self transference system.

When you begin to work, it is advisable to at first do only a short development and work on only one plot; go on to do more profound work with it as you continue to practice later.

When you finish a session, exchange points of view with the other people, and especially note any resistances that appeared.

Lesson 37 ***Guidelines for Self Transference***

I. The General Structure of the Self Transference System

We have already considered the differences between the Transference and the Self Transference. We have studied the principal indicators of resistance, which in principle were the same for both systems. However, we noted that there could be additional resistances in Self Transference in the form of problems in composing scenes, in an inadequate correspondence

between climates and images, and in defects in converting the images in the direction proposed by the initial interest.

We also studied the basic conditions of fixing the interest beforehand and having an adequate external and internal environment before working in Self Transference.

We also examined the principal themes (the Internal Guide, the Limit, the Roads, Precincts, Landscapes, Characters, the Hidden City, the Center of Power, and "She" or "He").

We distinguished between plots depending on their relationship to the times of the consciousness; we located *past* biographical conflicts in the *lower* levels, *present* ones in the *middle* plane, and *future* aspirations and ideals one wishes to reach in the *higher* levels. Note also that internal conflicts related to the future (fear of dispossession, of loneliness, of illness, of death) must also be placed in the higher levels, with their plots structured in the way the operator imagines the conflict. He will have to organize the scenes so he can *convert* or transform them in a positive way according to the interest he has fixed. In this regard, he should not enter the Hidden City until he has succeeded in transforming the conflicting plot. Otherwise, he will enter only very peripheral areas of the city. Once inside the Hidden City, he will have the opportunity to carry out further corresponding conversions.

We also distinguished between the moments of entrance and development of the process, and spoke briefly of the emergence from the process as a re-encountering of the initial steps in a final climate of a positive experience.

Finally, we distinguished between the various types of self transferential developments that correspond to the activities human beings do in the world. This correspondence is due to the correlation between the internal representation and the external activity. We looked at dreams, reveries and artistic and religious productions as forms of "empirical" self transference. We placed special importance on the procedures of prayer, and we also saw other procedures related to praying which were not so relevant to self transferential processes.

We saw the whole self transferential work as a profound work of converting the *meaning* of particular or general situations the subject lives in. We also understood that the depth of this work depends on the fixedness and clarity of the themes and plots. And while cathartic and transferential processes are in general oriented towards approaching and overcoming resistances, self transference is also directed both by the particular interest contained in the conversion of meaning one desires to achieve, and by the continued perfecting of the themes and plots that compose the scenes.

II. Some Comments on the Altered States of Consciousness

In the lessons on Operative, we saw that as one's level of consciousness lowers, the mechanisms of reversibility become blocked. We also considered the cases in which one remains in the level of vigil, but the work of the reversible mechanisms is *partially* blocked. There are certain important phenomena where this occurs, and we group them under the name "altered states of consciousness." These include hypnosis, emotional consciousness in general, and other states that are clearly pathological.

The name "altered states" can be ambiguous because, while it refers to phenomena in which control of the "I" is overpowered, and uncontrolled actions are launched *outside* the subject (e.g.

violent emotional outbursts), at other times it refers to cases of partial blockage of the reversible mechanisms that then direct the subject's activities *within* himself (e.g. self- enclosure).

In some cases, strong enthusiasm can be considered an "altered state." Similarly, falling in love, artistic "inspiration," or mystical "ecstasy" can also be considered altered states. But why is it common to feel a strong resistance to identify falling in love or artistic inspiration with alteration of the consciousness? Surely because we associate the concept of "alteration" with the idea of abnormality, and to a certain extent with illness. One does not consider it reasonable to include love and artistic phenomena within the category of altered states since they seem to be such positive, integrating, and frankly superior states. They appear to benefit the psychic economy rather than detract from it.

So how should we classify these phenomena which transcend the mechanism of the psychological "I", such as fusion with oneself which is characteristic of contact with the Center of Power? From the point of view of whether the reversible mechanisms are operating, they can appear to be phenomena of alteration (i.e. partially blocked reversible mechanisms), but from the point of view of the operator's interest, this "letting go" of the habitual mechanism of the "Y" in favor of oneself is a desired act, an act which is in some way intended, and one which results in an enormously positive change in the psychic economy. These particular "altered" states may justly be considered superior phenomena of the consciousness.

Within these altered states we distinguish between artistic or religious ecstasy, rapture, and superior recognition. The phenomena of *ecstasy* usually have motor concomitances which lead the person to automatically assume certain physical postures (for example, spontaneous "mudras" or gestures), or they lead to motor agitation which makes them externally resemble hysterical or epileptic phenomena or the motor symptoms that accompany crepuscular states of consciousness. While the frenetic trances typical of certain primitive religions, and other minor expressions such as the "automatic writing" of spiritualist sessions have some similarities with pathological cases, it seems an excess to completely equate them.

Rapture, on the other hand, is a basically *emotional* activity. This means it is similar to the phenomena of falling in love, although we should not confuse one with the other.

Recognition is the superior experience or state which can positively change the meaning of one's life and one's perspective on reality. It is the phenomenon of the "conversion of meaning" par excellence. Clearly, it is absurd to link this superior positive state, also called "Samadhi" or "Nirvana" in Buddhism, with schizophrenic autism or the declarations of an individual in the throes of a crisis of mystical delirium, which it only superficially resembles. Although these comments have taken us away from our principal theme, we feel they have been necessary to dispel certain incorrect prejudices that have been spread in contemporary society. These prejudices have been diffused by the teachings of certain psychological fellowships which are not at all coherent in justifying their views.

III. The Middle and High Planes in Self Transferential Work

1. Directing a Self Transferential work in the *middle plane* leads the operator through a more or less normal, everyday landscape, and brings up data from his recent memory. At the end of the road he will find the city where these everyday activities take place. There he will visualize the ambits in which he will locate and assemble the corresponding scenes. As usual, he must first define very well his interest in converting the meaning of the situation he wishes to work on. He

will choose plots that coincide with the situation he wants to modify, while the themes he uses may be more or less allegorical, depending on the case and the disposition of the operator. Obviously, he must also achieve an adequate correlation between climates and images so that the negative climates may be transferred from one theme to another until he succeeds in modifying the plot according to his proposed interest.

The study of the resistances that arise, particularly those related to defects in composing the scenes or in the correspondence between climates and images, will enable the operator to perfect his work and produce a more profound self transferential process with time.

Here we repeat our recommendation to not try to solve problems by means of Self Transferential techniques if there are minor techniques in previous lessons which can give good results.

The preparation for a Self Transferential process is carried out as we have already mentioned. Then, one calls one's guide, develops the process, and finally emerges by re-encountering the initial steps in a positive climate and with internal unity. Then, one studies what one has done so one can improve the techniques in later sessions.

2. Directing the process up the *ascending road* will lead the operator to an increasingly unfamiliar landscape as he ascends, until eventually he arrives at the hidden city. In the interior of this city lie the aspirations that mobilize him most strongly. These are his most permanent reveries, among which the reverie nucleus stands out.

If the operator is interested in modifying a particular aspiration or reverie, he will have to begin by correctly defining the reverie and his interest in modifying it. Then, he includes himself in the plot and fulfills his wishes, letting the reverie come true so that he can later start to displace the plot in the direction of his previously proposed interest. It is important for the operator to completely fulfill his wishes in the initial plot. In order to do this, he must not only obtain a good, clear visualization of the scene, but also experience a strong correspondence between climate and image. Without the latter, he will be unable to transfer the charges in the direction proposed by his initial interest.

As with all other transferential work, it is obvious that as he repeats the works, the operator will be able to make more profound compositions of the scene and the fitting. One problem that will frequently appear is conflicts brought up by the vision of one's future. One must work on one's fears of future situations before entering the city. That is, before one enters the city that keeps one's aspirations, it is advisable to free oneself of these fears by working on them in previous locations with their corresponding plots. This sort of "purification" before entering the city is very useful because it will give one a certain internal freedom in the later work that tends to positively modify the fixed reveries or aspirations which, as we know, are compensations for the situations the subject lives in. So one first works on one's fears of the future so that the motivations for one's compensatory aspirations or reveries become evident, and do not become "knots" of resistance which will later be difficult to handle.

As an example, we will now give a Self Transferential sequence that corresponds to the ascending road. It is known as "The Guide to the Inner Road," and it is from Chapter XIV of the book *The Look Within* by Silo.

On the Inner Road you may walk darkened or luminous. Attend to the two ways that unfold before you.

If you let your being hurl itself towards dark regions, your body wins the battle and it dominates. The sensations and appearances of spirits, of forces, of remembrances will burst forth. This way you descend further and further. Here dwell Hatred, Vengeance, Strangeness, Possession, jealousy, and the Desire to Remain. If you descend even further, you will be invaded by Frustration, Resentment, and all those dreams and desires that have provoked ruin and death upon humanity.

If you impel your being in a luminous direction, you will find resistance and fatigue at every step. There are things to blame for this fatigue in the ascent. Your life weighs, your memories weigh, your previous actions impede the ascent. The climb is made difficult by the action of your body, which tends to dominate.

In the steps of the ascent you will find strange regions of pure colors and unknown sounds.

Do not flee purification which acts like fire and horrifies with its phantoms.

Reject startling fears and disheartenment.

Reject the attachment to memories.

Remain in internal liberty, with indifference towards the dream of the landscape, with resolution in the ascent.

The pure light dawns in the summits of the great mountain chains, and the waters of the-thousand-colors descend among unrecognizable melodies towards crystalline plateaus and pastures.

Do not fear the pressure of the light that moves you further from its center, each time with increasing strength. Absorb it as if it were a liquid or a wind, for certainly, in it is life.

When you find the hidden city in the great mountain chain, you must know the entrance. But you will know it in the moment your life is transformed. Its enormous walls are written in colors, are "sensed." In this city are kept the done and the to-be-done... But for your inner eye, the transparent is opaque. Yes, the walls are impenetrable for you!

Take the Force of the Hidden City. Return to the world of the dense life with your forehead and your hands illuminated.

Exercise: Self Transferential Processes in the Middle and Upper Levels (Ascent)

1. Define your interest with respect to a present *conflict* you wish to overcome. *Enter* the process, *develop* it, and *emerge*. Take note of the resistances, particularly any difficulties you have in composing the scenes and making the climates and images correspond. Discuss the techniques with other people and repeat your practice during the following days.

2. Define your interest with respect to a *reverie* that is taking your life in an undesirable direction. Specify what change you want to produce. Then, *enter* the process, *develop* it, and *emerge*.

Take note of the resistances, discuss the techniques with the other people, and repeat this during the following days.

3. Define your interest with respect to a *fear* of the future. Specify precisely the changes you wish to produce. Then, *enter* the process, *develop* it, and *emerge*. Take note of the resistances, discuss this with others, and repeat it. We recommend that you work with only one plot in each exercise.

Lesson 38

The Post-Transferential Elaboration II

In the previous three lessons we have gone over the whole Self Transference process, studying each road separately. We saw that each road has its own peculiarities and variations. On the descending road we treated biographical conflicts differently than defining the theme She or He. It is clear that from the beginning the interests in each case are different. Similarly, on the ascending road one's work on fears of the future is different from the operations one performs to convert aspirations or reveries one considers-f or some reason-undesirable. If this last point is not very clear, consider, for example, a person whose activities are motivated by a reverie to gain great power, and then suppose this person begins to understand how this reverie is negative for his development, and he therefore begins to want to convert this reverie into a more positive direction. Unlike the descending and ascending roads, the middle road, in principle, presents fewer alternative kinds of situations.

Now, let us consider factors which in some cases can alter these processes. To begin with, when one works on one road (descending, ascending, or middle), in reality this will modify how one sees the situation in the other levels. This could not be otherwise because the mental processes are structural. So if, for example, the operator begins to work on an undesirable reverie about the *future* (on the ascending road), it is possible he will soon realize that this reverie is the compensation for a series of past biographical frustrations. Once he has discovered this, he will take the *descending* road in subsequent sessions and try to "disentangle" these *past* conflicts which he has registered as frustration. He may then go on to comprehend that many of his *present* problems are also related to this same initial reverie which leads him to try to force situations towards his goal. He will then work on the middle road to try to change how he sees or focuses on his present situations. We could examine many other examples, but in all cases we will encounter similar reciprocal influences among the three levels in the space of representation.

This brings up the question of which road one should use to begin a Self Transference. One answer is that the operator can begin on any road, since the process will then naturally lead him to cover all the other roads or levels as he advances in his work. On the other hand, if the operator can always follow the same order in working with the three levels through a fixed procedure such as a prayer like the Nicean Creed, he will have an excellent method for conducting a balanced and integrated process. Furthermore, he can even use the same formulas each time, but introduce variations in the particular scenes according to his needs. Or, he may wish not to introduce variations in the scenes, but rather to do a deeper and more profound work on his process each time. This would be the best case according to the way we see things.

In the first stages of this work, one will have to begin by doing things in separate parts in order to achieve at least a minimal experience with each road. Later the operator will need the more fixed and integrated resources we have just mentioned.

Let us now suppose the operator has acquired a certain amount of practice in the processes of all the three levels. Practical difficulties will immediately appear. Can the operator continue to carry out a process of growing integration with no fixed time limit? Can he regularly fulfill a plan of work of this kind? Will he be able to work in isolation from his immediate environment? There seem to be a number of practical difficulties, in addition to those within the process itself, to regularly carrying out this type of work.

If the operator were a devotee of some religion, he could with practice carry out his usual religious exercises with a real sense of enrichment given by this Self Transferential system. He would then follow the empirical proposals of his faith rejuvenated by his comprehension. His prayers, hymns and other religious ceremonies would be a marvelous environment for his internal work and spiritual growth.

On the other hand, if the operator were only a lukewarm believer, or perhaps decidedly irreligious, he would have to create conditions, perhaps of a ceremonial nature, so he and others could share in this form of Self Transferential work, and maintain a regular rhythm of activity in it.

Whatever the case, the problem of practice is not part of this course; rather, our intention here is to present tools of work which each person will be able to use in his own way.

The Post-Transferential Period

One may produce a transfer of charges, an integration of contents, and therefore, a conversion of the meaning of a given situation during a Self Transferential process. Of course, it is also possible for this to occur after the session, as explained in Lesson 34, Post-Transferential Elaboration 1.

Events in the post-transferential process may even go beyond the initial proposal of the operator and produce a whole series of unexpected conversions in the level he has been working in. Or, the elaboration may develop within one road or level, and then affect the contents in the other levels that are related to the situation he originally wished to convert.

