

General Directions

Strengthen centers, free surfaces. Try to have the pupil work for strong lumbar muscles, a flexible rib case, ribs snugged in at spine, rib case long in back and as close to tops of ilia as possible. Acquire and maintain a flexible spine, keep in mind the four correct curves of the spine, avoid angles between groups of vertebrae or any wrong alignment, lateral, or anterior or posterior.

Breath is life. Be very careful to teach correct breathing and constantly go back to it throughout the lessons whether specifically mentioned or not. Never end a lesson without three long breaths, absolutely even income and outgo. Make sure that the pupil recognizes the value of that even rhythm and realizes that breath is a stabilizer in moments of emergency or danger, helps to maintain nervous poise at all times, helps to prevent and to cure colds. The length of the breath is improved by practice and that practice brings about a wonderful improvement in health.

JOINTS: There are two sets of universal joints in the body--the head of the femur and the head of the humerus. See that they are flexible and have the greatest possible amount of movement without disturbing the bones to which they are attached. Then turn your attention to the hinge joints, the elbows and knees,

Turn your attention to wrists and ankles. Small movements are best for release of muscles governing joints. Large movements are for the purpose of accomplishing something in the

world. In trying to release muscles anywhere, follow the principle of shortening to the shortest fiber, allowing the blood to rush in, suffuse the muscle with its healing and building material. Avoid pulling, stretching, straining. Remember you are dealing with living tissue which has opportunities to regain its elasticity faster when shortened and released than if strained and let go.

THINKING LESSONS: Outside muscles are under conscious control. Muscles closest to bone can best be assisted to do their work by visualization.

Aids to visualization: (1) a picture of a muscle in a book shown to pupil in order to explain to the pupil what you want him to think about; (2) a mental image produced by story or explanation to stimulate pupil's imagination; the mental picture should be vivid, clear, distinct, and appeal to the imaginations of both pupil and teacher. If it is not grasped by pupil immediately, let the teacher give a different picture. (3) The feel of a new muscle is of tremendous help to the pupil. If sufficient cellular activity has been stimulated in a given muscle, either by manipulation or by touch of the teacher's hand on the muscle, that muscle or group of muscles will enter into the area of awareness in the mind of the pupil.

SUGGESTIONS FOR LESSON ONE

~~Bathub~~ story, boat story, spine in middle and weight bearing illustrated by pile of stones and then a wiggly spring to which the pelvis is attached. Three bony structures, the center of each directly over the center of the other two. Shoulders balanced, resting on sternum via the clavicle. Legs in front, supporting front rim of pelvis.

Lesson Two

Let the pupil rest on all fours with an even, flat back, being careful that the back of the neck is long, eyes looking straight down onto the table. Tendency is to throw back the head so that one can see ahead. As an aid I often put on a mask with eyes at top of the head like automobile lights. Abdomen should not be tense. Recognition that everything hangs from the spine and rests on the four legs--two arms, two legs. Attention to feet.

Lie down with a pillow under abdomen, cheek on one side. Feel ribs narrow under arms on each side, small of back strong, legs close together, toes slightly in.

Keeping weight centralized, arms and knees light, creep forward, right hand left knee, left hand right knee, moving one leg or hand at a time. Creep back, left knee right hand, right knee left hand. Eight steps forward, eight steps back is usually a good number.

Lesson Three

Let patient lie on side, keeping central line running through ear, shoulder, hip. Thighs at right angles to torso, lower legs at right angles to thighs, feet at right angles to lower legs. Let the teacher place hand at back of neck and run hand all the way down the spine noting places where the spine seems to have more pressure against hand. Free shoulder blades from ribs, place thumb and fingers about an inch on each side of spine, move towards spine, pinching motion, but done lightly. Move down an inch and repeat process all the way down spine suggesting to pupil that he think on the inside of body of spine each time he feels the pressure of your thumbs on back.

