

Illustrations and mental imagery of archetypal forms of early organisms—A new approach to exposing and releasing habitual and dysfunctional posture

John A. Appleton

Summary

This paper introduces a new approach to understanding and addressing problems stemming from habitual dysfunction of structural support (posture). Secondly, it addresses the subjects of movement and emotional response, using the same approach. Illustrations and mental images of archetypal forms from our evolutionary past provide both a new understanding and a new therapeutic solution to common postural complaints. Archetypal forms suggested in illustrations and imagery exercises include the following: a depiction of ideal structural support, the archetypal relationship between the dorsal and ventral surfaces, the evolution of the dorsal and ventral surfaces, ideal movement control, archetypal forms of movement, and an illustrated typology of four postures and emotional tendencies.

Missing in the illustrations and imagery is the musculoskeletal system. Instead, the goal of this system of archetypal imagery is imagining change in gross body form and in other sensations of the body surface.

Introduction

Humans hold themselves up against gravity in many different ways. Some of the variation is minor and benign, typifying different types of gracefulness. However, in the author's experience, much of the variation is excessive and dysfunctional, representing problematic past injury or entrenched habit rather than natural health. In his opinion, most postural dysfunction is due to habit rather than injury, for even amputees can support themselves well and move gracefully. Professionals dealing with musculoskeletal dysfunction, whether in manual therapies or movement disciplines, encounter posturally induced problems daily in their patients, students, and in themselves.

The perspective and solutions offered here use a model that involves visual and kinesthetic imagery. Mental imagery of several kinds has been and is being researched. Some findings point to its value (Fairweather and Sidaway, 1993; Krasnow et al., 1997; Page et al., 2001; Morganti et al., 2003). Illustrations and imagery are a non-technical way of thinking about structure, movement, and emotional response. Simple drawings can encapsulate considerable information and principles about structure and movement (in the same way cartoons, in a few well-chosen lines, can depict characters of considerable comical richness). Illustrations and mental imagery exercises accompany the text. It is valuable to not only 'see it with our own eyes,' but to also feel it with our own bodies. (The author suggests glancing through the paper and previewing the illustrations.)

In addition to the principles of ideal structural support, ideal movement control, and archetypal movement options, the paper suggests a typology of postures that also identifies four personality types, loosely defined. Imagery that accompanies this hypothesis comes from evolutionarily early forms as well, in this case forms of movement. It is the author's contention that imagery exercises, built on the variation in postural and movement style of the four types, can improve range of movement and emotional response.

Problems that imagery addresses

One problem with undoing postural habits is poor proprioception. The affected individual does not accurately feel postural dysfunction so that the habitual misuse becomes the norm. Any variation in posture or movement from the norm, though it may be a healthy variation, can feel 'wrong' (Alexander, 1984), or just not 'me.' The method and mental imagery presented here addresses this obstacle. The mental imagery, in the short term, can transform and expand the habitual self-image. It is asserted here that using this imagery, with diligence, patience, and good humor, can usually effectively break limiting postural habits.

Another frequent problem is a tendency for structural and movement problems to be narrowly defined, by patient, student, or practitioner. Most of the archetypal imagery addresses the whole body and not just a part. It is the author's view that all parts of the body play a role in postural support and that archetypal imagery can expose the importance of areas that are small or distant from a location of complaint, often unexpectedly. A kinesthetic experience of supporting oneself differently, in contrast to the common and habitual experience, generally can expose inadequacies in the habitual posture.

Finally, it is this author's contention that improving posture primarily involves developing a greater number of 'postures.' Postural pain and discomfort are due, in large measure, to insufficient variety in body accommodation. Developing and maintaining an appropriate range of postural responses requires mental stretching, even if physical stretching or therapeutic manipulation is practiced as well. The posture and personality typology section in this paper includes three of many possible image exercises to experience range in involuntary and natural postural response.

Archetypal imagery's value to bodywork and movement therapies

The author has effectively used the archetypal imagery introduced here in conjunction with teaching the Alexander Technique (AT), which typically does not involve imagery, and during practice of Tai Chi and Pilates. However, individuals can carry out the imagery exercises during idle moments in a day or it can be part of a movement teacher or bodyworker's sessions. Ideokinesis is a general term that has been used for mental imagery to affect posture and movement. It has been taught and experimented with since the early part of the 20th century and has developed primarily in the dance world (Franklin, 1996; Sweigard, 1988; Todd, 1937). It is for all professionals in bodywork and movement to find if and where it could enhance their work.

Where imagery use is not indicated

There are occasions when these imagery exercises are probably not useful. When an activity requires so much attention that background mental images would be distracting, it is probably not appropriate. When a painful muscle spasm is present, the same applies. This is a particularly difficult time to successfully break habit and interject new experience. Finally, when too eager to achieve immediate results, mental imagery can turn into imitation, which happens when voluntary muscles are invoked to simulate a desired result. A useful new postural experience cannot be 'done,' since doing relies on established habit patterns. It must 'happen' as the result of mental direction and exploration. The difference between imagining and imitating can be difficult to determine, for the participant as well as the client. The pleasing results, however, come with imagining, so little by little, the distinction is learned.

Some concepts and their images

Appleton (2006) has postulated that neurological models for musculoskeletal support, movement, and emotional expression come from archetypal forms in early organisms. Portions of that paper are reprinted here. Contained in the paper are hypotheses, several of which are stated and illustrated in this section.

Ideal structural support

The first hypothesis states that early organisms' system of support (against gravity) became the instrument for neurologically directing efficient support in higher life forms. This means of support is based on a complementary relationship between the dorsal and ventral surfaces, where the dorsal surface expands and the ventral surface contracts to counter gravitational forces. In Figure 1, the archetypal creature on the left demonstrates such a relationship and the creature on the right does not. The one on the right side shows the reverse relationship, a contracted dorsal and expanded ventral surface. (For some water-inhabiting creatures, where ballast is more important than countering gravitational forces, the right side is perhaps an acceptable archetype.)