Without doubt, the most important elaboration involves converting the meaning of the general situation the operator actually lives in. But, just as it is very difficult to reach the Center of Power directly except by means of increasing approximations, this type of post-transferential elaboration is not frequent. However, in some cases individuals will inexplicably experience the presence of the Light, and the meaning or direction of their lives is suddenly converted. From our point of view, these are post-transferential processes produced in these individuals after they experience strong spiritual upheavals, crises of consciousness, etc. Although the whole process will of course have begun much earlier, the actual transference of charges may present itself suddenly in an unexpected moment.

With regard to conversions that occur through contact with the Center of Power, it is clear that in this course we have not made a thorough study of this phenomenon, and have only given a very general outline. In any case, we again emphasize that the operator should undertake this work only after having achieved satisfactory results in all the previous Self Transferential processes.

Exercise: The Complete Self Transferential Process In All Three Levels

1. Define your interest with respect to a present conflict you wish to overcome. 2. Identify the compensatory reveries that derive from this conflict.

3. Clarify the biographical basis of the conflict in question.

4. Develop the Self Transferential process by *entering*, *developing*, and *emerging* from it, following this order in your movements: 1) Once you have entered the process, take the descending road. In the appropriate place or precinct, convert the biographical base of the conflict; then, ascend to the initial point and return to the Limit where you once again face the three roads. 2) Enter and take the ascending road until you arrive at the place where you can best work on fulfilling the compensatory reverie. Do so, and then return to the initial point. 3) Enter through the Limit again, and take the middle road to the place where you can convert the meaning of the present conflict; do so, return to the initial point, and then emerge in a positive climate.

When you complete this exercise, discuss it with other participants. Take notes on the resistances you found. During the following days, repeat and try to improve the practice, and take notes on any post-transferential elaborations that are produced.

EPILOGUE

Readers will certainly have found in this book answers to many personal problems, and will have gained as well greater knowledge of themselves and their possibilities in the future. It is important now to consider some factors that can improve our overall comprehension of the Self Liberation system.

1. A Point of Support in Our Daily Difficulties

First I would underscore that we have made notable progress “in the laboratory” through the work we have done to learn and perfect these techniques. We need to verify, however, the importance of such achievements outside a controlled environment – we must test what we’ve learned in the hectic and chaotic surroundings of our everyday lives. But in daily life the very situations that we face themselves keep us from applying these techniques! The paradox is clear: while we may possess a good understanding and an important array of techniques for self mastery, when we’re actually face-to-face with a critical situation, we often find ourselves unable to apply these tools.

We could say that we’re forgetting what we’ve learned, but this still doesn’t solve our problem. Let’s further consider this point. When we enter a situation of conflict in everyday life, we find ourselves “taken” by tensions and climates; we’re “absorbed” by the object we’re facing. Unless we have correctly “recorded” the techniques and practiced them extensively, from the moment the conflict begins we are no longer in any condition to apply the techniques that we have learned for exactly that type of situation.

Of course, in practice not everyone who studies the Self Liberation system practices so faithfully that they are perfectly prepared. What occurs more typically is that people study certain parts of the system, and practice them casually, that is, without spending the time to master them thoroughly. If this is the case, they need to be at least minimally equipped to respond to this situation of conflict, they need a *point of support* that will let them introduce a little “distance” between the problematic object and themselves, between the tensions and oppressive climates and themselves, in the situations where these difficulties arise.

While I have spoken of these supports in several places throughout the book, given the importance of the topic I feel it is necessary to underscore them once more. If our practice of these techniques has not been well or thoroughly done, we lose as a point of support that certain muscle in our body, or that awareness of the place we find ourselves facing the difficult object, or our bodily position. In that case the recommended minimum resource is simply to *pay attention to our breathing*.

When we find ourselves in a difficult situation, one of the first things we discover is that our breathing becomes altered. The idea is to make use of this phenomenon to convert our inhibited breathing into fuller, lower breathing, making use of our diaphragm. That’s all there is to it. Once we’ve taken this step, then we’ll more easily be able to apply the various techniques that we already know.

Let’s go over this topic once more. Suppose that ahead of time you feel you’ll become altered when you enter a certain situation: observe your breathing, and expand it downward into lower breathing. Now, imagine that you’ve been surprised by the situation, that you haven’t had time to

prepare yourself: all of a sudden your breathing becomes high and shallow. Observe as this happens, but instead of letting it continue, expand your breathing downward.

Now suppose that you cannot fall asleep. In this situation you have numerous techniques with which to face the problem, but you don't make use of them because you're carried away by your worries: observe your breathing, and expand it downward.

Next, suppose that you're among people, and you feel everyone staring at you. You know in theory how to take distance from this oppressive situation, but you're unable to apply your knowledge: attend to your breathing, and expand it downward.

Again, you can know and have practiced many techniques, but in oppressive situations you may find that you forget them, and it becomes as though you had no resources to count on. Once events begin to pile up on you, you're no longer master of yourself. It's clear that if you could put a little distance between yourself and the oppressive factor, you would be better able to apply your knowledge. This is the problem we are facing.

We are not suggesting that you attend to your breathing all the time as you carry out your daily activities, only in oppressive situations. You'll be able to do this because, as your breathing becomes altered, this itself provides the necessary signal for you to become aware of it. If you confirm this in practice and then try to return your breathing to normal, expanding it downward into lower breathing, you'll have recorded a valuable *point of support*. This will let you put the distance you need between yourself and the object that is absorbing you, between yourself and the sudden tensions or climates that arise as a mechanical response to pressures within you. What happens after this will depend on your knowledge, and we can't say much more about this except that it would be hard to understand were you unable to use the ample resources you have available in the Self Liberation system simply through forgetting them.

We will conclude this topic by again emphasizing that we need to have a *point of support* to put distance between ourselves and an object of conflict, between ourselves and oppressive tensions and climates. There are numerous resources to do this, but because our breathing is a mixed system, both voluntary and involuntary, and because it changes as a correlate of alteration in the consciousness, we have a register that allows us to use it as a support to operate in modifying the situation. The modification occurs when we control our inhaling and exhaling, expanding our breathing downward in *lower breathing*. What happens is that when we put ourselves in a disposition to affect that corporal mechanism, we will notice that this introduces a "distance" between ourselves and the oppressive object, which then enables us to exercise the resources that would otherwise be overwhelmed and useless to us in the difficult situation.

2. The Human Being in Situation and Not As Isolated Subjectivity

The second topic I would like to focus on involves some points specifically related to Self Knowledge, which will also allow us to understand the whole Self Liberation system in a broader context than we have previously considered.

A. Our Formative Landscape

We have studied our autobiographies, bringing a little order into the more significant memories of the many events that have occurred over the course of our lives. We've considered the accidents, the repetitions, and the projects that have gone astray or deviated from their goals.

We note that each of us was born in an era in which there were cars, buildings, as well as a great many other objects that corresponded to that particular time and place; there were certain clothes and objects that we made use of almost daily. And this world of tangible objects has of course continued to change with the passage of time. If we look at the newspapers and magazines, photographs, movies, and videos that bear witness to the different periods, we can see just how much our world has changed over the intervening years.

Today everyone has access to virtually limitless documentation that can take them back in time to the decade or year of their interest. When we investigate we discover that many of the objects that formed part of our childhood environment no longer exist. Others have changed so much they are no longer recognizable. Finally, new objects have been created that are without precedent in earlier times. All we need to do is to recall the toys we played with as children, and compare them to the toys of today's children to grasp the magnitude of the changes that have taken place in the world over the course of no more than a generation.

We recognize that the world of intangible objects has changed as well: values, social aspirations, interpersonal relationships, and so on. In our childhood, in our formative stage, the family functioned in a different way than it does today, as did dating, marriage, and even friendship and casual acquaintanceship. The various social strata had different meanings then. What was and was not to be done (that is, the norms of the time), group and personal ideals to be achieved, all have changed greatly. In other words: both the tangible and intangible objects that constituted our landscape of formation have changed.

It is in this world that has undergone such great change, however, this world where a different formative landscape now operates for the new generations, that we tend to operate today based on those intangible factors from previous times that no longer function adequately. Our landscape of formation continues to act through us in our present behavior as our way of being and moving among persons and things. And that landscape of formation is also an overall affective tone, a "sensibility" from that era that is not congruent with the sensibility of today, that is "out of step" with the times.

The generation in power today (economic, political, social, scientific, artistic, and so on) has been formed in a landscape different from the present one. Nevertheless, their previous landscape still acts in today's landscape, imposing its point of view and behavior through elements "dragged along" from a bygone era. The consequences of this lack of generational congruence are plain to see. It could be argued that there has always been a generational dialectic, and that is precisely what has dynamized human history. That is, of course, our point of view. What we are emphasizing here, however, is that the velocity of change is accelerating, and that we are in the presence of a rhythm of life very different from that of earlier eras. If we look only at technological progress and the impact of communications advances on the process of globalization, we can see that in our lifetimes alone there has been an acceleration that outstrips entire centuries of change in previous historical times.

Thus we find ourselves affected by our formative landscapes and their interaction with the current historical moment in which we happen to live. This is a key factor to take into account in the process of growing adaptation that we need to achieve; it is of vital importance to take some time to reflect on this theme, and to share what we learn with others for the mental health of all.

As we review our previous autobiographical study, we can begin to see the landscape in which

we were formed. Not the general landscape of that period, but the specific landscape of our own immediate environment. In this way we widen our point of view from an autobiography that is a bit subjective, to a *situational autobiography* in which, for each of us, our own personal “I” is in reality a structure with the world in which we exist.

B. Our Own *Look* and the *Looks* of Others as Determinants of Conduct in Our Formative Landscape

The factors that have acted in us to produce our personal behavior over the course of time are numerous and form a system of codes based upon which we respond and adjust to our environment. We have touched on this idea in our study of the Circles of Personality and Prestige.

If we study our autobiography from a situational point of view, we will verify that in facing our formative environment we acted in certain characteristic ways. With regard to the established values there, we either fought against them, or we accepted them, or else we retreated within ourselves. In one or more of these ways we shaped our conduct within the world of relationships, but there were also continuous readjustments. We *looked* at that world and we *looked* at other people while we acted. Then we reviewed our actions, proposing to ourselves new forms of conduct, new adjustments. At the same time we were also *looked* at by others, who encouraged us or reproached us.

There was also of course an institutional *look* or way of seeing things corresponding to the legal system, as well as a way of *looking* corresponding to the customs and conventions of each era. For some there was also a more complex *look*, an *external look* that examined us not only in our external behavior but also in our deeper intentions: this was the *look* of God.

For others there was the *look* of their own “conscience,” understood as a moral disposition of thought and conduct. Our own *look*, our way of seeing the world, and the alien *look* of the other at us, acted as readjustments of our own conduct. And as a result of all this a certain behavior formed in us. Today each of us has a vast system of codes that were molded in our formative stage. Our conduct today stems from this system as it is applied in today’s world, a world which has, however, changed enormously.

C. “Dragging” Conduct from Our Formative Landscape into Our Present Life

Our typical behavior in the present is made up of numerous forms of conduct. We can understand our conduct as the “tactics” we use to unfold our lives in the world. While many of those tactics have been adequate thus far, we can recognize that other tactics are clearly ineffective, and others even generate conflict. Here it is a good idea to discuss this briefly.

Why do I continue applying tactics that I can recognize are ineffective or counterproductive? Why do I feel powerless against those forms of conduct, which seem to operate automatically? To refer to those internal forces that compel us to act in spite of ourselves, or inhibit us from actions that we wish to accomplish, we will use the term *compulsion*, which is borrowed from classical Psychology.

We know of numerous compulsions that act within us. The Self Liberation system may, to a large extent, be seen as a tool to overcome counterproductive compulsions. And throughout this book we have already worked a great deal on this point.

Now it is time to apply a *situational look* toward our existence, understanding that in addition to the subjective factors that act within us as tensions, climates, images, and so forth, there are forms of conduct that we recorded and codified in our formative stage and which, while they may have been more or less effective in that era, no longer work effectively any more. We need to review all this deeply, in its roots, and to renew ourselves, finding fresh ways to meet the challenges of these new times.

D. A Proposal of Situational Self Knowledge: Knowing Oneself in One's Life Situation

Review your autobiographical work, and start a new section in which you describe the situation you lived in as a child and afterwards the situation you lived in during adolescence. Don't become distracted by trying to do this too perfectly. Simply reconstruct your formative landscape in its broadest outlines, focusing not on the tangible objects of that period but on the intangible factors: observe your family structure and its prevailing values. What was well regarded and what was criticized? Observe the hierarchies and the established roles in the people around you. Try not to criticize things, not to judge, but simply to describe what things were like. Now recall the intangible factors that took place in your relationships with your friends. Remember, without judging.

Describe the intangible factors that were present in your school, in your relationships with the same and opposite sexes, in the social environments in which you acted. Do not say whether any of this was good or bad, simply try to describe it.

Once you have described the things we have mentioned, try to synthesize what that landscape was like. Consider the fashions, the buildings, and the tools, appliances, instruments, vehicles, and so on, giving body with these objects to your formative landscape. And remember to do this without judging anything.

Finally, try to recapture the "sensibility," the general affective tone of the most important moments in your formative landscape. Perhaps the music, the heroes of the moment, the clothes that were popular, the movie and sports idols, the heroes of the worlds of business or politics, will serve as references that allow you to rescue the affective tone then operating as a background to the world around you. And do not judge what you find.

Next, go on to examine your *look* upon all of that, how you *looked* at others, and also how you were *looked* at by others in that world. Recall how that world judged you, and how you reacted. Do not judge these things from your "today," see how they were judged at that time. How did it shock you, and how did you withdraw, run away, come to terms? Answer in light of the conduct that was being shaped in you during those times. Describe how you judged others and how they judged you, as well as the roles you fulfilled in that landscape. And do not say whether any of this was good or bad, simply describe it.

Now we are in a condition to understand how those forms of conduct and that overall affective tone have come into the here and now, have reached the point where we find them in today's world.

Try to see what has been "dragged forward" from those earlier times in both your actions and your "sensibilities." And do not be misled by any outward changes in your conduct, since much of your conduct preserves the same basic structure, though it may have gained considerably in sophistication over the course of time.

Understand also that many of your “tactics” have progressed and become more effective, while others have remained fixed, lacking *growing adaptation*. Study the relationship of those fixed forms of conduct, those tactics, to the sensibilities of that earlier time. Look within yourself honestly to see whether you are ready to give up that sensibility which is, of course, linked to values that you still hold.

Here we come to a moment of profound meditation. We are not suggesting that you abandon the values and sensibility of your formative stage. We are speaking of something else, of understanding how all this operates in your present-day life. It is you who must decide, and you do not lack for tools, to make the changes you deem necessary. But in the Self Liberation system the modifications you produce will be structural and include your situation, and no longer simply subjective whims because you’re questioning your overall relation to the world you live in.