Soften up ribs, think ribs inside hips, stovepipe fitted into an elbow is a good illustration of this, and is a help in teaching pupil to tuck ribs into pelvis. Free muscles around greater trochanter so that the thigh can rotate easily without disturbing. Think of tight belt going around hip; pull it an inch tighter. Tuck neck into first rib like tortoise.

Lesson Four

Position of Mohammedan at prayer; elbows, hands on table parallel to spine, forehead touching, spine an incline plane. Teach the pupil that this is the reverse of the usual position of spine, cocyx rests on sacrum, rests the fifth lumbar against fourth, and so on. Run hand along sping touching each vertebra. Draw back to sitting position letting ischia lead back, being careful not to spread ribs between shoulder blades.

Lesson Five

Pupil on back in position. Story of mercury running down inside of femur. Moving stairways or two escalators going from rim of pelvis up the front, over the shoulders, and down the back. There are two escalators, light on the upper surface, filled with passengers and heavy as they go over the shoulders and down the back on each side of the spine. The effect of this exercise is to lengthen the ribs in the back and remove the downward drag of bones in front.

Another good picture is to start a tobaggan slide from the knees to the pubic arch, this tobaggan going up the center, over forehead, down the spine. Place hand on knee, see that the legs are light, let the mercury run down the line which the finger indicates from knee to acetabulum; repeat three times.

Wrap cloth girdle very tightly around hips and between legs, pin securely with safety pin, place hands on back of ribs close to spine underneath shoulder blades and move them down three times, and then circle around the body across the abdomen to the linea alba. Narrow the V of the ribs. Place thumb and fingers about an inch each side of the sternum and come very lightly together. Repeat in similar manner about twelve times going up to sternum. Free shoulder girdle, tuck neck inside first rib.

With hand under back of neck and other hand on top of head, give picture of sword in sheath or pencil in pencil holder and push head very gently down. It is helpful sometimes to have pupil think each vertebra hits the one just below it all the way down. Shove. Lengthen spine downward gently. Give the story of ball dropping down each vertebra as a ball would bounce down the steps of a stairway, being careful not to miss one. Note the inert areas, the blank spaces through which the pupil cannot imagine that the ball falls. Watch the gradual elimination of these areas as the pupil learns to permeate them all with thought.

Lesson Six

Shrink ribs, let weight of femur drop into acetabulum, let ilia approach each other, shorten front, lengthen back, shorten distance between pubic arch and sternum, curl coccyx and the spine will lengthen.

Think a tape line from crest of right ilium to V of ribs on left side, another tape line from crest of left ilium, shorten the tape line from bottom to top.

Lesson Seven

Lesson on the two letter Y's

Draw a Y from the crotch on spine opposite lower tip of shoulder blades extending all the way down spine. Draw another Y on the front from right and left corners of ribs under shoulders meeting middle of sternum and stem of Y running down pectineal eminence. Start with the back, bring together two crotches of Y thinking especially at the base where the crotch meets; then think all the way down the spine. This will give a little sense of freedom around top of ilia if followed to end of spine.

In the front, bring together the two crotches, special attention to base of crotch. Start from pectineal eminence and follow stem all the way up to top of sternum. This will give a little sense of freedom at top of ilia close to spine if followed through to muscles around top of sternum. Repeat three times.

This is best presented to most adults and all children, especially boys, by pretending to slip a Yale sweater over the head and having the Y on the back and going through the mental exercise as explained; then pull the Yale sweater up over the legs with the Y on the front. Boys will gladly go through that game half a dozen times.

Lesson Eight

Picture of open scissors lying on abdomen, handles on crests of ilia, points on V of ribs. Close the scissors, pinning the points together. This is very good for snugging in the abdominal muscles of adults and narrowing the V of ribs. Repeat three times.

To free head of humerus: let the head of humerus be an apple hanging on a tree, and then let an apple-picker turn it ever so slightly from side to side. This will help the pupil to free the pectoralis major and minor.

As a further aid in freeing pectoralis muscles, get picture of shawl wrapped around shoulders and show that as long as shawl is tight, pupil has difficulty in free use of arms. Think of arms being in sleeve of dress, shawl falls off, arms have possibility of free movement.