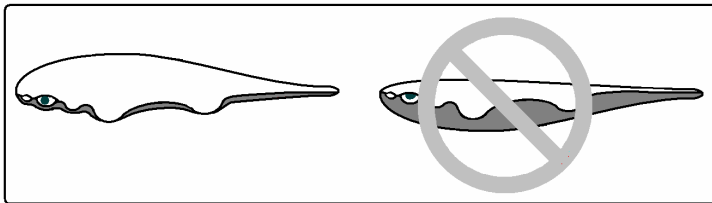


Figure 1 – The archetypal dorsal and ventral surface relationship.

We already make a distinction between extensor and flexor muscles that lie close to the dorsal and ventral surfaces and it has been recognized that extensors and flexors, as ‘antagonistic pairs,’ are complementary in postural control (Kollmitzer et al., 2000). The hypothesis, however, significantly expands what commonly is considered dorsal or ventral. Every surface is either dorsal or ventral. An organism is most appropriately supported when the dorsal surface has a sense of being generally expanded and the ventral surface has the sense of being gently and evenly contracted, with even muscle tone. Obviously, it is the musculoskeletal system, and not the actual surface of the body, that supports humans. However, a neurological model of body surface relationships informs muscles in what positions to align the bones.

Humanity seems to frequently ignore and override the subtle kinesthetic information that infers this optimal postural resting place. It may be that expanding the dorsal surface to attain good upright posture seems counter-intuitive. It is true that extensor muscles do need to contract somewhat in order to extend a limb or straighten the back. But, in the author's opinion, there is a too frequent assumption that some part of the back needs to be intentionally tightened in order to ‘stand up straight,’ which is generally equated with ‘good posture.’ Intentionally applying physical effort never leads to a real improvement in posture. Though muscles need to contract for both flexion and extension, appropriate release of interfering contraction can make the necessary contractions seem near effortless. The answer lies more in learning to imagine the presence of an ideal structural state than to directly interfere with what the body did well long before it had human consciousness.

A mental exercise here may provide more evidence of the concept as stated. The reader might notice that the sensations and image begin to be possible only as small changes in body relationships have involuntarily taken place.

Exercise 1. Allowing ideal structural support

There is a common response for tensing up. That response is frequently to try to calm down. A healthier and more posturally appropriate solution is to ‘Calm *up* and tense *down*.’ This may seem like linguistic silliness; however, the sense of words do have their effect on us. These are instructions for a habit-breaking mental image exercise associated with Figure 1. Success with this image can be slow in coming and requires patience as well as attention to many aspects of the dorsal and ventral surfaces. It can require many repetitions, over time, to get the full benefit from the exercise. Though you are not trying to muscularly imitate but rather to imagine, make sure that you are not totally stiffening as you do so. A very small amount of moving or swaying may be helpful.

Calming up and tensing down is not something for you to do, it is something for you to imagine. In fact, to avoid the effort to do, think of the calming up and tensing down as just happening to you, even perhaps against your will. Use the example on the left side of Figure 1 as a guide. Try this even though, as a human, you are generally on your ‘hind legs’ and much more vertical than the dome-shaped organism illustrated. Think of your equivalent dorsal surface as being the part calming up and your entire ventral surface, as suggested by the drawing, as tensing down. Consider the entire areas that are part of the dorsal and ventral surfaces in the illustration. Take particular note of where the major sense organs and limbs are, along the border between the dorsal and ventral surfaces. They include the lips, nose, eyelids, ears, hands, feet, and even the ‘tail,’ though it is vestigial. In each of these cases, part is dorsal and part is ventral. You need to imagine your face and body as much like Figure 1 as possible because the narrow border or seam between the dorsal and ventral surfaces in humans has evolved to curve about and appear less simple.

A visual way of imagining the dorsal surface as calming is to imagine it as light, white, and fluffy. Imagine the ventral surface as dense, dark, and heavy. As you make progress in imagining the verbal and/or the visual directions to this exercise, you will become less aware of your skeletal system. This is because you will be experiencing the skeletal system as less strained. In fact, you can help the exercise along at the end by imagining that you do not have muscles or bones, but are only supported by your dorsal surface with some help from your ventral surface.

Imagery exercises of this sort can be difficult and require patience. Body shifting will take place as the mental picture becomes more complete. This is not because of direct voluntary effort or imitation, which would automatically have habitual patterns of response built in. Changes in your sense of yourself are likely to feel wrong though perhaps better. This is common when a changing body configuration is experienced. You can try this mental image numerous times and slowly discover more about your particular holding patterns.

The evolution of dorsal and ventral surfaces

The dorsal and ventral surfaces have gone through some major changes in appearance through evolution, though they have kept their basic function and relationship. Figure 2 demonstrates in a simplified manner what has occurred. The changes, for instance, have left humans with dorsal surfaces that have become more upright, so that they, for the most part, face more backward than up. In addition, parts such as the legs, eyes, and nostrils, have rotated generally forward so that the dorsal surface appears on the ventral side of a person standing. Using this visual perspective, a second hypothesis, with an exercise, is introduced below.

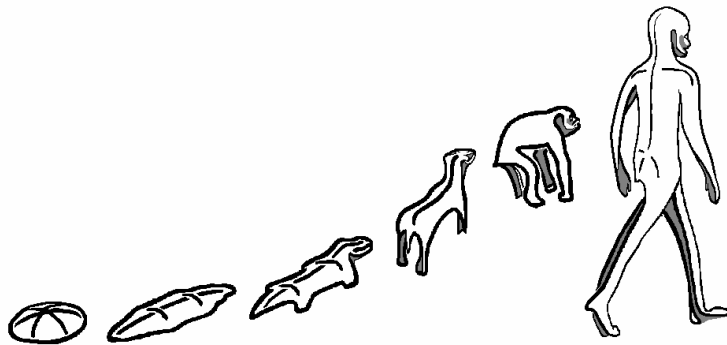


Figure 2 – The evolution of dorsal and ventral surfaces.

