



## Physical Messaging

Speaks of Many Truths  
November 26, 2001



ll right, this is Speaks of Many Truths. Greetings.

### Mystical Trackers: Finding the Feelings in Animal Tracks

In your time the popular myth of Native American guides and trackers is that they look at tracks and they understand what the tracks mean. But in my time—and I don't rule out that there are some trackers in your time who can do this—one not only looked at tracks, but one felt them. Feeling them does not mean putting your hand necessarily in the tracks, though I have seen some people who might put down their hand . . . say this is the indentation of a track [puts his right hand out with fingers up, and then his left hand comes close to it]. So they might put their fingers down inside the track without actually touching it.

But if they were trying to pick up something, they would use their left hand—that's your more receptive hand. And they might put a finger, say, in the animal's track, and then if they were tracking the animal for some reason, they would know, perhaps, whether the animal was wounded, whether it was hungry, whether it was frightened—things like that. They would know, because with animals it is exactly the same as with human beings. Every place you put your foot when you walk, you leave your feelings in that moment there for a time. It isn't just that you leave your physical mark; you leave everything you're feeling in that moment.

Now, it may be true that a human being in any given moment might be feeling a broad spectrum of different feelings, but if there are predominant

ones—especially if the track was made, say, thirty minutes ago, or maybe in the case of a tracking that takes place after some time, the track was made yesterday—the predominant feelings then would be present. “Thirsty”—there are physical feelings with that. “Hungry”—there are physical feelings with that. “Frightened”—the fear creates a very distinct feeling that the tracker might put his fingers down on the track or hold his hand over the track and feel.

There have been reports in your historical articles about some Native American trackers who would sometimes hold their hand over the track if others were looking, and if others weren't looking, then they might put their fingers down into the track—not touching the Earth, but they would put their fingers down into the track with the idea of not revealing to anybody outside the mystical profession of tracking (which it is, mystical) the more intimate methods of tracking. So they might in public, as it were, in front of others—the uninitiated, if you would—hold their hand above the track, which doesn't give you as clear a feeling but gives you some feeling. Sometimes this has been mistaken to be that the tracker might be blocking the sun so that there is no light or shadow on the track, so that the light is even over it, but that's not what's going on.

So in my time this was known. The trackers were like other trades, if I might call it that. I was a mystical man, there were medicine women, sometimes medicine men, and there were warrior teachers. For the case of this talk, we're talking about the mystical tracker, whom I will just refer to mostly as the tracker. But it is important to recognize that even if I call them trackers, I'm really saying mystical trackers, because that's their training.

### Using Physical Messaging to Track a Kidnapped Man

Feelings, as I've said many times before, are the means of knowing all things, whether they are your feelings, meaning you're getting training, for instance, in understanding feelings—one learns with one's own feelings first. But it goes past that. Once you have an understanding of your feelings (what they mean, what they're prompting you to do and so forth) and you begin to take action on those feelings and can recognize, say, even the applied-feeling techniques that we've talked about before—which have to do with making decisions with your feelings (there's warmth, that's good for you; there's discomfort, that's not good for you)—steps beyond that have to do with feeling . . . in the case of physical messaging, the feelings of others in a given moment.

I will give the story about my kidnapped brother and the tracker who found the hairs my brother had pulled as he was being marched along by those individuals. My brother waited until he was frightened; it wouldn't have done any good to pull them out if he felt calm and comfortable, when he was walking with friends, because initially they approached him as friends—“Oh, greetings,” like that, as much as you could communicate with different languages. It was all very cordial: “Oh, eat with us,” “Have

some food,” and so on. In other words, they kind of snuck up on him that way, and it wouldn't have done any good to pull out a couple of hairs to leave a message to say, “Met new people; seemed like fun.”

But when they were marching him off and really discarded some of his things, then he pulled a couple of hairs out of his head and put them on a leaf. This was a leaf of a particular bush that had slightly sticky leaves—not exactly sticky with sap, but the leaves were . . . it's hard to describe, but it was sort of like they had thin hairs on them.

*And he knew that?*

He knew that. He knew that if he casually put the hairs down like that, that it wouldn't be noticed and they wouldn't think anything of it. He waited until he was frightened—genuinely, not fake. When you are frightened, you understand, you have heightened senses: you hear better, you taste better. All of your senses are heightened so you can take in the immediate environment, the details of the people, how they looked, how they smelled, the foreignness of them compared to your people—in short, the heightened sensations of the moment. Then was the time to put down the hairs, leaving them for the tracker who would follow when my brother did not come home.

So when the tracker found those hairs . . . you understand, describing it as “finding the hairs” is a bit confusing. You might say reasonably, “How could the tracker possibly find two hairs in a forest with trees, leaves, fields and so on? How could he find two hairs?” You have to remember that once we found where my brother was initially met by these people, which wasn't too difficult to do because at his campsite . . . you have to understand that what he was doing was, he was going out and looking for certain herbs that the medicine woman asked him to go out to gather, since he was learning some of her skills. So he had picked those up, but he didn't leave them at his site; he left them nearby, next to a tree, where the herbs felt best to be.

If you pick things like that and you're camping, you walk around with them. You want them to do something for you, you want them to remain vital and strong, so you don't put them in a pouch next to where you're camping because it's convenient. You walk them around the general area where you're going to be camping, and if that's not comfortable to those plants—you're feeling them, all right?—then you take them to where it is comfortable. It was comfortable for them to be next to this tree. It was really, in terms of your distance, about a hundred feet from my brother's campsite.

So when the tracker found the campsite, then explored the immediate area and found the herbs over there, that's when he knew. My brother would never leave that; something was wrong. It wasn't too difficult to follow their footprints by that time, but the tracker was paying less attention to the footprints and the general trail of where the people were moving than he was to feeling for my brother's feelings.



Fig. 1-1a. Here is the wand, using the left hand.



Fig. 1-1b. Detail showing position of fingers for the wand.

In short, the tracker had his hand out like this [see Fig. 1-1]. He put it out like this, feeling. And if he lost the sensation of my brother's feelings, how my brother felt—meaning, how the tracker had felt around my brother when feeling his feelings when he had been around him before . . . because the tracker was trained to not only understand his own feelings but to understand the feelings of others. He did not come by this understanding mentally; it was entirely a physical memory within his physical body.

So the tracker was feeling, as it were, for my brother's feelings, anything from my brother's feelings—looking for a drop of sweat, a hair, even a piece of skin, something. And if he at any moment lost the sensation of my brother's feelings, then my job—I was along for part of it—was to think of my brother, since I was his

blood relative. Then the tracker would not focus on my feelings, but he would focus somewhere off one of my shoulders and pick up my brother's feelings, because I was a blood relative. He did that once or twice, okay? And in doing that, that's how he found the hairs. Normally finding hairs is like the proverbial needle in a haystack . . . how would you possibly? But this is how it's done—it's *all* done through feelings.