Lesson Nine

Lesson On Thighs

Let weight of femur drop into acetabulum. Repeat picture of mercury. As pupil lies in Position One (on back, knees bent, toes pointed slightly in), think of wet sponges underneath knees. (If the knees are tight, they will squeeze the water out of sponges. If free, sponges remain soft and light underneath.)

Touch lightly with thumb and fingers underneath edge of thigh; some together at center. Repeat about an inch apart going down back of thigh until you reach ischium. Tiny circle on ischium. Repeat three times on each thigh.

Have pupil think close to femur. Show picture of the four adductor muscles and the pectineas. Emphasize the fact that the muscles are attached to a long ridge on back of femur extending almost from knee to trochanter, the other end centering at the pubic arch. Explain that if muscles contract unduly they will tend to draw down the pubis. If released, the rim of pelvis is held easily in its proper position especially on heads of femur. Repeat the explanation for each thigh.

Then go over body of pupil as in Lesson Three.

Lesson Ten

COUPLETS: Lift shoulder, snug in ilia. Shrink ribs, spread ischia. Cuddle in neck, curl coccyx.

DIAGONALS: Suck in left leg, fold in left ilium; shrink right ribs toward center of spine, move right shoulder forward. Release. Suck in right leg, fold in right ilium, shrink left ribs, move left shoulder forward; release.

Shrink in left ribs, move right shoulder back, release. Shrink in right ribs and move left shoulder back, release. Both shoulders slightly forward, shrink in ribs on both sides, suck in left leg, shorten and thicken left psoas. Repeat three times.

Both shoulders slightly forward, shrink ribs in front, suck in right leg, shorten and thicken right psoas, release.

LESSON 11

Sleep exercise: sleep, as one of the finest nerve doctors has stated, is the result of rest, not the other way around as is the popular belief. In order to fall asleep easily at night one should practice resting at intervals during the day. Thus a habit of resting is established and at night as a result of this daytime practice one falls asleep in the midst of a resting period. In order to aid in this, simple exercises which induce rhythm, take away undue activity in the brain cells, and demobilize some of the accumulated nerve energy are of benefit. They should be practiced at intervals during the day so that mind and body are thoroughly familiar with them and no effort is required to do them at night--simply the persistence of keeping the mind on the exercise and not letting it revert to the ever present worry or anxiety.

Sleep exercise: (1) dilate the nostrils, feel strong in small of back, let the breath out slowly counting five. Be sure that the intake and outtake are an exactly even interval of time, five mental counts for each, and that no conscious effort is made. Repeat five times.

(2) Five ordinary breaths exactly as one does when one is not thinking about breath. This acts as a rest to both mind and body from the concentration of the long hissing breath.

(3) Open and shut the eyelids slowly five times. Everyone is accustomed to the burning sensation of eyes common to those who have the habit of wakefulness. Eyes remaining continuously open or eyes remaining continuously shut do not relieve the sensation, but opening and shutting the eyelids slowly and evenly produces a sensation of fatigue and that one thing in itself is a tremendous aid in inducing sleep.

(4) At the end of opening and shutting the eyelids, keep the eyes closed lightly and think of nothing while counting five slowly, and then rigorously make yourself begin again with the first of these four recommendations to induce sleep.

Continue to go over and over these exercises. Some pupils practice them an hour the first night, and being successful once the time will be shortened each successive evening until after a very few rounds the pupil is off in dreamland.

LESSON 12

To avoid colds it is necessary to keep the entire respiratory tract healthy and vital. It should be a daily endeavor to find out whether any portion feels contracted or congested and to relieve the contraction at once or a cold will follow.