We have characterized the work we have done here not as simply one more practice, but as a profound meditation on your life. From the context in which we have explained this you can grasp that we are not trying to modify isolated, undesirable behavioral tactics, but instead to help you see for yourself the realities of your own relationship with the world. Of course, by this time you are certainly in a condition to understand the roots of numerous compulsions associated with forms of conduct that were initiated in your formative landscape. But it will be difficult for you to change such conduct, linked to values and a particular sensibility, without touching your overall structure of relationship with the world you live in today.

Once we have understood the problem, we must decide, if we do not wish to make a structural change in behavior, what tactics to modify because we consider them deficient. We can reach this goal by applying the various techniques we have already studied. But what is to be gained if we are not prepared to make structural changes? At a minimum we will benefit from this structural approach by broadening our knowledge of ourselves. And as to the need for more radical changes, the situation we live in today will lead us to decide on one direction or the other. Meanwhile, the times continue to change, and the future may, perhaps, present us with challenges of which we are still unaware.

E. Planning Our Future from an Overall Point of View

When we speak of making a *plan*, we are referring to issues and questions of the greatest interest for the direction of our lives. There are numerous techniques for planning, ranging from flowcharts for designing computer software to strategies for operating a company, or for political, social, or cultural activities. We are not going to consider these cases, however, but instead those related to the orientation or direction of our lives. In this area there is much confusion.

Thus, for example, a couple may plan their future: they aspire to a life that will be filled with understanding and harmony, they wish to build a shared and stable existence. Because these planners are practical people, they do not overlook making calculations that include income and expenses and such things. When five years have passed, they observe that their plans were well made: they have achieved a high income and been able to obtain numerous objects that they desired; everything *tangible* has turned out even better than they expected. No sensible person would describe their planning as a failure. But it’s clear that they must also determine whether the *intangible* factors upon which their plan was based were fully achieved.

In terms of priorities, their highest priority was for their life as a couple to be harmonious and

filled with understanding; they believed that tangible objects were secondary, though necessary to achieve in practice their main priority. And if their lives have indeed turned out to be harmonious, then their life plan has proven to be a success. If, however, their priorities are upside down, or they have lost sight of their highest priority, then their plan has failed. This is the case of a life plan of some importance in which we need to take into account the intangible elements. This is different from what happens with a flowchart or a business strategy.

Finally, it would not occur to anyone to plan their life in a state of confusion or alteration, that is, in a state visibly dominated by internal compulsions. Taking this example to its extreme, we note that while everyone understands that some plans could turn out more or less all right even if made in a drunken state, this is not the most appropriate level of consciousness from which to make reasonable medium and long term projections. In other words, to make an adequate plan it is advisable to understand from “where” you are making it, what is the mental direction that is projecting the path the plan is to follow. It is important not to overlook this step of asking ourselves whether our plan is being dictated by those same compulsions that have previously brought about so many blunders in our actions.

In conclusion, it is important to make a life plan from an *overall point of view*: First, clearly outline your priorities. Next, distinguish between the tangible and intangible factors that you are seeking. Fix definite periods of time with intermediate indicators of progress. And, of course, it is key to clarify the mental direction from which you are launching your project, observing whether it involves a compulsion, or instead a balanced reckoning of all factors, reasonably designed to achieve the objective.

GLOSSARY

ABSTRACTION: A mechanism of the consciousness that forms concepts based on the functional character of the objects (See Ideation). The ability of the consciousness to abstract increases in the vigilic level of consciousness and decreases in the lower levels; abstraction is characterized by weaker images, and certain logical categories difficult to represent as images appear.

ALLEGORIES, Associative Laws of: a) The associative path of *Similarity* is operating when the mind searches for something that resembles or is similar to a given object. b) The associative pathway of *Contiguity* operates when the mind searches for what is peculiar to, or what is, was, or will be in contact with a given object. c) The associative pathway of *Contrast* operates when the mind searches for what is opposite to or in dialectical relationship to a given object.

ALLEGORIES, Composition of. In an allegory we distinguish between containers, contents, connectives (which either facilitate or impede one's progress), manifest and tacit attributes, levels, textures, elements, moments of process, transformations and inversions. The themes or images in an allegory may also be classified in the above categories.

ALLEGORIES, Rules of Interpretation: These rules are a system for understanding allegories and their function in the economy of the psychism so one may subsequently operate with these phenomena of the consciousness to discharge tensions. One may also use these rules to interpret illusions from the point of view of operating on and breaking the illusions. In both general and concrete terms one uses these rules to comprehend and eliminate suffering.

ALLEGORY: A dynamic image produced by the associative channel of the consciousness; the allegory has multiplicative, summarizing, associative, and transforming characteristics. Allegories are fluidly transformed narratives in which many diverse elements become fixed, in which elements are multiplied by allusion, or in which an abstract concept is made concrete. Allegories are extremely situational (non-universal) and express situations related either to the individual mind (through stories, dreams, art, mysticism, pathology, etc.) or to the collective mind (in stories, art, folklore, myth, religion, etc.).

ALLEGORY, Climate and System of Ideation of. The emotional component or climate of an allegory does not depend on which specific images are used to represent it. The emotional climate is part of the whole system of ideation; the emotional climate is important because it reveals the meaning the allegory has for the consciousness. If the emotional climate and the images in the allegory do not correspond, the climate is the most important factor in determining the meaning of the allegory. Allegories do not respect linear time or the usual structure of space characteristic of the vigilic level of consciousness.

ALLEGORY, Functions of. a) Allegories sum up or synthesize situations and compensate difficulties one may have in fully grasping a situation. b) Upon understanding a real situation in an allegorical way, one can then operate indirectly upon the real situation. c) As a system of images, an allegory tends to transfer charges from the consciousness to the centers of response (as in laughing, crying, making love, aggressive confrontation, etc.), and thus discharge tension within the psychism.

AMNESIA: An error in the function of the memory (See), in which the evocation of certain

memory data is blocked. That is, there is no register of the sensations that correspond to the given range of memory data because they have been influenced by other types of sensations. A prime example is painful sensations which are rejected by the structure and drag with them into forgetfulness all the other data that accompanied them (See, Forgetfulness). Sometimes data that cannot be deliberately evoked will be expressed in the lower, non-vigilic levels of consciousness. If the mechanism of pain is operating while data are being recorded, sooner or later this may make the information vanish; experiences recorded with pain are either forgotten completely or evoked by the consciousness with a considerable transformation of any associated contents. There are many types of amnesia, among which are: retrograde, postgrade, and retro-postgrade, all of which may occur with respect to a given fact.

APPERCEPTION: The activity of the consciousness of paying deliberate attention to a particular sensory perception. The consciousness is guiding the senses in one direction or another so that they are directed not only by the varying activity of the external phenomena that arrive, but also by the consciousness which imposes a direction on what they perceive.

APPARATUS: We define the structure of the senses, the structure of the memory, and the structure of the consciousness with its different levels as apparatuses. These three apparatuses work together in an integrated way, and the connection between them is made by the impulses (nervous impulses) which are distributed, translated, and transformed in ways that depend on the ambit in which they occur.

ASSOCIATION: A mechanism of the consciousness by which it establishes relationships between objects of the consciousness through the similarity, contiguity, and/or contrast of the objects (See Imagination).

ATTENTION: A function of the consciousness with which it observes both external and internal phenomena or objects; when a stimulus crosses a certain threshold, it awakens the interest of the consciousness and moves into the central field of the attention. That is, the attention functions through *interest*; it follows things that in some way impress the consciousness and create a register. A stimulus that awakens interest stays in the central attentional field which we call the field of the "present." This is related to perception. All objects that are not strictly part of the given central object become gradually diffused in the attentional field, that is, less attention is paid to them. However, other objects which are not actually present may accompany or be linked to the central object through associative relationships. We call this attentional phenomena the field of the "co-present" and it is related to the memory. In the act of evocation, one moves one's attention from an object in the attentional presence to an object in the co-presence; this is possible because there is a register of both the object present and the co-present object. Through co-presence one can structure and interpret new data never before seen. We say that when one attends to an object, what is evident is made present, while the non-evident appears in a co-present way. This occurs in the consciousness when it perceives something, so that one always structures more than one literally perceives, overlaying other things onto the object under observation. The co-presence also includes the different levels of consciousness; thus, in vigil there is a co-presence of vigil. This gives rise to the different states (See Consciousness, Levels of; see Directed Attention and Tense Attention).

BEHAVIOR: This structure encompasses both a) the register of the sensation, and b) the response one gives to the sensation that has arrived. We define behavior as all of one's structure that manifests and acts from the centers of response. Behavior varies depending on one's level of consciousness, or rather upon the whole state or moment in which one's structure finds itself. This state modulates both the intensity of the register of the sensation and the intensity and speed of the response to it. The term "register of the sensation" includes the register of both the image and the input from the memory.

BEHAVIOR, Errors of. a) Self-Enclosed Behavior occurs when the psychism negates or denies the objective, outside world, b) Altered Behavior occurs when the psychism negates the internal or psychological world, and c) Dysfunctions between the psychism and the world occur as ritualized behavior in which one deprives an object of its objective quality and converts it into a psychological quality, thus replacing one's body in relationship with the world by performing only psychological operations. This attitude, which is inefficient when one must deal with the world of objects, can in fact be effective when one is acting upon other psychisms in which case it is an adequate conduct. In the case of magical or emotional consciousness (See) the element of ritual takes on decisive importance.

BEHAVIOR, Factors That Intervene In: Understanding the function of the different centers with their own cycles and rhythms clarifies the different speeds and types of reactions one may have to the incoming stimuli. The levels of consciousness also have great weight in determining the functioning of one's entire structure. The reveries and the reverie nucleus act as either inhibitory or mobilizing forces and rule one's aspirations, ideals, and illusions. These will, all change as one passes to new life stages. Both social and environmental factors as well as the nature and characteristics of the stimuli one receives will influence one's behavior. The biography or memory of the previous structured stimuli-responses and of the levels of consciousness that were active at those moments also strongly pressure the formation of one's present behavior. Thus, the memory is an ever-present system of stimuli that acts from the past with an intensity similar to present stimuli. The data from the memory, whether or not explicitly evoked, unavoidably pressure and act in each instant that the structure receives new stimuli and elaborates responses. The behavioral roles (See) act at all times, even when one is no longer in the situation. In this way the roles form a real structure since they are related in a dynamic way, with some roles always pressuring and influencing others. All the factors that intervene in behavior interact in a dynamic and structural way; the center of response, the levels of consciousness, and the biography or memory form an inseparable structure in which a modification in one factor changes the whole structure.

BEHAVIOR, Function of. The function of behavior is always to preserve the integrity or unity of the individual who is trying to satisfy his needs oriented by registers of pain or pleasure. The nonsatisfaction of a need generates pain which is registered as an increase in tension. The registers of pain and pleasure, and not "need" itself, determine one's behavior. From another point of view, when the consciousness is faced with the world, it tends to compensate the world in a structural way by organizing a system of responses which we call behavior or conduct. These responses may be either reflexive or delayed, depending on whether they are made immediately or later on. One's response may instead be internal and not go out into the world, in which case it acts internally upon one's own body. Compensating behavior may also be set in motion by an image that has previously mobilized the centers of response. In the case of the nucleus of reveries (See), which is not an image itself, what acts is an image which compensates this nucleus and not the nucleus itself directly.

BEHAVIOR, Limits of. These limits are set both by the possibilities of the psychism and the possibilities of the body.

BEHAVIOR, Classification of. Behavior may be classified from a) an external point of view, especially by distinguishing whether or not it follows an evolutionary direction, that is, a line of growing adaptation, and b) an internal point of view, especially noting whether it involves a growing integration and strength or a growing disintegration. The register of integration is one of internal equilibrium, being without contradictions and in internal accord with oneself, of harmony in the work of the centers of response. From the point of view of growing adaptation, the more interesting behaviors allow the greatest number of options or possibilities of response; this in turn saves energy which may then be used for qualitatively new steps or levels of adaptation. A change of conduct or behavior is considered significant when a psychological moment or situation ends. The contents of the old situation, with their characteristic themes and plots, gradually wear out until the situation completely finishes; the psyche can then direct itself towards a new situation as an articulated response of its relationship with the world.

BIOGRAPHY: One's personal history (See Behavior, Factors that Intervene In).

BIORHYTHMS: Cycles and rhythms appear in all living beings. All human activities also follow cycles. For example, in the vegetative activities we recognize a) short cycles such as breathing, circulation, and digestion; b) daily cycles such as alternating sleep and vigil; c) monthly cycles such as menstruation; and d) cycles of longer biological stages such as childhood, adolescence, etc. Each center has its own distinct rhythm, but working together they combine to set an overall rhythm for the whole structure. Moreover, the cycles for the centers vary in a structural relationship and even though the cycle length is different for each center, they work together in a system of general compensation. This system of cyclical compensation reveals the variations in equilibrium of the total structure in time. There are biorhythms present in the functioning of the centers of response, the levels of consciousness, and the behavior in general.

BIOTYPE OR HUMAN TYPE: Every person is predominantly one of four different human types. One's type is determined by one's natural predisposition to function more in one center of response than in the others. We can distinguish the various human types by their different speeds of response to both external and internal stimuli, and by where their energy is directed. The four basic human types also each have characteristic behavior patterns. The four types are vegetative, motor, emotional, and intellectual. It is possible in addition to distinguish sub-types based on a person's predisposition to function more in a specific part of a given center. Through education and practice one can develop different centers, parts, and subparts and change the basic human type.

CATHARSIS: A technique to discharge oppressive internal contents and/or internal tensions by externalizing them through the centers of response. The technique of catharsis and the transferential techniques together form the important part of the Self-Liberation system known as Operative.

CATHARSIS, Application of. a) Catharsis can be used in preparation to work in transference techniques. b) Catharsis may be used when a person experiences general uneasiness or anxiety. c) Catharsis may be used when there are problems in relationships. And d) Catharsis may occur spontaneously as a variation of the transference if the subject enters a cathartic situation and abandons his initial transference purpose.

CATHARSIS, Steps of. a) The subject does an internal examination for a few minutes to pinpoint themes he would have the greatest resistance in telling the guide. b) The subject relaxes externally. c) The guide says random words interspersed with other "key" words related to the three central themes, and the subject replies to the guide's words. d) the guide determines which words are key for the subject by noting the subject's reaction to previous words-any delays, tension, blockage, hesitation, etc. indicate a key word.

e) The guide says two or more key words together and the subject answers with two or more words; they then progress to key phrases, until finally the guide kindly and gently asks the subject to express himself freely while the guide says less and less. f) There may or may not then be physical concomitants such as crying, laughing, etc.

And finally, the subject may end the catharsis if this happens or whenever he wishes to.

