

# **ROOTS and WINGS**



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# 1 Prologue

*When I really want to meet the other, I suddenly see a spark of light in the other's eyes. That reflects the spark of light in my own eyes. A wonderful sense of recognition arises, as if these sparks of light had been looking for each other for a long time and have now finally found each other.*

This book, *Roots and Wings* is about the art of living. How do you bring love, joy and lust (desire) into your daily life. *Wortels en Vleugels* has the ambition to say sensible things about this and to provide practical working material. It indicates which steps need to be taken so that you are able to achieve that goal in your daily life. In that sense, the *Roots and Wings* method is a practical guide. A signpost.

The first step deals with the existential question, "Where are you?" The roots of your existence.

The second step is about what happens when you have built up enough self-confidence and you want to live life.

The third step is about how to connect with your deepest desires.

The fourth step is about how you take action when you recognize your desires, and give the Fellow Man and the Unnameable a place in this process.

The fifth step is about the question of how you dare to let go of your identity and dare to open up to new experiences.

The sixth step is about how you integrate new experiences into your identity, so that you unconsciously initiate an inner growth process and meet the challenge of everyday reality.

How do you create a creative collaboration between your conscious and your sub/super conscious. You become aware of the unique space that *Roots and Wings* gives you, in which you can enter and exit.

You will develop a loving space within yourself, which you can enter every day.

The space of love for yourself, where you also meet the love for life and the Other.

In my ideas I have been influenced by the ideas of Kabbalah, a mystical movement in the Jewish religious tradition.

Based on the ideas of Kabbalah, I have written my own mythical story in which I have incorporated thoughts that I elaborate in this book of *Roots and Wings*. The core of the Kabbalah is about the first act of God.

"The first act of the Creator was not an act of revelation to something outside itself, but an act of withdrawal. God withdrew from himself into himself.

This created an emptiness and space for the future world, where humans would play the leading role." It is the ultimate freedom of every human being to shape his life as he sees fit (man as a sovereign being), knowing that in that endeavor he has largely to bow his head and open his heart to the mystery of life itself. Entering into this process of creating your own life is inextricably paralleled with entering into a relationship of affection with one's fellow man.

If you want to meet yourself in who you are and who you want to be, you will inextricably encounter the other.

It is quite an art to come into love with yourself.

It is an art to love the other as yourself.

There is no other way if you want to achieve something beautiful.

## 2 Has God's story

God story

It starts with  
*Where am I?*

And it ends with  
*Here I stand!*

I have written a mythical story, in which I have incorporated the main principles that I elaborate in this book of Roots and Wings.

It gives you the spirit of unconditional love that flows through this story of Roots and Wings.

*And God felt an enormous urge to come to an act of creation.*

*It was just before the Big Bang, the birth of our Universe.*

*He was in the mood for something big and limitless.*

*Immediately after this creative bang, his creative energy poured out into objects in space and time. He watched and saw that it was good. Everything went according to plan as he had in mind.*

*And then suddenly something went wrong. A cosmic drama unfolded. His creation was unable to contain and carry his divine light. His light became trapped in matter.*

*In his perfection, God created imperfection, which Man later had to deal with in the form of innocent suffering and malice.*

*God was in his stomach with that and was looking for a solution how to repair this structural error.*

*That is how he came up with the brilliant idea of creating Man.*

*Something completely new, because the plants grew and the living beings, the animals already walked around on his creation.*

*He wanted a creature that had the potential to become self-conscious.*

*Man would then in his potential as his own image be able to repair the damage.*

*After all, his adage was: "Go and multiply, spread my Light/Love over the creation."*

*So happened.*

*God created the earthly paradise with the first Man.  
called Adam/Eve.*

*A perfect in sex, well-balanced Man.*

*This man was called Adam/Eve or Eve/Adam.*

*The first Gender human being was modeled by God himself.*

*This human being was perfectly happy in his/her paradise. Where all lusts were immediately satisfied, so that there was never any reason to come to a feeling of discomfort and dissatisfaction.*

*God saw that it was good.*

*However, after a while God started to get restless and even restless.*

*He wondered how this Human could help him recover from his Cosmic failure.*

*He made up a ruse. He invited an evil spirit. This evil spirit was given permission to inhabit the earthly paradise in the innocent earthly form of the Serpent for a while.*



*The snake was chosen for its strong communication skills and its charming way of manipulating others. The serpent served to bring Adam/Eve to certain thoughts and to prompt a Choice.*

*God had told Adam/Eve to keep his/her fingers off the apples of the Tree of Knowledge.*

*God knew, of course, that such an assignment was a hefty price for him.*

*For Adam/Eve it was not an issue at all at first.*

*But over time, this story began to grow into an obsession.*

*It seemed as if nothing in paradise was as blissful as before.*

*The image of the apples of the Tree of Knowledge could not be brushed away from Adam/Eve's mind.*

*His/her curiosity and urge for a real adventure grew and grew. In short, it rubbed in his / her head. As it is with children.*

*A tension arose between his/her pleasure garden and the indomitable curiosity for new horizons.*

*So it could be that on D Day, that day, the female part of the Human Adam/Eve was slightly more predominant than the male side.*

*Walking through the park, Man met the snake, who, hanging in the tree, suddenly spoke to Eva to her surprise.*

*The snake told its whole story and Eva was impressed by its charm, but especially fascinated by the snake's offer.*

*You would say: here is that dumb blonde Eva. Allow yourself to be taken in by the talk of a serpent spoon. Nothing is less true. Because Eva quickly understood very well how the game worked. How God had devised his own plan through the serpent.*

*She considered for herself the pros and cons of biting the apple. She weighed her own human interest against that of God, who sought to restore the cosmic misfortune.*

*Her interest was the following:*

*She imagined how horribly boring this paradisiacal event would become, if it continued to exist purely out of lust and bliss.*

*She had read Simone de Beauvoir's books well.*

*The offered gift of groundbreaking newness and unknownness to life made her very excited.*

*For example, of the discovery of Earthly and Universal love.*

*Thus happened.*

*She/he ate the apple.*

*The consequences were enormous.*

*Unforeseen and unprecedented.*

*The paradisiacal atmosphere disappeared like the fog at the rising of the sun.*

*Suddenly Adam/Eve stood there naked in an open world, where he/she had to look for his/her livelihood.*

*He/she became aware of himself. He/she looked into the water of a stream and saw himself. He/she did not get feelings of self-love like Narcissus, but felt deep shame, guilt, fear, pain and anger.*

*Totally new experiences.*

*God walked around in the new reality and saw that it turned out the way he wanted it to.*

*Only where was Adam/Eve? Wherever he searched, he found Adam/Eve nowhere.*

*Man had hidden himself in a shelter as if out of a reflex of self-protection.*

*He/she had withdrawn into an enclosed space such as a cave.*

*In the distance Adam/Eve heard God calling: "where are you?"*

*It was the first question ever asked.*

*Not the question who are you, but where are you.*

*God called again, "where are you?"*

*He/she didn't make a sound. He/she felt suspicion, distrust and great powerlessness.*

*Defeated by the loss of the pristine pleasure garden.*

*Even though he/she realized how much this paradise was an illusion.*

*A delusion.*

*God understood Adam/Eve's behavior.*

*He was very pleased that his plan was going smoothly, but felt shame at the thought that he had caused it.*

*Full of compassion, God now called Adam/Eve by the name: "Adam/Eve".*

*Man felt his love and involvement in the sound of the words. Then suddenly the insight came back to Adam/Eve, which she/he got when meeting the serpent.*

*Adam/Eve realized in his hiding place that God needed him/her as much as he/she needed as a human being.*

*He/she felt the life force begin to flow again and cried, "Here I am, Now."*

*Hesitantly Adam/Eve showed himself to God.*

*There was a great sense of caution and a deep silence.*

*God understood Adam/Eve's attitude.*

*When he looked into his eyes he realized that he had betrayed this man Adam/Eve.*

*His intentions to save creation had made him too self-involved.*

*He had created man from the idea that man could make the ultimate contribution to the restoration of the broken creation by allowing the spirit to evolve step by step to the highest development.*

*Having created man, he had placed man in an illusion of bliss and happiness. In his earthly paradise where man remained unconscious and had no motivation for recovery.*

*To fix that, God had devised a plan. He had launched a new product.*

*The creation or birth of the ego structure. An innovation in the hardware of the mind.*

*As a result, man alone among the living beings was able to develop self-consciousness.*

*This new spiritual toolbox seemed very promising to God in his search for the solution to his problem. The only downside to it was the awareness of duality and the user's experience of pain and abandonment.*

*It would be quite a job for man to deal with this without defenses and to remain in trust with the love and beauty for life.*

*In short, to live non-dual.*

*God now realized in this encounter with Adam/Eve that he had overburdened man and left him in this uncertain, new reality.*

*God spoke to Adam/Eve.*

*"I see you, Adam/Eve."*

*"I see your destiny."*

*"I love you."*

*"I ask forgiveness for putting you in this situation."*

*"I am guilty of your fate."*

*"I hope you accept my apology."*

*"You are not to blame."*

*"Rather I praise you, Eve/Adam, for your courage to weigh your interests against mine, to bite the apple and choose love instead of choosing a life in a riskless, dull and unconscious paradise ."*

*Adam/Eve listened to God, thought and sighed deeply.*

*Adam/Eve said after a while:*

*"God, you are Love. I can hear it in the sounds of your voice and I see it in your eyes."*

*"I forgive you."*

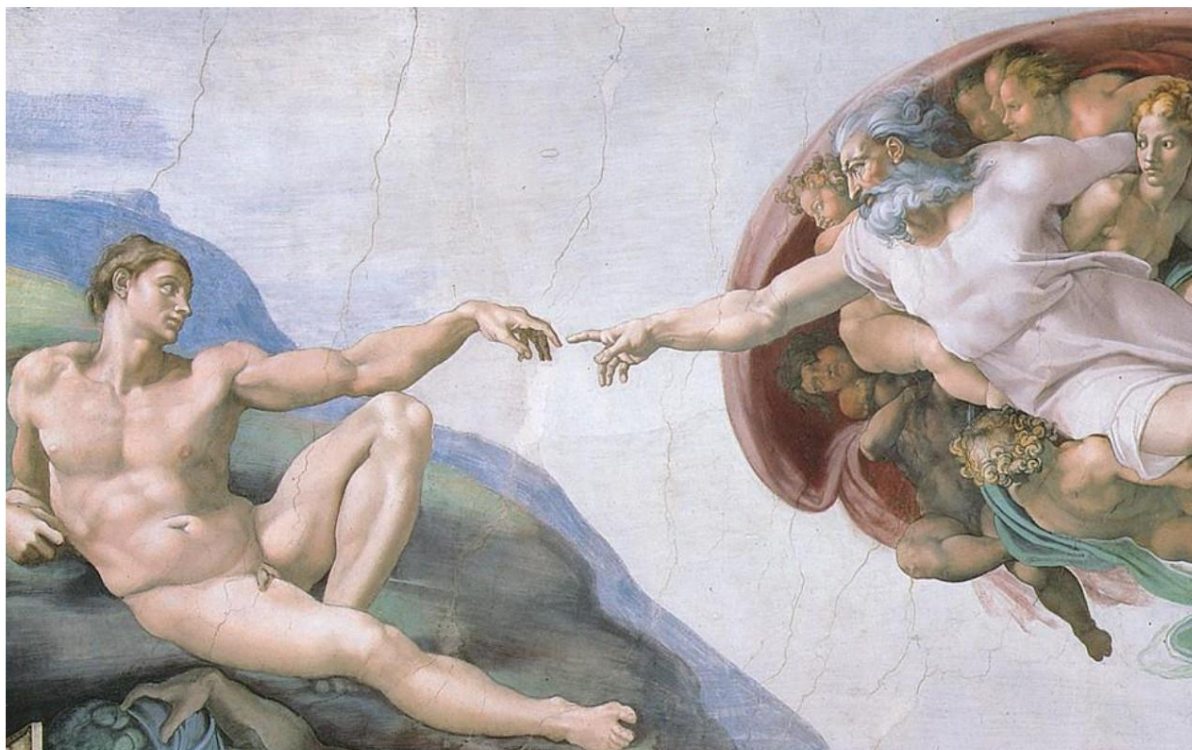
*"I see your inability, your struggle, your desire to arrive at a perfect/imperfect creation."*

*"You have brought me into a new reality, where my newly acquired Self-awareness confronts me with the downside. Pain, abandonment and other difficult emotions."*