So he found the hairs; he found them through feeling. He saw them on the leaf, but before he picked the hairs up, first he went around that particular bush and he got all of the feelings from that bush. Then he went to the leaf where the tree and the hairs were, and pointing toward that leaf, he separated out the feelings of the bush from the feelings of the hairs. Then he thanked the bush and pulled the hairs off, and then he felt into the feelings left by the hairs. So that's when he picked up all of the feelings.

We stood back from him, everybody stood back, while he did this. And while he was doing this, he got as connected as possible with the feelings that my brother left for him in those hairs. The more in touch he got with those feelings, the more he began to be able to envision what my brother was actually feeling, sensing, smelling, seeing, hearing—all of those things—in the moment when he pulled the hairs out and put them there in the bush.

So even though the tracker didn't get the kind of description of the faces of the people who took my brother, he got the impression of four or five individuals around my brother and their general appearance, where they

were going, this kind of thing. And because he got the heightened sense of the feelings of others through the hairs that my brother had when he was pulling them out, because of that heightened sense, he could actually tell the general direction that they would be walking to get to their camp—or as the tracker said, “Or their village.” But he said, “I don’t know how far this is.”

So the tracker could generally tell all of these things and more: that the people with my brother were all men, roughly how old they were (mostly young men; one older man). And he could even pick up the general sensation of how they smelled—different from our people. This doesn’t always have to do only with diet; sometimes it has to do with the minerals and the area: for example, what kind of rock is there. Then the water runs over that rock and the minerals are different. Or it might have to do with the feelings that the people have, or their cultural identity, all these things. But the fact that these differences exist allowed him to differentiate my brother’s feelings and sensations from the others he was with.

So this all might take upward of fifteen to twenty minutes at most; it usually doesn’t take more than a minute or two. Then from that point on, the tracker could strike off in a general direction without having to read the tracks, because if you’re reading tracks, you’re moving very slowly. After that he could strike out in a general direction without really having to read the tracks, saying, “This is the way.” All this from two hairs.

### Feelings Led Us to My Brother

I’m talking about this now because the subtleties of perception in your time have largely been lost; it’s a lost art. But so much can be gained by you all from it. Now, it’s true that some sensitives and others are performing different types of this practice—not all the same kind of practice, but different types of practice. This is because when healers, as they are called in your time, are interacting with the energy of other people’s bodies, sometimes they will pick up the feelings of those people. So this isn’t a completely lost art; it’s not a foreign thing to your times, is what I’m saying. You can still do it, and it has great advantages.

Now, that was physical messaging, but what about when we were approaching the camp of the people where my brother was? At that point, we didn’t have hairs anymore; my brother had been able to leave those hairs that once, but apparently they were watching him after that. He wasn’t able to leave anything other than what was in his footprints and his feeling—sometimes the tracker could pick that up. But how would the tracker—who had kept the hairs, by the way; you don’t just get that and toss the hairs aside—be able to pick up from a distance where my brother was in that camp, who the people were who guiding him and everything about the camp that we would need to know so that we could sneak in and get my brother out of there without violence? Because the people in the other people’s camp, there were lots and lots of them, and there were just a few of our own people.

So the hairs would be used by the tracker. He would take the hairs in his left hand, pinched between his thumb and first finger, and he would aim them toward the camp. Now we're talking about remote physical messaging, using something like an anchor, something physical, something solid.

*Almost like dowsing.*

He aimed at the camp, feeling that my brother was there. Then the tracker moved from a distance (we were up on a ridge) those two hairs back and forth across the camp, covering every bit of the camp at a distance until the feeling was strongest. And when the feeling was strongest, that was where my brother was—inside a small dwelling. But we wouldn't have known this just by observing, because he was kept in there but it wasn't obvious—they didn't have guards and so on. It wasn't obvious because, unknown to us at that time, my brother was tied to something. So we wouldn't have been able to know. That's remote physical messaging.

So holding the hairs toward the area and moving closer, creeping up silently at night—it takes time, but it's worth doing—the closer we were able to get to that place, the more we could pick up from my brother, even though my brother was asleep at the time. We were able to pick up his body's physical feeling. My brother was, after all, in a place that was foreign. He couldn't sleep well; he was sleeping fitfully. When you sleep fitfully, you fall asleep for ten or twenty minutes perhaps, and then you wake up and you're uncomfortable for a while. Then because you're tired, you fall asleep again. That was the situation for him at that time. So the closer we could get, the tracker holding out the hairs in front of him when he could, the more the tracker could pick up on the level of feeling of what would be found there. And so we were able to get my brother out. We got him out very quietly; no one was injured. It was all very gentle.

*The other tribe was stealing him as a potential bridegroom?*

That's right. Because there was nobody in their camp, with their people at that time, who felt right to this young woman who was of the age of marriage, you would say, or betrothal. She was at that age, she was ready, and there was no one there who was right. And their people were not the sort of people who would say, "Well, there's no one who's right; you'll just have to take someone." They weren't like that. They were the sort of people who would . . . they didn't thrust someone upon her. So they were very honorable in that way. And out of their desperation, they kidnapped my brother. But as it turns out, there was a resolution.

*Wasn't your brother also radiating his feelings while he was in that shack?*

But he was exhausted by then. He had walked a great distance over foreign territory, and when he was in that little dwelling, by the time they got there, he was completely exhausted. The only reason he was sleeping at all was because he couldn't stay awake. So he wasn't radiating very much.

And he was nervous and upset; he didn't know what they had planned for him. They had not told him, and there was not a common language, so he was worried, he didn't know what to expect. [Chuckles.]

*[Laughs.] He didn't know there was a beautiful woman out there!*

Yes. If he had realized it was a beautiful woman, he wouldn't have stayed, but he might have tried to have her come back with him. We laughed about it later, even though later on he came together with a woman from our people. But we had many good laughs about that in later years, especially since we were able to see that it all worked out okay.

*With your long vision?*

Yes, and of course, then it became a tribal story and everybody laughed about it for years and years. At the time, it was funny.

*But you never got into any kind of relationship with those people, though, because you couldn't communicate with them?*

That's right, there wasn't a shared spoken language. You can only go so far with hand signs and general gestures to indicate basic needs and basic necessities; it is hard to go into more details, philosophies.

*So they just lived a few miles away from you?*

Well, not a few.

*Did they travel or did you travel a long way?*

It was a camp they were in. The camp wasn't permanent. They were moving from place to place. I did not even look to see where the places were where they would stay normally at different times of the year, but they were on the move. So that's why I'm describing it as a camp, not a village. In those days anyway (and my people too), we didn't think of where we lived . . . even if it was peaceful and we lived there for years, we never thought of it as a village. It was a camp, because it might be necessary to leave at some point in time. So we didn't think of it as roots and all of that.

### **All Sensing Organs Also Leave Something Behind**

But I wanted to keep clear about physical messaging. In your time it is possible, when people are walking, given the type of shoes they might have on the bottom of their feet . . . let's say someone walks down a beach. It's obvious—this person's feet sink into the sand and leave a track. But this person might even be walking out in the woods. Even with something over the bottom of her feet—not necessarily rubber or plastic material like you use nowadays, but something more natural like leather—she's going to leave her feeling there. It's not as strong as if a bare foot touched the ground, but this person is going to leave her feeling there.