A cold is sometimes the result of exposure, sometimes of the disturbance of the digestive tract, sometimes due to the entrance of a germ. If, however, contraction is recognized before a condition of congestion has arrived, well in advance of the third condition which is inflammation, most colds can be avoided. Colds are common ailments, few escape them and each one tends to lower the vitality and prepare the way for another one. Accordingly, fight the first suggestion. The following exercise has been found to be of advantage:

(1) Bunny snuff. With the thumb and first finger on the outer rim of nostril gently press it toward the center partition and let the breath push it back again, snuffing in slightly as you press the nostril in. Press five times, let the breath go. Repeat three times.

(2) Yawn. Open the mouth with the little finger, let air come in so you feel it hit the back of the throat. This slight intake of air tends to lift the uvula and a half yawn will begin. Let the lips come together and half suppress this yawn as one would in polite society, and great expansion will take place on the inside of the throat. A sore throat can be helped very much by this exercise.

(3) Hiss and breathe.

(4) Pant like a dog, two or three pants to a second, during an interval of ten seconds.

LESSON 13

Beaver story. This is a general exercise which is followed through very successfully by children and sometimes adults. Teaches correct position of the bones.

On the right and left sides a couple of inches from the top of the sternum start tunnels. Let the mamma and the papa beavers start building these tunnels. The exit of the tunnel is the same distance from the spine at the last rib. The tunnel is dug from the front slantingly down toward the back. First dig the tunnel on the right side, then the left, and let the beavers swim around in the pond which is in the area from the ilia to the ribs. Let them come up to the surface to crest of right ilium. Swim across to the left ilium so they see where it is and back to the right.

The busy beavers now fell a tree which falls from the right to the left ilium making a bridge. Tell the children to make the distance as short as possible or the tree won't reach. Let the beavers go down on the inside of the ilium and pretend to bring up some mud to act as mortar. The beavers do this three times. Then swim over to the other ilium and in the same way fasten that tree to the ilium.

When this is done they see two islands at the end of the V of the ribs. Bring those two points quite near together, fell another tree, this one quite short, on a level with the tree across ilia. Fix the mud mortar in the same way. The islands must not separate or the tree will fall between them and the work of the beavers will be lost. The islands have depth; they do not float around on the surface; they have foundation and reach through to the ribs in the back. The children love to keep both tree bridges even on the same level.

Then six baby beavers are sent forth and go running through the tunnels, three on each side. Always watch them as they run through the tunnel. Let them swim around in the pond and inspect the bridges. Then they play a game. One little beaver swims up to the public arch and recites this rime as he sits on the public arch:

ONE TO MAKE READY (and he looks around and sees that the public arch is on a level with the two ends of the bridge); TWO TO PREPARE (lets the public arch come a little higher to the ends of the bridge); SADDLES HIS HORSE (and he gathers all three points together as close as possible without strain); AND AWAY GOES THE MARE--and the beaver jumps off and swims to the end of the sternum. As he says the word "mare", the pupil hisses. All of this--verse, preparation, and hiss--is repeated slowly and vividly for each one of the little beavers, and then the game is ended.

LESSON 14

In the following story we want to gather together three exercises and tell them in such a form that the exercises will be done consecutively by the child simply by acting out portions of the story. In telling stories it is well to have the story short and the exercise definite in the mind of the child.

An engine is in the train yard. There are two smoke stacks, the right leg with straight knee, foot at right angles to the leg strains up until leg is at right angles to the body, and the wind turns the smoke stack three times. Leg turns in socket. Leg goes back to position, left leg comes up in same way; wind turns smoke stack three times. Leg goes back to position.

Then the knees: being both legs up. Wheels begin to go around, bent knees represent wheels going around. Come into an easy position and then move toward chest ten times. These are the wheels going around, at the same time saying choo, choo, choo, choo.

Then a rabbit came along just in front of the engine and the child gets off the table and squats on its hands and knees, with knees inside arms, and hops across the room like a rabbit. Especially good for children from six to ten years of age.