*"I forgive you nevertheless, because you are Love."*

*"I want to bear this reality myself."*

*God was very pleased with this answer from Adam/Eve.*



*In the famous painting by Michelangelo you can see that beautiful gesture of God and Adam/Eve in their encounter. How the fingers barely touch. I remember the criticism of an art connoisseur who said: "God*

*is as dependent on Man as Man is on God. You can see that in those hands."*

*There is an equality in that gesture, in those outstretched hands.*

*Adam/Eve needed the contact of God's hand to feel connected to the eternal light, love.*

*And God needed Adam/Eve as an ambassador in creation to illuminate the divine in the future of his creation.*

*How is light released from matter?*

*God took him/her to his inn. Where He offered Adam/Eve to take a breather.*

*You can see the inn as a temporary shelter, where children are allowed to stay until the moment they want to take ownership of their own house through the initiation rites.*

*God as innkeeper offered Adam/Eve everything he/she needed.*

*Beer?*

*Immediately a delicious, clear, Heineken.*

*Hungry?*

*Immediately a seven course meal was served.*

*Satisfied by all these goodies, Adam/Eve asked God if he had a special room in the inn, where he/she could express those difficult emotions, which are still so new, difficult and unknown. were, could express in sound and gesture. And he/she asked if his/her difficult emotions could be received in love by God.*

*Thus happened.*

*All the instruments God could find were set up for Adam/Eve's self-expression.*

*Mattresses on which you could go wild with a stick, a punching bag on the ceiling, a boxing ring where Adam / Eve could spar with God with boxing gloves and face protection. A real Wailing Wall where they, God and Man together, could lament their need. And an original haunted house of evil spirits, where Adam/Eve could loudly unload his shock and panic, as I remember as a child at the fair.*

*Adam/Eve went all out, because he/she realized that in the new reality he/she would still have to deal with suffering and malice, whether justified or not.*

*Because the animals had meanwhile also adopted a different attitude towards Adam/Eve.*

*In time, God asked Adam/Eve how he/she felt in God's Inn.*

*Adam/Eve was hesitant to answer this immediately. He didn't want to appear like an ungrateful creature and knew that God was also sensitive and vulnerable. Moreover, he/she did not want to disappoint God a second time by saying that he/she would like to leave again.*

*First away from paradise and now leaving the inn.*

*He/she gathered all his/her courage and said:*

*"I want to go home."*

*"I long for a home of my own."*

*"I understand that the gates to the earthly paradise are closed.*

*Forever and ever.*

*I long for a house of my own, where I can find a resting place for heart and soul, for body and mind, for all my bliss and my deep sorrow.*

*A home just for me."*

*God was deeply moved by this answer.*

*He thought deeply and his eyes started to shine like a Child because he got another brilliant idea.*

*He said:*

*"Come here Adam/Eve.*

*I have thought of and arranged something for you.*

*Look, here I have a beautiful Mat for you.*

*A visible sign of my Love for you.*

*Wherever you are, your soul will always be able to rest on it.*

*The Mat is your Home."*

*God laid the Mat on the earth and invited Adam/Eve to stand on it.*

*Reluctantly and groping, Adam/Eve stepped on his newly acquired property.*

*The first legitimate possession.*

*There Adam/Eve stood in the heart of his God-given Mat and looked around.*

*Like a farmer on his land. Moved by the wide horizon.*

*God waved to Adam/Eve and Adam/Eve waved back.*

*After all, God knew that he could now withdraw and leave his project to Adam/Eve, the new Man.*

*God knew that his light, love, beauty, freedom, his knowing would be part of Man. Man was now ready. He was curious how this Man would handle it. Could he responsibly and maturely embody this love plan in himself?*

*God knew that Adam/Eve wanted to share one last big wish with him before he went to withdraw.*

*One day Adam/Eve asked God, "I am so alone. Would it be possible to convert my female part into matter and create my own unique human being?"*

*"I so long to meet the Other, to share my life's pain and to make love to each other, so that we can carry out your plan and your plan can be carried out by our children and their children and their children and their children"*

*and their children  
and their children."*

*And so it happened.*

*So God created his beloved wife Eve next to Adam and saw that it was now good.  
And so it happened that humanity realized the Divine Light in human creations, which gives shape to human dignity and calls for a coexistence.*

*Amen.*

### 3 Introduction

*I am born again when my soul and my body come to love each other and become one enter into marriage. Kahlil Gibran.*

In this book I want to pay tribute to the power of love. I would like to share my discoveries with you around the question of how to get more in touch with that love power. Love power includes the love, the joy and the vitality. As searching as I am and as imperfect as I feel on this journey, I feel a strong motivation to come to a greater awareness of what exactly that love within me is.

How can I come into contact with this power as an adult and give it a place in my daily life and in contacts with other people? All my life I have known that deep desire, but also the resistance and the blockages. It is precisely because of the awareness of my limitations that my desire to get to know that love power grows.

**Bye little guy with the bike on the vase with the flower, ploem ploem  
day chair next to the table  
day bread on the table  
bye fisherman-fish with the pipe and  
bye fisherman-fish with the cap, cap and pipe  
from the fisherman's fish hello  
Daa-ag vis  
bye dear fish  
bye small fishing line my  
*Paul van Ostaijen***

The question I ask in this book is what or which tools adult people need to do this to have. In this book I make a passionate plea for the love of *Play* as the gateway to discovering that love for life. Everyone knows in their everyday life a love for... sports, dancing, cooking, lazing around.

For me, it's about getting around to incorporating that love of play into your everyday life. That is the art of living for me.

To rely more and more on your creative power in the open field of play. In this playing field of love and creative power, Voice and Movement are powerful artistic media, which I feel at home with as a voice-man.

The love of play is connected to the symbol of the inner Child. That we all know. The amazing, playful, intuitive, creative Child in us. Who doesn't know that archetype of cheering, jumping children? That child points the way to unconditional Love. The love source of existence.

It is the joy together to see the light in each other's eyes, to receive the light of the other and to give your own light. The adult recovers the ability along with the wonder child to connect with his soul. It is important to realize that the Adult consists of the Young Adult/ Young Parenthood and the Adult at a later age (children are or have left home). The perspective of Adulthood depends on the age of the reader of this book.

Together they form a creative team with three faces.  
See the front cover of the Book.

### 3.1 The Birth of Roots and Wings

*Love conquers all,*

*love conquers all*

Liselotte's death.

This story begins in January 1989, with the sudden death of my first daughter Liselotte.

She died without any medically apparent cause a week before the due date of pregnancy on January 18, 1989. A break in my life. An incredibly difficult time, where life grabbed me by the throat. There was a life before and a life after her death. I was 39 years old and I had just had a 2 year relationship with my current wife. Up to that point my life had been characterized by a great sense of displacement and I searched frantically for an appropriate answer to the question of how I could get ground under my feet.

Six months after Liselotte's death in September of that year, I decided overnight that I wanted to be a voice expression teacher. With that I gave up my work as a primary care psychologist in Groesbeek and told everyone who wanted to hear that that was my new choice. It was a natural act. Her death had sunk so deep into my marrow that I couldn't help but make this decision as a tribute to her to take.

Because my commitment to sound and movement as a way to reach my deepest pain and joy was my way to keep the connection with my deceased daughter and life itself. Liselotte *has* always remained the great love source of my work.

She was and is the spiritual ground from which I could build my voice work.

My voice work is an ode to my love for Liselotte.

A look back.

For years I mentioned her name when students ask me how I ended up becoming a voice expression teacher. Without her short existence I would never have made this choice.

From the very beginning of this decision in 1989, the work came to me. The world helped me out.

This gave me the opportunity to give my work its own face. The Maurice before her death was a seeker, the Maurice after her death became an investigative builder. A lifetime preceded that decision in September 1989. That was the time of the search.

In 1972 I went to study psychology at the University of Nijmegen. I lived in a dilemma of conflicting feelings and beliefs. I was caught between the conservative world of my family lineage and the stormy revolutionary spirit at the university.

I felt like a leaf in a giant vortex.

I met William Yang. He was a yoga teacher. He had a teaching style that really inspired me. At that time he already connected yoga with play, with drama.

Through him I ended up in the world of yoga, meditation, breath learning, vegetarian food and Eastern philosophical thinking and creativity through game courses. Because I was given a place in my own circle of friends, I slowly started to wake up. I felt at home in a world that I had never known before. This was the world of meditation and silence. I am then 22 years old.

At the same time, I walked with three other psychology students to the front door of the convent of the Dominicans, where famous professors of the theological faculty lived.

We asked the prior if we could build a Zen Buddhist meditation room in the monastery. To our surprise that was not a problem.

For example, we have built a beautiful meditation room. The whole floor is covered with sand. We get large stones from the Waal. Beautiful unused altarpieces were transformed into a meditation platform. I sat there for hours. On the way to enlightenment.

The reality is a lot more stubborn. In the silence of the meditation I was confronted with a lot of mental tension, desolation and loneliness. Despite the fact that I built up a lot of imperturbability there, which suits me well in heavy sessions to this day, I found out after about four years that this was not the way to go.

I left the meditation room and I met the Roy Hart Theater. In the meantime I had completed my bachelor's degree in psychology and focused my studies on group dynamics.

Nevertheless, the yoga, the meditation, the search for the silence became:

*My first new Source of Love.*



## 3.2 The Roy Hart Theatre

I met the Roy Hart Theater through my friends, who dragged me to the voice workshop. It was the reversal of looking inwards in meditation, and outwardly putting the energy into play and expression.  
The theater.



The voice work of the Roy Hart Theater is becoming my life. The Roy Hart Theater was a theater company based in the Malerarques estate in the Cevennes in the South of France, under the direction of Roy Hart. See Appendix A/ Roy Hart Theater. In 1978 they decided to go out into the world to offer voting workshops all over Europe. Their first trip was to Denmark. They then ended up in Nijmegen. In the fall of 1978 in the Lindenberg cultural center. About forty people had gathered there who were very curious and open to experiencing something completely new. Out of that large group of forty people, I was chosen to take a private lesson on the piano while the other 39 people listened in.

What's happening to me!!!

I really wasn't waiting for a private lesson in the middle of so many people.

In that voting workshop I received my first voice lesson.

The teacher invited me to stand at the piano. And he asked me in English: "can you give me a sound?" Shy as I was, I gave a soft sound. He looked at me penetratingly and she: "what a beautiful sound, Maurice." I was perplexed and felt very honored and seen. Especially since he called me by name. He said: can you do it again?" I felt very honored. An unprecedented experience. My voice opened spontaneously. There was no shame. The power of giving sounds is stronger than shame. "An impressive experience. Somehow I was deeply touched, without being able to name why at the time. It was certainly a start for life about voice, playing, creativity and healing."

That apprenticeship lasted until Liselotte's death.

*My second Source of Love*, from which I later drew as a voice teacher.

### 3.3 De Clowns



In September 1989 I decided to become a voice teacher.

With that I ended my practice as a primary care psychologist in Groesbeek.

I met Erik de Bont in the early 90's. He had built his own theater in Arnhem. He made his own clown shows.

He got my phone number through an intern who worked for him.

I had given her voice lessons a year earlier at the theater school of Woord en Gebaar in Utrecht. He immediately invited me to cheer up his birthday with piano and singing. On a Monday evening we improvised in his beautiful self-built theater in the heart of Arnhem with the song: "Love me Tender by Elvis Presley".

Eric, the stage technician and me.

That's how I automatically rolled into his clown world.

Eric moved to Ibiza, where he started a new clown school.

On an enchanted island. Twice a year he invited me to teach sound and movement to his clowns for two weeks.

In the most beautiful months of the year. In May and October.

Through my work with the clowns I encountered their clownish style of play and often their anarchic outlook on life.

My work in Ibiza opened up a deep desire to get more in touch with my inner Child. I often felt such a deep desire to belong to them and to play a clown in their existence. I always took that feeling back to Nijmegen and I looked for ways to shape it in my own life.

How can the heart not only be central to the clowns, but also in my coaching and in me personally in Nijmegen.

A playful heart coupled with a mature attitude to life.

My love for the clowns becomes *my third source of love*.

### 3.4 Marinus Knoope's Creation Spiral

Life is connected by threads. In the new millennium I met my old buddy Marinus Knoope again in the city. Every few years I ran into him somewhere.

And the way it goes, when you meet each other and take the time to exchange thoughts, balls of possibilities are thrown up.