Remember, your feet, although they perform a different function than your hands, have something similar to your hands. You're conscious of your hands being sensing organs; you not only pick things up and manipulate

things and touch things, but you also might reach out and gently touch something, explore. The hand is an exploratory organ, and you're conscious of that. But it's been forgotten that your feet are the same way. It's not always forgotten—you might stick a toe in the water and see if it's warm enough to swim in. So then you're conscious of your foot being a sensing organ.

All sensing organs—that which is receptive that way, like the skin—also leave senses behind. So for people in your times, many of whom might need to find someone—someone's lost and so on—one of the best ways is to check for tracks and physical evidence. Don't just look at physical evidence as if it were a spot of this or a dab of that.

*As if it were one-dimensional?*

That's right. Most physical evidence like that is saturated with feelings—even within thirty-six hours of being left there. A good sensitive who is either a master tracker or even a mystical person—someone sensitive like that—might be able to put a finger near that evidence, as it were (that air, that drop of sweat), and feel and sense and possibly even see what was going on in that environment in the moment that drop of sweat hit the ground.

You know, a drop of sweat can fall into the dust, and if you look at the dust on the ground, it forms an actual pattern. You can see that a drop of liquid fell there. You've seen that, perhaps, in the dust? On a hot day, you can go out and lean over, and if it's a dusty ground, the ground pattern will change. Trackers are trained not only to feel for the feelings but to notice things.

## **Decreasing Misunderstanding in Relationships**

*How would we use this today?*

In your times, for example, people have misunderstandings all the time. Whether they're friends or workmates or lovers or relations or even acquaintances, there are often misunderstandings. But physical messaging will greatly decrease that. For instance, say a man and a woman are living together, and they are having a talk about something meaningful to them both. Each relates to the subject on the basis of his or her feelings. They might be able to communicate intellectually about the subject, but that doesn't always help to create a better communication, because the intellectual explanation is often a means to rationalize the inability to communicate in a way so that it can be understood what is being physically felt by the individual who's trying to speak in words about it.

So if there is a miscommunication, a misunderstanding, or if the other person simply doesn't know what you're trying to talk about, it may be necessary, in the case of intimates, to do something like this. You might say to the other person, "Would you mind?" and have him reach over with the left hand and perhaps touch your hair, the hair on your head. The other person has to touch something that's not clothing, all right? That's why I'm using intimates for this example. He might touch the skin in a



sensitive spot, say here [touches inside the elbow]. He might touch back here behind the knee, on the skin. Or your hair, especially here [points toward the back of the head]. The very front of your hair isn't always going to message as well.

But when my brother, for instance, pulled out hairs, he reached back here [points toward the back of the head, straight up from the ear, but not around the face]. He reached back here because this part of the head is especially associated . . . and he pulled it out with his left hand, because that's sensitive and more likely to engage feelings, and left it from there. So if you were trying to impart physical messaging to a loved one, you'd want him to reach up with the left hand to the left side of your head. Don't pull any hairs out, but just touch the hairs gently, all right?

*Around from the temple toward the back.*

That's right. And while your loved one is doing that, you can try to describe how you're feeling—not your rationale to justify your feelings, but how you're feeling about whatever issue it is that the two of you are having a misunderstanding about. It's not a time to be going on, because that will heighten the feelings for that other person. If your loved one is paying attention, he will . . . this is what works: What will happen in his body is that your loved one will temporarily, while he is touching your hair or behind the knee or behind the elbow—and sometimes it works touching here, not exactly the wrist, but a little ways up from the wrist, on the inside of the arm—while he is touching those sensitive spots, he will feel your physical feelings. And when your loved one feels your physical feelings, he will have a much better understanding of how you are feeling.

Then in order to understand how *he* is feeling, wait a few moments, maybe five minutes after that; then do the same with him, while he is attempting to describe his physical feelings. When he is attempting to describe his physical feelings, it's not about saying, "How could you say this to me?" It's not about justifying your feelings; it's not about rationale. What you are trying to do when this process is going on, as the person who's having the side of your head or the inside of your elbow or the inside of your knee touched, when you are doing that, you are trying to say, "I'm feeling something kind of uncomfortable in this part of my body"—for instance, say, the abdomen—or "I have this sort of uncomfortable painful tightness in this part of my chest."

In other words, you are attempting to describe your actual physical feelings in your body to maximize the impact on the other person so that she can experience what you are physically feeling without it simply being a miscommunication, a mental exercise—which as anyone knows who's ever had a miscommunication or a misunderstanding with someone, whether that person be an intimate or not, you know it can almost always with the mental fall into a rationale, which becomes an argument, which becomes an entrenched difference of opinion. But you still don't know why the

other person is adamantly pressing his or her case so strongly, because you don't know what that person is feeling. So this is an application in your present times of how you can use physical messaging and how you can train to use physical messaging.

*So I'm feeling my partner, and he's saying, "I have a tightness in my chest," and then I can feel that in my body—but then how do I get from that to understanding more about what he's saying about the issue?*

At some point, you say, "All right, I'm feeling something, I'm feeling this in my body." You can say that to yourself or you can say that to your partner. Then you do that, and you have those feelings, right? Then the other person does it with you, then he has the feelings. Then you talk again.

*So you don't get to know what that means?*

It doesn't interpret into a mental description, each thing. Your soul doesn't interpret into a mental description either, you understand? You have these different parts of you: your spirit, your physical, your mental and your feelings. Each one of them stands alone, but they can work together, especially if you make the conscious effort for them to do so. So after you have that sensation, where you now have an understanding physically in your body of how the other person is feeling, then you talk again. Try to sit close to each other. You talk again and you say, "Now, this is how I'm feeling about this." Try to stop communicating strictly on the basis of, "This is what I believe," or "You're wrong; I'm right." Because the point is that your feelings, even if they do not represent something that you're trying to communicate, they physically will, in the case of two lovers, for instance, help the other person to know more about you in terms of your overall feelings.

Therefore, this suggests something to you: Even if you're getting along and communicate well with each other, it's good for lovers to touch the hairs or touch these intimate spots. I consider an intimate spot to be behind the knee or behind the elbow, because these are places that people do not normally touch unless you are intimate with each other. And they are spots that tend to encase and hold things. It's not an accident that the elbow bends this way. If you examine that location, even in a youngster's arm, there will always be little wrinkles there. Things are held there. Usually it's totally interlaced with feelings and experiences—not interlaced with feelings and thoughts, but with feelings and experiences.

A good tracker or a good mystical person can do this; you might see it sometimes. The person will take a thumb, put his or her thumb on the bone part of an elbow and put the first two fingers on the inside of the elbow, the inside of the arm, and be able, given the set of circumstances, to know the feelings of a person and the experiences of a person, what happened. The person says, "I don't remember what happened; I don't remember it. Someone came in and hit me over the head, and then I was out and I

didn't wake up until I woke up, and then everything was different." What happened? Well, there was a feeling. Your body still perceives, even if you are unconscious. So it is felt right there, all right? And the sensitive, the tracker, the mystical person, says, "All right, I am seeing this, I am seeing that," and so on.