Ideal movement control

A second hypothesis states that the human body, as well as many early forms of life, is made up of three major functional parts that help determine posture and movement. Here they are referred to as the ‘director, motor, and rudder’ segments (Fig. 3). These segments of the body have distinct functions to carry out in support and movement. Looking especially at the horizontal creature in Figure 3, it can be seen that the director segment can strongly influence movement by the lateral and vertical swings. The rudder segment can act in the same manner. Many areas of the body can become dysfunctionally frozen to adjoining parts, but the author finds these three units the most important to isolate and free up. The illustration, in a simplified view of part of evolution, suggests the free and unfettered relationship between three portions of the body by actually separating them. Looking at the illustration, there is a sense of connection and separation between parts that in reality cannot be seen. The intent is to suggest that the segments strongly influence but do not fully control each other. It should be noted that though humans no longer have a tail, we have muscles and body movement that still implies its existence.

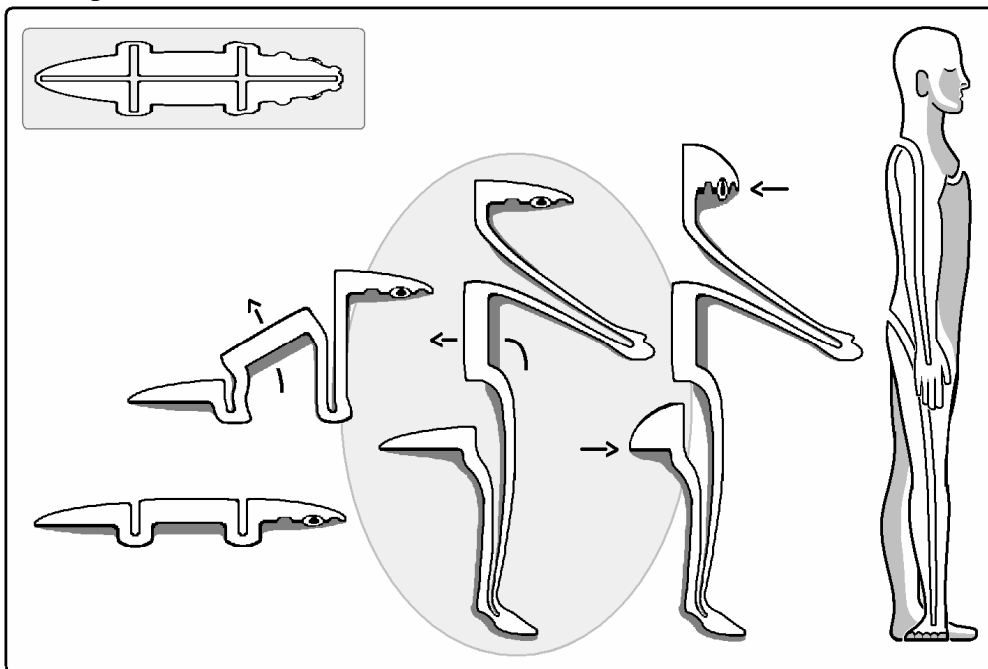


Figure 3 – The evolution of three functional segments—the ‘director, motor, and rudder.’

The director portion runs from the mouth to C7, across the shoulders and includes the front or upper half of the forelimb or arm. This part of the body has freedom to move and even swing about and, as a result, it has the ability to physically direct the movement or posture of the remaining parts. Next, the motor portion is from T1 and the back portion of the shoulder and forelimbs or arms back (or down) to L5, and splits the back limbs or legs at the greater trochanter and over the knees. The motor segment is the place where the most effective work or effort takes place and is felt to take place in optimal use of the body. Finally, the rudder runs from S1 and the outer portion of the legs (which originated as a back portion) back to the tip of the tail, vestigial or otherwise. The rudder portion, like the director portion, has the ability to freely move or swing and further influence movement choice in the entire body. Finally, as shown in the boxed drawing of a top view, the archetype is split longitudinally from near the lips to close to the anus. This addition allows the body to move more fluidly in response to the controlling segments' (the director and rudder) lateral directions. The segments are shown here as almost totally separated from each other in order to indicate the large degree of functional freedom possible when the image is used as a postural or movement image exercise. Also of interest is the idea that the director and rudder portions maintain their horizontal bearing throughout evolution, with only the middle motor section becoming 'upright.'

The three segments illustration is simpler than, but correlates somewhat with, the dermatome chart of the body (Wikipedia, 2006). Also, comparing the three-segment illustrations with Vladimir Janda's concept (Dalton, 2006) of upper and lower crossed syndromes is tempting.

The exercise associated with these concepts asks the experimenter to imagine that they have become as exactly like the drawn characters as it is possible to imagine, even momentarily. Take more than a few seconds experimenting with this image.

Exercise 2. Fostering segment independence

In this exercise, the Figure 3 character within the oval is probably the best one to concentrate on imagining. The basic instruction is to imagine that you are becoming, in all ways that you can see, like this character. Note, from the top view of the creature in the boxed area, that the creature is almost split into six parts, held together only at its edges. Now, looking at the upright character within the oval, imagine that you are the same shape. In fact, it is a drawing of a new you. I recommend rather emphatically that you endeavor imagining actually being the creature because the more you get into it, the more you get out of it. In addition, apply elements to the image gained from exercise 1—a light dorsal and dense ventral, etc.

You can begin by imagining that the splits you see on the drawings are taking place on your dorsal surface, separating your left side from your right, almost. Try not to allow yourself to sense an attachment where the drawing shows none. In your mind's eye, you can see light and perhaps other things by looking clear through yourself along these lines.