CATHARTIC FEEDBACK PROBE: The purpose of the feedback probe is to detect the problems the subject has. This technique may be used under everyday circumstances. The subject replies to the words that the guide says to him; the guide includes key words which may create alterations in the subject. As the source of stimulus words, the guide repeats the response word the subject has just said; in this way the subject develops and guides his own cathartic plot which ends up with the subject speaking freely and the guide saying very little. No special conditions or preparation are required for the subject in this practice.

CENTERS: 1. The centers are an abstraction or conceptual synthesis which describe the many different possible activities of the human being; they encompass the functions of the different physical parts of the body. The "center of response" and the related physical point may be physically located quite separately from each other. 2. Centers are the apparatuses that control the emergence of one's responses to the world. The different centers are specialized in giving the different qualitative kinds of responses that relate one to the world.

CENTERS, Cycles and Rhythms: The centers also have their own internal activities which are independent of the stimuli that reach them. Therefore, although incoming stimuli do influence the function of the centers, a given stimulus may be processed quite differently depending on the particular state of the internal rhythm of the centers (See Biorhythm).

CENTERS, Dysfunctions: Dysfunctions occur when the responses of the centers are not organized in a coherent structural way, and the centers trigger activities in opposing or conflicting directions. This may be stated in the formula: "When one is in contradiction, one thinks, feels, and acts in different directions."

CENTERS, Energy of. There is a kind of energy which we will provisionally call "nervous energy" that is related to the functions and activities of the centers and circulates among them. The level or amount of this energy is constant. Hence, when one or more centers become more active, the other centers must correspondingly become less active, especially those centers contiguous to the most active one. Sometimes the circulation of the energy is blocked in a center and this produces dysfunctions in the rest of the structure of the centers. One should not confuse a lack of energy or a blockage of energy in a center with a lack of training or experience in this center, which can produce a similar appearance. Note also that a contiguous center can fulfill a cathartic function and discharge energy from a nearby center that is blocked or overcharged; this capability facilitates the discharge of tensions. When a center functions negatively, this will decrease the charge in the contiguous centers by "suction".- conversely, a strong positive charge will overflow a center and can produce an overcharge in the contiguous centers. Either negative activity or overcharge in a center will be reflected in the energetic economy of the other centers, and will eventually discharge the energy in the other centers. The Vegetative Center supplies the energy to all the other centers, that is, the body provides energy to the centers. The Sexual Center is the collector of the energy, and its function has a decisive influence on the activity of all the other centers.

CENTERS OF RESPONSE: A conceptual synthesis that refers to the mechanism of the psychism which responds to the world of incoming sensations. A response is what manifests towards the external and/or internal environments from the activity of the center. We distinguish the different centers of response by the activities or functions they fulfill. *Intellectual Center:* regulates the elaboration of thought responses; relates different stimuli; relates data and regulates learning; gives orders to the other centers except to the vegetative center and the involuntary parts of the other centers. The Intellectual Center responds through images generated by the different mechanisms of the consciousness (abstraction, classification, association, etc.). It functions by either selecting or confusing images that range in nature from ideas to different kinds of voluntary (directed) or involuntary imagination (free association or divagation). These responses are expressed as symbolic, sign, or allegorical types of images. When incorrect responses of the Intellectual Center overflow it, they produce confusion in the rest of the structure and thus in the behavior. *Emotional Center:* Regulates feelings and emotions as responses to internal and external stimuli. Emotional responses can modify the function of the other centers, even their involuntary parts, including the vegetative center. The emotional center regulates and synthesizes responses of either adhesion or rejection, that is, like or dislike, which are primarily situational. In the work of the emotions, one can register the capacity of the psychism to experience the sensation of either approaching what is pleasurable or moving away from what is painful, without the body actually having to act; in this way, emotional responses can produce certain kinds of psychological (as opposed to physical) displacements. When the responses of the Emotional Center overflow, they alter the synchronization of the other centers by partial blockages that affect the behavior (see Emotional Consciousness). *Motor Center:* Regulates the movement of the body through space; regulates the habits of movement; it functions in the mode of either tension or relaxation. Overcharges in motor responses function the same as for the other centers. *Sexual Center:* Regulates the sexual activities as responses to external and internal stimuli, and also sends involuntary signals to the other centers. Its function has only minimal voluntary characteristics. It is the principal collector and distributor of energy, and alternately concentrates and diffuses this energy; that is, it can mobilize energy in either a localized or diffuse form. It is the first specialization of the vegetative center. The concentration and distribution of energy from the sexual center to the rest of the centers results in strong cenesthetic registers. Tension in the Sexual Center may

decrease a) by a discharge of the Sexual Center itself, b) by discharges through the other centers, and c) when the Sexual Center transmits signals to the consciousness which converts these signals into images. The Sexual Center has the capacity to collect tension from other parts of the body and from the other centers, and these cenesthetic signals can then mobilize the system of responses of the Sexual Center itself. *Vegetative Center*: Regulates the internal activity of the body by giving responses that tend to equilibrate any internal disequilibrium. It sends signals to the other centers so they are mobilized to satisfy their needs: They do so by avoiding pain that is registered, and trying to preserve and prolong pleasure that is experienced. From another point of view, the Vegetative Center is the base for the psychism in the sense that the instincts of both individual self-preservation and preservation of the species (sex) function most strongly through it; these instincts are mobilized either to defend or expand the whole structure depending on whether the incoming signals are painful or pleasurable. There are no direct registers of these instincts except when signals reveal that some part or the whole structure is endangered; these instincts are not apparatuses, but rather activities. The Vegetative Center is mobilized by cenesthetic images from registers that are generated by, for example, a state of fatigue, the sensation of hunger, the sexual reflex, etc. The cenesthetic registers increase during illness or an absence of external stimuli. The responses of the Vegetative Center release certain amounts of internal energy; in this way, its operations compensate signals detected as cenesthetic sensations by acting on its own internal machinery and setting parts of the intra-body in motion. The activities of the Vegetative Center almost completely escape the mechanisms of the consciousness. However, operations are picked up by the internal senses which send signals to the consciousness that are there transformed into images which can then mobilize the involuntary parts of the other centers. In reality, the different centers are not in any way separated; they operate dynamically in a structure, and events are registered simultaneously and concomitantly in all of them. Energy of a type we provisionally call nervous energy circulates among the centers. They respond to registers of their own activity which are picked up by the internal senses, and through the connections between the centers and the consciousness.

CENTERS, Parts and Sub-Parts: In this abstract scheme of the centers, each center consists of parts which range from voluntary activities to involuntary activities. The involuntary parts respond more rapidly than the voluntary parts, and when they become 'overcharged' they dominate the whole center. In each center we can distinguish an intellectual part, an emotional part, and a motor part. In this abstract scheme, we can also define three sub-parts of each part of each center. These three sub-parts decide whether each part of a center is working in selection or confusion, adhesion or rejection, and tension or relaxation.

CENTERS, Registers of Activity of. The activities or responses of each center are registered in characteristic parts of the body which are not the centers themselves; the centers themselves correspond to locations in the brain. The register of the Vegetative Center is corporal, internal and diffuse. The register of the Sexual Center is the sexual plexus; activity in the Motor Center is registered in the solar plexus; activity of the Emotional Center is registered in the cardiac plexus (respiratory zone); and activity of the Intellectual Center is registered in one's head. In making responses, the centers also send signals to the internal senses, and the register of these senses goes to both the memory and the consciousness. This feedback allows the responses of the centers to be regulated.

CENTERS, Speeds of. The speed at which the different centers respond to stimuli from the environment increases from the Intellectual Center, which is the slowest, to the Vegetative and Sexual centers, which are the fastest. The speed of response is inversely proportional to the complexity of the center.

CLIMATE: 1. See Tensions. 2. A diffuse emotional background or mood; any new object a person perceives when he is in a climatic state is tainted with the characteristics of this background or mood. A climate may be either temporary and situational, or it may be permanently fixed in the psychism. If it is permanent and fixed, it will perturb the whole structure by impeding the mobility of the consciousness towards more positive and favorable climates, and by impeding the mobility of responses towards the correct centers. A fixed climate can persist through the different levels of consciousness and thus take away the operational freedom of the consciousness.

CLIMATES, Characteristics of: a) Climates escape voluntary control; b) a climate may persist in a subject even long after the situation that generated it has ended. We call this a non-situational climate. Such climates drag old contents and situations with them through time and through the different levels of consciousness; c) climates are translated and registered in a diffuse, overall way because they come from cenesthetic impulses which are not localized in any one point of the body; d) sometimes the mechanism of translation of impulses will generate images which correspond to the climate and in this case there will be a strong correlation between the climate and the image or theme; e) other climates are not accompanied by visual images and such climates are registered or experienced as being without images. In reality, however, every climate is always associated with a cenesthetic image that is placed in a diffuse and general way within the space of representation. These cenesthetic images mobilize perturbed activities in the centers of response, especially in the instinctive (vegetative and sexual) centers, through other images which arise from the initial climate and trigger activity in the centers.

CLIMATES, Origin of: Climates may originate in a) the internal senses; b) actions of the memory which mobilize internal registers; or c) actions of the consciousness, especially the operation of the imagination. In some cases, a climate arises when impulses from internal cenesthetic senses are associated with situations characteristic of external perception or from the memory, or at other times the chain of events begins when impulses from the external senses mobilize internal cenesthetic registers; these events are in turn recorded in the memory. Climates may also arise when one associates impulses from the external *senses*, internal senses, or *memory* with images generated in the *imagination*. One can notice in these three pathways, where climates originate, that the enchainment of senses-memory-consciousness is inseparable, non-linear, and structural.

COMMUNICATION BETWEEN PEOPLE: This is possible through the use of systems of signs which function through the similarity in the respective codifications of internal registers that different people have (See Sign, Significance).

CONSCIOUSNESS: 1. This is the register in the apparatus which registers, coordinates, and structures phenomena. The consciousness operates through three basic pathways: sensations, images and memories. This apparatus which registers, coordinates, and structures things has a constitution that gives it a certain identity, a -certain unity as time passes despite its constant mobility and the ceaseless mobility of the activities it registers. This apparatus apparently does not exist from birth; it forms gradually as one develops the ability to structure and categorize the

sensations of the body. The consciousness (as an apparatus which registers sensations, images and memories) is in the body and is linked to the sensations of the body. At times this apparatus becomes identified with the "I" (See); this identification occurs more strongly as the sensations of the body accumulate and are codified within the field of memory. From this point of view one is not born with an "I," rather the "I" develops and is articulated through accumulated experiences. The "I" does not exist without the operation of the three pathways of sensation, imagination, and the memory. When the "I" perceives itself, it must also use these three pathways of sensation, imagination, and memory, and this information may be real or illusory. 2. The system of coordination and registers effected by the human psychism; we refer here to a single apparatus which serves diverse functions. When it coordinates, we call it the Coordinator; when it registers, we call it the System of Registers. We do not consider any phenomenon "conscious" which is not registered, or in which the operations of coordination do not participate.

CONSCIOUSNESS, Abstractive Pathways: Particular forms of operation of the consciousness that reduce the vast phenomenological multiplicity to its essential characteristics; these mechanisms may operate with phenomena of the external and/or the internal world (See, Abstraction).

CONSCIOUSNESS, Associative Pathways: Forms of operation of the consciousness that structure representations based on the similarity, contiguity, and/or contrast of the elements.

CONSCIOUSNESS, Dysfunctions of. a) Dysfunctions related to the senses include an inability to relate data coming from different sensory pathways, confusing data from one sense with that from another, and attributing data from one sense to another sense; b) dysfunctions related to the memory include various types of forgetfulness, amnesia and blockage.

CONSCIOUSNESS, Emotional: We say that a person is in a state of emotional consciousness when he endows the objects he perceives, in the manner of an hallucination, with a meaning, activity, or intention these objects do not actually have. What happens in this state is the operations proper to the internal functions of the consciousness are projected onto external objects, and eventually become attributed as actual characteristics of these external objects. Such hallucinations occur not only with respect to objects that are visually perceived, but also with objects that are cenesthetically perceived, and these non-visual cenesthetic images are then registered as though they were outside oneself, Cenesthetic images are what give one the register of the activity of one's own body. Because during magical, emotional, and altered consciousness these internal images are projected towards external objects, in these states one will therefore sense and believe that one registers attitudes, activities or intentions in external objects which these external objects do not really have, that is, one's own internal activities are sensed or felt in outside objects.

CONSCIOUSNESS, Errors of. See Hallucination.

CONSCIOUSNESS, Levels of. These are the qualitatively different forms or ways that the circuit consciousness- senses-memory- centers may function. One can distinguish the different levels of consciousness by the characteristic operations that predominate in them, and by the registers of these operations. There is no register of the levels of consciousness separate from their operations and contents. The different levels of consciousness fulfill the function of structuring and compensating the vast mass of incoming sensory information, both, external and internal. A given level of consciousness always tries to reestablish and maintain the existing level of energy invested in its operations against any new charges (stimuli) that tend to disequilibrate this existing level of consciousness.

We distinguish several levels of consciousness; the *Level of Deep Sleep* is characterized by only minimal operation of the external senses. No information from the external environment enters except what crosses the high thresholds set in sleep; thus, the cenesthetic senses greatly predominate over the external senses. These cenesthetic impulses are translated and transformed through the operation of the associative mechanisms which produce oniric (dream) images of great suggestive power; in sleep one completely believes the images or dreams. Psychological time and space are very different than they are in vigil, and the usual highly linked act-object structure of the consciousness changes so that each of its elements can appear separately, with no apparent relationship to each other. In sleep, climates and their corresponding situations also tend to become independent. This causes these emotional charges to break away from the objects they would normally be inseparably linked to in vigil. The critical and self-critical mechanisms disappear in sleep (their activity increases as the level of consciousness increases). We distinguish between the Level of Deep Sleep without images (dreams), and with images.

As one ascends from sleep to the level of consciousness which we call *Semi-Sleep*, the external senses become more active, although the information they supply is still not completely structured because the reveries and internal sensations interfere. The suggestive power of the internal images diminishes from what it was in sleep, and the system of reveries appears with great intensity accompanied by an increased but still minimal operation of the critical and self-critical mechanisms. We distinguish between passive semi-sleep, which offers easy access to sleep and corresponds to a system of internal relaxation, and active semi-sleep which offers easy passage to vigil. Active semi-sleep may be either altered, which will form the basis for tensions and climates, or calm and attentive. The state of active, altered semi-sleep is the best one in which to trace the climates and vigilic tensions that in turn produce this alteration. The state of active, attentive semi-sleep is the appropriate one in which to trace special (paranormal) aptitudes. These active or passive states are defined by the amount of energy used, or "tone" of the level. The greater the energy level or tone, the more intense the tensions and emotional climates will be.