LESSON 15

In position, lying on back, arms at sides. Pretend that shoulder blades are clinging to the table. Describe the shoulder blade, show how it comes down to a point, follow the edge close to the spine, the edge over the arm, the spine of the shoulder blade, the tip close to the ribs. Let the tip especially cling softly to the table. This will tend to release it from the second to the third rib. Then think of the lining of the shoulder blade. See the lining as of thick plush velvet; make a soft padding between rib and shoulder blade. When a complete consciousness of the area of the shoulder blade is established in the mind of the pupil, reverse action.

Let the arms come across the chest, one elbow on top of the other; bring the tips of the shoulders forward, cling now with the three upper ribs to the table, and lift shoulder from the table, at the same time clinging with the ribs. No effort made with spine to the table.

Examine the ilia in the same way, see their shape, size, thickness. Feel the ilia touching the table; note that there is no weight on the ischia.

Feel that the legs are light, resting in their sockets and the crests of the ilia close together. Start a little eel running down the spine, feeling, wiggling his way all the way down, keeping the ribs snugged in until he has come to the end of the coccyx and waves his tail from side to side.

LESSON 16

Arms and legs. In order to free unnecessary strains of arms and legs from torso, the following exercise has proved very helpful.

Lie on back in position. (1) Bring left knee easily toward right shoulder, turn in socket toward left shoulder, extend diagonally being sure that leg is settled well into socket, not turning to reach a distant point. Extend with heel, not toe. Turn leg in socket; return. Repeat with right leg. This should be taken rhythmically and easily; no effort. If done in this way is a very helpful means of freeing the ball and socket joints.

Arms down at sides, elbows out. Side of hand on table, palm toward body. Describe a circle with arm until hand touches inside of shoulder; move hand down body along thigh with circular movement turning palm out and having back of hand touch body. Be sure turn is made as much as possible at head of humerus, as little as possible at elbow. Repeat with left arm. Do each one of these three times.

The whole success of this exercise depends upon its being done easily, lightly, gently. If any discomfort is felt, pupil is not yet ready for exercise and should be further developed in middle of body and the universal joints freed by thought instead of exercise.

LESSON 17

Help toward strengthening abdominal wall. Rectus abdominus has five little strengthening bands going horizontally across it. Meant to keep it from stretching. Thinking along them is a great aid toward keeping this muscle in good muscular tone.

Start an inch below the crests of the ilia, put an imaginary line across rectus abdominus and think across it. Another one level with crests of ilia; a third across ; fourth half-way between and ribs; fifth at V end of ribs. Let teacher move her hands very lightly along these lines: 1, 2, 3, 4, 5. Think shortening from pubic arch to sternum and diagonally from crests of ilia to V end of ribs. Repeat three times.

LESSON 18

Pupil lies on side, knees together, thighs at right angles to body, legs at right angles to thighs, feet at right angles to legs. Think a middle line going from ears through shoulder, through middle of ribs, through hips, through great trochanter to ischia. Let pupil think that a cylindrical column goes through body size of neck, as a glass thermos bottle goes inside its outer bottle. First rib and true pelvis, same size. Center of one over center of the other.

Suggest to pupil that ribs and pelvis are hung on the spine in a slightly oblique angle. Show how much higher first, second, and third ribs are at the point of attachment to the spine than at the attachment to sternum in front. Then note the relative position of each one of the other ribs at sternum and at spine.

Then touch underneath the chin the hyoid bone and note how much higher first vertebra is than hyoid bone. Think hyoid bone top of column in front, atlas top of column in back. Old fashioned stock collar good illustration except that it is stiff and we want to change that stiffness to flexibility. Touch third vertebra. If spine is stiff and hard and inclined to be thrust forward, third vertebra is likely to be out of alignment.

Let pupil think from third vertebra to second or axis, to first or atlas. Head rests on two tiny little spots on atlas, turns on axis; each vertebra should rest in even alignment on the vertebra below. Think a ball rolling down hitting each vertebra on the outside, going clear to end of coccyx and repeat on the inside, letting it bounce on each vertebra as a ball on stairs. Repeat inside and outside three times.

Note inert areas and give them special attention. Realize that spine supports head just under center of ear; fifth lumbar, same relative position. Coccyx directly under atlas.

