

APPENDIX 1

AUTOGENIC RELAXATION

The following is a basic relaxation exercise adapted by Henry Reed from Schultz and Luthe's system of autogenic therapy (1969). It can be used as an entry vehicle for waking dreams. Through concentration on the various formula, which are repeated to oneself, the actual physiological conditions the formulas refer to are created. A deep relaxation results. In the beginning it is often difficult for people to ascertain the line between relaxed awareness and sleep. If you have trouble staying awake, try sitting down, rather than laying down. Acquaint yourself with the instructions. Repeat each one to yourself until you feel its effect. Eventually it will take a much shorter time each session to achieve the "autogenic state" of relaxation. Unpleasant sensations of numbness, coldness, muscle twitch or tremor which occasionally occur should disappear with time. Lay or sit down with your back straight and eyes closed.

1. Be conscious of where your back touches the bed, floor, or chair. Feel the pressure of the floor pushing up and your back pushing down.
2. Lift your right arm six to eight inches and let it be pulled back to the floor by its own weight. Do the same with the left arm, right leg, left leg, head.
3. Repeat to yourself "My right arm is heavy and I have let go."
4. Repeat "My left arm is heavy and I have let go."
5. Repeat "My arms are heavy and I have let go."
6. "My right leg is heavy and I have let go."

7. "My left leg is heavy and I have let go."
8. "My legs are heavy and I have let go."
9. "My arms and legs are heavy and I have let go."
10. "My right arm is warm and I am at peace."
11. "My left arm is warm and I am at peace."
12. "My arms are warm and I am at peace."
13. "My right leg is warm and I am at peace."
14. "My left leg is warm and I am at peace."
15. "My legs are warm and I am at peace."
16. "My arms and legs are warm an I am at peace."
17. "It breathes me."

Optional additions (de Ropp, 1968:238)

18. "My solar plexus is warm."
19. "My forehead is cool."¹

¹ These instructions may also be used by people who have difficulty falling asleep.

APPENDIX 2

MEDIA FOR WAKING DREAMS

“A man of knowledge has his own predilections; mine is just to and to know; others do other things.”

“What other things, for example?”

“Take Sacateca, He’s a man of knowledge and his predilection is dancing. So he dances and knows.”

“Is the predilection of a man of knowledge something he does in order to see?”

“Yes, that is correct.”

“But how could dancing help Sacateca to know?”

“One could say that Sacateca dances with all he has.”

“Does he dance like I dance? I mean like dancing?”

“Lets say that he dances like I *see* and not like you may dance.” “Does he also *see* the way you *see*?”

“Yes, but he also dances.”

“How does Sacateca dance?”

“It’s hard to explain that. It is a peculiar way of dancing he does when he wants to know. But all I can say about it is that, unless you understand the ways of a man who knows, it is impossible to talk about dancing or *seeing*.”

“Have you ever *seen* him doing his dancing?”

“Yes. However, it is not possible for everyone who looks at his dancing to *see* that it is his peculiar way of knowing.”

Castaneda, 1971:20-1

Living in any of its elements or as a whole presents us with a theatre where our myths can work their ways. Different individuals can avail themselves of various ways to realize and to aid this process. The following is a selected bibliography of works

which might help the leader explore imaginal dimensions through the use of a particular medium.

Movement and dance: (1) Saunder, *Mudra*; (2) La Meri, *The Gesture Language of the Hindu Dance*; (3) Giu-Fu Feng and Kirk, *Tai Chi ... Way of Centering and the I Ching*; (4) Taylor, *A Time to Dance, Symbolic Movement in Worship*; (5) Duncan, *The Art of the Dance* (6) Martin, *Introduction to the Dance*; (7) Pessio, *Movement in Psychotherapy: Psychomotor Techniques and Training*; (8) Wigman, *The Language of Dance*; (9) the schools of Gurdjieff and Rudolf Steiner contain systems of movement (see writings on eurhythmy).

Painting and drawing: (1) Lyddiatt, *Spontaneous Painting and Modelling*; (2) Milner, *On Not Being Able to Paint*; (3) Gordon, *A Step Ladder to Painting*; (4) Cane, *The Artist In Each Of Us*; (5) Read, *Icon and Idea— The Function of Art in the Development of Human Consciousness*; (6) Malraux, *The Psychology of Art —The Twilight of the Absolute*; (7) Jung, “The aims of psychotherapy,” 1938, 175-84; (8) Tucci, *The Theory and Practice of the Mandala*; (9) writings of Josef Garai.

Clay: (1) Berensohn, *Finding One’s Way with Clay*; (2) Richards, *Centering: In Pottery, Poetry and the Person*; (3) Rix-Weaver, *The Wise Old Woman*.

Music: (1) Bonny and Savary, *Music and Your Mind, Creative Listening records*; (2) Ehrenzweig, *The Psychoanalysis of Artistic Vision and Hearing*; (3) Zuckerkandl, *Sound and Symbol — Music and the External Word*; (4) Hesse, *The Glass Bead Game*.

Drama: (1) Grotowski, *Towards a Poor Theatre*; (2) work of J. L. Moreno (3) Japanese Noh dramas.

Poetry: (1) Maritain, *Creative Intuition in Art and Poetry*; (2) Leed, *Poetry Therapy*; (3) Hourd, *The Education of the Poetic Spirit*; (4) Muhl, *Automatic Writing*.

Revery in general: See the works of Bachelard.

Fantasy exercises: (1) Laura Huxley, *You Are Not the Target*, “Your Favorite Flower and Rainbow Walk” (record); (2) Masters and Houston, *Mind Games*; (3) Stevens, *Awareness*; (4) Crampton (see bibliography for full list); (5) Assagioli, *Psychosynthesis*.