As one ascends further to the level of consciousness of Vigil, the external senses begin to contribute the most information, whereas the internal senses become inhibited and restricted in the information they supply. This allows the coordinator to direct itself efficiently towards the external world in carrying out its function of compensating incoming stimuli. In vigil, the mechanisms of criticism, self-criticism, abstraction, and reversibility all function fully. Therefore, the suggestive power (believability) of infra-vigilic contents like images and reveries diminishes. The critical, abstractive, and reversible mechanisms manifest and intervene to a high degree in the tasks of coordinating and registering. We distinguish a state of active vigil (energetic or intense vigil) which may be either attentive or altered; this state includes silent daydreaming activity and one's more or less fixed and often-repeated reveries.

As one descends from one level of consciousness to another, there is a phenomenon of inertia, there may be translations of contents (see *Internal States*), time is modified for the consciousness, the space of representation (see) is modified, and the image of one's self appears within the space of representation.

CONSCIOUSNESS, Mechanisms of. a) Reversible Mechanisms (see); b) Intentionally (see) and times of the consciousness; c) Attention (see); d) Abstraction (see); e) Association (see).

All these mechanisms are expressed and function more effectively in vigil and are characteristic of this level, except for the associative mechanisms which function more strongly in the levels of consciousness of sleep and semi-sleep. The first four mechanisms mentioned above become greatly reduced in their function as one descends in level of consciousness and their operations become less effective.

CONSCIOUSNESS, Relationships Between Levels of. The close relationships between the levels of consciousness can result in mutual alterations in them. We distinguish four factors of relationship: 1) *Inertia* is the tendency of each level of consciousness to prolong or maintain its activity, even when its characteristic contents begin to finish their cycle and change to those from another level. Inertia results in gradual passages from one level of consciousness to another. 2) We call the second factor *Noise*. Noise in the consciousness is the result of inertia causing contents or operations of a lower level of consciousness to appear as background noise in the work of a higher level of consciousness. We recognize emotional climates, tensions, and contents which do not correspond to the work of the coordinator at that moment as noise factors. Rebounds occur when a given level tries to maintain its operations through inertia. 3) The third relationship is called *Rebound of Levels*. When mechanisms that belong to one level are introduced into mechanisms of another level, this may cause a rebound effect in which contents of the invaded level then appear with a whole constellation of surrounding contents in the level that initially invaded the first one. For example, if one takes vigil into sleep, later on mechanisms of sleep may appear in vigil. 4) The fourth factor is called *Dragging* (See).

COORDINATOR: See Consciousness.

CO-PRESENT, Field of. See Attention.

DEATH: We observe that this is a fact which mobilizes strong instinctive registers; these instinctive registers are connected with the activities of the lower levels of consciousness. The principal considerations regarding death are related to a) the psychological difficulties presented by the problem of representing and registering oneself as dead, that is, without any registers (see *Consciousness, Emotional*); and b) fear of the pain that would arise when one imagines one will continue to have physical registers after death that will correspond to how one's mortal remains or body will be treated. In both of these cases one assumes that one's registers will not cease with death, and this generates a whole system of illusory images which cause pain and suffering. The physical register of the fear of death is produced entirely by the operation of the imagination in a completely hallucinatory elaboration of what will happen upon one's death. Imagining that after one's death one will continue to have registers of activities is a source of suffering. This suffering is related to the register of possession, to the possession of one's self when faced with losing one's body. The tension related to possession generates suffering. At times, this kind of suffering also happens when one thinks about complete relaxation or definitive dispossession, that is, the total loss of all registers of tension, and the consequent disintegration of the "U". This generates a state characterized by the desire to remain. We find that possession is always at the base of the problem of one's death, just as it is when one considers the death of another person (see *Suffering*).

DIRECTED ATTENTION: A form of apperceptive attention (see *Apperception*) in which the activity of attention is linked to registers of relaxation.

DIS-TENSION, Practices of. These practices lead to a decrease in external muscular tension, internal tension, and mental tension. These practices alleviate fatigue, increase one's concentration, and make it easier to carry out everyday activities (see *Relaxation*).

DRAGGING: The phenomenon of "dragging" refers to situations where contents (images, climates, tensions, the "tone" or intensity of work of a level,) that correspond to one level of consciousness move into and remain in another level. In some cases, a dragging may be a real fixation in a certain level which continues for an extended period of time.

EVOCAATION: An intentional act of the consciousness upon the memory in which it looks for already recorded data within a certain range of memories. The structure or order of the memory is based on the recording of the whole state of the structure at the time of recording, that is, not only the external sensory data but also the climates present when the data were recorded (see *Reversible Mechanisms*). When one evokes specific data, this particular data appears, but it will always appear in a structural way with other related data. Thus, data from all the other senses which were functioning at the moment of recording, as well as data related to the level of consciousness or state of the structure (climates, affective tones, emotions) at the moment of recording will appear. In the act of evocation one searches for and finds precise data. The key or indicator by which one recognizes and selects the exact data searched for is the emotional state or climate in which the recording was made; the images of the searched for situation are identified not by the images themselves, but rather on the basis of the whole corresponding state of the structure (especially the emotional and cenesthetic tone). So evocation is based on internal sensation which orient one's search among the different internal states until one has identified the general climate which existed at the moment of recording.

When the precise image one was searching for finally appears (see *Space of Representation, Function of*), this image may then in turn generate further mental operations, provoke discharges of tension, cause muscular or motor mobilizations, mobilize an apparatus (e.g. the imagination) to begin working with this image, mobilize intellectual and emotional operations, etc. (see *Image, Function of*; see *Recognition*). The structure of time for the consciousness (past, present, future) will differ depending upon how the succession of time is ordered in the evocation; this structuring of time will also vary according to the level of consciousness, and will be more accurate if it is done from the level of vigil.

EVOCAATION, Degrees of. We distinguish different types of evocation that depend on whether the data was registered and recorded with greater or lesser intensity. There is a threshold of memory that corresponds to the threshold of perception; a datum below the threshold of perception (subliminal) is not registered by the consciousness when it is perceived, but it is still registered by the memory and will be accompanied in the memory by the particular state of the whole structure (all the sensations, climates, etc.) at the moment of the recording. As both the intensity and frequency of repetition of a recording increase, evocation can reach the level of automatic recall, that is, rapid recognition, as for example in the case of language (see *Memory, Laws of Recording*).

FORGETFULNESS: A state in which it is impossible to bring to the consciousness certain data that have been previously recorded. This occurs due to a blockage in remembrance (see) which impeded the reappearance of the information. Sometimes Forgetfulness includes not only the immediate information, but also the whole situation in which an event was recorded so that everything which might stir up the associated climate is erased. Entire ranges of memory which could bring up that image are blocked. There are also useful, functional types of Forgetfulness which regulate things so there is not simply an overwhelming continuous appearance of memories in the consciousness. This function is based on mechanisms of inter- regulation which inhibit one apparatus (in this case the memory) while another is functioning (see *Amnesia*). The complete or true erasure of a given memory is only a theoretical possibility because it has been experimentally shown that complete forgotten memories can be recovered. Nevertheless, there are traumatic methods to "erase" memories by chemical and/or electrical means which do block contents and consequently inhibit the responses of the centers.

FORM: a) The structurings of impulses carried out by the consciousness are in general known as Forms. b) Forms are mental ambits or environments of internal register which allow different phenomena to be structured in characteristic ways. c) When we speak of Forms in connection with consciousness, we identify them almost completely with images that have already been produced by the *associative* or *abstractive* pathways. d) Prior to this degree of processing in the consciousness, we speak of the structure of perception as the principal Form. Perception is structured in its own characteristic Form. Just as each sense has its particular way of structuring data, the consciousness also structures the sensory contribution in a characteristic Form that depends on which perceptive pathway is being used; thus the same object can result in different Forms that depend on which channels of sensation have been used, on one's physical perspective or point of view with respect to this object, and that depend on what kind of structuring the consciousness carries out in its given level of consciousness. Each level of consciousness provides its own formal ambit in which data is structured in characteristic Forms. e) The consciousness articulates data and produces particular Forms when faced with certain objects; each Form is linked to a particular internal register. When this internal register is codified in the memory, and the same object again appears in the perception, this perception acts as a

sign for the consciousness and activates the specific internal register that corresponds to the perceptual Form; through repetition this perceptual Form may acquire a certain meaning (see *Sign*; see *Significance*). f) A stimulus is converted into a Form when the consciousness structures it; the particular way it is structured depends on the level of consciousness (see). g) The same stimulus may be translated into a variety of different Forms or images that depend on which channels of perception are used; these different Forms or images can inter-relate and change one another through correspondences in their locations in the space of representation. This process results in, for example, the act of recognition. These images fulfill the function of triggering activity in the corresponding centers.

HALLUCINATION: An error of the coordinator. A hallucination is a representation that appears in the consciousness, which, although it has not arrived through the external senses, is perceived as though it came from outside the consciousness. It is a representation that is experienced as a real situation in the world with all the characteristics of external sensory perception. An hallucination arises when the consciousness projects impulses or images into the receiving apparatus which erroneously interprets and relays them as phenomena that come from the external world. In this sense, the dream and reverie phenomena of sleep and active semi-sleep are of an hallucinatory kind. These configurations are manufactured by the consciousness based on data from the memory. In vigil, hallucinations appear during extreme fatigue, certain illnesses, physical weakness, mortal danger, and emotional consciousness; all situations in which the consciousness loses its faculty to displace itself in time and space. In a hallucination the space of representation is modified so that events that are actually happening within the space of representation are mistaken as coming from outside one (see *Consciousness, Emotional*).

"I": The psychological "Y" is the entity that observes the mechanisms and operations of the consciousness in their continuous flow of development; in the level of consciousness of vigil, the point from which the "Y" observes appears to be from the inside looking outwards at the world; conversely, in the level of consciousness of sleep the observation is from the outside looking inwards. In both cases, the "Y" appears to be a separate entity, as though it were not included in the operations which it observes. Therefore, it is not legitimate to identify the "Y" with the internal register of the consciousness nor with any of its functions; this false identification of the "I" with the consciousness originates from the registers as an illusion (see *Consciousness*). The spatial limits of the "I" are set by the limits of the sensations from the body.

IMAGE: A representation of sensations or perceptions -structured and formalized by the consciousness -which come from or have come from (through the memory) either the external or internal environment through the senses (see *Sensation*). There are visual, tactile, olfactory, auditory, gustative, cenesthetic, and kinesthetic images (see *Form*). The image is the integrated result of the system that transforms impulses; thus, when an impulse reaches the consciousness, it is converted into an image. This image, in turn, is the grouping of impulses that the consciousness sends towards the centers of response to mobilize responses in them.

IMAGE, Function of. a) Images mobilize the centers of response to move the psychophysical structure (the body) either away from or closer to a stimulus depending on whether it is painful or pleasurable. When the memory delivers either pleasurable or painful data, this mobilizes the imagination, and these images in turn mobilize the structure in one direction or another b) (1) Images carry impulses to the centers of response; thus, whenever an image arises it tends to mobilize a response through the mechanism of muscular tonicity (see). Conversely, when an abstraction arises, a response is not necessarily mobilized. We say that images carry

psychological charges to physical levels; they also connect psychological activities by taking psychological charges and moving them internally from one place to another. Images move impulses that may be either tensions, irritations, data from perception, or data from the memory. The original impulses are translated into images which, as they manifest, move towards the centers which then in turn move the body. b) (2) Through the same mechanism described above, related to the pleasurable and painful internal activities of the mind itself, the image fulfills the function of discharging tensions through representations; by evoking pleasurable situations, the image helps the economy of the psychism. We call this the "cathartic function of the image." b) (3) An image may also fill a transferential function if it becomes detached from the field of impulses which initially gave rise to it. c) Every impulse from the senses or the memory provokes an image in the apparatus of register. The images which accompany perceptions of the senses mobilize responses to the incoming stimuli. It is not the sensation or perception itself which mobilizes a response; rather, it is the image activated by the perception that generates a response. The image orients the muscular system which then follows it. The stimuli do not themselves move the muscles; rather, the image acts upon the internal or external muscular systems and sets the numerous physiological phenomena of the complete response into motion. From this point of view, we say that the function of the image is to transport, contribute, and return energy (in the form of responses) back to the external world from which the sensations arrive.

IMAGE OF THE WORLD: This is formed by the fields of the present and the co-present (see *Present and Co-present, Fields of*).

IMAGINATION: a) An activity of the consciousness in which the associative mechanisms (see) operate. We distinguish between Free Imagination, in which simple associative mechanisms operate and the images run loosely and are imposed on the consciousness (predominant in sleep and semi-sleep), and Directed Imagination, in which images are associated according to an ordered plan invented by the consciousness which has the interest of formalizing something even though it does not exist in reality. Note that Directed Imagination is different from directed remembrance. b) A function of the consciousness that operates with data from the memory and formalizes it into an image that is projected into some future time.

IMPULSES: Signals that reach the consciousness from the apparatus of the senses or the memory; impulses are translated into images by the consciousness as they are elaborated through the operations of the abstractive or associative pathways. The impulses are translated and transformed many times even before they are formalized as images or forms.

IMPULSES, Transformation of. The phenomenon in which a specific image articulated in a given way begins to change and take on some other form by association, as though this image had taken on a life and dynamics of its own.

IMPULSES, Translation and Transformation of. Transformations and translations of the impulses occur even before they reach the consciousness and depend on a) the conditions of the senses, and b) how the memory has operated with these incoming impulses and structured them with objective data and/or previous internal registers of stimuli recorded in the memory's immediate, middle, or older layers.

After they reach the consciousness, impulses may be further translated and/or transformed in several ways: a) as in the case of auditory or cenesthetic images which are, for example, translated into visual images; b) through the operations in which a perception is structured in the consciousness combined with all the related perceptual data, memory data, internal registers, and the consciousness' register of its own activity, to which is also added the activity of imagination; or c) through the various operations the abstractive or associative pathways make on the impulses, depending on the level of consciousness, to transform them into characteristic images (symbols, allegories, etc.).

The transformation and translation of impulses have an important relationship to: a) pain because the sensory impulses which produce pain in the present may be initially transformed and translated in an illusory way, and may undergo further new deformations if they are again evoked from the memory. These deformations can increase the suffering as a psychological register when the impulses are translated into images that do not correspond to the original real stimuli; these images in turn mobilize responses which are ineffective because they do not correspond to the original stimuli; b) suffering produced by the memory or the imagination, that is, from the past and future times of the consciousness; this suffering occurs when the initial impulses or images of situations are deformed and translated as they are represented or imagined, or even prior to this in the memory. So, this pain or suffering is transformed and translated by the imagination, and by the data which come from the memory and appear as impulses (images). Pain and suffering are always strongly deformed, translated, and transformed by the imagination; much suffering exists only in the images that are illusory translated and transformed by the mind. Our interest is to comprehend how these images are associated, their particular structure, and how to transform them in a positive sense that liberates one from suffering.