In café de Kroon, near my house, he talked about his ideas for the future. He was working on a new project and he saw in me the opportunity to bring some play and musicality to his project. He invited me to come to his experimental workshop in Vught. He asked me if I could get the workshop participants to sing.

That is how I came into contact with the work of Marinus Knoope.

He had written a book in which he explained the patterns according to which creativity works.

How you come from becoming aware of a desire after 12 steps when putting that desire into the world. That book was very well received.

The problem he did observe was that his theory was well received, but was rarely put into practice. So he came up with a brilliant idea to organize 252 emotions in his creation spiral model. Based on the idea that it is easier to gain access to the meaning of emotions if you know which positive message emotions carry. You'll find it easier to creatively internalize an emotion like anger if you know that the essence of anger helps you become a good leader or administrator. The question he encountered was how he could motivate his students, adults to *play* with these emotions from the comfort of a playful Child.

That question fascinated me a lot. That is why I decided to work with Marinus. That resulted in his second book. The Denouement. The collaboration with Marinus motivated me to design my own methodology, in which it was easier for students to play. I wanted to provide them with a platform in which they would find it challenging to live through and transform difficult emotions. This is how the discovery of the method of Roots and Wings began. I was able to connect my knowledge of self-expression, especially the voice, to a model of what creativity is and how you can realize wishes in everyday life.

That became *my fourth source of love*.

## 4 The Mat. Your unique existence

*When you're standing on the Mat, you're Somewhere.*

*When you are Somewhere, you are able to be receptive to your creative, inspiring spirit, which makes it possible to realize your desires.*

*A bed is needed to achieve this goal.*

I also gave voice workshops in that period with Marinus Knoope. I was often asked for communication training at, for example, the police or the Dutch railways.

My singing workshop was a light-hearted, musical intermezzo for the managers, where they were allowed to get out of their chairs, into the playing field, to express themselves creatively in singing.

I will remember the following.

I was invited on a Wednesday evening to give a singing workshop for a group of senior public prosecutors somewhere in the Veluwe. They were looking forward to it. That became apparent after a few minutes. I commissioned a children's song, "I saw two bears making sandwiches, oh that's a miracle," in groups of four beautiful, contemporary improvisations. They went all out and turned the assignment into a party that lasted about an hour and a half.

These senior prosecutors recommended that I also work for the lower echelon of the prosecutors. In general, the lower echelons of an organization are not waiting for a musical note. After five minutes, a quarter of them decided to leave the room. I had also sincerely invited them to do so: "if you don't like it, I advise you to have a delicious coffee in the room next door". To indicate how uncertain a workshop could go.

I always felt an urgency to experiment with my material. I wanted to deepen my workshop. It was a challenge to deal with the greatest resistance.

For example, during one of those singing workshops with managers, I came up with a completely new idea. With major consequences regarding my thinking about self-expression.

I came up with an assignment in which the participants stand outside an imaginary playing field. The assignment is: "take a step forward and stand imaginatively on a rope." The rope here is the symbol of the beginning of the playing field. I call it "the play rope".

The question I ask is: "Are you aware of what is happening in your body when you are on the rope?"

Then I ask them to step off that imaginary rope again.

And then again I ask the question: "what do you notice? How does the body react to this step back?"

I was thinking out the following principle: *"The question is whether you are a player or a spectator in life.*

*How you shuttle back and forth between being a player and a spectator.*

*In the playing field, out of the playing field.*

*In short: when you jump into the playing field, the spontaneous impulse awakens and with it the playfulness in people."*

It was a special sensation for them that they started to move spontaneously when they stood on the play rope.

Pure *heartbeat*. This impulse, the beating of the heart, is the start of a playful attitude.

The heart is central to play.

Life then moves on, vibrant, unpredictable and full of adventure.

This puts you in the middle of life, because you are willing to surrender to something you don't know about.

You jump with confidence. Heart trust. Where are you from? If you tend to take on the spectator role too much, you place yourself outside of life. That does give you security, but you operate from a security-oriented mindset.

It lacks all the sense of pain and joy, of adventure and liveliness that life can give. And you often recognize in yourself a repetition of old and fixed patterns.

Fixed and well-known paths are constantly being walked on.

The comfort zone.

In addition, you realize that as a player you need a base from which you can draw *confidence* and gather the courage to take risks.

This is especially true for the performing arts, where you are by definition alone in front of an audience.

Presenting is an exciting adventure.

Where do you get the strength to accept everything you meet in the open space of life with an awakened gaze and with compassion from your heart?

And how can you give your own unique meaning to experiences in that open space of life?

*The Birth of the Mat* This is

how I came to the idea that in addition to the duality of being a player or a spectator, there has to be found an *inner foundation* within myself that gives me the fundamental confidence that life is a combination of playing along and watching. Playfully watch and play observing. Experiencing a base that you can always fall back on after you

fully immersed in the world. The mythical story of God in the prologue indicates the existential necessity for human beings to experience a safe haven on earth before you can begin to discover the world. It is one of the first basic human needs according to Maslow.



One day it became clear to me what this concept of the Mat should look like. It had to be a concrete fabric cloth. Preferably red. That was the symbolic answer to the question: Where am I Here and Now in my life?

The Mat takes on the meaning of the place given by the universe where you can and may be completely yourself. It is a gift to become visible to yourself and to the Other. A simple symbol for: "Here I am, Maurice, a man between Heaven and Earth, in love for himself. The visibility needed to recognize your desires from love. If the Mat is in the room and you are standing on it, you can also invite someone else to stand on his Mat. It gives a clear feeling in the open space

from "here I stand" and "there you stand." That positioning is always equal. There is no bigger or smaller mat. In the sense of: I own more than you.

In a wonderful way you can connect all kinds of human qualities to the Mat. The concrete presence of the cloth makes it easy for the imagination to visualize all sorts of abstract concepts. The imagination flows easily through your body, down to your feet when you stand on the Mat. The Mat gives a physical experience of presence in the Here and Now.

The Mat gives a feeling of Coming Home.  
Your Living Room.

The book *Roots and Wings* begins with the questions:

"Where am I?"

"Who am I?"

And the book ends with the cry:

"Here I stand!"

"This is me!"

Open to Not Knowing.

*The Domain of Visualizations and Awareness.*

*If you're standing on the Mat then what!*

The Mat symbolizes your journey to your inner world.

What tools are at your service to make this journey effective?

I now invite you to know the Domain of Visualizations and that of Awareness.

They are instruments from the world of the arts (visualization) and meditation (simple awareness), which give you access to your inner consciousness.

Let's start with the art of *Awareness*.

What is that exactly?

Awareness is a tool that allows you to notice, become aware of what is happening, both inside and outside of you. It is the domain of the senses.

Within you, you perceive physical sensations, feelings, emotions, and thoughts. Outside you, the world with everything that is in it and what happens comes to you through the senses.

With every awareness training you will notice that you regularly wander off. Your thoughts take over your attention unnoticed. Shopping lists are made, but you can also suddenly think of what you forgot and is important enough to check out  
feed.

Being aware can be compared to a flashlight. With the light of a flashlight you can illuminate something well, but one thing at a time. What you shine upon, you become aware of.

Awareness is the mobile little brother that shines its light on something like a flashlight.

Resting in His, your soul, the sister, is part of infinite, original energy.

In that deep relaxation that meditation gives, you rest in the silence of Being. The experience of fulfilled desire. Awareness as a human possibility is a paradox from a dynamic point of view. It is the balance of stillness/stillness on the one hand and mobility/desire on the

other. Every movement arises from desire. Every desire carries within it stillness of infinite Being.

Every desire therefore carries within it the possibility of reaching enlightenment. In chapter *The Land of Desire* you will see how living your intended Desire and certainly the love of that desire puts you in touch with the Flow of life. The limitless Stream of love and creative power.

Every desire of the heart carries love within it. Love always includes a feeling of fulfilled desire.

*Visualize* can you call dreams while you are awake. You create images about a certain subject in order to train your brain to focus on it. You use the emotional power that is locked up in the image. In this way, the image power helps you to achieve the desired goal. When you visualize being a lion, you feel the power of a lion. By visualizing you can easily and quickly realize any desired change.

Visualize what you want and make it a vivid image. Let this image be your guide in achieving your goal.

Training your visualization ability::

*Close your eyes and feel yourself holding a grape in your hands.*

*How does that feel? Is it hard, soft, big, small, thick, thin, smooth, rough, light?*

*If you have examined the object with your fingers in this way, you can then smell it.*

*Then hold it to your ears and find out if there is anything to hear about the object. You can optionally shake it or let it move gently.*

*When your hearing has explored the object, gently open your eyes while the object is in your hands.*

*What can be seen in terms of color, shape, size and so on? Only when you have looked at it extensively, bring the object to your mouth and place it on your tongue. Do not chew and swallow immediately!*

*First take the time to experience how it lies in your mouth, let it roll back and forth in your mouth if necessary. Taste which flavor is released and whether changes occur. Only then do you chew quietly, while you continue to observe what is happening.*

*When you finally swallow the grape, you think about everything you observed while eating one grape.*

*Then you do the same exercise the next day, all the steps again. Only there is no real grape in your hand. You visualize the grape and check whether you can recall all the sensations from the first exercise.*

Learning to visualize takes time. Focus completely on what you want to depict.

Find a quiet place where you won't be distracted by your phone or anything.

Practice until it gets easier; if you then do your visualization two to three times a day, the power of the image will become stronger.

Give it a try with something small, go all out to try it out and see what happens.

The first step is to relax your body and clear your mind. Find one comfortable chair and place it on your Mat as a metaphor for your need to do a visualization in the tranquility of your own home. Close your eyes and take a few deep breaths.

The next step is to envision your desired outcome. Close your eyes and envision the realization of your goal. Do this in as much detail as possible, with sounds, images, colors, smell, touch and taste.

Use all the senses and do all the actions that fit the situation you want. Imagine the ideal reality as if it already is. Bring your images to life as if you were in a movie.

A visualization exercise: the Tree.

*See a tree in front of you: a nice, straight tree. Firmly rooted in the earth. You look at that tree. There is a relationship between you and the tree. Then you become that tree! You identify with that tree. You want to identify with that tree because you feel the need to feel as rooted in your life as that tree. Now imagine that you are a beautiful, straight tree with roots and that they grow down from your pelvis, through the groins, legs, into the earth, where they branch out in a completely unique way. Picture it. and know that the more you identify with your roots, the more stable you are in your body on the ground..*

*Then you come back into yourself and you see that tree. Can you still let the power of that imagination resonate after the visualization.*



## Phase 1: The Roots

### 5 Centering your inner consciousness.

How should you see such an awareness process of "coming on the Mat".

The teacher invites you as a student to be yourself as much as possible and to walk around.

Without any command or purpose. Then he asks if you can find that place in the room where there is the most light or sunlight. The student chooses a place, stands still and looks at the light and lets the light enter. A silence ensues. A standing still and a bodily awareness.

In this assignment you feel how you become quiet inside and that you get more focus in the Here and Now. It centers you, it bundles you.

It is a primary attempt to connect with the light and love of the universe.

It makes you feel like you're okay.

He then asks you if you can imagine a tree.

And that you can identify with a tree.

The roots in the earth, the trunk, the branches and the leaves.

The crown and the sunlight above it.

Finally, he will ask you about your autobiographical data. What's your name, where were you born? What time? How many child are you? Personal facts. It's three simple commands.

They are three seemingly unrelated steps, but they form the core of your identity. I will come back to these 3 circles of attention later.

Then the teacher gives you the Mat.

The Mat is a gift from heaven. The gift of the Mat softens the landing on earth and is also intended to give your own territory, your own place. The teacher hands you the Mat and you can put the Mat under your feet. The Mat is a woolen sheep, a basket, its own house. A place of love for yourself.

A place where you get unique - its ground. Where you stand in the space of practice stood in the light and became still, there the teacher puts the Mat under your feet. How does it feel to be in the center of the Mat, on top of the place of the three circles? That way you are at the heart of your existence.

The three circles together form the core of your inner consciousness.

- Earthen, the light radiates through your body

- Archetype, the tree of life

- Welcoming your Personality, Hello,...

Your uniqueness as a person is connected to the Light, your transcendent potential and the collective human consciousness.

*The first circle* reflects the Essence.

It is the exercise of "where is the light?"

It appeals to the feeling of being OK. "I am okay".

*The second circle* relates to the existence of archetypal images. The image of the Tree. This image appeals to feelings of autonomy and power.

*The third circle* relates to the fact that I am a personality.

The questions you ask in the third circle appeal to the facts of your existence.