This image is difficult. It is difficult because you cannot imagine features of this and the other exercises without significant non-habitual body changes temporarily taking place. To have complete success is very unlikely initially, but mentally working at it can bring you closer each time. Short-term successes are still successes. You will be moved around and stretched by the exercise. Next, endeavor to position your three parts, the director, motor, and rudder, just as shown. Remember that a split occurs at the very base of the neck and across the shoulders, and down the middle of the dorsal surface of the arms. In addition, another split is just before the

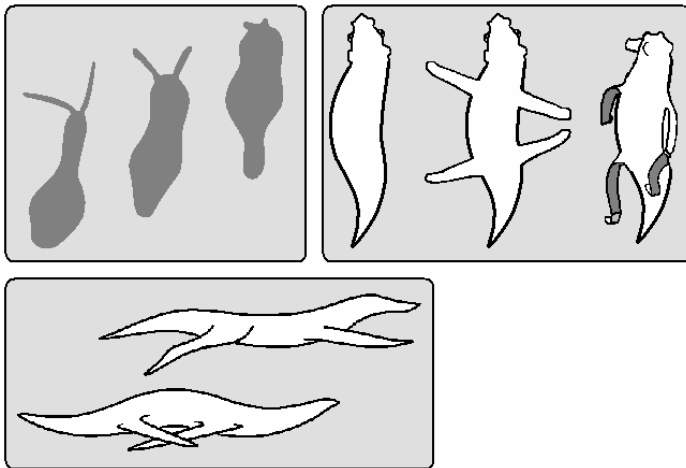
tailbone at the bottom of the back. This split travels across and down the front of the legs (which is the dorsal side of the legs!). Imagine that the splits to the arms and legs end in the middle of the back of the hand and the middle of the top of the foot.

Another aspect to the image, to add when you can, is the sensation that the hands, feet, lips, and tail (those areas where the creature is still held together) are working very hard to keep the various parts apart but not too far apart. If these areas feel as though they are working hard and are even a bit tense, but the rest of the dorsal surface feels light, fluffy, and released from any duty, you will be having a valuable experience, one worth developing.

Finally, endeavor to experience the director segment, from the split shoulders forward, and the rudder segment, from the split legs backward, as lying horizontal while the motor segment hangs vertically. You can even imagine that the entire director and rudder sections are both resting somehow on surfaces. Remember, it is the motor section and some borders of the dorsal and ventral surfaces that are imagined as doing any work.

Inherited movement options

Illustrated here are three examples of movement that are motivated by evolutionarily early forms of movement (see Fig. 4). The first box depicts a form of a peristaltic wave. The garden slug, shown here, slides along with a ‘foot’ that uses a pedal wave crawling action (Brosi, 2006). But, in addition, it can advance or retreat in its immediate surroundings by completely changing body shape...expanding in the front and shrinking in the back, or *visa versa*. To imagine that the peristaltic wave is with us yet (other than in our intestinal tract) can be educational. Experiencing gross weight and volume shift in the body can reveal where hyper- or hypotonia habitually resides. In addition, the advance and retreat activities of a slug can be viewed as a proto-emotional act, exhibiting a sort of ‘cautious’ or ‘fearful’ vs. a ‘confident’ or even ‘aggressive’ stance (Damasio, 2003). The second box depicts lateral undulation from the legless to the walking form. That a lateral wave impulse energizes and organizes walking to some degree seems obvious. As an imagery exercise, the image (not the imitation) of a lateral wave moving through the whole body (director section included) can be informative. In the last box, a dorsal–ventral wave is seen in the depiction of a running creature. Running and



jumping can be strengthened by exploration of dorsal–ventral undulation. The running of four-legged creatures can definitely appear to be a combination of at least the dorsal–ventral and the lateral waves—a sort of softened hop. The next section concerns the dorsal–ventral wave in different frozen states.

Figure 4 – The legacy of early locomotion

Four postural types and emotional tendencies

A third hypothesis states that there is a direct relationship between four frozen phases of a dorsal–ventral wave structure and four forms of human posture and personality types. It is proposed that the illustrations and mental imagery depict an embodied psychology—a strong and dependent relationship, if not a unity, between thoughts, feelings, postural states, and movement.

Figure 5 shows columns of characters including both somewhat cartoon-like and more realistic figures of men and women. The portrayal of the more realistic characters was determined by the waves of the archetypal forms at the top of the illustration. The column to the far left shows the neutral templates from which the various figures, to the right, diverge. The four types, here and in the other type illustrations, are distinguished by letter, A, B, C, and D, though in future writing there may be names that are more descriptive. Here and in all postural type illustrations, A displays opposite characteristics as compared with C, and B is opposite to D.