INSTINCTS OF SELF-PRESERVATION AND SPECIES PRESERVATION: See *Centers of Response*, especially Vegetative Center.

INTENTIONALITY: This is the fundamental mechanism of the consciousness; the consciousness maintains its structured nature through this mechanism which links its "acts" with "objects." This connection between an "act of consciousness" and the corresponding "object" of this act is not permanent, and this permits the consciousness to have a dynamic nature which constantly generates new acts in search of objects. The intentionality of the consciousness always aims towards the future; this is registered as tension, as a kind of "search," even when it is directed towards recalling past events. The way time is ordered in this game of intentionality-evocation is more consistent and efficient in the vigilic level of consciousness.

INTEREST: See *Attention*.

INTERNAL SENSES: a) The cenesthetic or internal senses provide data on pressure, temperature, humidity, acidity, alkalinity, tension, relaxation, and the great number of other sensations that come from the intrabody. Moreover, the registers of response made by the centers (for example, emotions, ideas, etc.), the level of consciousness of the structure as indicated by sensations of tiredness, wakefulness, etc., and the work of the memory, as well as the work of the apparatus of register itself (the consciousness), all come from the cenesthetic senses. b) Kinesthetic senses supply data about bodily movement, posture, and physical balance or lack of balance.

INTERNAL STATES OF CONSCIOUSNESS: Phenomena of the consciousness that influence the state or situation within a given level of consciousness, coloring it with personal experiences that mobilize it and which correspond to contents of different levels of consciousness. In the level of consciousness of sleep, we distinguish between *active* and *passive* states; in the level of consciousness of semi-sleep, we also distinguish between active and passive states (and the former may be either attentive or altered); and finally in vigil there are also active and passive states, and either of these may be attentive or altered (see *Consciousness, Levels op.* Whether a given level of consciousness is passive or active depends on the intensity of the energy, or energetic "tone" of this level. An error that is often made is to confuse internal states with levels of consciousness.

INTERNAL UNITY: The register of internal unity occurs when the centers of response work together and follow their structural tendency. Conversely, when one registers that one's centers are working in different directions, this is the register of internal contradiction. We summarize the experience of internal unity in the phrase "thinking, feeling, and acting in the same direction." The register of contradiction, dysfunction, or opposition in the actions of the centers, is registered as internal pain, as an increase in internal tension.

LEARNING: A process of registering, elaborating, and transmitting data; learning is based on the sequence of events in which a perceptual impulse travels simultaneously to the consciousness and the memory, and the memory analyzes and compares it with previous data. If the new perception and the old representation from the memory coincide, this produces the phenomenon of recognition. On the other hand, if the data in the memory do not coincide with the perception, these new data put mechanisms in motion that correlate previous similar data with the new data. This whole process also triggers images which *mobilize the centers of response*. At the same time, there is a *feedback* mechanism which reinjects, as new sensations for the consciousness, the internal impulses from these operations of the centers of response. This feedback allows the consciousness to use "trial and error" to guide itself with this new data, which in turn is then sent to both the memory and the consciousness. The above description shows that the learning process is not at all passive, but rather is to the highest degree an active process that requires mobilizing the centers of response as an integral part of the process.

LIFE: One normally identifies human activities more with the human *body* than with the various *functions* of life themselves. As a result, people believe that when the bodily functions cease, life ceases; however, if people are actually in the presence of a dead body, the belief will often arise that "something" continues after death. In any case, it is clear that the body is not the same as life because the functions of the body, and not the body itself, set life in motion. This incorrect identification of the body with life also adds confusion to the problem of comprehending death.

LIGHT, Register of. An experience that at times accompanies the processes of transference or selftransference. In this experience, the energy liberated by resolving problems and mobilizing the nervous system gives one a cenesthetic register which is translated in the form of Light. The characteristics of this phenomenon of Light are: a) it is produced independently of any specific object, that is, it has no localized source; b) the whole space of representation is illuminated and one may move to any level without effort or resistance; c) there is no need for any imaginary support for this Light to persist a long time; d) this phenomenon may cause (higher) levels of consciousness that are foreign to sleep or semi-sleep to erupt; and e) it makes possible a new organization for how objects are perceived in vigil, and facilitates a greater and better functioning of the reversible mechanisms (See).

LEVEL OF WORK OF THE CONSCIOUSNESS: The *state* of the centers of response at any given moment; this state modulates the center's action. The level of work of the consciousness is related to the degree of internal mobility the structure has to respond to a given stimulus in one way or another; this mobility decreases as one descends through the three levels which we call vigil, semi-sleep, and sleep. When the structure is operating in a specific level of consciousness, some minimal activity will always still continue at the other levels; we can see that the Levels of Consciousness are potentials of work which have a simultaneous, dynamic relationship. The regulation of the levels of consciousness lies in certain physical points which receive and emit controlling signals.

In the *Level of Vigil*, the rational mechanisms work fully. This is direction and control of the activities of the mind and body in the *external* world.

In the *Level of Sleep*, these functions diminish greatly, and during deep sleep without images, only the vegetative center functions by giving *internal* responses which are characteristically automatic. This state of sleep alternates cyclically with a state of sleep with dreams (also called paradoxical sleep). This is sleep with images that are registered on the screen of representation. We differentiate between Levels and States of Consciousness (see *Internal States of Consciousness*). Sleep serves to restore the body, to re-order the mass of short-term memory data, and to discharge numerous physical and psychological tensions. The latter are discharged by means of images.

In the *Level of Semi-Sleep*, the phenomena of the other two levels of consciousness appear in mixed forms. As one wakes up, one ascends from sleep to semi-sleep before completely waking up into vigil. The level of semi-sleep is rich in fantasies and long associated chains of images which fulfill the functions of discharging internal tensions, giving order to internal contents, and at times displacing charges (see *Transference*) from one content to another. When similar images or reveries (see) appear in vigil, they do not denote a separate level of consciousness, but are a state in which images proper to sleep and semi-sleep force their way into full vigil and put pressure on the consciousness. As in semi-sleep, when this occurs in vigil it has the goal of discharging internal tensions. Reveries in vigil also serve to compensate the difficulties of a situation or the needs experienced by a person. In its ultimate root, this phenomenon is closely related to the problem of pain; pain is the internal indicator and internal register a person has when unable to express himself in the world. In this situation, compensatory images appear. When any given level of consciousness functions, the other levels are always co-present; so in vigil, reveries from sleep and semi-sleep are co-present, and in sleep vigil is co-present.

MEMORY: A function of the psychism which regulates internal time and stores the registers or sensations (generated by internal or external stimuli) by codifying them based on the level of consciousness and state of the structure when they were recorded (see *Evocation*). Each new sensation is compared with previously recorded sensations (see *Behavior, Factors that intervene in*). Stored sensations may also be projected beyond the present into future time (imagination). There will always be a present sensation from both operations, actualizing or remembering the past, and projecting or imagining towards the future. The memory operates in a dynamic structure together with the senses, the apparatus of register, and the level of consciousness of the psychism.

MEMORY, Errors of. a) A *false recognition* occurs when new data are incorrectly identified with previously recorded data, or an object one recognizes recalls some situation one has apparently, but not really, experienced (Paramnesia). b) An *erroneous memory* occurs when some memory data are supplanted by other data which do not appear in the memory. c) *Amnesia* is registered as an inability to evoke data or sequences of data. There are different types of amnesia (See). d) A contiguous memory may be erroneously located as a more central memory. e) *Hyperamnesia* is abnormal amplification of the memory which generally involves substituting recent memory data for older data.

MEMORY, Ranges of. We distinguish three principal ranges of memory: a) the old or ancient memory is a substratum or base formed by the first recordings-the affective tones and internal registers of the operations which accompanied the first data that arrived through the senses. The whole subsequent system of relations is structured on this base; b) the middle range is made up of the recordings that continue to accumulate throughout life; and c) the immediate or short-term range which is data recorded each day, and then ordered and classified in the memory. It is due to the existence of these ranges of memory that the consciousness can locate itself in time and space. One's mental space is strongly linked to the times of consciousness (past, present, future) and these times are supplied by the phenomena that come from the memory. Without them the consciousness would lose its structure and the "I" would register its own disintegration.

There is also a situational kind of memory in which an object is recorded through its context, and is then evoked by first locating this context.

MEMORY, Functions of. a) To record, retain, structure, and order data from the senses and the consciousness. Data is predominantly recorded in the level of consciousness of vigil, and then ordered mainly in the level of sleep. b) To supply data to the consciousness (see *Evocation*). c) To give a sensation of stable identity to the structure as it changes and develops through time (see *Memory, Ranges op.* d) Provides a reference for the -consciousness to locate itself in time among the wide diversity of phenomena it registers.

MEMORY, Laws of Recording: The memory records better if: a) the stimuli have greater strength; b) data enter simultaneously through more than one sense; c) the same datum about a phenomenon is presented in different ways; d) the stimuli are repeated; e) the recording is placed in context; f) there is a clear lack of context; g) there is an absence of background noise or intermittence in the stimuli; h) in an absence of stimuli, the first one to appear will be strongly recorded; i) the memory is not also at the same time passing information on to the consciousness; j) the memory is not saturated through repetition or blockage; and k) when the consciousness pays attention to the datum (see *Apperception*).

MEMORY, Recording in: Recordings are always made in a structural and simultaneous way with data from the senses, data from the activity of the consciousness, data about the level of consciousness of the structure, and data about the activity of the centers at the time of the recording (see *Evocation*).

MENTAL CONTENTS: Appear as objects of the consciousness or as Forms (see) which the consciousness organizes to respond to the world. These forms are always elaborated as representations, that is, images in a wider sense, and occur within the space of representation. There are several distinct characteristic forms of organization for contents of the consciousness; these forms vary depending on the level of consciousness. When one of -these organizing forms is active in the level of consciousness that corresponds to it, it will have important significance and usefulness for the coordinator, while if this form remains through inertia and is dragged into another level of consciousness, it will become a noise factor because it will be accompanied by characteristic energetic intensities, tensions, and emotional climates which are different from and may conflict with the images they are adhered to. These "foreign" phenomena may not always be directly perceived by the consciousness, especially if they are cenesthetic images.

MUSCULAR TONICITY: The tendency of a person's muscular system to move towards the place in external space in which the corresponding image is located in the consciousness (see *Images, Function* of). For example, if one imagines an object on one's right hand side, this predisposes one's muscles to move in that direction. Visual images have the characteristic of "transporting" tonicity; this predisposition or tonicity may subsequently be expressed as charge or action if kinesthetic images arise with adequate charge and correct placement within the space of representation to cause the actual external motor response.

OPERATIVE, Immediate Practical Consequences of. a) The normalizing or balancing of the consciousness, particularly the level of vigil, through the suppression or healing of suffering. The healing of suffering comes through comprehending the mechanisms of *illusion* that generate it; to do this, one needs to stop the registers of pain, even if only temporarily. This is the immediate practical objective of the Operative system, in which one progresses from one new comprehension to another, as one obtains living registers of the healing of suffering, and then forcing and pain disappear. We call this *normalizing the consciousness* or normalizing vigil. This process of normalizing is the most important step in comprehending one's problems; with it the healing of suffering begins. b) The Operative system helps one better comprehend one's own process, which, unless it is detained, naturally moves towards the healing of suffering, and beyond it to possibilities for amplifying and developing the consciousness. One cannot achieve these possibilities if one does not overcome the difficulties related to suffering, and to possession which generates suffering. c) The Operative system helps one comprehend the phenomena of both individual and collective psychology, and how the tensions and climates generated by destructive suffering oppose the development of the mind and life itself.

In the Operative system, we attend especially to the constant, universal registers or experiences, those valid for all human beings because of their similarities in corporal and psychological structure. Such universal registers include: a) the characteristics of the space of representation in semi-sleep and sleep, with illumination or light in the higher (spatial) levels, and darkness in the lower levels; b) in semi-sleep or sleep, the pathways and internal states are placed in the internal space of representation, and one observes from the outside of periphery of this space. One then believes one sees these internal phenomena as external objects because this internal space now includes all the phenomena; and 0 in sleep and semi-sleep, certain places, beings, and other phenomena arise as general and universal categories in every human being (see *Lessons 28 and 29*).

The characteristics that the space of representation has in the level of sleep and semi-sleep occasionally erupt into the level of vigil, that is, one perceives the world within a space of representation which in reality corresponds to sleep or semi-sleep. Sometimes, illusory and even hallucinatory configurations of internal places, beings, or phenomena erupt into vigil. They give either agreeable or disagreeable sensations, and possession or rejection oriented towards external objects, to the extent that one relates or identifies the external objects with these internal beings, entities, or landscapes which we call reveries. We particularly emphasize the decisive role of the reverie nucleus (see) in such phenomena.

OPERATIVE, General Theory of: The system of Operative is related to operations which can modify specific aspects of internal behavior.

OPERATIVE, Techniques of. The cathartic probes and transference probe are preparatory techniques. The two specific techniques which form the Operative system are Catharsis and Transference.

PAIN: The register of any unpleasant stimulus is generically called Pain; it always corresponds to an increase in tension. When the source of this register is a specific physical location in the body, we speak of Pain as such. One registers Pain through the pathway of *sensation* (See). However, when the root of the register of Pain is in the mind, and its register arises through the pathways of the imagination and/or memory, we call it *suffering* (see). Ultimately, the roots of both suffering and pain lie in the body because we always have a physical register or sensation of any memories (past) or imaginings (future) involved; from this point of view, both pain and suffering come through the sensation since every impulse can be reduced to sensations. The register of pain is always structurally and inseparably linked to rejecting the pain, and specifically to a mechanism that is mobilized to reject it. Pain registered through the pathway of sensation will begin to be registered when the stimulus passes the limits of tolerance of the sense that is perceiving it (see *Amnesia*; see *Impulses*, *Translation op.*

PAIN, Characteristic Time of. The characteristic time of pain is the "instant" because the structure perceiving the painful stimulus reacts by immediately launching a response to modify the painful stimulus as quickly as possible and prevent the increase in tension. If the stimuli are pleasurable, the opposite takes place and the structural response tends to prolong the stimulus.

PAIN, Pathways of. Pain arises through the pathways of *sensation*, *imagination*, and *memory*. There are sensations that are illusory, images that are illusory, and memories that are illusory. These are the *illusory* pathways of suffering (see *Sensation*; see *Image*; see *Memory*; see *Illusion*). Just as we recognize the role these pathways play in generating suffering, we also recognize that these same three illusory pathways are involved in every operation of the mind, including the formation of the "I." There are real registers for the consciousness of this illusion-produced suffering, and the techniques of transference (see) yield their best results in overcoming such suffering.