### Become Conscious of Your Pet's Feelings

Now, here's another example: For people who have animals, this comes up all the time, and in your time *many* people have animals: dogs, cats, horses, birds and so on. When the animal is not feeling well . . . animals start not feeling well the same way a human being does. Maybe the animal feels a little off; maybe it has a few pains and aches. In short, it usually eases in exactly the same way it might ease in with a human being, all right?

So in the case of a pet, say a dog or a cat, you're used to touching it regularly. If you can touch your pet in a different way sometimes, just so that you can become conscious of its feelings . . . for instance, in the case of a cat, off the left shoulder, all right? Reach up in a quiet moment; don't just walk over to the cat and grab its fur. But say the cat's in your lap and you've been petting the cat for a while. Then you might be able to reach over, the cat might allow you, and at the fur off the left shoulder—on the side of the body, off the left shoulder, down the side of the body—you might reach over and with your left hand, your thumb and your four fingers, feel the fur, not to feel it as a smooth petting action, but just gently.

This is done when the cat is comfortably relaxed in your lap and you are comfortably relaxed—not when you're talking on the phone or watching television or listening to the radio or reading, but just relaxed, in a relaxed moment with your beloved pet (it could be a dog). So then you're feeling just a few hairs. What you're doing in this relaxed position that you're in—and you're feeling fairly relaxed—is that you are feeling the general feelings of the cat; this is how the cat normally feels when it's relaxed.

You don't necessarily feel all the feelings of the cat, because it's a different species. But very often you get the general feeling. You will get this just by petting the cat, but this tends to heighten it—off the left shoulder, all right? "Off" means not where the left shoulder is but slightly down the side of the body of the cat—in the shoulder area before you get to the leg, the side of the body.

Now, say the cat is acting a little funny, not quite right. Then what you can do is walk over to the cat . . . if the cat will let you touch it, walk over. If it's not feeling comfortable, maybe it's fussy or upset, hold your hand near the left shoulder and see how you feel physically. Use your left hand, or at least hold your fingers in the wand position toward the cat. Notice how you feel. Don't do it for so long that you actually start to feel uncomfortable, but just notice. The cat is feeling perhaps not so well.

This is particularly important with cats who sometimes get wounds that might turn into an abscess—with cats this happens because a wound doesn't heal right, becomes infected. (It can happen with dogs too.) It may not have any outward symptoms that you notice right away, but something is not quite right. Your cat might be upset about something, but it might also be injured or getting sick. Feel the fur, and notice how you feel. If you get an uncomfortable feeling down in your intestines or perhaps a pain in some part of your body, the moment you notice something uncomfortable in your body, release the fur. That's a sign that the cat isn't feeling well. And it might be passing, but in a day or two, if the cat still isn't feeling well or is feeling worse, it's time to have somebody help out.

I mention that because the hairs of the body, whether it be a cat or a dog or a horse . . . or in the case of a bird, the feathers, yes, but the little bits of the feathers that come out. What happens is that the energy (your radiating energy) comes out, and it concentrates in the hairs before it moves out. It doesn't concentrate in the skin; it just passes through the skin and radiates out. But if there are hairs above the skin, then it will concentrate in those.

A person might have hairs on his or her leg and so on, but we're talking about behind the knee and the elbow. The hairs will maintain the general feeling and ambiance of the feeling self for a while, and during that time, you can perceive and pick up physical feelings from those hairs. Now, if a tracker in my time can pick up all of these feelings and sensations—and all of these senses in general—from hairs that have been removed from the head, think how much stronger they would be if they were still part of your body, a vital part growing out of your body, and fully affected by irradiating energies.

### Much of Communication Is Nuance

Now, there are other uses in your time. Think about the profound difficulty in communicating: other languages, other people. It is just as big a problem, if not bigger, in your time because of your capacity to travel and communicate at a distance—telephones and all of this—which we certainly didn't have. In my time meeting people who couldn't communicate directly with us was limited by the simple fact of how many people existed in those times, plus how much traveling actually went on and how likely it was that you might actually meet someone other than your own people.

So in your time what you are dealing with is a need to improve not only the *means* of communication—meaning, “I translate my language into yours; you translate your language into mine; we get the general intellectual idea of what each other is saying”—but the nuances. Think of it: Even in your cultures where you speak the same language . . . do teenagers, for example, speak the same language as adults or parents? Certainly not. They might use the same words, but the nuances are entirely

different. How do you pick up nuances when you don't even understand the person's language?

In your time I would say—not on a global-crisis level, but on the basis of simply trying to do business, for instance, with people who don't speak the same language and whose culture is completely different or even slightly different—that fully 40 percent (speaking for the sake of the economic level here) of business deals that don't work out are not just because you were impolite in some way you didn't understand, based upon the culture of other people, or because the translations of your languages with these other people missed the mark a few times. But rather they don't work out because of a word that might translate from one language to another and be very precise in the language as to a certain meaning if you say it different ways. So perhaps you say a word or a series of words in a sarcastic way; it might read, say in a translation, one way where the sarcasm would be completely missed. So the nuance is missed.

For example, people in your culture all the time will say something that is a factual statement as it reads, but if it's said sarcastically, it's actually a joke and means the opposite. So you are dealing with things like that on a daily basis in your culture, and when a young country such as the United States, for example . . . you are young in your global approach. I do not think of your country as being more than two hundred years old, and you have not really been global citizens with a desire to pursue global interests for much more than fifty years, so you're very young in that way. As a result, your communications tend to be straightforward on a business level, but you are not looking for nuances, and you are missing them very often. Whereas older cultures are looking for nuances in what you are saying. That's why sometimes the older cultures get the better of you, whether it be in business transactions, personal transactions or even occasionally, yes, in political transactions—maybe sometimes more often than occasionally.

### **Homework: Improving Communication through Touch**

I don't want to digress too much into that area, but I want to bring this up to date so you can see that it's of value in your own times. What you are looking at here, now, in your times, is a means to improve the quality of communication, because so much of communication is nuance. So for homework, I'm going to recommend something that will require . . . I don't want you to go overboard with the homework, but it will require you to interact with a friend. This has to be at the very least a very good friend. It doesn't have to be the opposite sex; it can be, but it doesn't have to be.

Pick a subject for which you have a difference of opinion—not to create a battle. It can be something political, it can be something personal, though not too personal, please. It can be something that is just . . . something that in the past you've disagreed about. Maybe one of you likes stripes, and maybe one of you likes checks. Or maybe the other person likes solid colors and can't understand how you can wear those stripes and

checks together—something simple, all right? Talk about it for a while. This is just for fun, but it's training. It won't take more than thirty seconds probably for that conversation to get going to where both of you will have strong feelings about it, not that you will necessarily express them. And I don't mean you need to argue or battle about something—"This baseball team is better than that baseball team"—not necessarily really arguing, but your strong feelings will come up quickly.