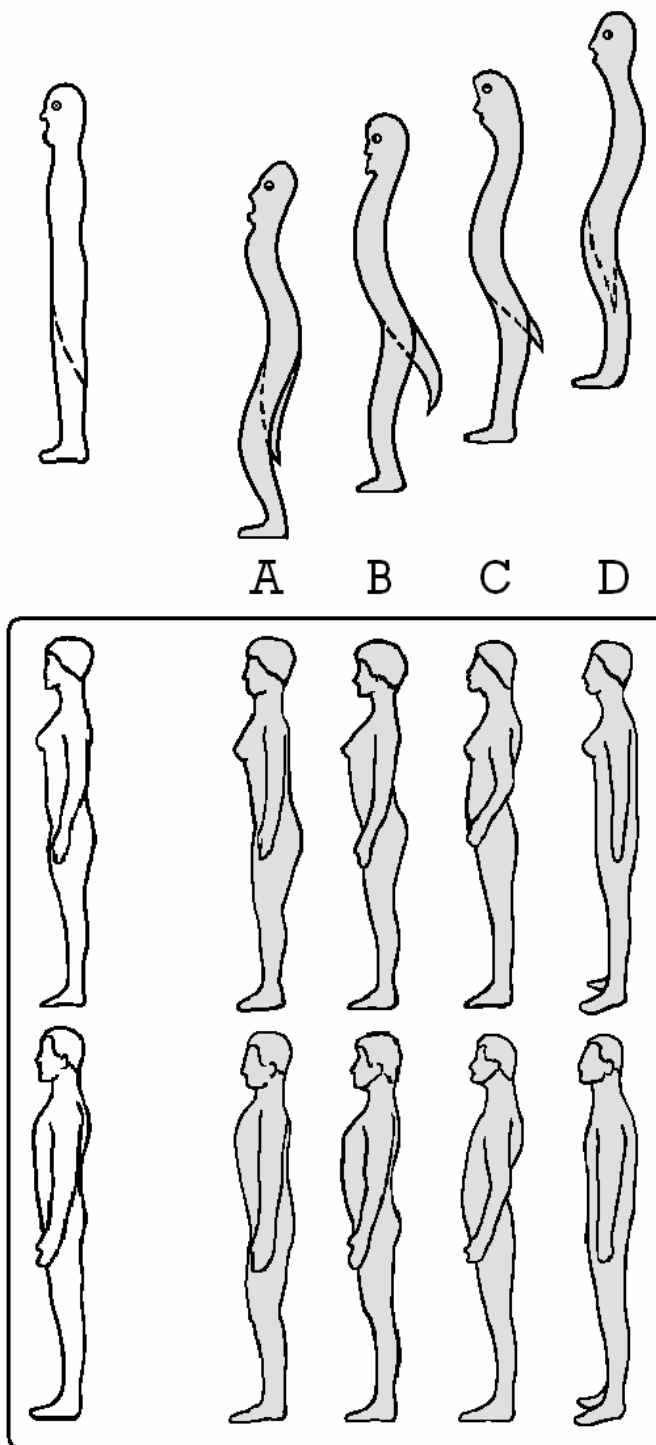


Figure 5 – A neutral template and four dorsal-ventral wave types

What seems to catch the eye beyond the obvious postural variety of the characters is a sense that while viewing these figures we are looking at various personalities as well. The author's personal and teaching experience strongly suggests the universal existence of the four postural plateaus or categories suggested here. The perspective developed from the author's experience with a little known theory (not imagery-based) of personality types based on four emotions (Gilligan, 1971) and solidified while attempting to teach principles of AT using imagery.

First, the postural aspects of the hypothesis are considered. Study the drawings in Figure 5. The cartoon-like characters only show a generalized view of how the wave patterns are expressed. More specific illustrations are shown later. Take note of the tail on the characters. The wave runs through the body from front to back as it would in any tetrapods, for instance. That means the wave ends at the tail, not the bottom of the feet. Limbs, whether arms or legs, are affected by the wave-like tonus patterns in the areas from which they have developed. The features of the head and face are as well. Those issues are addressed later. It is hypothesized that the dorsal–ventral wave, that is frozen at four distinct stages, is actually a double or repeating wave, one complete cycle occurring on the face, head, and neck, and the other repeating over the rest of the body. This is explained later. What can be detected, from both the cartoon-like characters and the more realistic ones below, is a sense of how the various bodies would feel under the weight of gravity. Some parts of the musculoskeletal system are strained and others are underutilized. There are suggested areas of hyperextension and hyperflexion for each type, which is not ideal for a standing state of rest.

A resting posture closer to that of the neutral templates on the far left, as long as the posture is not too frozen, seems the most appropriate. A range of motion that includes the use of all these postures is preferable to a fixed posture of any kind. Range of motion of the sort described here is more difficult to attain than simply imitating the appearance of each of the examples. It involves the release of habitually held muscular relationships.

The author hypothesizes that the frozen dorsal–ventral wave model is made more complex by a degree of opposite muscular tonus influences occurring on each side of the body. To varying degrees, the right and left sides are also oppositely influenced by the dorsal–ventral wave as well as influenced by a lateral wave that is related to the whole picture. The combined influences suggest a left-handed spiral of tonus pattern along the body (Fig. 6, middle and bottom boxes). Adequate explanation of this hypothesis, however, must come in later writing. In Figure 6, the top box is the four frozen stages of hopping. The middle box depicts a degree of opposite influences on the left and right sides of each type. The bottom box is a top view of lateral influences added to the dorsal–ventral wave to make the hop into a run and jump. Three-dimensional drawings, admittedly, would be useful here, allowing for a better depiction of this additional pattern as well yet another patterned influence—frozen stages in ‘whole body’ peristalsis.