Where was I born and when....

What is my name and who are my parents.

Are there children and how many in line are you.

## 5.1 Earthing, first circle

**Create the Center  
of your Country  
The Circle is a symbol of your own existence  
Here I am**

*Light is there*

*Nothing but Light in the beginning  
light*

*Light before I was born*

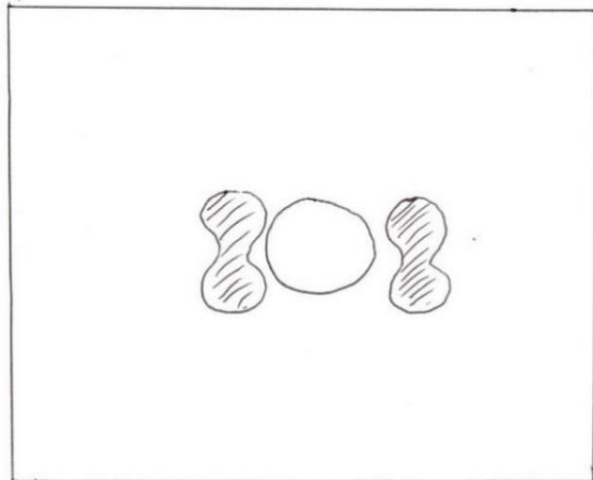
*Light during my existence*

*Light when I'm dead*

*The Limitless Field of Light*

*The Original*

**Look here is your mat**



Now pay attention to the first circle.

The first concrete step is Earthing. You are in the center of the Mat.

You connect to the earth with your feet and your tailbone.

The soles of your feet touch the Mat.

You give yourself a physical center in the Here and Now.

The connection with the earth opens the possibility to shape your life in freedom, in love.

You ground yourself.

You experience the silence.

Your head is empty. You relax yourself, you give yourself heaviness, you feel your body.

You turn to the unlimited light, you feel your feet, your lower back connected to the Mat.

The light shines like sunbeams through your body.

Centering and grounding is simply about distributing attention between feeling my body (being in the body) and focusing, reaching for the limitless (developing vision).

I find my balance between body and mind.  
As a metaphor, you can think of the strings of a violin.

*Strings on the violin or guitar are stretched between two points.  
The bridge and a button on the neck of the violin or guitar  
The trick is to tune the strings into a harmonic whole.*

The core of my personality is paradoxically a center that transcends my personality.

I call the core of my personality my Heart: "Here I am."  
"I Am" I call in connection with the limitless Field of Light or energy.  
It is the harmonic connection of body and mind.  
Both states of being "I am" and "I am my name, Maurice" are reflected in my experience of my body.

In this connection I feel fundamentally OK.  
That is the meaning of the first Circle.

I Am... I Exist whether I like it or not. It is impossible to deny my existence.  
No matter how far I want to retreat. I have existed since my conception, and my existence continues until the moment of death.

I exist in spite of myself. My existence has been given to me.  
The first circle emphasizes the uniqueness of your presence in the world and at the same time the security in the presence of all other living beings and of the Light. As if in a circular motion, the Celestial Space (see chapter 7.8.2) is connected to the first circle of the Mat.



The first circle: the source of life in me.

It is therefore an enormous challenge to adopt that package of biological properties and the education obtained free of charge, for the formation and preparation of your own life, and to give it unique content. You are an image of the universal and at the same time you are a human being. Transient and limited.

The infinite is imprisoned in my existence.  
At the same time, my existence is a grain of sand in that infinity. Check it out.  
I only need two feet and a mat to stand on.  
That's all it takes to acknowledge my existence.  
Visualizing and thereby grounding the first Circle is a spiritual moment.

*Once upon a time there was a student:*

*He suffers a lot from a strong perfection pattern.  
He likes to play the saxophone.  
John Coltrane is his favourite.  
Recently he played the saxophone and decided to stop.  
It doesn't look like John Coltrane.  
He rigorously puts an end to his hobby.  
This is a recognizable pattern for him. All his life.  
He feels how this pattern captures him from head to toe.  
It is so intertwined with himself.*

*I ask him to stand in a cupboard in my workspace with the door closed.  
Dark and locked down.  
He is instructed to observe carefully what happens in him in terms of impulses.  
He thinks it's a good idea and steps into the closet.  
He stands there for quite a while. It's dead quiet.  
I gently close the door.  
After about ten minutes of silence and attention, he slams open the door of the closet with his hand  
and looks into space. He stops on the threshold of the closet.  
He doesn't come out and looks into the open sunny space of my studio.  
He seems paralyzed.  
I take his hand and lead him to the window. He allows that.  
There the sun shines.  
He stands there for a long time and I give him a kiss.  
That pad symbolizes the pattern of his Perfectionism, which reasons in terms of All or Nothing.*

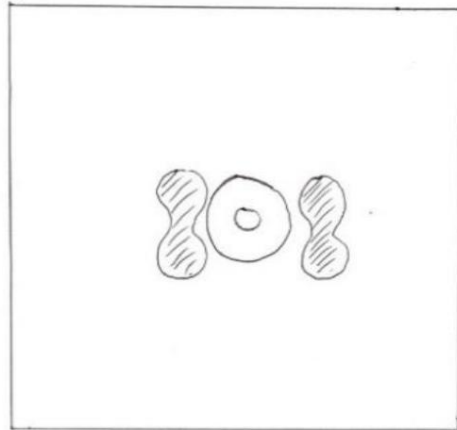
*He puts that cushion between him and the sunlight.  
Then he takes the pad to his Mat.  
He stands on the heart of his Mat and looks from there at that little cushion,  
which he has placed about two meters in front of him.  
A role play ensues between him (the King) and me (the  
perfectionist).  
He invites this character, his perfectionist energy, to fully indulge in the free play space.*

*We switch roles.  
I'm the king for now and he's playing the character.  
He realizes that at the core of his perfectionist behavior resides a deep love for  
Completeness.  
He now sees that as a quality.  
It gets the position of Minister.  
Minister of Love for Completeness and Perfection.  
His urge for "Completeness" is no longer destructive, but inspiring.  
He walks the lemniscate of perfect and imperfect from inner love.*

## 5.2 Archetype, second circle

The Archetypal Dimension

Here I am, as a Human



Hey a 2nd circle:

This is the space of the  
archetypal dimension

"I identify myself... with the tree"  
"I identify myself... with the  
queen)"

*Picture a tree in your mind... A beautiful, healthy, sturdy tree...  
Picture him.*

*The trunk of the tree is the center point, from which comes the vigor that gives its roots the strength to grow downwards and its branches upwards.*

*You see a solid trunk. A good root system. Healthy, strong branches. Breathe calmly.*

*A human being is like a tree, the trunk of which represents the human heart.*

*Our being resides in our heart. He who listens to his own heart will eventually find his way.*

*The branches represent spiritual development.*

*The roots are our foundation, which is shaped by the way we live and which always has a relationship with the past. Experience the foundation upon which your being is built.*

*Maybe you have a solid foundation, maybe you don't.*

*It is what it is. It's nice to know that by giving your foundation the right attention, you can make it stronger.*

*Therefore, see a powerful tree in front of you! A tree with sturdy, strong roots.*

*You can make it as big and strong as you want.*

*You become that tree. The possibility of identification helps you personally feel the power of a particular phenomenon. On their way down, the roots find food and water, from which the tree derives substance and support. Only when the trunk and roots are strong enough can the branches develop optimally. Then they catch the sun and wind so that they grow and bloom. They give shelter to birds, which are the only animals that are able to go so high in the sky.*

Archetypes represent inner psychic collective powers.

Archetypes are patterns of behavior colored by ambitions and inspirations from the collective unconscious.

These patterns are stored in every human being and can be activated. They are the gods and goddesses in our psyche. The power of archetypes has been known since ancient times, in Greek and Roman mythology.

There was an extensive world of gods in the life of classical antiquity. Gods represented positive and negative aspects of man.

It was Jung who, in the last century, built his own psychodynamic theory around the power of the archetypes.

Archetypes were the keys to understanding why people act the way they do.

Why am I so interested in those archetypal images?

In identifying with a tree you feel the specific quality of the archetype in this example of the Tree.

You visualize a tree and you identify with a tree.

When you imagine yourself as a tree, you feel the power of the roots, of the trunk and the richness, the diversity of the foliage and the structure of the branches.

The experience of a Tree gives a powerful feeling of being Autonomous.

I do a visualization with a Tree, if I think it's important to feel bundled.

If I want to strengthen my autonomy.

When I identify myself with a tiger, I feel the power of the tiger.

When I identify myself with a hare, I feel how fast I can run.

*The first circle:* I

stand in the light, I am..., I am okay (light, love, freedom, beauty).

*The second circle:*

I stand like a powerful mature tree well rooted in the light.

*The third circle:*

I'm Maurice leaning against his tree, I'm a human tree, okay.

I use three types of archetypes:

- a. nature, landscapes and the elements: air, water, fire, earth and space
- b. the animal
- c. of the mind

a. In nature I think the Tree is a beautiful symbolic image.

The tree, which I have paid tribute to at length before, is a beautiful symbol because it so clearly depicts the paradox of strength and receptivity.

b. Another category of archetypes, which is getting closer to humans, is the archetype of the Animal.

I choose a number of animals based on their instinctive qualities, which are useful to possess in situations where I am attacked.

The identification with the animal helps me to feel that specific energy. The animals help me break through my inner paralysis or rigidity in response to threat.

The qualities of the following animals are:

The Bird: Birds use the wings. They hang unreachable in the air. The Bird is also a symbol of the connection with the transcendent.

The Hare: hares are alert and can run fast. They can run well.

The Lion: Lions have offensive power, sharp teeth and large claws.

The Elephant: Elephants are large in size and earthy. With the legs firmly on the earth.

The Fish: fish are contained in water, elusive.

In modern psychology and especially in the world of trauma treatment, the knowledge of behavior in the face of danger is of great importance.

Basically you have a number of behavior patterns at your disposal when you are attacked: you fight, you flee, you paralyze. The first two reactions continue to energize you. Your energy stops at the last one. Animal figures are strong symbols to express those experiences.

In a tense situation, such as during a presentation, you often get the feeling that you want to escape the room. If you form that flight energy in place and runs very fast, without moving from your place, you get a lot of fun and positive energy back for your presentation.

Flight energy transforms into forward flight.

c. The last category includes the archetypes of Man:

The human-centered archetypes begin with the realization of being "Human".

The Priest, the King, the Lover, the Warrior, the Playful Child, the Hero.

In this book the King, the Good Parents, the Child and the Young Adult, the Healer, play a major role. The remarkable thing about human archetypes is that the archetypes are always related to the other. It always takes the other as an audience, as a people, as a group, eager to receive the gifts of the archetype:

The King needs a people to rule.

The Warrior needs an enemy to fight.

The Priest needs fellow believers to inspire.

The Lover needs a mistress to share love with and to melt into love.