This has to be done with a good friend, you understand, because it's going to involve touch. Then since you both know what you're doing—this can't be one person experimenting and not telling the other; both have to go into their homework consciously—then you try the touching of the hair, all right? One person touches the hair of the other person on the left side with your left hand, between your thumb and two forefingers. Feel a few hairs on the left side of the person's head, let's say above the ear but not at the top of the head. So the hairs that grow up higher might actually be extending down the side of the head, but that's okay; it's the general area, all right? And feel them—don't pull them, just feel them. You can move your fingers around. It doesn't have to be one hair or one lock of hair; you can move your fingers around a bit. But don't ruffle the hair. You're not reaching over to rub the head of somebody; this is something where you're . . . it's sensitive, it's sensations, it's sensing—all of those things.

*So it's very gentle.*

It's gentle, and you're attempting to feel something, and you're also allowing those sensitive tips of your fingers to feel this enough so that you will get a physical feeling in your body. If at any time you get an uncomfortable physical feeling, stop and relax; you've had too much of it. So you're not going to feel the hairs for more than, say, a few minutes, maybe up to three or four minutes, but no more than that. It could be less than that. Then relax . . . both of you relax quietly for at least three or four minutes. Then the other person does that.

But before the other person does that, I want you to resume your talk so that you're disagreeing: "Stripes are better than checks," something simple, all right? It could be, "This baseball team is better than that one," something that doesn't . . . it's not life and death, all right? So then the other person feels, and you stop talking. There's no talking while the person is feeling the hair. The other person feels your hairs, then you relax for a minute—again, for three or four minutes at the most—then you talk again, trying to describe why the stripes make you feel better, trying to engage your physical feelings, describing how you feel physically when you're wearing stripes and how it feels so much better than when you're wearing checks.

Now, I'm using something innocuous like that, but it's actually true that people might actually feel—people who wear stripes, for example—physically better wearing stripes. Remember, this whole thing is about material

mastery; these are lessons in material mastery, because material mastery is everything, everything, and how it feels, and how it comes together, on the basis of mutual shared physical feelings. That's material mastery. So this is all about material mastery. I talked to you about feelings and the story about my brother and the tracker, and how trackers can feel the feelings that were imparted in the track, that they can know that the bear was hungry or the bear was thirsty, that the bear was missing its cubs—all of these things. It's all about material mastery.

### Using Physical Feeling in Business and Politics

*How do we use this with someone from another culture in, as you said, a business or political situation, when we can't be feeling that person's hair?*

You train with this technique, all right? You train with people who are intimate or close friends so that when you go into a business discussion like this, you take the same fingers [in the wand position]. You can perhaps be crossing your arms across the body, or you might reasonably, in a business conversation, be able to lay your hand down and have your hand in the wand position, aiming toward the hairs of the person on his or her head. Or you might even be able to quickly, as you move your hand, say, from your side to . . . you might move your hand and touch the side of your face and then move it back down. But if you move it up and at a distance, your hand can briefly aim for the side of the other person's head, to the left and aiming toward his or her hairs. It's not invasive if it's very quick.

I grant that if the person is bald, it's different. If the person is bald, then you might lead toward—if he or she is wearing a short-sleeved shirt—the inside of the elbow, the inside of the arm. But I'm just going to stay with hair for now; even though there are other techniques, we're just going to use hair for now.

So you just aim quickly at the side of the head, which is the person's hair, yes? And you might pick up the feelings that the person's talking about, so you can tell the difference. Think about it: You're in a business conversation, and someone is talking; she might talk for quite a while and then stop, and then the translator translates. Very often this will happen in a different culture. Say, for instance, you as an English-speaking citizen are talking to a Japanese citizen. You can hear the Japanese citizen talking at length, and then the translator translates it into your language and it's very brief, and you know you're missing a lot. This has to do with cultural differences in the language as it is spoken. You might also hear the person who is communicating to you in this other language saying something, and you can tell he's upset about something. You can tell he's having a feeling, but you can also tell, on the basis of what the translator is saying to you, that that feeling isn't coming across to you, and you don't know what it is. Is he feeling excited? Is he feeling sad? Is he feeling agitated? Is he angry? All these things it would help to know.

Think of how this would be helpful to diplomats in negotiating differences in cultures and treaties. It would be vital, because the diplomat you are speaking to would not be able to say more than she would be able to say, but she would, in her feelings, be able to communicate in the unspoken. Diplomats are used to communicating in the unspoken, which is why diplomats and people in these professions have to be highly sensitive so that they can get the best sensation of the nuances or the unspoken. This would help them to be able to sense the unspoken better. I grant that it might be a basic lesson, but it is a good foundation.

So practice with your companions and good friends or lovers. In short, practice with people who are comfortable with you practicing. And then go to places where you cannot touch the other person; in some cases, it might even be dangerous to do this. Maybe, for instance, you have to walk down a street to your home, but someone has broken the street lamp or it has just burned out. You can tell there are people down there. Maybe they are friends, maybe they won't bother you, but maybe they will. But you move the wand in the general direction of their heads, and you get the sensation of what they're feeling. If you get a bad feeling in your body, then maybe they just don't feel well, but on the other hand, maybe they represent a danger.

I am not suggesting that you use this in that circumstance, because there are other techniques to use that are better. What I am saying is that with fine-tuning, with applications of instinct—because what I'm talking about generally here, now, today, has to do with the instinctual body—that all of these things, when taken in an accumulated whole, allow you to know (not just to think) how many mistakes have been made because you *thought* you were right.

### **This Is Mastery Based on Mutually Shared Experience**

We're talking about material mastery; we're talking about spiritual mastery. We're talking about a mastery based upon mutual shared experience, and life is mutual shared experience. All life, whether it be a blade of grass, an ant, a cow, an elephant, a human being, an atom—all *have feelings exactly the same as each other*. Even though bodies are completely different, the function of physical feelings is exactly the same on an interspecies or even other-matter basis. A rock has the same feelings as you. A storm, a bolt of lightning . . . I don't recommend that you feel the feelings of a bolt of lightning for obvious reasons. But if you know that there is a shared language, then the value of learning about and being able to apply this shared language that is felt exactly the same by all forms of existence is vital. As I said, with hand gestures, you might be able to gesture that you need water, you need food, you need to go to the bathroom and so on, but it is limited. You have to have something else.



*Can you give me some more advanced processes, just the names of them, that I can ask you a different time when you might not think of them? You said this was very basic.*

It's basic because I'm trying to give people a foundation.

*But there are more advanced processes in this process, right?*

In terms of feeling the feelings of others, there are many different processes. But I'm trying to give you something that is accessible by a great many people, because not everyone has a lover but you might have a cat or a dog or a good friend. That encompasses a great many more people. So I had to start you off with something that is not so esoteric, that you can access, that is accessible. But I will give you more on this, a lot more, or we can talk more about this now if you have further questions.

### Using the Wand to Sense Danger

*For instance, with the streetlight that was out and people were down the street, you said you wouldn't use this, that you would use another technique. What would you use in that instance?*

I would use the wand like this: Say this is the street in front (I'm pointing to the general front). You go like this with the wand if you're covering an area, not just pointing at something. If you're covering an area, you always move the wand, the hand in the wand position, right to left. You never move it from left to right.