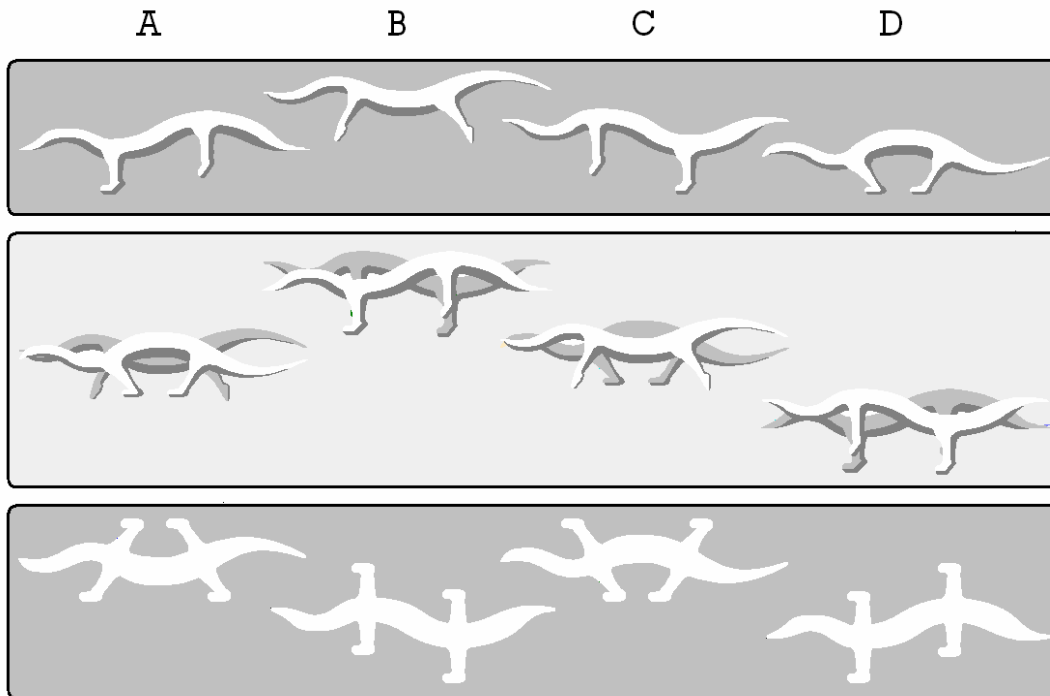


Figure 6 – Frozen movement and dispositions

Now the emotional or personality aspects of the four different types are considered. Figure 5, Figure 6 and Figure 7 provide different clues to how the dorsal–ventral wave postures affect personality. Figure 5 provides the human connection. Figure 6, and the top box especially, provides the sense of the body trapped in different stages of motion. The sense that a person is being cautious and ‘halting,’ is ‘on the move,’ being ‘jumpy,’ or ‘acting calm and collected,’ may have a relationship to these frozen forms. Figure 7 shows how the eyes especially, though other senses as well, are affected by the tonus of the area around them in a frozen wave. The eyes of the first character (A), with the downward cast, seem to portray fear, caution, or a high level of perception. The second (B), with a straightforward look, seem angry or assertive. The third (C), cast upwards, seem pained, submissive, or hopeful. Finally, the fourth (D), with a peripheral or backward view, seem withdrawn and perhaps loving in a cuddly sort of way. A recent study (Ravindra De Silva and Bianchi-Berthouze, 2004) has experimented with modeling human affective postures in the study of affective computing with discrimination ‘between four basic emotional states: angry, fear, happy, and sad.’ The dorsal–ventral archetypes may have usefulness in this direction.

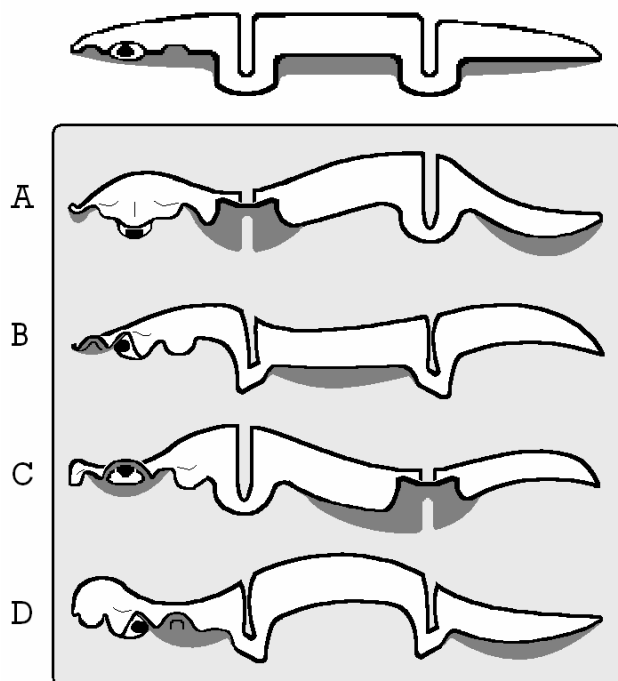


Figure 7 – The double wave—tonus characteristics repeated

Frozen postural patterns are fatiguing, sometimes painful, and even emotionally crippling. A common approach to solving problems arising from frozen patterns is to apply extra effort to change the posture in the direction it is felt necessary. This might include intentionally standing up straight—to deal with a slump—or it may involve deliberately slumping—to cope with a feeling of upright rigidity. The result is frequently, at best, to hide the pattern from view. Imitation of others, using voluntary musculature, is another common and unsatisfactory tactic. Imagination, on the other hand, which often involves the temporary thought that one has already achieved the desired result, allows for a healthy, involuntary response from the body. It also involves less effort.

The postural categories are obviously rough, since people visually vary immensely in their structural appearance. Successfully categorizing people in this way is difficult and dangerous, since people frequently and only half-consciously, imitate postures unnatural to them. However, with caution, the typology can be useful in ways not yet known. In addition, creative research could help to solidify its assertions.

As mentioned earlier, one important aspect of the four types of hypothesis is that the frozen dorsal–ventral wave in people is, in fact, two complete waves. In the illustration of the horizontal creatures (Fig. 7), the first complete wave occurs entirely in what was earlier described as the director portion of the body and the second repeats itself throughout the rest of the body. This double wave, not easily recognizable in humans and many animals, could be partial explanation of how intentions or directions in the ‘director’ section are transferred and carried out. Though not necessarily visible, it is hypothesized that facial and other ‘director’ segment tonus patterns are repeated on the rest of the body. This construct could provide a new view of how the face and body synchronize emotional expression (de Gelder et al., 2004).

By reviewing the three illustrations of this section, some predictions can tentatively be suggested. For instance, if shoulders are somewhat tense and thrown back, that would be more

common among the first type or, perhaps, the second type. People who tend to lock their knees backwards would more often be from the third type. People who turn their feet outward would more often be from the fourth type.

On a body energy level, people in the second and third categories would tend to be more 'jumpy' or 'springy,' while those in the first and fourth categories more often are 'laid back.' People in each of the types feel different strengths and weakness from their postural 'inclinations.'

Concerning aches and pains, people who experience upper and mid-back discomfort or pain have a greater chance of being the first or second type. People who experience lower back pain are more frequently from the third category. People in the third and fourth categories can have an easier time hugging others. People in the second category, more easily than others, tend to be able to crouch down on their haunches.