*Once upon a time there was a student.*

*This student loves being a bird. She flies high and far. Flying is her passion and her life.*

*There's a big problem.*

*She has no tree of her own. She often lands in other people's trees. That tires her very much. She seems exhausted and finds it hard to rest with herself.*

*So we went looking for her tree. She is from Italy.*

*From Cypressboom.*

*That's her tree.*

*She brings the tree to her hometown.*

*And settles in its own tree.*

*De Cipres.*

*That brings a lot of changes in her relationship with her husband and her family. She no longer feels like making herself available and offering her qualities without limits.*

*She is going to give her zest for life a more conscious direction.*

*She wants to be more true to her own life.*

*Once upon a time there was a student.*

*She really wants to have singing lessons for a presentation to her training group.  
She feels very much at home with the image of the tree.  
The tree is firmly rooted and the trunk is strong and the foliage rich in life.  
The special thing about her description is that there are many birds in the tree without her being able to see her own bird.  
She discovers that her bird is trapped in the trunk of the tree.  
It takes her a lot of effort to free the bird and give it air.  
When the bird is freed, it hides among the leaves.  
Step by step, session after session, she comes to the point where the bird dares to take the big leap and dive into the air.  
The moment she lets go of the branch, her voice is released.  
She sings freely. Her voice goes all over the place.  
In the next sessions we will work on her voice and choose some songs for the presentation.*

*Each time she jumps into free space. What excitement.*

*Once upon a time there was a student*

*She feels very depressed. It's like she feels tightly trapped by rope. She feels like a fish caught in the net of a fishing boat. She can't go any further. She's stuck. It is a telephone coaching. I ask her if she can hear me like a fish in a net.*

*Yes, that's possible. I say I'm coming in a speedboat to rescue her.  
Can she believe that? Which can. I climb on deck and negotiate with the skipper.  
She does not want to accept my proposal to release her. I introduce myself as the president of the organization for the protection of protected fish. The captain has nothing to do with it.*

*At night I climb on deck and cut the ropes of the fishing net. The fish jumps into the water. She feels the water. Space is created in her emotional life. Her heart takes up space.  
She feels like a drop in the ocean. I now suggest that she ground herself on her mat on her way to being human .*

*Can you feel like a fish standing on your Mat.  
The Mat gives the first impetus to the "I Am"  
Can you feel like a tree. That works.  
Can you feel like a baby? Like an archetypal experience.  
She is now talking to her parents. She can perceive the loving reflection.  
The mother now gives her a banana snack. Baby won't eat. Her old pain was that she often "had to"*

*Now the mother says "it's okay, I'll wait or I'll be right back".  
Baby feels relaxed and free and starts playing with her feet.  
Finally, I ask her if she can give herself a name of her own.  
That is very exciting....*

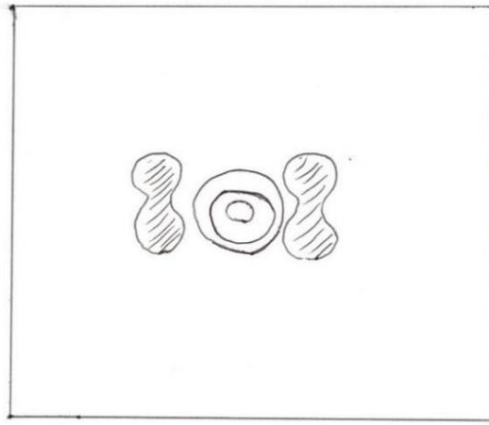
I like this story because the client goes from one archetype to another, and eventually has to make the leap to her personal Self. On the Mat, the three circles integrate. I am, I am tree, fish, baby and I am a person with my own name.

*The paradox: "I am a Unique Being and I am part of all Life."*



## 5.3 Welcome personality, third circle

**Hey, a third circle:  
This is the space for my Name  
Here I am, as a human being, as a person with my own name**



The Third Circle.

*The starting point of the first circle:*

Your Essence is part of the big picture called the limitless field of light. It flows through your body.

*The premise of the second circle:* This

essence flows through your body through archetypal images and gives more images in a way that people recognize. Like the Tree, like the Lion, like the Man-Wise...

This is how you arrive at the third circle, the circle of the Personality:

*The premise of the third circle:*

The heart, which is connected to the essence and its archetypal images, is the core of the personality. The first natural boundary.

Here I am and there you are. I could also call it the personal heart.

Here you have been given a name embedded in your parents' two surnames.

This is how the three circles come together.

You are connected to the source of Life and you can identify with a Tree as a symbol of autonomy and stability. And you call yourself by name. See last drawing appendix A.

The I or personal heart is two-tone. It flows out in joy, enthusiasm, or wonder. The heart in self-expression. And the heart connects in love with objects or living beings. The heart in connection with....

The foundation of the heart is the realization that you are loved unconditionally.

By people, by the universe.

Accepting the Mat is the birth and acceptance of your right to exist.

You are given a name at birth.

Your identity is formed at birth by your name, the name of your maternal and paternal family. Place of birth and time. Your existence will be recorded in the civil registry. It is your constitutional recognition as a citizen of this country.

This is the moment when I tell you the story of the stork.  
That story goes like this:

*The stork brings a child to the birth address.  
He floats through the air and a child hangs in a cloth below him.  
He keeps a close eye on his Tom - Tom.  
Because no mistakes can be made when delivering the child to the right address.*

*When the stork has arrived and flies around in circles above the address, it briefly checks that everything is correct and then decides to let go of the child and drop it. He knows that the parent(s) will catch the child and place it in a cradle.*

*Ten seconds later, he releases the Red Mat.  
He knows that the parents will put the red Matje under the baby's body like a sheepskin.  
The red Matje is a universal gift.  
A birthright that the child may live his life as he sees fit. It is blessed by the universe and hopes to be welcomed with open arms by its parents.*

*Legally, the child is immediately included in the register of civil status.  
He is therefore also in his right (formally legally) in that respect.*

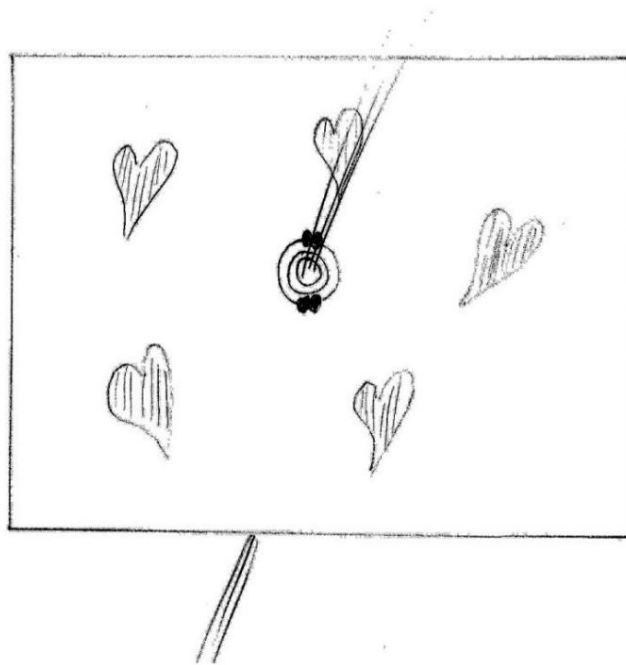
There is a beautiful Balinese ritual in which a baby is collectively welcomed.  
*In the first weeks after birth, the baby should not put his feet on the earth. They see the baby as a child of the gods. Then it's time to become human. Of course a big party is organized and the child is officially put on the ground for the first time in the vicinity of family and friends. He made an imprint in the earth with his feet. The child has become - human. Standing on the ground, making contact of the feet with the earth is a matter of becoming human.*

Even later, when you fly in freedom in the great airspace of the mind, you always come back to earth. He who would fly high and free through the space of the mind needs sturdy shoes.

Your personality has the capacity to build its own identity with heart and soul through language, cultural norms, social and communication skills and growth of cognitive functions. The self-image you build in this way arises from positive and affirming identifications or attachments.

The Mat, which is offered as a gift at your birth, gives you a connection with the earth.

## 5.4 Feeling at home on the Mat



You can now see which areas your personality needs to be seen or strengthened in order to achieve healthy self-confidence in your standing in life.

I have chosen the following six areas on the Mat.

**Coming home**  
**Feeling rooted**  
**Protecting your territory**  
**Controlling**  
**Creative play**  
**Ministers' advice**

Coming home:

For Bowlby, the British psychiatrist famous for his attachment theory of the 1950s, it is clear that children need physical and emotional intimacy in order to grow into harmoniously creative people. They need parents who create a safe environment and respond to the needs of their children. They facilitate in their children a deep belief that they are okay. They instill basic trust in their children.

The child feels at home.

You feel at home in your own Nest.

From Mat is I Nest.

Wherever you are, you can put your Mat down, walk on it and evoke the feeling of security and safety. It is your assignment to bring up as many positive home memories as possible, to feel them and to anchor them in yourself through visualizations.

Your Mat becomes a gathering place of hearts. Happy memories are hearts.

Childhood memories have a great impact.

Images where you now feel at home in your life are also important.

The trick is not to let the pain and shielding of the past come between you and the loving images. The meditation on and the daily nourishment of these heart images ensure that in the Here and Now, when entering into new encounters, you no longer react so much from old emotional pain, but from freedom. You are not reactive, but proactive. The word proactive means translated from Latin: in favor of the action...

In this theme you will put a lot of energy into recalling and nurturing positive images from your childhood regarding moments when you felt safe and belonged in your extended family on your mother's or father's side.

*Once upon a time there*

*was a student who becomes completely desperate because she is no longer able to have any faith in life. She flees into the shed at the slightest threat (see Healing). A kind of protected space impenetrable to negative emotional reactions from other people. Her life motto is "Hide and don't move" because she doesn't know what to do. That belief is so strong that it drives her to sitting motionless in her shed.*

*I put the Mat in front of her and ask her to see what happens to her when I play the loving protector on the Mat. She dares to stand on the Mat.*

*The loving protector represents the universal love in its existence.*

*Build a house with love on the Mat with a door and a lock plus key.*

*Windows that open and lock. We lay a loving foundation with a memory of her father and her mother in the kitchen.*

*We invite loving people to come by. She can say whatever she wants.*

*She regains her self-confidence.*

*Homework is: see if you can recreate this at home.*

*Once upon a time there was a student.*

*A student tells me that she has a burnout and that she needs help.*

*In addition, she feels very connected to her singing.*

*She only has to hear a song on the radio and she sings along and feels touched by the lyrics of the song or by the melody.*

*It is her lust and her life.*

*The world is a sound and singing stage for her.*

*I give her a red Mat.*

*She looks at it and says she can't stand on it.*

*She feels herself floating in the air.*

*There is inability and unwillingness to land, to arrive on earth.*

*I now put my own Mat under my feet and stand next to her.*

*In this way I invite her to come on my Mat from the realization that she needs ground under her feet. To security.*

*I offer her the Inn. See chapter Healing.*

*She steps on my land and embraces me tightly.*

*A long silence, until she lets go.*

*I say, "I am your innkeeper and you are most welcome.*

*I will give you food and shelter until you want to travel again.*

*She sits down in the middle of the Mat and says she feels enveloped like in a womb".*

*But not her mother's womb, but that of the universe.*

*She is very firm about that. It seems to me that she is in a transitional phase.*

*She is already human and at the same time she withdraws into the unearthly, fleeting nature of being an Angel.*

*I'm putting her Mat near her now.*

*"Look down. How is it to see your soil there?"*

*A beautiful image:*

*Someone sitting on a cloud and looking down suspiciously.*

*With only one thought: "what am I going to lose if I go down and connect with the earth?"*

*I ask her if she is willing to descend and examine what the earth is like for her.*

*I offer her a ladder in the form of a cloth.*

*She descends and arrives on her own red robe.*

*"It's very boring and desolate," she says.*

*She quickly goes back to her cloud.*

*At least here on the cloud she still hears singing.*

*Here she still feels the beauty and the love for life.*

*I don't give up yet and ask her what she could give to the people on earth.*

*What is her contribution? What is her great gift to us? What is her destination?*

*She says: "My songs. That makes me so happy. It is my passion and my life."*

*She descends the ladder again and takes her singing voice and hymn books to earth in her suitcase.*

*She feels more at home and safe.*

*She says that she prefers to make people happy with her singing.*

*She has arrived.*

We can now really continue with the ideas of Roots and Wings.

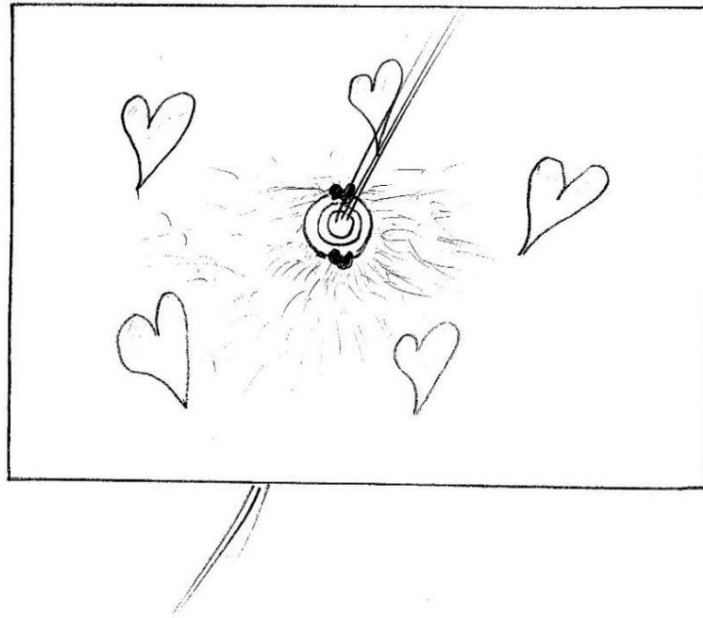
We still have a lot of work ahead of us.

Later she tells me that she has opened herself up to nature.

She tries to find a new balance by singing in nature.

She will put the earth power that she has so missed in her singing.