*Why?*

It's not a mental reason; it's a feeling. You are more sensitive and receptive moving to the left. If you attempt to move the wand from the left to the right, you are not protecting the most sensitive area. Where is the most sensitive area in the wand? It is in the palm. So when you're moving from the right to the left, you're protecting that sensitive area.

Take your hand right now and move it like this in the wand position. You will notice, when you stop the motion, that you will have a sense, a physical sense, in the palm. While you're moving it, of course, you have a physical sense on the back of the hand, but when you stop it, the last physical sense you have is in the palm. You're protecting that when you move from the right to the left.

So say you're looking at the street at a distance. Maybe you're in a car or you're walking; maybe you're in a bus and you're not sure whether to get out at this stop. You move your hand up like this [move your hand across, as he said, from the right to the left]. Most people aren't going to think that you're crazy, but if they do, so what? You're getting off the bus, and you move like that. Or if it feels a little uncomfortable, move like that—move your hand like that if you get an uncomfortable feeling. You can't see anybody, there are no people on the streets, but what you don't realize is that there are people standing in the doorways. Maybe they don't mean you any harm, but maybe they

are doing something, and if you happen to walk past them, they will be startled, upset, and they might say something. In short, it would be better to get off at the next stop. So get off at the next stop. But you feel.

In the case of the streetlight, you can walk up the street and move your hand wand from the right to the left. How does your physical body feel? Yes, you get the sensations in the wand hand, but how does your physical body feel? Does it feel uncomfortable? Maybe you take a different route home. Do you feel all right? Well, okay. You don't have to know what the people are doing. You walk home, and that's that; you're safe. It's about safety, but ultimately it's about compatibility.

### Finding a Sense of Compatibility

Material mastery at its most basic form is about touching. When you have contact between two compatible things, whether they be atoms or cells or ants or hands of human beings, there will be a comfortableness, a desire to come into greater contact or simply a welcoming of that contact—compatibility, touch. But if those two things (atoms, cells, ants, hands) don't feel that sense of compatibility, then they go elsewhere—meaning that, in the case of human beings, your hand is meant to touch the hand of somebody else. Granted, this isn't always the case with relatives and so on, but for the sake of our description, your hand reaches toward someone and doesn't feel quite right.

Say you're a young person at a dance, and you feel attracted or you look at a person and know, "Oh, he's so beautiful; oh, he's so good-looking." You want to go over there. You're walking over with your friends; people are milling around. No one's really decided to dance yet or maybe they have but you haven't. You walk over and you reach your hand out. Maybe you're ten to fifteen feet away, but your hand is aimed toward the hand of the other person, and you get a slightly uncomfortable feeling either in your fingertips or in your body.

Granted, you may not have this experience at a dance when you're feeling nervous, but I'm giving you examples of different cultures and groups of people. So you get that uncomfortable feeling, that this isn't the right person. You move your hand from the right to the left . . . oop! There's a hand you feel comfortable with. It doesn't look quite the way you would normally . . . you understand, maybe this isn't the sort of appearance of a person whom you would normally be attracted to. But you're at a dance and you want to have a good time, and that hand feels more comfortable to touch. If that hand feels more comfortable to touch, it will be more comfortable to dance with that person—or if that person can't dance, to sit down and talk. In short, compatibility, all right?

### Robert Uses Compatibility and Compassion to Move Storms

For example, Robert has been trained to move hurricanes. How does he do that? It is all involved with compatibility, compassion, influence.

That is a formula in material mastery. It's not will; will doesn't come into it at all. It's that Robert is compatible and compassionate with Mother Earth, and the storm is part of Mother Earth's body. Robert moves his hand, the wand . . . Robert uses the wand, points at the picture of the storm, moves his hand [he's pointing his wand at it, and he flips his fingers up and moves his fingers aside]. He points to the storm and moves his fingers in different directions. What's he doing?

He's actually moving his fingers in a clockwise direction, usually. He moves to one o'clock, but he doesn't just point to one o'clock. He points toward the storm, then moves his fingers, sliding toward one o'clock, and pulls his hand back, points to the storm, moves his fingers, slides his fingers out in the wand position toward two o'clock, and on around the clock. What's he doing? When he does that, he is noticing how he feels in his physical body. When he gets warm, that is the direction the storm, as part of Mother Earth's body—compatibility and compassion—is prepared to move, will move, will choose to move if he then applies the techniques he's been given in material mastery to move the storm.

### **The Feeling of Welcome**

So what we're talking about here is ultimately . . . when I'm talking about physical messaging, we're talking about another aspect of material mastery. And by discussing it in this detail, we're also engaging spiritual mastery here, because spiritual mastery has a lot to do not only with feelings but with how feelings are integrated from one being to another—and the being could be an atom or a person or an elephant—in order to recognize compatibility. When there is compatibility, there may be shared mutual experience, or there might simply be compatibility on a physical feeling level. That's how atoms come together to form cells and ultimately how these individual atoms know that they're supposed to be a toe in your body when you're growing inside your mother as a baby, or whether they're supposed to be a nose. It's all based on compatibility, compassion and ultimately the influence exerted by welcoming.

Say you're an atom floating around inside of mother, not yet having gone to the child but on the way. You're not thinking, because you're entirely based on feeling, you have feelings. You're going toward the child, maybe in the bloodstream, you're moving around in there, and you know you're there for a reason. But this isn't a mental process; you're just in a heightened state of feeling. You're moving around in the bloodstream of the child, for example, or you're moving around in some portion of the child's body. Are you seeking the nose? You don't even know what a nose is. No. As an atom, using that as an example (it's a good example, though), you are looking for compatibility, and that term can best be described on the feeling level as you are looking for the feeling of being welcome.

Now, you know how it is to feel welcome. It's one thing when a person says to you, "Oh, welcome; welcome to my shop" [said in a flat unemo-

tional tone]. You may not necessarily feel welcome. But if someone says, “Welcome to my house! It’s so good to see you! I’ve missed you!” [said in clearly exuberant tones]—in short, it is genuinely, actually at the physical feeling, the feeling level.

For the atom, it’s the same thing. The atom is moving through the body—everything feels all right, maybe this feels a little foreign. But the atom is moving through the body of the child in some way or around the body in that fluid, and all of that stuff is going on inside of the mother’s body. How does that atom know where to go? Does it randomly become a toe? No. It’s moving around in the child’s body or around the outside of the child’s body; it becomes part of the body based upon the physical feeling of welcome.

*All life experiences feelings in exactly the same mechanical way.* If you know that and even if you learn nothing else about material mastery, you will have an insight that will allow you to see that if all life is like that and everything is alive—which it is—then you will know that you have one means for certain of knowing where is the best place for you to be at any given moment, because of compatibility, compassion (welcome), which often has influence associated with it. You feel, as the other atoms already amassed there, another atom coming that you know is supposed to be with you, and you exude a feeling of welcome. The influence of that feeling is that that atom feels welcome in that moment by the atoms it is meant to join. But if it is an atom that is meant to be somewhere else, it doesn’t feel that feeling of welcome and it keeps on going. Only the atom that is meant to be there feels that feeling of welcome.