PERCEPTION: a) The simple register of sensory data. b) A datum which reaches a sense is registered as a variation in the sense's natural frequency of operation; in addition, this datum is configured and structured by the sense. Thus, a perception is the register of both the incoming datum and the activity of the sense, which is dynamic and in movement. Every perception is a structure of: datum plus activity of the sense which abstracts and structures it. c) A structuring of sensations carried out by a sense, by several different senses, by the activity of the memory, or by the combined activity of the consciousness with a sense, senses, and the memory.

PERCEPTION, Laws of. a) *The Law of Thresholds:* If the consciousness desires to pinpoint the register from a certain sense, and there is a background of noise coming from the same sense, other senses, the memory, the imagination, or from the consciousness in general, then either all these other apparatuses must reduce their thresholds or ranges, or else the stimulus must increase in intensity in order to be registered. However, the stimulus must not exceed the sense's maximum limit of tolerance because this will saturate or block the sense.

The thresholds vary systematically with the levels of consciousness of the structure. In sleep and semi-sleep the thresholds of the system of external senses narrow, while at the same time the thresholds of the system of internal senses widen; in vigil the reverse occurs. b) *The Law of Diminishing Register of a Constant Stimulus by Threshold Adaptation:* when there is a constant stimulus, the thresholds of the sense adapt to leave the stimulus within the threshold limits so that the sense can continue to operate and register new different stimuli.

PLEASURE: The register of a positive or pleasant stimulus is generically called Pleasure. Pleasure involves the lowering of tension and the register of relaxation (see *Pain*).

PLEASURE, Times of. See *Pain, Times of.*

POSSESSION: a) See *Suffering*. b) Suffering is related to different kinds of fear; fear of illness, loneliness, death, etc. Fear involves operations of the memory, sensations, and the imagination. This whole structure is related fundamentally to possession, possession of oneself, of objects, and of other people. One may suffer because one does not have something, because one is afraid of losing something one does have, or when one fails to get something one wants; the root of this suffering lies in possession. Also, in states of need and desire, whether active or passive, possession is present in an active way. c) The register of possession is related to tension; tension is the indicator of possession. Therefore, the mind advances and becomes freer to the extent that it can lessen possession. When possession disappears, there will no longer be a physical register of tension, and excessive muscular tension will no longer be necessary in the sense of possessing or holding onto objects.

PRESENT AND CO-PRESENT, Fields of. See *Attention*.

PSYCHISM: The integrated system and dynamic inter-regulation of the senses, memory, coordinator, levels (of consciousness), and the centers.

PSYCHISM, Inter-Regulation of. If one function or factor in the psychism changes, all the other functions in this inter-regulated system will be modified. For, example, the process of apperception inhibits the process of evocation; the operations of the memory inhibit perception; when the external senses are functioning, the entrance of internal stimuli is blocked and vice-versa; when one descends into sleep, the reversible mechanisms (see) become blocked,

and the associative mechanisms are mobilized; conversely, when the critical mechanisms function, the associative mechanisms are inhibited (this happens as one ascends to vigil). This phenomenon of inter-regulation also occurs among the external senses themselves. For example, if the visual thresholds widen, the thresholds of touch, smell, hearing, and taste narrow.

PSYCHISM, Noise in Self- Regulation: Certain types of noise are caused by the interference of foreign impulses in the information or decision circuits; noise may also come from another apparatus or from some other part of an operating apparatus. All such noise distorts both the information that reaches one and the information that is sent from any apparatus to the centers of response. For example, all information from the external senses is affected by the present state of the structure, including any climates, tensions, or other factors present. All sources of noise tend to generate increased internal tensions; these internal tensions may then exceed the threshold of tolerance within the operations of the apparatus, and thus interfere in the channels of information. This will be registered as mental pain or suffering. When climates and the contents and situations dragged with them reach the coordinator, they cause it to emit incorrect or inadequate responses because it lacks the necessary parameters to give order to such a distorted mixture of information.

PSYCHO-PHYSICAL GYMNASTICS: Results in better self-control or self-management in all situations in everyday life. This is a system of *practices* for self-control and integrated development. These practices reestablish the equilibrium between all the centers, that is, between mind and body. The Psycho-Physical Gymnastics practices are not intended to develop one's muscles, or to give one greater endurance or physical agility, as are sports and gymnastics in general. Rather, these exercises give the participant, through systematic tests, a clear understanding of which responses (i.e., intellectual, emotional, or motor) he has the most difficulties with, those he can manage and control the least. Based on the understanding gained from these tests, he then practices and masters his more difficult areas of self-control, thus balancing himself.

RECOGNITION: A phenomenon produced when a datum received through the senses is compared with previously recorded data and identified as having been already recorded; we say this datum is recognized (see *Forgetfulness*).

REFLEX or Reflex Response: A signal that goes directly from a sense to the centers of response, bypassing the consciousness. This type of response is unusual because it is made without the usual intermediary image which would normally be projected onto the screen of representation, and from there act on the centers.

REGISTER: The experience of the sensation produced by stimuli detected by either internal or external senses, including memories and imagination.

RELAXATION: Techniques designed to relax or dis-tense the external musculature, internal tensions, and mental tensions. These techniques are useful to lower tension, rest, and in general normalize the vigilic state; thus, they help one enter into and carry out cathartic and transferential works. The relaxation techniques require previous exercises to make one aware of the whole system of unnecessary tension that can develop around a specific tension in a given point. One dissociates these complete systems of tension through such exercises.

RELAXATION, Steps of. a) Adjust to your bodily position of sitting, standing, etc., and correct any posture which generates unnecessary tension. b) Avoid falling asleep by sitting up straight with little or no back support, that is, in a position of unstable equilibrium. c) Follow a symmetrical attentional or mental path and reduce the tensions as you go; in general go downward from your face and head to your limbs, and on down your trunk. d) Pass through these same points mentally several times. e) Deepen the state of relaxation by relaxing more internally, and attend to the cenesthetic register of your eyes, head, and then deep inside your trunk. f) Finally, relax mentally by becoming progressively aware of the more "internal" sensations within your head, encouraging cenesthetic images or feelings of softness, falling, etc.

RELIGIOUS FEELING: A profound feeling or sentiment in the human being that has such great strength it can even overpower the basic instincts of self-preservation and preservation of the species; this same feeling may be expressed in many different ways, and different people feel it in relation to diverse objects. The religious sentiment has a characteristic register. On occasion, people relate this religious sentiment to God as the corresponding object which completes or satisfies the search contained in this feeling.

REMEMBRANCE: a) A content of the consciousness which has reached the consciousness, but has not originated through the senses (see *Evocation*). b) The generation in the consciousness of an image (see) which in some past time has come from the external and/or internal senses.

REMINISCENCE: a) The theoretical atom or basic unit of the memory. What is registered in the operations of the memory is the receiving, processing, and ordering of the incoming sensory data, plus all the data from the other senses that are working, and the general state of the structure at the moment (see *Evocation*). b) Reminiscence occurs when certain memories (or a complete state of memory plus climates) invade the consciousness and mobilize corresponding images. These images will have more force if the data in the memory have great charge; strong charges coincide with feelings of "searching" or with psychological contradictions. When an image is obsessive, its strength derives not only from the image itself, but also from the state or emotional climate that accompanied the recording.

REPRESENTATION: All phenomena of the memory which at any given moment are included within the field of the "present" (see) in the consciousness. Representations or images are distinct from data of the memory which act co-presently and subliminally, and of course, representations are distinct from perceptions (see).

RESPONSE: An action expressed towards the world of sensations (see *Behavior, Classification of, see Roles*).

RESPONSE, Delayed: Different than the reflex response (see) because the circuits of coordination intervene, and because there are options to channel this type of response through different centers and to delay it after the stimulus arrives.

REVERIES: Reveries appear in vigil in the form of numerous ideas, images, and thoughts which are alien to the main idea or thought one is developing. Reveries are formalizations of stimuli that come from other levels of consciousness, from the external environment, and from the body. They are expressed as images and exert pressure upon the vigilic level of consciousness. Reveries are unstable and changeable, and are the greatest impediment to a sustained work with one's attention. Some reveries are situational and change daily; we call such reveries *Secondary Reveries*. they are responses that compensate stimuli coming either from external situations or from internal pressures, that is, the precise function of these reveries is to discharge the internal tensions produced by painful internal difficulties. The wide diversity of secondary reveries can be seen to revolve around a certain common emotional climate which is stable and permanent, and which forms a strongly fixed nucleus called the *Reverie Nucleus* (see). Observing the common emotional elements of one's secondary reveries is a useful technique to trace this background reverie nucleus.

REVERSIBLE MECHANISMS: A fundamental mechanism of the consciousness which we define as the ability of the consciousness to direct itself, by means of the attention, to the sources of information. Thus, for the senses, the reversible mechanisms result in what we call *apperception* (see), and for the memory, they result in *evocation* (see). There can also be apperception during evocation. The operation of the reversible mechanisms is directly related to the level of consciousness; as one ascends in level they function more, and as one descends they function less. There are also important phenomena in which the operation of the reversible mechanisms is blocked or partially blocked, even in full vigil (see *Consciousness, Emotional*).

REVERIE NUCLEUS: In each person, certain reveries are more fixed and repeat more often; other secondary reveries, even though they often change, share a common background mental climate. The main characteristic of this background climate is its permanent or constant nature. At times, the fixed reveries appear in the fantasies of semi-sleep or sleep, and here too they reveal a constant background nucleus of divagation.

The background nucleus orients a person's tendencies, although the person is not aware of this. The action of this fixed nucleus can manifest through a related image, and this image will then direct the body and the activities in a certain direction. Thus, the Reverie Nucleus guides the tendencies of human life in a particular direction, although its action in doing so is unnoticed by the consciousness.

The reverie nucleus normally evolves, but it may become stuck in a certain life stage and generate an unchanging repetition of activities and attitudes that may be out of step with a world that constantly changes.

The nucleus itself cannot normally be visualized as an image; rather, it is experienced as a "mental climate," as a "state" with strong emotional overtones. So one does not directly register the nucleus itself as an image, even though it operates by generating a great number of *compensatory images* which then guide one's behavior (see *Lesson 2 1*). When the normal process of the reverie nucleus does begin to wear out and it starts to change, it will at this point begin to manifest as a fixed image, as an archetype, because as it wears out, its tension is directed through this image towards discharge. Therefore, we say that, in an apparent paradox, the nucleus is losing its strength just when an image arises that exactly corresponds to it. Because the function of this image is to discharge tension, its appearance indicates that this nucleus of great stability and weight is in the process of discharging and displacing its charges outwards in the person, towards the periphery and through the centers. The reverie nucleus can change through: a) A change of life stage (e.g. childhood to adolescence), because it is generated by certain tensions which change greatly when a person passes into another stage of life; the internal pressures which give birth to the nucleus change with the accompanying physiological changes, and a whole new system of emotional climates is born that is completely different from the one of the previous stage. b) Accidents or shocks may also change the nucleus, because if the internal pressures and tensions are changed by an accident, the nucleus generated by them will also change, as will the climates and secondary images it generates.

When the old nucleus wears out and a new one appears, the behavior undergoes important changes. From this point of view, the precise purpose of the Self Liberation system is to modify these internal systems of tension and make the secondary reveries change. This will generate a new attitude toward the world. The internal pressures that create the reverie nucleus are strongly connected with the functions of the instinctive centers (vegetative and sexual); therefore, techniques to produce changes in the reverie nucleus cannot be guided by the voluntary activity of the intellectual center, nor can they function from a vigilic level of consciousness (see *Centers of Response*).

ROLES: Fixed or codified habits of behavior formed by the experiences in the different environments a person happens to live in. A certain role will be expressed when a stimulus provokes a particular range of human behavior as a response to that stimulus (see *Behavior, Factors That Intervene In; see Response*). Roles are directly related to the internal level and manner in which one's self-image and the image of the given situation are represented. These representations are organized in layers of different depths within the system of representation of the internal space.

ROLES, Error in: a) One may select an incorrect role for a given situation, or b) one may incorrectly apply an old role in a new environment, and thus generate behavior that is poorly adapted to the stimulus.

ROLES, Function: The roles save energy and reduce the resistance one encounters in the environment. They are codified after being learned through trial and error. Roles give place to either *typical* or *atypical* responses; a response is typical if it is well adapted to the situation or agrees with what is normally accepted, and atypical if it is not. Either one may produce either increasing or decreasing adaptation.

The compensating image of the reverie nucleus, as well as giving a general response to the requirements of the environment, also compensates the basic deficiencies and shortcomings of the system of roles.

SELF KNOWLEDGE, Practices of. These permit one to comprehend negative aspects of oneself that should be modified, and positive aspects to strengthen. To identify these aspects in this system of practices, it is necessary to study oneself with reference to one's actual situations in everyday life as much as possible. It is best to consider what things have happened to one in the past, what actual present situation one lives in, and what one desires to achieve in the future. Self Knowledge does not conclude with just this analysis, but rather incites one to formulate proposals for change and support them with a correct elaboration of concrete projects.

SELF TRANSFERENCE: This is a technique which leads one to a register of a change of meaning. It does not require an external guide because it follows an orderly process which has been comprehended and learned previously by the operator. In this process, one advances in the measure that one obtains indicators or registers that each step has been effectively fulfilled. The major difficulty of this technique is rooted in the fact that without an external guide one tends to elude the resistances that appear during the process, and it is precisely the goal of this technique to conquer and overcome these resistances.

SENSATION: a) See *Register*. b) The theoretical atom or basic unit of perception. c) The *sensation* is what one registers when a stimulus from either the external or internal environment (including images and memories) is detected as it changes the natural operating frequency of the perceiving sense. From this point of view, there is nothing in the consciousness that has not been detected by the senses; this includes the contents of the memory and the activities of the consciousness itself, which are also both registered by internal senses. What exists for the consciousness is what has been *manifested* to it, including itself, and this manifestation must have been *registered*. Therefore, we say that there are always sensations involved in this. d) All internal impulses (see) may be reduced to sensations (see *Pain*). e) Every sensation is always accompanied by the generation of an image..

SENSES: An apparatus or function of the psychism which registers stimuli that come from the external or internal environments, depending on whether they come through the external or internal senses. All the senses operate simultaneously in a dynamic structural relationship among themselves and with the apparatuses of memory and registers.

SENSES, Classification of. a) External and Internal. b) The chemical senses are taste, smell, and cenesthetic; the mechanical senses are external touch, cenesthetic and kinesthetic; the physical senses are sight and hearing.

SENSES, Errors of. a) A sense may become blocked through saturation by excessive stimuli; b) there may be organic faults in a sense (myopia, deafness, etc.); c) a sensation or perception may be created artificially, for example, by mechanical stimulation of the eye which causes one to see light, or by chemical stimulation or interpretation of data.