Story of ball is the same thing as given in Lesson 5, only at that time pupil was on back and placing him on his side makes a pleasant variation of the exercise for the pupil.

LESSON 19

Pupil lies on side as in preceding lesson. Go over same ideas of centralization and put a feather quill-end up and feather-end down at end of sternum and end of coccyx. Watch the wind blow feather, being sure pupil does not make conscious effort from right to left, three revolutions. Let the teacher mark with the finger very lightly the area and rhythm of feather.

Repeat same picture, teacher making the same indication with her finger, with feather at end of coccyx. Then put feather on the inside of upper end of spine, quill-end down, feather-end up. Watch the wind blow feather from right to left. Now let teacher touch right hand side of spine, left hand side of coccyx, and gently move fingers in opposite direction stopping at each side of spine as though making a period and let the pupil watch the blowing of the feather by the wind in opposite directions. Six times. This is a gentle rhythmic exercise to free the muscles around base of skull and end of spine and will help to quiet and steady the pupil.

LESSON 20

Place four knots in handkerchief and fit it over top of skull. One knot on each temple and the other two parallel to them in the back. Think of a similarly knotted handkerchief at the middle of the V in the front of the ribs and parallel to them in the back. A third with knots at crests of ilia in front and the other two knots parallel to them in back. Think of the two handkerchiefs passing through body at sternum and at the ilia as being dipped in the center somewhat like a net.

See if handkerchief fits around skull, and begin thinking of the center as being slightly depressed and rising. Repeat six times. This is to relieve tight scalp, pressure around head, too great activity in brain. Repeat same thought and mental action at base of sternum. Think that a pocket searchlight has been turned on head and penetrates handkerchief at skull and handkerchief at sternum. See the shaft of light going through the two and pretend that it passes through with a pleasing warmth, and in response to that warmth the two handkerchiefs move down and up very slightly.

Then give picture of the middle handkerchief and the third handkerchief; let the third handkerchief feel the penetrating and warming light rays. Let the second and third handkerchiefs pulse in even rhythm six times. Then try to have all three move in even and very slight rhythm. Give the pupil time to think each handkerchief.

Remember the importance of the idea presented to the mind which in turn is comprehended or realized by the mind and then the third step or manifestation follows in its sequence.

LESSON 21

Relieving tension in head and eyes. Whenever the teacher finds that the pupil has great pressure at front of forehead the following thought exercise may be of assistance.

Think of an egg-timing glass, one end front of forehead, the other end at back of skull. Watch the sand flow through this glass grain by grain in a steady stream from the forehead through to the back of the skull. Repeat three times. Place the same glass from top of skull through to the second rib. Watch the sand flow in a similar manner. Repeat three times. Put it back at forehead. Repeat three times.

With thumb and finger gently follow outer edge of left ear. Be careful not to pull it but press as though pinching together and taking a stop at each pressure. Make three little circles where ear joins head at front and then bring upper part of ear down toward lobe of ear. Let finger travel clear down to lobe to accentuate this direction. Repeat three times.

On forehead from right temple to middle of left eyebrow and from left temple to middle of right eyebrow place letter X. Bring together the letter. At top and bottom with fingers of right and left hand follow this motion then travel very lightly from top of forehead to tip of nose. Repeat three times. Place thumb and fingers at corner of jaws, right hand on right side and left hand on left corner of jaw. Put slight pressure on each corner and think that there is an elastic going from corner to corner. Snug the elastic together. Make little circles on corners of jaw. Repeat three times. Place fingers on cheek bone, thumbs on corners of jaws. Think straight up on each side of temples, exerting very delicate pressure. Repeat three times.