Say you walk into a room, and the person you were looking for . . . maybe you’re at the airport, with hundreds and hundreds of other people. You walk into the gate as you say, off the plane, and your friend or loved one says, “Welcome! I’m so happy to see you!” You walk straight to that person. You are the atom going straight to where the welcoming feeling is.

### **The Mechanics of How to Know How to Be**

You see, the mechanics of material mastery are very important. And this is applied material mastery. It’s different than the material mastery that we talk about theoretically, or material mastery applied for spiritual purposes in order to engage a connection between you as an individual and a mountain, say, in order to improve the quality of life for all beings on Earth—that is another form of applied material mastery. But here I’m trying to give you the actual physical mechanics of how it works and give you enough examples so that you can learn, expand and grow, and understand to some degree the spiritual underpinnings of material mastery—so that you can grasp as much as possible with words and thought the means of knowing. When I say “knowing,” I’m talking about the physical knowing (how you feel) of knowing how to be.

Look at New Age and even philosophical literature; it’s all associated ultimately with that statement: *how to be*. How to *know* how to be. Granted,

some philosophies are wonderful; they have a great deal to offer. Religions are very often wonderful. Even insightful philosophies and statements are wonderful. But how to *know* . . . how to know, as the atom knows, that, “I feel welcome; that’s where I go.” How to know? It is physical. How to know to take this street instead of that street when you’re driving home. How to know in a room where people are networking, doing business, and you look around and everybody looks pretty much the same, that there are certain people whom you have an idea are interested, whom you can approach—how to know which one to approach? Feeling.

I’m not trying to say that you are prepared, after you read this, to go out and apply this. What I am saying is that there is value in learning these things, because you can not only put this into effect in your personal life, in your intimate, immediate life (of how to know, for instance, whether this apple is good for you to eat that day or whether this orange is good for you to eat that day, on the basis of what feels right to your body when you point at it with the wand), but also how you can improve the quality of your business, your career, your personal life, your health—in short, everything.

### The Importance of Feeling Body Messages

Once this happened to another person I knew. It was really not through a pure spirit connection. But this person was living in another part of Earth, and he felt uncomfortable. It was like his body was vibrating on the inside, and he didn’t know what it was about. Physical feeling. There was like a shaking on the inside, and he didn’t know what it was about. But as he moved around on the Earth and where he lived . . . he lived about the same time I did, and my connection with him was remote, all right?

*Long vision.*

Long vision is where the connection was. This person told me that he was feeling this shaking, and he didn’t know what it meant, but if he moved around on different parts of the Earth where he lived, that it would get better or worse depending on where he lived. And he felt very uncomfortable. He was the local mystical man there, with their people. He didn’t know what it was about, there was nothing in their tribal culture to explain it, so he said that he suggested that they move camp to another place, about a half mile from where they were.

There was some resistance, because the place they were in was right next to their water source. If they were a half mile away, someone would have to walk every day to go get water, then walk back and so on. It was inconvenient. But he said he felt strongly, and they believed him, so they moved. Three days after they moved, there was an earthquake right in that spot—meaning that the earthquake was felt by them where they were, but the Earth actually erupted in that spot, and rocks

and everything were hurled around and so on, and the Earth shifted its actual position.

If their camp had been there, people would have been hurt or even killed. And the moment after the earthquake, the shaking inside his body stopped. I'm not saying that for everybody who has a shaking inside his or her body, it means there is an earthquake coming; what I am saying is that your body—and this was a highly trained mystical man who had this experience—is trying to communicate to you all the time.

The advantage of getting to understand your own physical feelings and identifying your physical feelings with what's going on in your life—"This happens to me; this is how I feel physically"—meaning . . . say you are a youngster, you are at school, and the other children don't take you in as friends. Maybe the people you want to be friends with don't take you in. This makes you feel physically a certain way. You want to be friends with them, you want to be with their crowd, and physically you feel a certain way. If you describe how you're feeling, "Oh, I feel like they're keeping me away," and so on, you can come up with words, but each person might have physical feelings with that sort of rejection that show up in his or her body in a different way.

You need to identify how you feel that in your body. When you are able to identify that, then you will know. This is particularly common in your time, which is really problematic for you all, and that is that sometimes you have an instantaneous feeling—meaning it doesn't last long—a physical feeling of some discomfort that quickly passes. It may not have anything to do with disease. You'd be surprised how many body messages are interpreted as something coming on, a discomfort or, "I'd better go see the doctor"—not by many people, but by some—when it's actually a body message.

If you know, let's say, how it feels to be rejected . . . maybe you even went up to somebody at a bus stop and you were going to say, "Could I have a cigarette?" or "Would you like a stick of gum?" and that person turned his or her back and moved away from you. It may seem like a small thing, but you get the feeling in your body every time, usually in the same place—a physical feeling that has to do, in that case, with being rejected. If you know that, then sometimes when you get those feelings, you won't have to wonder what they are.

You might get a mixed group of feelings that happen all the time, that are constant for you—your body giving you multiple messages at the same time of physical feeling. The more you can train to know what your physical feelings are and what they are associated with in your life . . . either in the moment, or sometimes if you're having a recollection that you're thinking about, your body might bring up the physical feelings from that time and then you have those physical feelings again to a lesser degree. And if you can identify your physical feelings with actions in the present or in the past, it might be very helpful to know how to move more easily toward circumstances, experiences, and how to find your compatibility.

Sometimes in your world, which is so confusing and so fraught with different circumstances and different distractions, a hundred things going on at the same time, you feel overwhelmed—how to know what to do? Use compatibility, compassion, influence. In short, remember the lesson of the attraction the atom felt when it was feeling welcomed by the place it was supposed to be in the child's body. Other atoms were whizzing by, and they didn't feel that welcome; only the atom that was supposed to be there felt that.

### **There Is an Urgent Need to Improve Communication**

It's important to understand that in your time the most urgent need is to improve communication. And you as a people on Earth actually know that, which is why there has been a pell-mell, massive rush toward different means of technical communication—because you are in an intellectual time, in a technical time. You are expressing the need for communication externally by creating more and more complex and very often more useful tools of technology, not recognizing that you are actually being driven to improve communication internally on the material- and spiritual-mastery levels.

But future historians will look back and mark the beginning of that increased feeling of the desire, the mass feeling by all people, to improve communications at the time of the telephone being developed. They'll say, "Earth, this is the beginning, this is when people started to feel the need to improve communications, and they started out externally and then they moved ultimately internally." But that will be their marker. They'll say, "Telephone—that was the beginning." And they will say, "Look. They went through all of these different communications—computer, Internet, fax machine—all of this being a means to communicate and, yes, to improve communications. But all external."

But that makes sense, when you think of it, because in your time, much culturalization takes place externally. Granted, there was external culturalization in my time, but equally there was internal as well. A child would get a name when he or she was born that that child would use, but by the time children were, say, two years old, two and a half at the latest, maybe three (I know of one example that was not until three) . . . by expressing their feelings and moving their bodies, then the elders or those who could understand these things would give them their actual name based upon all of their expressed feelings. In short, this was internal, because the child was told, "This is your name, and it expresses to you the actual physical feelings of you, how you are physically inside and out," giving the child a means to explore herself or himself on the basis of a name that was an actual description of his or her personal character.