## 5.5 Giving carrots to the Mat



### *PEDIGREE*

*A man's tree is my father  
A tree of roots and foliage.  
Branches full of blooming birds.  
A crack around love and hope.*

*A lifetime of growing and shooting.  
It was always summer in his head.  
A yearning for higher and deeper.  
It sang, "Blessed be the Lord."*

*Though weathered and bent,  
Knotted and teased by the wind,  
Though he stagger on his roads (cobble road),  
Old by a child's hand.*

*Inside him it remains spring and light.  
There's something in him that doesn't die.  
It always wants to open, it never closes.  
I inherited that from him.*

### **The Rooting:**

Anyone who wants to meet the free spirit within must be well rooted in his existence.  
If you want to fly high, you should wear good shoes.  
I myself moved when I was fifteen. I leave my familiar place at the Stationsstraat in Roosendaal to move to a village, Heide Kalmthout, near Antwerp.

I feel uprooted and displaced. How deep can such a move intervene. It will be a life's mission to repair that breach.

The lack of rooting in myself and in my family gives deep feelings of superficiality, instability and depersonalization. In retrospect, my study of Psychology is a search for and retrieval of a breeding ground for my soul.

That is how I came into contact with the wonderful language of yoga, meditation and bio-energetics in the early seventies.

The real deep realization of what it is about comes to me much later.

The root symbolizes foundation, origin and source. The radish, from the Latin word radix: root, is a favorite theme in Japanese art as a sign that even the humblest form of life can attain Buddhahood.

That means, roughly translated, that the ultimate light can flow into the depths of the roots. Carrots have incredible power. They can find their way in the most impassable places. "I cannot take root or take root", are well-known sayings in our language.

The tailbone, perineum, sit bones, and soles of my feet provide the foundation of my body. Losing contact with my body means becoming spiritually homeless.

Without a foundation I blow with all winds, I can't stand up for myself and others will determine what I think of it.

To fully ground I must overcome my fear and develop confidence.

Although it remains a good thing to treat my fear lovingly.

Confidence is the expectation that something positive will happen.

So fear and trust have everything to do with expectation and are close to each other.

Perhaps the transition from fear to trust is smaller than I think.

It depends on my perspective on life whether confidence or fear will prevail. As you develop self-confidence through grounding, the desire for.... born in you.

If you have dreams, you are expecting and it gives you confidence to realize them.

But rooting is not just a personal event between heaven and earth. I also have my family roots. To feel contact with family roots I use an exercise from haptonomy. The feet are shoulder-width apart (on the third circle) on the mat. The question I ask is whether the maternal side of the family is on the right or on the left.

Then I put my hand under the foot of the student and tell him that he can stand with full weight on my hand. I play the maternal family and say to the student:

"you belong to us". Can you surrender your weight to this so-called family hand?

Set aside all negativity for a moment.

The family carries you.

Let the memories come where you can see those relatives and most importantly, where is the place where you meet those relatives?

Where are you in that image? And what positive images come to you?

Where is the love? What qualities live in the family?

That will be the food.

What strikes me is that when retrieving loving persons from the father's or mother's side of the family, the grandmother or grandfather always comes into the picture.

Apparently they are an archetypal symbol of unconditional love in the extended family.

Then I withdraw my hand and the student feels physically sunk into the ground of the Mat. He feels the power of the grounding.

The foundation of Self-confidence.

Of course we also change feet for the balance.

*Once upon a time there was a student.*

*She tells me that she likes to sing.*

*She performs mainly in churches during the service.*

*She sings the solo and feels like a fish in water.*

*Which always evokes a lot of jealousy in me, because in such a situation I mainly encounter nerves and my shyness.*

*When we do the grounding exercise described above with her families, she realizes that there are many aunts and uncles in both her families who love to sing.*

*There is a lot of music in both families. She says: "When I'm on stage, they sing along with me."*

*That's so familiar.*

*Once upon a time there was a student.*

*In her story she shows very strongly how displaced she must have been in her youth.*

*She feels like an outsider, different from the others.*

*She tells me that as a child she rummaged through the drawers of her mother's closet to see if she could find evidence of her being an adopted child.*

*She is a very sensitive and intuitive woman with a lot of imagination.*

*When I ask her about her roots, she feels very wobbly.*

*It's like she has no roots.*

*When she focuses on herself she feels fine, but when I ask her to look around at the world, she immediately feels displaced and alienated from herself.*

*She apparently finds it difficult to open up to the outside world and at the same time stay to herself. I put my hand under one foot and ask her to stand with her full weight on my hand.*

*The exercise showed that the connection with her father's side is harmonic.*

*Because of her great love for grandfather, she feels filled in her left side.*

*It feels free and secure. I ask her to use her voice.*

*A powerful sound comes out without any effort.*

*Much to her surprise.*

*This is what she came for: freedom for her voice, freedom for her speech.*

*However, the other side, that of her mother and her family, remains empty.*

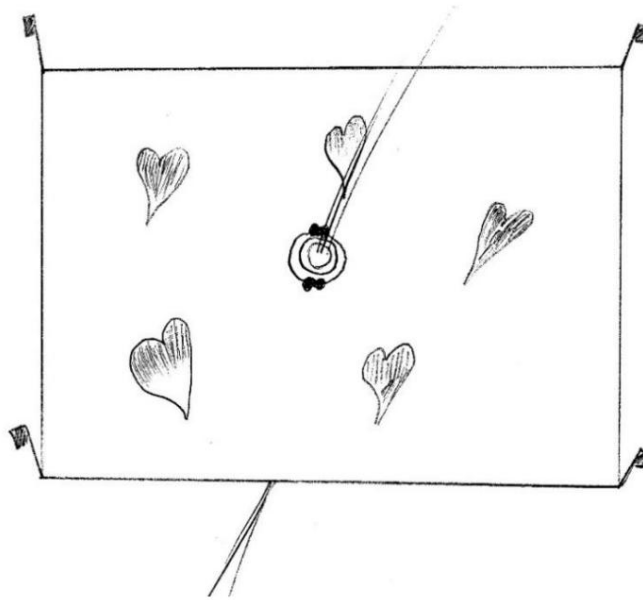
*She tells at the end of the session that her right ear is deaf.*

*East Indian deaf!!*

*Her voice seems muted.*



## 5.6 Protecting the Mat



### With vertices around your flag to plant

#### The Warriors:

Place your flags on the corners of the Mat.

The flags are drawn with your symbols.

Your Warriors stand by and hold back the unwanted.

They protect you. Your Warriors have a lion's heart.

You can build on that and that gives you confidence.

Lions and animals in general are masters of territory management.

It is vital to them. An animal territory is a habitat that can be defended against conspecifics.

The primal human power manifests itself strongly in the territorial urge.

It gives an experience as if your life is on the line.

Suddenly a lion stands in front of the cave. Can you protect yourself?

If you are attacked, what do you do? Impulsively launching the attack, fleeing, freezing?

Or are you going to collect all your consciousness and strategically make the right choice.

Suffer success or defeat, that is the consequence.

Nothing is guaranteed. Take your defeat. Celebrate your success.

Survival always starts with a threat.

Deep in my stomach, the first thing that comes to mind is great shock, bewilderment.

I don't expect a lion at the entrance to my cave. My expectations are severely dashed. In my life I have suffered many defeats. I have died and been born again many times. I have received a lot of negative from life.

Often I have been knocked out or I have knocked others off the mat.



The warrior's spear

The question is whether you are able to find your own ground again and again? The art of collecting is to always return to the center on the Mat. When necessary you fight like a lion, like a Warrior you show your teeth. Those who do not want to hear, may feel it in a respectful way. Roots and Wings provides training in resilience.

In the land of the martial arts, skills are taught to make you resilient when threatened. How do you use your body, your hips, your hands, your voice and your eyes? Do you give room to the joy when you are successful in resilience? In the Japanese martial arts you learn how the warrior uses the attack energy of the attacker by making a swing to neutralize the attacker. Also useful to know that you can apply that.

Be that as it may, each animal has its own talent for dealing with threat in such a way that it can return to the Mat.

It is important to connect with your fears that arise at the moment you feel threatened.

I have developed a procedure for this called: *the Art of Scaring*.

*When you are threatened, you often feel it in your stomach.*

*In defense, you harden your stomach.*

*In the art of startling, I ask the student to feel the startle and keep the stomach soft.*

*I play the threat and I walk towards you, who is standing on the Mat. I press my fingers on the stomach with the intention of pushing you off the Mat. That's threatening. You startle and your breath catches. In the replay I do the same thing, but now I do it in slow motion. The intention is that you feel the fright well and have time to follow the breath that beats inward. Then I ask you to put your voice in the exhale after that fright. In this way you slowly build up a repertoire, so that you no longer let yourself be pushed off your mat, but start defending yourself.*

*Instead of being overwhelmed, take action yourself. You take control or you become aware that you can take control, take charge. You look with a look of "fuck off" and walk forward with the strength from pelvis and back and put me, the threatener, out the door. Off the Mat. The moment you succeed, you will be able to absorb difficult threatening impulses from outside and put them outside again at the front of your territory.*

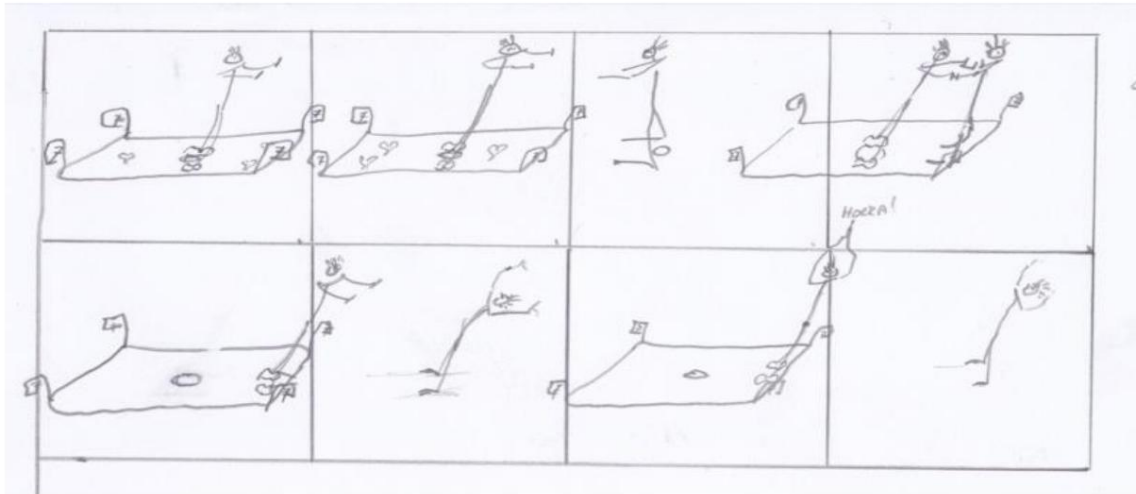
Life is always unpredictable.

You never know when life will burden you with heavy tasks.

You may be inundated with how vigorously and wisely you defend yourself.

Sometimes things are no different and it takes time to get back in order.

Ask for help in such a case and let the other person carry you.  
This is how you come back to the Mat and continue your life.  
This way you prevent unnecessary long suffering.



Once upon a time there was a student.

He says that he always gets nervous when he leads a team as a project manager. He then blushes and becomes insecure how the others see him. When he experiences such stage fright, a little voice enters his head and tells him it's not good enough.

In short: he is under pressure with the idea that he is not good enough for this job.

He gets very discouraged by it.

He knows that this little voice has been with him all his life and that this story is very old.

I propose to him to play the game, in which I take on the threat of the "Judgmental Ruler" as a role.

He stands on his Mat and I walk very slowly in the role of Measuring Rod towards him and I punch him in the stomach. Everything in slow motion.

He needs to state what is happening emotionally.

I can tell from his body that he's receding.

He says he feels anxious the moment I get on the mat. His voice sounds beaten in. I teach him the piano voice to develop the skill to use such a voice more efficiently. He gives voice at the moment when he has to take a blow.

He doesn't budge despite the shock in his voice.

Each time he repeats this exercise, he adds something to it.

His breath implodes on the blow, feels a pause in breathing, and now voices the exhale.

He's exploding now.

Instead of fright, he now experiences power that is directed outward.

He grabs me with his hands, looks at me and he feels his strength in his pelvis and feet and explodes with his voice.

As a result, he comes into contact with life and limb.

It gives him a sense of triumph.