The predispositions illustrated here partially define attraction. The first and third categories and the second and fourth categories exhibit opposite tendencies and opposites of this sort frequently attract each other. The four type illustrations should be thought of as circular or four-cornered, since the last figure has some characteristics similar to the first. The exercise below is designed to produce a bit of the kinesthetic experience of an individual's 'opposite.'

Exercise 3. Moving body parts and becoming your 'opposite'

This exercise involves some rather bizarre images and may take a while to take seriously. We experience a particular part of our body by the nature of the tonus there. The logic behind the specific body part switching in this exercise can be surmised by reexamining the various dorsal-ventral wave illustrations. It is best to be sitting up in a chair to imagine and experience this exercise most effectively. Avoid being analytical until you have given a good mental effort to the exercise. The exercise can ultimately become quite complex, so, at first, imagine that only the following body parts have switched places: switching the nostrils with the ears...and switching the arms, including the shoulders, with the legs, including the hips. The choice of what is 'switched' with what is not at all accidental. Attempt the image just as stated. Get explicit and imagine things like your 'old' fingers have become your toes and your elbows and knees have switched, though now perhaps bent peculiarly. When you mentally have tired and feel you have done enough, lightly rock forward in your chair, get up, and move about. If now walking, you will be walking on hands! Play with that 'fact' for a moment.

Anyone who is motivated can add the following to the above exercise: imagine that another set of small arms and hands are growing out of your upper eyelids. Other logical possibilities for this exercise may come to you after you are more familiar with it.

The exercise is complete. Assess any changes you sense.

The postural typology presented here may or may not bear some relationship to J. Gordon Zink's concept of the common compensatory pattern (Pope, 2003). The four dorsal–ventral postures do have a lateral component and the types do depict what appears to be compensation in their shapes, but the similarity may stop there. The frozen wave hypothesis considers none of the types to be more or less dysfunctional than the other—structurally and emotionally, they all have their strong and weak points. The habitual or fixed nature, however, does make them potentially dysfunctional. They appear to be, or have been, adaptive shapes.

Two additional exercises are included below to give some idea of the variety of images and associated sensations that are possible, and have been developed, to provide kinesthetic experiences of each of the type's general tonus patterns.

Exercise 4. Sensing the style in posture

The types in Figure 8 are shown in the simplest means of depicting major features of the four types. They are all facing to the left. The white areas of the four types are the dorsal surface and the shaded areas are the ventral surface. As usual, the version outside the box is the neutral.

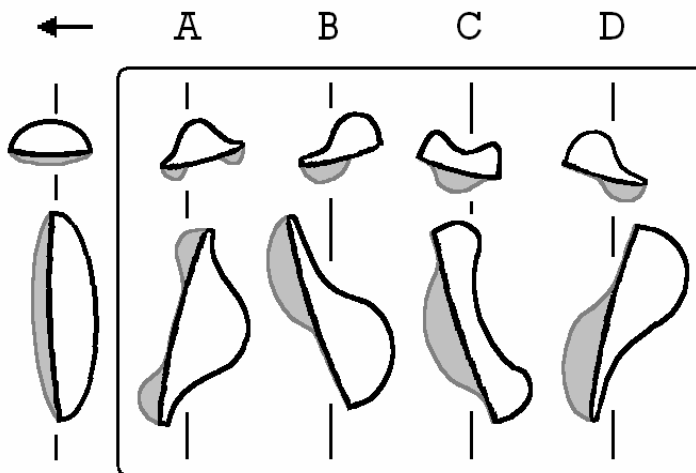


Figure 8 – Posture as style

Think of the smaller hat-like drawing on top as representing the entire ‘director’ part of the body. Do not think of the small hat area as just your head, but also part of your shoulders and arms. Perhaps review Figure 3. The larger, lower ‘hat’ shape is the rest of the body. The ‘rudder’ segment is not distinguished here for the sake of simplicity. Try to imagine being or becoming all of the forms, one at a time...Just as they appear (ignore the color or shading). The vertical black lines represent vertical. Remember; try to distinguish between imagining and imitating. Try the neutral form as well. Assess.

Exercise 5. Sensing the postural effect of sensation

Figure 9 shows a dorsal surface chart of the four dorsal–ventral types (without lateral variation elements). Initially, work to sense the location of the dorsal and ventral surfaces and their borders on your body. All of the flowing lines are moving basically upward, from below the tail of the body to beyond the mouth. The dark lines flow upward along the dorsal surface and move around to become white lines that flow upward on the ventral surface...and back again. Imagine that these lines represent a neural sensation along the particular body sections. Imagining that this sensation is a warm wind seems to work particularly well. Choose one of the types and start with the sensation at the tail. Follow the six lines as they travel (or blow!) upward, as they turn and pass to the opposing surface and on upward. Try to make the flow graceful and organic as depicted but be specific as to where they are traveling.