So the value of that was immense. Then the child didn't have to look in a hundred other places or possibly a thousand other places—an infinite number—of other people's identities, names, based upon their actual personal identification . . . the child didn't have to look in all the wrong places to find himself or herself. The child started out with the right place, to

know how to find himself or herself, and it made the job of finding oneself and ultimately how to be easier.

In your time that is largely missing, but we are talking about these things because we feel that they are valuable for your time as well as for our own. Yes, when you have a child, you can't just call him, "Hey, you!" You have to give your youngster a name; that's fine. Keep giving your children their names. But also, if you can, take notice: "How are they? How do they act?"

Children are different. Don't expect parents to be able to get this. Grandparents, though—not just older people, but people who were younger who had children of their own, raised those children and now there are grandchildren—by that time there's often enough wisdom; you can see. The child is extrovert; he's introvert; he is studious; he is friendly. In short, children have different qualities. They move this way physically or not that way. When someone comes into the room who is familiar, they jump because they are edgy and nervous, or when someone comes into the room and is familiar, they get up, they are friendly. In short, all these different qualities, and many others are different.

Try to give the child a descriptive name that describes him, which he can use to identify with as a personality quality that he can cultivate based upon the way he actually is. Grandparents, I do not expect you to be able to do this immediately, but be thinking about it. Consider it. Some of you have had lots of youngsters, raised families successfully—be thinking about it. Grandparents, you will know that you raised your families successfully, because when you look at your youngsters, you feel comfortable, you feel good looking at them. Yes, you might feel proud, you might feel enthusiastic, you might feel love, but you feel good looking at them. That's how you will know when it's successful.

Now, be thinking so that you can work up a means that will fit into your culture as to how you can describe . . . sometimes this happens with nicknames, but if the nickname is given by other children, it's usually something disparaging—a putdown, as you say. Whereas if a loving grandparent could give a name, it might be different. Think about it: The name used to be something that described qualities that it would benefit the child to explore. This is not a name meant to manipulate the child. Maybe the child is artistic; you don't want to give that child a name that would manipulate her into becoming scientific when she doesn't have an aptitude, and her aptitude and interest lie in being artistic. Do you wish to suppress a Beethoven? Of course not.

So compatibility, compassion, influence . . . whereas in your time, very often influence happens as the result of something else. Different reasons: sometimes good, sometimes not so good. But when compatibility and compassion are involved, influence is much more likely to take place, and it is much more likely to be enduring as well as nurturing and beneficial. Three good things, eh?



So that's what you want. You want to have the atom in the child feeling welcome to be a part of the bellybutton rather than being lost and not knowing where to go and deciding to be an eyelash instead. Maybe that eyelash never quite feels right and falls out pretty soon. All things . . . Creator creates this universe, yes? Creator says to Itself, "In order to create this universe, I know one thing for sure, and that's that in order for things to come together as I wish them to, in my image of beauty, I must at the very least have a shared feeling process amongst all creation, all beings. If they have this shared-feeling process, then the easiest thing to do would be to be able to find your way to that which is compatible." So that is a given. Creator does that absolutely—never even considers doing anything else.

You are in a school—Explorer Race school—on this Earth right now. You do not necessarily know that, it is not necessarily part of your culture, but you are in the school attempting to learn, attempting to cocreate with Creator—consciously sometimes, but most of the time unconsciously. The processes you are learning, being forced to learn, are almost exclusively based on answering questions based upon the unknown.

### Feelings Are the First Language for Children

As a child, you are fascinated by things; as you get older, you wonder why. How many parents have heard (well past the point that they want to hear) that famous question from youngsters, which is a word they learn very early on, which is, "Why?" If you think about it, it can be annoying, but on the other hand, the child is not only exploring his or her world—and it's a small world when you're a youngster—but the child is also exploring philosophically his or her world. Even though the child may not understand the words you use, he or she will understand the feelings you are feeling when you explain why.

That is why, when you say to a child, "I haven't got time to explain that to you right now," even though it might be true . . . I'm not casting any blame on you. You might say, "I can't talk to you about that right now; I'll talk to you about it later," and maybe you do talk about it later, maybe you don't. The child will probably not understand, unless the child is old enough, but let's talk about a child two or three years old who knows how to say, "Why?" The child will probably not understand, "I haven't got time to talk to you about it now; I'll talk to you later." He or she may not understand that mentally, but the child will understand absolutely your feelings. So the child might identify "Why?" with discomfort. You were feeling uncomfortable; you were rushed, you had to go somewhere, you had to do something.

I want you to understand this because feelings are the first language for youngsters. This is why, when you have youngsters growing up . . . the child says (and you are the parent, a young parent), looking at snow, "Why?" You may not have an answer for that. This is a perfectly legitimate answer to your child, that young one who looks up to you—you're the world, all right?—you can say, "I don't know." Maybe you don't know

why; very often you won't have a good explanation for why. But if your feeling expresses something that you don't know, or it is a question mark, "I don't know," but it's also a loving feeling toward your child—that child is going to come away with that.

Your child might continue to say, "Why?" And you pause, try to stop what you're doing for a moment . . . if you're ironing or cutting some food up, pause for a moment, focus on that and say, "I don't know why." You can also say, "We'll have to read up about that, so I can explain why to you." The child may not understand any of that, but he or she will understand, because the child is open and connected on the feeling level. The child understands his or her world, when he or she is very young like that, entirely on the basis of feelings.

That is how when children grow up sometimes and become adults, in your time perhaps more so than in my time, they will sometimes have, as you call it, inappropriate reactions to certain circumstances or things that might stimulate them. So in the case of this example, say it starts to snow and the child, or in this case the adult, still doesn't know why each crystal of snow looks different, but she knows on the basis of her feeling that it's uncomfortable: "Can't think about that." This is because that person identifies at the root of her being, when she was learning about your culture, that when you say quickly, "Haven't got time to explain that now; I'll explain it later," she will know that feeling of impatience, distraction and annoyance—that that is "Why?"

Now, I realize that sounds overly simplistic, and it's not always the case, because often there are children who will grow past this. But we can't overemphasize in your time that the most important career that exists anywhere in your world right now is being a parent. When you have children, there is, granted, a limit to what you can do. You can read the books that say "Do this; don't do that"—that's good. But try to stay connected with your feelings, what feels good to you, and try to communicate to your child on the basis of what, in that loving warmth, feels relaxed and comfortable. And try to make time, if you can.

When your child says, "Why?" answer why to the best of your ability, even if you have to continue ironing or cutting up food or sawing wood. If you have to do that, answer why to the best of your ability, even if it's, "I don't know." And try to pay attention, if you can, to your feeling when you say that, because you could say, "I don't know," and there's a sense of curiosity on your part. The child then identifies, "Why?" with curiosity, which is healthy. Good night.

*Good night.*