From that contraction and living through that contraction, he gets more and more the impulse to move forward. He feels a natural urge to play me in the role of "Judging Ruler" from his field with his hands. Now also with full voice.

Once again he experiences triumph.

*The power of his voice greatly amplifies the impact of the action.*

*After we've practiced all this for a while, I ask him to go back to the edge of the mat and imagine himself directing his team.*

*In the last role play in which he manages and leads his team in the open space, he feels open-minded and easy.*

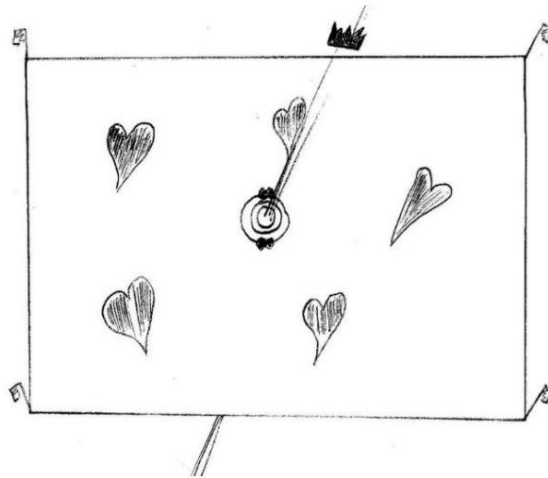
*The special thing about his story is that he tells that his eight-year-old daughter often experiences the same fear of the Judgmental Ruler.*

*He often didn't know what to do with it.*

*Now he sees that his daughter mirrors him with something he himself did not dare to face. He decides to play this game with his daughter.*

*As a result, he starts practicing "the Art of Scaring" with his daughter.*

## 5.7 Controlling the Mat



### The king:

It is important for children to learn how to manage themselves in everyday situations. By articulating in advance what they are going to do and afterwards explaining how it went, they learn quickly. Communication is a powerful means to this end.

This is called self-steering.

Having self-management means that you are able to direct your own behaviour: you are the owner of your own behaviour. You can concentrate, make choices, reflect, solve problems, practice discipline, set goals.

The situation in which children find themselves can be compared to adults.

Children like it when they are given space to "do it themselves," knowing full well that they still live under the umbrella of their parents, who provide the necessary existential bed of a house, a roof over your head, enough to food and enough affection.

Adults also live in that relationship, although they usually deny it.

They do not realize how much they are determined by outside influences.

Concepts such as self-management, ambition, self-confidence and belief in one's own abilities are opposed to concepts such as surrender, entrusting yourself to, showing respect and amazement.

It is the paradox of leadership, that you are allowed to take control of your own life and at the same time follow the flow of life. You lead your own life and you let yourself be guided by what life offers you in everyday life.

My will and your will be done.

*Once, during a storm at sea, I stood next to a Greek helmsman of a passenger boat, which transferred passengers from one island to another.*

*A strong wind was blowing, whipping up the waves around the boat.*

*He really worked like a horse, constantly turning the helm from one side to the other. The man had a deep respect for and flawless knowledge of the force of the current and the effect of the wind on the current. He knew that in these circumstances the ship would have to be steered across by long detours.*

*I was in awe of his steering skills and his awareness of the power of natural conditions. It was a grand send. I would almost call it royal.*

Controlling the Mat requires you as an Adult to be a King or Queen who has his Crown wears. Who takes responsibility for the fulfillment of his desires.

When you wear the crown, in addition to the art of your leadership, you also feel the dynamics of your leadership about who you are and who you want to be. The Crown refers to a kind of mental activity that transcends all thinking and our sense of self. You can associate the crown with emptiness or with imageless, wordless space. The crown is the gateway to infinitely dynamic Being. It's making space in the head as preparation for the emergence of innovative ideas and insights. The metaphor of the crown worn by the king does not so much indicate the object of the crown, but on the void in the center of the crown. The highest form of consciousness is more of an experience and a wordless awareness of love and connection than a knowing. The identification with the Crown connects you with all What's. It is the sacred moment in which you feel one with the world. It is the moment when the dancer forgets that he is dancing.

The essential thought behind this is that I am free to shape my desires. Free, within certain limits that are genetically determined, including the conditionings of my past. As for my desires: my dreams, my values, my idea of self-determination of what gives me meaning.

The word king carries a dignity that allows you to stand in a greater space of respect and pride. The image of being King has a magical effect. I like to use it in my work, because I see how positively this image affects my students. It has a powerful effect on the feeling of self-esteem and self-respect. Wearing the crown makes you feel dignified. It is a wonderful theatrical moment to crown the student king. It gives a connection with values.



The identification with the King(-in) gives the student a wealth of creative associations, which are a magical translation of psychological reality. As the king, you know what you want, even if your head is empty. He has a council of ministers, which advises him (the council of ministers stands for subconscious knowledge). He develops vision, pursues his goal and respects the powerful currents of life. He takes responsibility for his people (all the other qualities and weaknesses of his personality) and he asks advice and help from his ministers (Council of Ministers). He sees it as his task to bring out the best in people and himself and wants to be an inspiring example.

A true king is like a father to his people. He knows himself, accepts life, collects, honors and integrates the feminine/masculine and the Divine within himself. He is

capable of intimate relationships because he sees people for who they are and honors their qualities and talents. To become king I must first go as prince.

The father should initiate the son into his manhood and guide him with love in this development towards adulthood.

The personality has often relinquished executive power to a combination of different sub-personalities.

It has become a combination of Protector, Controller, Drammer, Pleaser, Perfectionist and Inner Critic. We call this the Ego when the subpersonalities have taken over the heart. The trick is to clean up and recapture the natural core of the personality. The heart and the personal I become a team again. The Essence of Kingship. As the king is to the man, so is the queen to the

woman.

In my practice I have all the attributes of the king ready.

The crown, the king's staff, the cloak, the Audience Mat.

It is a joy to use all those attributes in a powerful role-playing game.

The finale is when the king, together with his people, accompanied at the piano a royal song sings.

It is amazing to see how easily such a complex psychological fact as taking authority and responsibility is internalized by means of the image of the king with all his theatrically strong ghosts. Ghosts like crown, throne, mantle, people, ministers, royal decree, audience, red carpet, the carriage.

At the University of Nijmegen, PhD students enjoy playing kingship/ presidency to give authority to their presentation. If I just mention the word King during the presentation, I literally see them grow in their presence.

*Once upon a time there was a student.*

*He comes straight to the point and tells me that he is hopelessly in love with a woman from his choir and cannot get rid of it. He is a wealthy man in his fifties, a dentist and has been married for about 25 years. He does not intend to divorce, but that passion is so great. Love is not reciprocated by her. She already made that clear to him. That's how he sits with me.*

*I suggest that he imagines from his chair that she is sitting at a good distance on the couch opposite him.*

*He is drawn to her. The feeling is so strong.*

*It takes a lot of effort for him to keep to himself.*

*We let go of the image of the beloved. We park her in space for a while.*

*We focus on his I-power.*

*I ask him how he feels in that crush situation.*

*Like a prince or like a king?*

*He says: "I feel like a defenseless prince."*

*This is how we get to work to make him more royal.*

*I ask him if it is possible to wear the crown? What is needed for that?*

*In the end he wears the crown and puts the staff in the sand.*

*With the crown on his head and the staff in his hand, he turns back to the woman from the choir. He feels peace and clarity.*

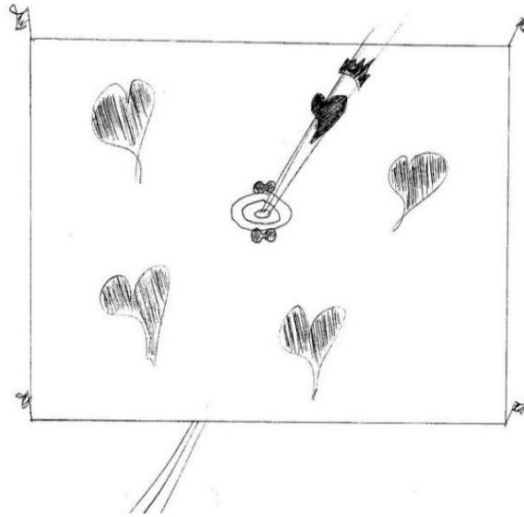
*"I sit here and you sit there," he says.*

*He has regained mastery over his emotion.*

*He likes to sing himself. He sings with me at the top of his lungs at the piano.  
A beautiful love song: "I've got you under my skin" by Cole Porter and drives with a happy  
mood towards the east of the country.  
Later, hard nuts are cracked with his wife.*



## 5.8 Playful Child on the Mat



### The Playful Child:

A child enters the world while playing. There is always something to discover. Life is an adventure and evokes surprising moments. Full of energy. Screaming and jumping. Curious. That's his way of making it his own. He is in joyful expectation for the next moment. Life is living out and taking in.

Playing indoors and outdoors.

The playing field is ready everywhere.

Every moment the possibility to jump back into the playing field.

The imagination is still in power and the curiosity about what there is still to discover in life is great.

Long live the unreasonable and emotional.

Under the umbrella of the loving attention of parents.

A child feels safe and creates its own nest in the large nest of its parents.

Within it he can thrive and grow.

In the adult, that child lives on as a symbol of vulnerability, openness, creativity, intuition, surrender to guidance, of the divine, of the sense of adventure. It becomes part of his job responsibilities to become a healthy Adult. The child in its natural openness is a symbol of knowing about the essence of life. The essence has its seat in the body, with the deepest area being the abdomen.

When a child is lovingly brought into the world and raised with a lot of patience, love and warmth, the belly area develops into a powerful source of life.

source of self-confidence. Out of mind in life. Eat when you eat. Drink when you drink.

It is quite an art to stay in touch with one's own essence. Every child is an artist of life in his own way to grow up without too many problems and later when he grows up, to take life into his own hands to realize his dreams. He is a master of taking life as it comes. He protects his essence and if there is too much negative pressure from outside, he shuts himself off. This is, however, at the expense of it

contact with his deepest being, but when he has grown up he can unfold again.

Survival is also an art.

Traumatizing experiences are the reason the Gatekeeper of the soul puts the fragile essence under lock and key. Safe, but closed off from love and warmth. As a defense, the child practices the Art of Repression. Even when you're an adult, the hurt child in you keeps withdrawing into a safe cocoon of unattainability. Here is the work. How can you access material from your repressed childhood in your process? How can you re-identify with the child's emotional world? Experiences from a distant past.

You as an adult are in control of this healing process and want to get in touch emotionally with those old memories. The playful Child is connected to the higher realm of the mind. When there are traumatic events, the playful Child flees to higher spheres via her familiar route. When the trauma is not healed, when there are no meaningful guides to heal the inner Child, the playful Child stays away. This feels like an aimless wandering to the adult.

When the inner Child/playful Child is addressed again, the connection between the Child and the Adult returns.

Fortunately, as a voice teacher I meet many adults who professionally do their best to integrate the playful child into their work. In Eindhoven I teach clowns at Mimakkus. They are in training to become clowns for demented elderly people.

At the beginning of the lesson I ask someone for his name.

And then I ask the student what his clown's name is. Then they say, for example: "I'm Trudie and my clown's name is Zompie."

It is so fascinating to see and hear the difference of expression between calling one's own name and the name of the clown.

The players all point to their bellies when I ask where they feel their own clown.

Their belly is the starting point of the clown. They play from there. A big belly with a heart and shining eyes. If I only ask that the energy of the clown be enlarged and strengthened, you will see a completely different person appear. Played and yet authentic.

I wonder if it is possible to give this energy to myself in a daily prayer?

Like a moving start to the day.