Close eyelids. Imagine four collapsible drinking cups of very pliable material like rubber as resting in eye cavity. Outside cup white, second one blue, third yellow, fourth black. Think each one in turn, outside one first, then second, then third, then central or fourth one collapsing back into cavity of eye. Think of the cups as very round, cavities of eye socket very deep going back into head. Repeat three times. With hands let the teacher make a circle from the nose along eyebrow following cavity of the eyeball underneath cheek bone meeting the other end of the circle on the inside of the nose. Draw the circle three times very lightly. Draw the circle on the inside of the eyebrow. Repeat three times. Open eyes.

LESSON 22

Most people need to learn to open hands and close feet. The habit of wearing shoes flattens out the soles of the feet and allows them to grow stiff. Although it is perfectly easy to move the feet inside the shoes, individuals seldom remember to do so. Feet have a great deal of work to do. They are rather a small base for carrying many pounds of weight. They present many very interesting solutions of engineering problems all of which could better be explained under the chapter on stresses, and here we shall give only practical aids for strengthening the muscles and balancing the bones.

Most little toes are inactive and not sufficiently extended. Most big toes are too long and accustomed to bear too much weight on big toe joint. Accordingly an excellent thinking exercise is as follows:

Pretend to have a gathering thread; start from the inside of the big toe and go along the inside of the foot and the inside of the heel. Try to have the big toe and heel on the same straight line, being careful that the joint does not protrude beyond the line. Pull up the gathering string very much along the instep. Extend the gathering string from the heel through the inside of the leg along the knee inside of thigh to ball and socket. Do this three times. If the foot seems a little hard and spread at the end of the little toe bone at the instep, make very tiny circles around this bone and at the big toe joint, and a third circle on the other side of the big toe at a point even with the quick of the nail. Repeat three times. This will allow the big toe to straighten out, the big toe joint will be less prominent, and the control of the little toe bone will go in more toward the center of the foot. Pretend to have two ordinary hooks from the big joint to the middle of the foot, end of little toe to middle of foot. Hook those two points in toward middle.

Put in a gathering string from outside of little toe along nail to inside of toe, continuing in the same manner with the fourth toe, the third, second or balance toe, and first toe. Move them all like a mitten toward the inside. Gently straighten the phalanges. Begin with little toe. Shorten first joint into the second joint, into the third joint, into the instep of foot. Repeat with each one of the toes. Begin with second toe between thumb and fingers and press one side and then the other with a slightly rotating movement almost imperceptible. Then do this with little toe, fourth, third, first, and repeat on second. Snug the underneath muscle of second toe along sole of foot, back into instep.

Work with heel of foot. Try to get all of muscles flexible and pliable. Teach pupil to make a little circle with heel resting on carpet with end of heel as it rests on carpet, toes in the air.

LESSON 23

Have foot at right angles to leg. (1) Move toes up and down gently five times. Do each foot separately. (2) Extend heel, increase height of instep, let toes hang, five times with each foot. (3) Scoop sand with outside of right foot, toes curled, five times. Repeat with left foot. (4) Let outsides of feet touch the ground, toes curled but flexible. Inside of heels and toes touching each other about an inch above floor. Built up like the roof of a house. Slowly bring calf of leg and insides of thighs together being careful not to pinch at knees.

LESSON 24

(1) Walk a crack, one foot directly in front of other. Second toe on the line being careful to keep balance easily and feel that ribs are tucked nicely inside the pelvis. (2) Walk the same line on outsides of feet, toes curled but be careful to keep them flexible.

LESSON 25

Put fingers lightly on end of big toe and little toe. Let pupil cling to rug with those toes and move back transferring weight from toe to heel drawing three inside toes with them. Do this three times. Now reverse, place fingers on three middle toes, transfer weight as before to heel letting two outside toes draw back with the weight. Repeat with left foot. Try to cling to carpet with heel and tips of toes not touching anywhere else. Think of the ply of the carpet as being very soft and luxurious. Let the toes dip into it.

LESSON 26

Put pencil in toes, peddle with foot keeping hold of pencil. This can be done with stocking on foot and is a very interesting game as pencil will continually fall out. Try to have pupil do it three times without it falling. Try any other convenient object,-- hairpin, flat rubber eraser, etc.