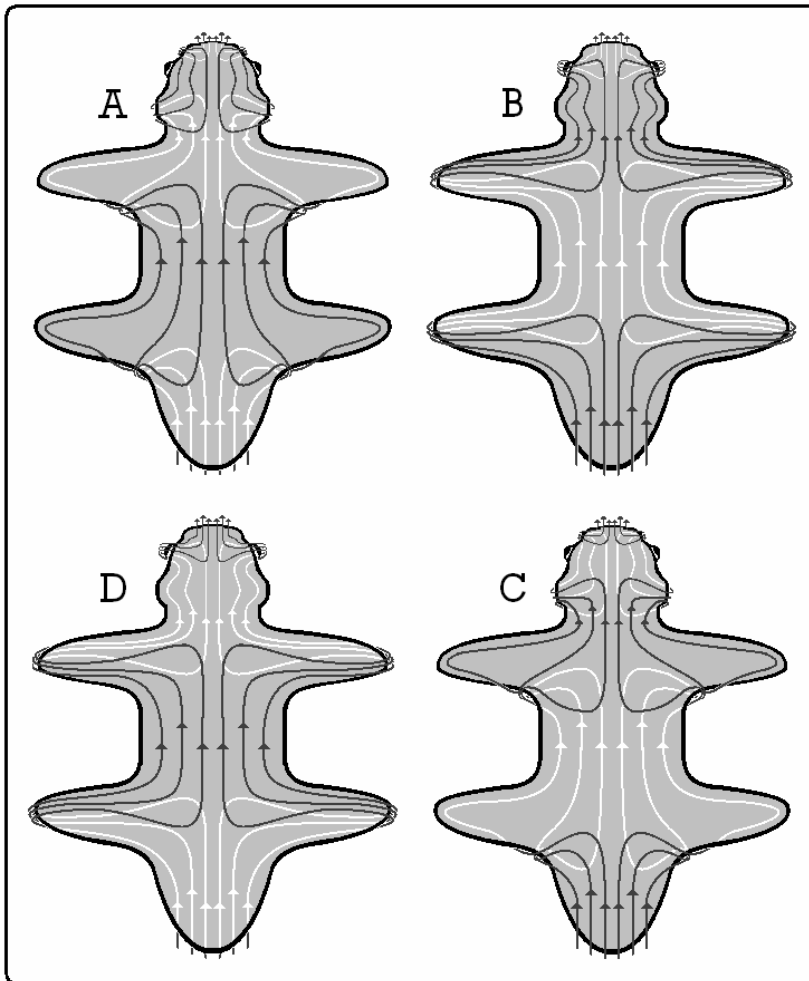


Figure 9 – Posture as sensation

By spending time, over time, with the four examples, you will experience a body wanting to make numerous positional changes. The end effect of one or another exercise may or may not be pleasurable. After you have determined which makes you feel good and which does not, work with the pleasurable ones. They represent opposite or divergent habit structures from your own. The one that is consistently not enjoyable is probably your own type...and you do not need practice with your own structural habit structure!

Final considerations

Those who are particularly interested in the material presented should take note of the following:

- Allow a sense of mental exaggeration in carrying out the imagery exercises. Breaking habit generally requires a jolt.
- Experiment personally with the archetypal imagery for a considerable length of time before using it as therapeutic tool for others.
- Be continuously watchful not to replace imagining with imitating.
- View the experiments as serious playfulness or the reverse.
- Practice patience. Real change, to a large degree, shows up when it wants to.

How the material adapts to the many different modalities and disciplines remains to be discovered. The author plans further writing and welcomes communication with interested professionals. He views the work as posture and movement *education*. Lasting therapeutic effects are the byproducts of the body coming to understand its possibilities.

References

In: F. Alexander, Editor, *The Use of the Self*, Centerline Press, Long Beach, CA (1984), p. 78.

J. Appleton, Postulating that our neurological models for musculoskeletal support, movement, and emotional expression come from archetypal forms in early organisms, *Medical Hypotheses* **66** (2006), pp. 1029–1035.

Brosi, 2006. Available at: <http://www.arnobrosi.com/slugbio.html>. Accessed February 11, 2006.

Dalton, 2006. Available at: <http://www.erikdalton.com/articlepainpuzzle.htm>. Accessed February 11, 2006.

A. Damasio, Looking for Spinoza: joy, sorrow, and the feeling brain, *Harcourt* (2003), pp. 40–42.

B. de Gelder, J. Snyder, D. Greve, G. Gerard and N. Hadjikhani, Fear fosters flight: a mechanism for fear contagion when perceiving emotion expressed by a whole body,

Proceedings of the National Academy of Sciences of the United States of America **101** (2004), pp. 16701–16706.

M.M. Fairweather and B. Sidaway, Ideokinetic imagery as a postural development technique, *Research Quarterly for Exercise and Sport* **64** (1993), pp. 385–392.

Franklin, E., 1996. Dynamic alignment through imagery. Human Kinetics.

S.C. Gilligan, *The Heterosexuals are Coming*, Fusion Groups, New York (1971).

J. Kollmitzer, G.R. Ebenbichler, A. Sabo, K. Kerschman and T. Bochsansky, Effects of back extensor strength training versus balance training on postural control, *Medicine and Science in Sports and Exercise* **32** (2000), pp. 1770–1776.

D.H. Krasnow, S.J. Chatfield, S. Barr, J.L. Jensen and J.S. Dufek, Imagery and conditioning practices for dancers, *Dance Research Journal* **29** (1997), pp. 43–64.

F. Morganti, A. Gaggioli, G. Castelnovo, D. Bulla, M. Vettorello and G. Riva, The use of technology-supported mental imagery in neurological rehabilitation: a research protocol, *CyberPsychology & Behavior* **6** (2003), pp. 421–427.

S.J. Page, P. Levine, S. Sisto and M.V. Johnston, A randomized efficacy and feasibility of imagery in acute stroke, *Clinical Rehabilitation* **15** (2001), pp. 233–240.

Pope, R.E., 2003. The common compensatory pattern: its origin and relationship to the postural model. *American Academy of Osteopathy Journal* 14, 19–40. Available at <http://www.erikdalton.com/articleCCPThesis.pdf>. Accessed February 11, 2006.

P. Ravindra De Silva and N. Bianchi-Berthouze, Modeling human affective postures: an information theoretic characterization of posture features, *Journal of Visualization and Computer Animation* **15** (2004), pp. 269–276.

L. Sweigard, *Human Movement Potential: Its Ideokinetic Facilitation*, University Press of America (1988).

M. Todd, *The Thinking Body: A Study of the Balancing Forces of Dynamic Man*, Princeton Book Co., Princeton, NJ (1937).

Wikipedia, 2006. Available at http://en.wikipedia.org/wiki/Dermatonic_area and <http://www.cafepress.com/apparelyzed/434981>. Accessed February 11, 2006.