In general, we call all the errors in the senses *illusions*.

SENSES, Function of: To receive data from, and supply data to the consciousness, or the memory; the data transmitted will be organized in different forms that depend on the present activity and level of consciousness of the organism.

SENSES, General Characteristics: a) Senses carry out the activity of registering stimuli. b) Senses abstract certain characteristics from the data, and structure and configure the data among themselves. c) Senses have a permanent scanning activity. d) They have their own memory or inertia which causes a perception to continue for awhile even after the stimulus has ceased. e) They operate within certain ranges of perception and with their own characteristic internal frequency which is altered by the incoming stimulus. f) They have a minimum threshold and a maximum limit of tolerance, and both of these thresholds are variable. When a stimulus does not exceed the minimum threshold it is not perceived, and if a stimulus exceeds the maximum limit it will be registered as pain. The maximum and minimum thresholds vary depending upon the education, experience, and metabolic needs. g) Senses translate diverse stimuli into an internal system of homogeneous impulses. h) The actual sense organs may be either precisely localized or diffuse constructions, and at their other end are always connected to the apparatus of coordination. i) Senses emit their characteristic registers through the variation of the natural internal frequency that corresponds to each one. j) They are connected to the memory apparatus of the organism. k) They can make errors in perceiving data (see *Perception, Laws of*). 1) The operation of the senses may be influenced by the consciousness (see *Reversibility; see Apperception; see Hallucination*).

SIGN: A symbol or allegory which fulfills the function of codifying internal registers (see *Communication Between People*).

SIGNIC: A function fulfilled when one perceives an object that has been previously codified into a form by the consciousness, and which has remained in the consciousness as an internal register.

SIGNIFICANCE: The internal register or experience of the correspondence between the *perception* of an object which acts as a sign, and the *internal register* that was previously codified as the form of the particular object perceived.

SPACE OF REPRESENTATION: A kind of "mental screen" on which images are projected. These images are formed based on stimuli from *the memory*, and the operations of the consciousness itself that we call *imagination*. The space of representation is formed in itself, and also as a screen for the projection of images, by all the internal images from one's own *cenesthetic senses*. That is, it corresponds exactly to the internal signals from the physical body, and is registered as the summation of all these signals into a kind of "second body" of internal representation. There is a corresponding internal visual register of *the space of representation*; the *structure of this visual register* corresponds to the internal structure of the eye. The space of representation consists of vertical gradations or levels within two basic planes, "above" and "below," and it also has three-dimensional volume and depth.

These characteristics make it possible to recognize, depending on the internal location of the image, whether the phenomena come from the internal or external world. In the case of "external" images, the illusion has been produced that the representation is external to the space of representation, although in all cases it is actually internal. As one descends in level of consciousness, the dimensions, volume, and depth of the space of representation increase corresponding to the increased registers from the intrabody. Conversely, as one ascends towards vigil, the space of representation becomes flattened and acquires characteristics that correspond to the level of vigil. The space of representation is also subject to the cycles and general biorhythm that regulates the whole human structure. The space of representation is never empty of contents, and it is due precisely to the representations formed in it that one has a sensation of it.

SPACE OF REPRESENTATION, Function of. This internal representation of the mental space, which corresponds to the visual translation of the internal bodily sensations, makes possible the connection between the actions or productions of the consciousness, and the body itself. This intermediary connection is needed so the body can move coherently in a given direction. When any system of impulses reaches the body-whether from the senses, the memory, or the imagination-these impulses are converted into an image which is located at some height and depth within the internal space of representation; when this image then moves to some other point and depth, it mobilizes activities in the centers, the particular center depending upon the exact location and depth of the image within the space of representation.

SUFFERING: a) See *Pain*. b) The root of suffering is in the mind, just as the root of pain is in the body. Although this is true, the mind seems to depend upon the body, so that mental suffering also derives from the body. c) The fear of death and search for transcendence are related to suffering. d) The main impediments to the normalization, amplification, and development of the consciousness are related to suffering, or to possession, which is, and which generates suffering. e) Suffering cannot be overcome simply because one makes a different evaluation of the events involved. The problem of suffering can be solved when one's mental attitude is changed; this has nothing to do with the intellectual evaluations one makes of things. This new mental attitude is related to the register of possessive or non-possessive activities in the world. There is no "forcing" and "imposing" things, no "defending" things in this new mental attitude, because there is no fear and there is no suffering. This attitude will grow and develop only through correct, sustained internal work. f) Suffering upon the death of another person arises psychologically when one locates the body of that person-as an image within one's space of representation; therefore, if this image of the dead body did not exist, this kind of suffering would be psychologically impossible. In other cases, suffering through losing another person appears to be linked to the register of one's own dispossession. g) See *Death*. h) See *Possession*.

SYMBOL: An image of fixed characteristics which emerges from the operations of the *abstractive channel*. This image is stripped of all secondary characteristics, and reduces, synthesizes, or abstracts only the most essential characteristics from the phenomena. When a symbol fulfills a function of codifying registers, we call it a sign (see).

SYMBOL, Visual Laws of. When one perceives an external symbol visually, the eye will move in a certain characteristic pattern over the symbol; this eye movement generates a concomitant movement of internal registers. Therefore, the kind of image that appears outside is important because the corresponding internally represented image will follow the characteristic eye movements, and will also be located at a certain height and depth within the internal space of representation. These common mechanisms explain how peoples widely separated in both time and space often produce, for example in comparative arts and religions, symbolic abstractions which are very similar and related to identical external phenomena. These same mechanisms occur in oniric productions (dreams).

TENSE ATTENTION: A form of attention in which this thinking activity occurs with muscular tensions that are completely unnecessary for the attentional process.

TENSIONS: This refers to more or less deep contractions of the muscular systems. Because such tensions are not always directly linked to the activities of the psychism, muscular relaxation will not necessarily result in mental relaxation. From a psychological point of view, psychic or mental tensions are related to excessive expectations in which the psychism is led in a *search*, in which it is waiting for something, with a possessive kind of background. In contrast, mental relaxation occurs when there is psychological non-possession or letting go, that is, giving actions accompanied by the register of release. We are more concerned with being able to pinpoint the *registers* of tension in the body than we are with looking for the "causes" of tension. We are also concerned with being able to dissociate the unnecessary surrounding tensions which often accompany tension in a given part of the body. We distinguish external tensions of a temporary (situational) nature from those of a permanent nature, and internal tensions of a deep muscular kind from internal tensions characterized by a general visceral irritation. The internal kinds of tension are accompanied by an important emotional component; they are emotionally tainted by what we call climates (see). Internal tensions may or may not be accompanied by external muscular tensions. Internal tensions can originate when data from the memory bring up a climate, which then causes the register of internal tension corresponding to the climate to arise.

TONE: The operations characteristic of each level of consciousness can be carried out with a greater or lesser intensity, energy, or what we call tone.

TRANSCENDENCE: We note that for this theme, and the theme of immortality, there is no *register* (see *Death*). Therefore, we assign to the level of non-verifiable beliefs the affirmations or statements about whether this is possible or not, and we maintain an open attitude of mind regarding this question.

TRANSFERENTIAL PROBE: A quick technique used in the level of consciousness of vigil in everyday circumstances to determine the kinds of internal resistances a subject has. The technique begins with a story, joke, or dream that the subject tells. The subject chooses some character from the story, and the guide proposes that the subject carry out transformations, displacements, adhesions and disadhesions of climates, etc., with the image of this character. The guide observes any difficulties or resistances the subject has in carrying out these operations. A variation on this technique is for the subject to see an image of himself in the role of a character from the story, and then to develop as before the displacements and operations that correspond to the transferential process.

TRANSFERENCE: a) A technique, which with the related technique of *catharsis*, forms the

important Operative system within the system of Self Liberation. b) A technique which involves operations in the internal space of representation; in the technique one first discharges the system of superficial or external tensions, and then proceeds to move through the more internal states to displace, transfer, and resolve the problems acting upon the psychism. These techniques operate from the level of *active semi-sleep*, and rely on operations of the *associative* mechanisms guided from outside the person by an external operator or guide. Transference is specifically intended to *transform and displace climates* (see) or charges from one internal phenomenon to another. Its most fruitful results lie in overcoming the suffering generated through illusions, and its interest is to dissociate the automatic enchainment of suffering. This liberates the consciousness from oppressive contents and releases free energy for approaching the problem of the higher levels of consciousness. This technique will be effective if the phenomena that appear in the space of representation in this lower level of consciousness are satisfactorily transformed and displaced, and thus concomitantly mobilize different and fewer tensions within the body. That is, when effective, it positively modifies the tensions that will arise when certain images come from the memory, and it also modifies the system of association that acts upon these images. The basic problem in transference lies in associating or dissociating climates from given images or themes.

TRANSFERENCE, Entrance, Development, and Exit from: The subject first chooses or proposes a significant image from a dream, biographical situation, or reverie. Once the subject sees the image and also sees himself present in the scene-at the level of representation-he develops this visual scene on the basis of the techniques of levels, transformations, and expansions. While doing this, the subject describes everything that happens without rationalizing or blocking. In the *technique of levels*, the subject starts from the middle plane and descends within the space of representation, and then ascends again by retracing the path he descended upon until he arrives at the middle plane where he began. Next, he ascends above the middle plane, and finally returns again to the middle plane by retracing the steps he followed in the ascent. This whole journey through the internal states is made in the level of consciousness of *semi-sleep*. In the *technique of transformations*, the subject begins a process in which he continuously transforms the initial images, including the image of himself. When it appears convenient, the subject stops this process and retraces the steps he has just developed until he again returns to the initial image. In the *technique of expansions* the subject expands the appropriate images and cenesthetic sensations, and then returns to the initial situation by contracting them. In all three techniques, the subject is finally placed in a positive internal state of reconciliation with himself before he exits from the process.

TRANSFERENCE, Evaluation System for: At the conclusion of a transference process in which a subject has attacked and overcome a problem, the best subsequent reference to measure its effectiveness is whether the subject experiences a noticeable positive change in *behavior*, especially with respect to the problems he has attempted to modify. There will be greater changes in behavior when the transference coincides with a significant moment of process for this person and thus acts as an accelerator or precipitator of a natural change. An internal register of change will continue to occur in post-transference moments as one notices how one's systems of ideation, and one's images in semi-sleep, sleep, and even vigil are changing considerably. The length of a given series of transferences will vary depending on the moment of process of the person; the process should last until the clear appearance of indicators that one comprehends the phenomena and has re-elaborated and integrated the corresponding contents. The register of the Light (see) as free energy appears when charges are unblocked or reaccommodated; it is interesting for its exploratory value of certain activities of the psychism. The phenomenon of the Light is also accompanied by an amplification of the consciousness, and in vigil at times by a new organization of perceptual phenomena. These indicators are always of less interest than the posttransference re-elaboration of contents which relocates the consciousness with a new perspective or point of view, with a new level of comprehension about one's problems.

TRANSFERENCE, Indicators of Resistance in: A lack of visual images, excessive vigilic rationalization, cathartic manifestations, rebounds of level, fixed images, excessively rapid movement of images, unwillingness to leave a particular situation, or feelings of enclosure, are all indicators of resistance. The resistances which arise in the practice of transference are the best indicators by which the guide can orient himself. By observing them, the guide can choose the correct technique, and operate in the direction opposite to the resistance, that is, "upstream." The guide helps the subject move against the resistance, because the resistance indicates the blockage, and moving against it makes a translation of climate to image. It is important to do all this without any psychological forcing and without direct confrontations; rather, the guide helps the subject "persuade" contents to become reconciled, always moving towards internal reconciliation with them which shows that they can be integrated into a coherent, manageable system.

TRANSFERENCE, Final Steps of. a) The subject and guide have a vigilic or rational discussion in which the subject reconstructs and recounts everything that took place during the transference. The guide helps fill in the memory gaps or errors the subject commits. b) The subject interprets the meaning of his allegorizations, with the guide assisting only to help the subject avoid excessive interpretations. c) The subject writes a synthesis in which he briefly details the problems, the resistances or difficulties encountered, the climates that accompanied them, and the corresponding physical registers. d) If the transference is effective, it will trigger in the subject an almost automatic internal process of reordering the data and integrating the contents in vigil, as well as sleep, and the subject must wait for this process of post-transference elaboration and integration to finish before he undertakes new transferences.

TRANSFERENCE, Prerequisites for: a) Mutual trust between the subject and guide; b) technical skill; c) the elimination of external sensory data; d) reassuring any fear the subject has that his situation will be harmed in this experience; e) the guide and subject work alone in this technique; f) the subject should change guides if he develops affective ambivalence or psychological dependence on the guide; g) guide and subject should use appropriate physical positions, with the guide sitting beside and at the limit of the visual co-presence, that is, at the limit of the peripheral vision of the subject; h) the guide makes a preliminary check of the state of the senses of the subject and of any internal organic problems (such as illnesses); i) first have a session of preliminary contact in which guide carries out the transference probe and asks biographical questions; and j) finally, the subject must be able to enter an adequate state of relaxation.

TRANSFERENCE, Ways of Operating in: There are two principal ways of operating in the transference. In one, the reference point is the *climates* in the subject. In this method one tries to produce, induce, or recover a fixed climate in the subject and increase its strength—indicated by physical concomitances—until, when it is a maximum, one tries to attach it to an appropriate image suggested by the guide, which increases or reinforces the climate even more. One continues to operate by substituting other similar or contiguous images for the first image. In this way, one displaces the potential of the climate from the first image to the second, and so on; each transference to a new image shows that the first image is losing its climatic strength, and the climate has begun to become unfixed or mobile.

The other principal way to operate in transference is to attend to the *images*; in this form, one operates with the techniques of levels, transformations, and expansions. One begins from the middle plane, then descends, returns to the middle plane, ascends, and finally returns to the middle point before exiting.

WORLD, Activities in: Basically, the activities in the world are oriented to satisfy physical needs. In other words, many human activities have to do primarily with the discharge of tensions towards the world. In contrast, other activities are explained by the internal configurations or transferences of charge the mind continually makes as it applies itself in the world. We call the first case above *empirical catharsis* through action; the second case is *empirical self transference* by means of actions in the world.

WORLD OR EXTERNAL ENVIRONMENT: Everything that is beyond or outside the external tactile sense. The visual, olfactory, auditory, gustative and tactile manifestations from the world are called stimuli; when they act upon the external senses they are structured as sensations.

WORLD, Internal or Internal Environment: Everything that is inside the external tactile sense. The thermal and chemical manifestations, as well as those of pressure, tension, textures, position, etc. are all called stimuli; when they act upon the internal senses they are structured into internal sensations. There is also an internal sensation of the activity of the memory and the imagination.

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Editor's note: DEFINITION means the word appears in the Glossary. Page numbers may not correspond exactly.

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