*Once upon a time there was a student.*

*He really wants to be a clown.*

*I meet him in Menorca, where he is following a clown course with Eric de Bont.*

*He steps onto the playing field and plays that he really wants to go to sleep.*

*He supposedly sets up a bed and changes clothes and lays down to rest.*

*Oh, how wonderful to sleep. Suddenly a mosquito buzzes into space: ZZZZZ.*

*His peace is disturbed.*

*He gets out of bed and takes a matchbox and puts a cotton ball in it.*

*He puts that box next to him and goes back to sleep.*

*The mosquito is still flying around.*

*He invites the mosquito to lie down in the matchbox.*

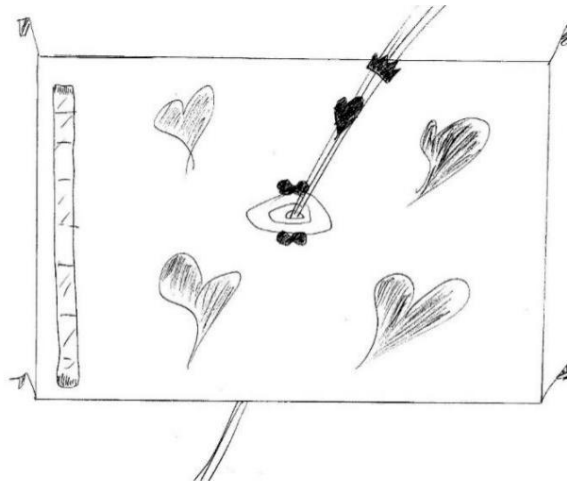
*The mosquito does, but it won't stop buzzing.*

*The clown gets up again and goes off stage for a while and comes back with a sheepskin on and a hat made of sheep's wool.*

*He now jumps back and forth over an invisible fence, as you know from sheep that jump over fences when you can't sleep.*

*Every time he jumps he says: one..., two..., three..., four... Until the buzzing of the mosquito stops.*

## 5.9 The Ministries as a symbol of memory



### The Ministers:

Hello past, hello autobiography.

Your memory contains an inexhaustible archive of memories, in which feelings and thoughts, experiences and actions that you have ever performed are stored.

Everything good and painful is there. It gives you the opportunity to reminisce about the Here and Now. Unconsciously, this past affects your daily life.

It also sets out the lines of how you will experience the future.

Fortunately, the mind also has the possibility, thanks to the body, to be in the Here and Now and to disconnect from that past.

Thanks to the memory you have your own history.

The memory gives you a sense of culture.

When you get older, you want to write your memoirs. And nowadays there are many writing schools where you can learn to write a readable autobiographical story.

It is important for the method of Roots and Wings that you can remember specific events from your life and look for how you experienced them at the time.

Accessing the memory is so important for the following reasons, because:

1. It gives me access to my past and allows me to see my past in light to see the Here and Now in a different way.
2. Memory allows me to have a positive relationship with my subconscious information build. The relationship with my ministries. I will get back to you. the memory is willing to implant new information as if the event happened that way in the past
3. the memory is prepared to implant new information as if the event happened in that implanted way in the past.

It is special that you are able to recreate your past in a loving way.

The purpose of that re-creation is that you can reconcile with your past.

In the Autobiography's Appendix E/Healing, I elaborate on this idea.

I strive for the past to serve the future. This gives me more room for creativity. Based on the idea that you want to build a positive relationship with your subconscious, you first look for memories that contain a lot of love. Later, when you feel more confident, you can bring out the more painful memories.

**Hello past!**  
**Hello my memory!**  
**The inexhaustible archives**

In addition, there is a special kind of library, in which you store all your positive experiences, your knowledge, skills, qualities and potentials, resources and inspiring, supportive and loving people who have assisted you in your past.  
I call this memory the Ministries.

Each ministry has all the information that belongs to that ministry. The head of the ministry is in direct communication with the great memory and with the king.  
It is a great art to make efficient use of this incredible amount of creative information stored within you. There is a special Ministry of Love within you. It stores all loving experiences and beliefs from your life in the ministry of Self-love, love of the Other and the love of Life.

*Me and my resources.*

It requires a positive relationship from you as a helmsman to the subconscious.  
The more and deeper trust you give to your subconscious, the greater and better will be the relationship of the subconscious with you, the greater will be the intention of the subconscious to give you the best in return.  
The paradox is that my autonomy, my will, functions best when I bow my head and entrust myself to the subconscious (the ministers).

**Hey, are we doing everything alone?**  
**NEE,**  
**the Ministries are the sources of information that are helpful to you**  
**if you trust it like a king.**

When you meditate, let your head slowly become completely empty and the silence gets more and more space, all kinds of thoughts will come up that tell you what you forgot to do and offer you creative solutions.

Regaining the belief that your subconscious has your best interests at heart is a boon to your confidence and creativity.

You have such a tendency to control everything, to want to do it all yourself.

Need for control and mistrust reinforce your closedness and the idea that you are alone stands.

If you give confidence to your own ministers, you as King come to listen to your Ear. The King is a champion of the Ear to listen. His ability consists in entrusting himself to the knowledge of his ministers and absorbing and shaping all that information. Put your ear to the ministry, which you need. His -Ego- was originally built for that.

A king reigns.

He is responsible.

He acts like he knows everything.

I will give an example from practice, how I develop this idea.

During my work with clowns I give them the following assignment:

*You jump into the playing field. In clown land.*

*Before you take the plunge, consider what you would like to place in the playing field.*

*Would you like song or dance or poetry or humour?*

*Just before you jump, you turn your head back and, visualizing, ask the minister of voice and song if he can provide you with material regarding Dutch songs. You can ask whatever you want. After that question you turn your head back and you jump into the playing field. When you have landed in the playing field, you will immediately notice that there is a Dutch song in your head.*

*It is very humorous when you give very strange commands to your subconscious.*

*For example: sing a song from the interior of eastern Kenya.*

*A clown always knows how to twist it.*

It is a blessing for someone who works as a clown in a setting where he plays with dementia patients if you can playfully rely on your subconscious (the Ministers). It is the Art of Improvisation.

The following story shows how the minister gets into trouble when the king does not listen carefully.

*Once upon a time there was a student.*

*She complained that her colleagues at work so often and without respect for who she was, constantly asked her for support with difficult issues. She allowed that and gave support. She felt guilty if she didn't. Moreover, those colleagues expected them to always be available was.*

*When she stood on the Red Mat, she placed her feet 5 centimeters behind the center of the Mat.*

*I asked her if she noticed. I was curious why she did that. She identified herself with the Ministers. And in particular with the Minister of Helpfulness.*

*She often felt subservient to the other. I asked where the queen was. He was not present. An emptiness in the heart*

*Of her work personality. The absence of the queen had a lot to do with the troubled relationship with her father. It took time to work through this theme (the relationship with her father). After a while she stood on the Mat with her queen present. She set a boundary by mobilizing the Minister of Limitation and Discernment. Often we went to play in the land of desire, where she could develop her warrior skills and indulge her hidden aggression. Over time, a balance had developed between being helpful and positioning her. She felt assertive in relation to her colleagues. There was a queen, there were 2 ministers.*

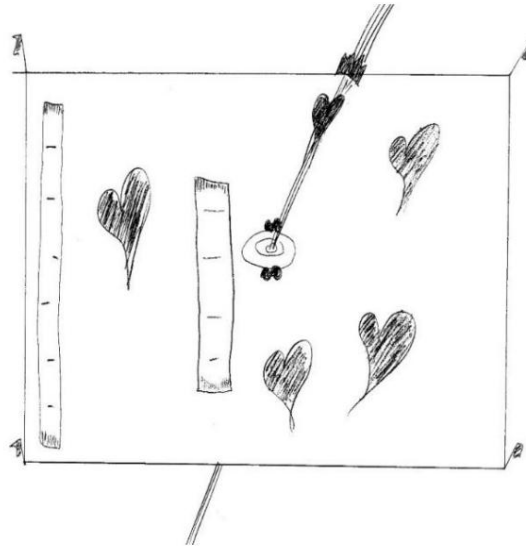
*The Minister of Limits and the Minister of Helpfulness.*

She later wrote me another story.

The Story of the Minister of Helpfulness.

The minister said that she was exhausted for a long time and ran into a burnout. She was dead tired and felt alone and sad during that period. There was a constant emptiness, a lack of appreciation and a denial of a right to exist. When she was able to tell this to the queen, the queen felt very touched and apologized. The clear presence of the Queen and the presence of the Minister of Limitation made her feel recovered from her depression and strengthened in her quality of helpfulness.

## 6 The Personality



“I’m Maurice....”

I am human, there is one  
We in me.

*The heart always thinks in I and You.*

*Into give and take.*

*The heart wants to share.*

*Be connected autonomously.*

I now go a little deeper into the adult structure of the personality, drawing on the psychodynamic theory of the transactional analysis of the American psychiatrist Eric Berne and on the source of cognitive behavioral psychology: schema therapy. This knowledge is helpful when studying clients' processes.

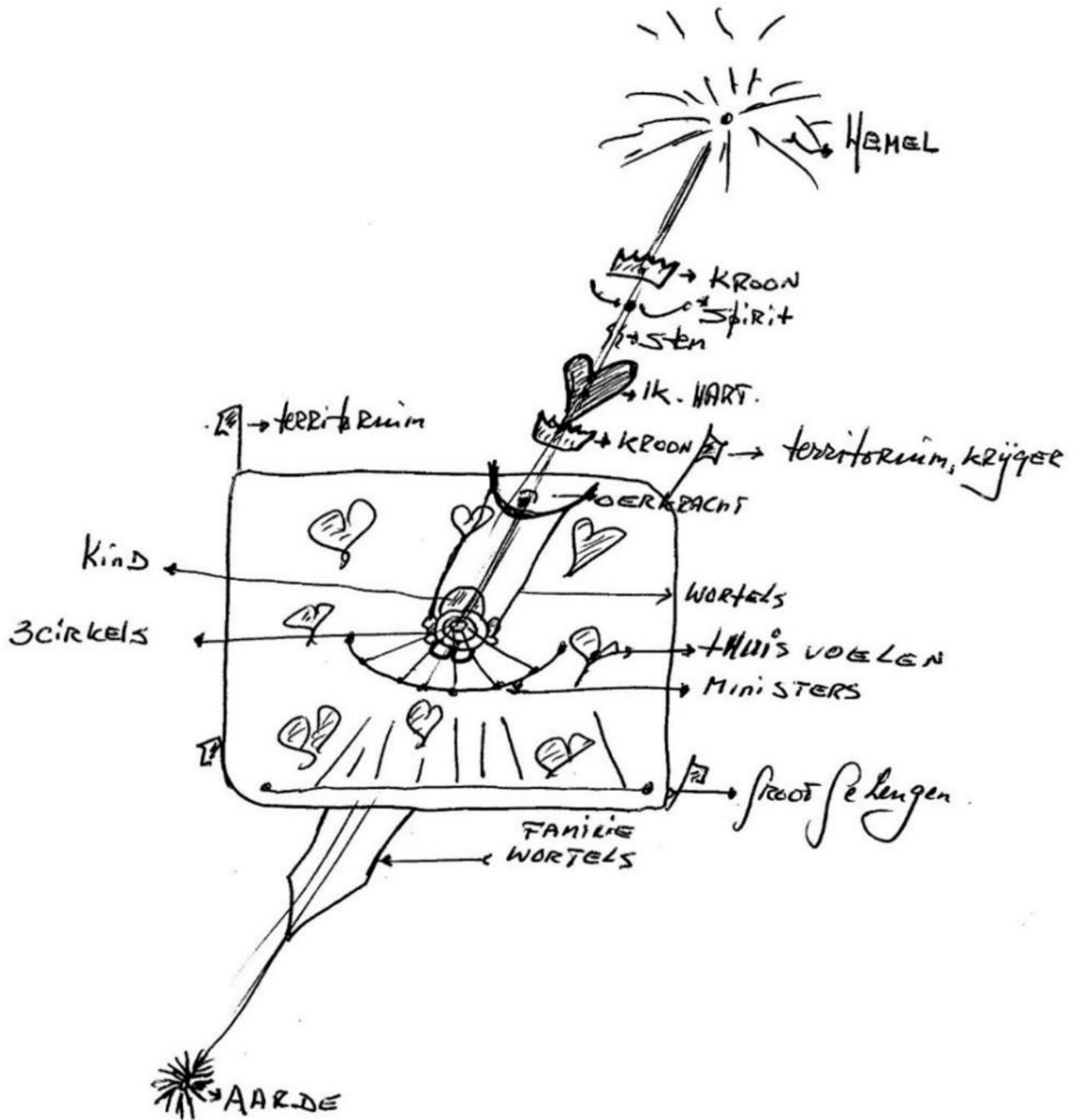
In both methods, the personality is distinguished in three Modes:

- The grown-up
- The parent
- The child

These three modes together form the We in me. It is the Adult, the central I, who when connected to the heart has the ability to unite all three modes into a creative team. The Adult, the King(s), the ruler of my life, works inspiringly together with the natural Child and the good, caring Parents.

Together they ensure that you can enter into a relationship with other people.

I devote a lot of attention to the three modes of the creative team of the We, because it gives me clear tools to deal with psychic blocks. You understand that developing the adult is important to be able to deal creatively and lovingly with your limiting psychological concepts.



## 6.1 The Personality of the Adult

The adult mode does well to connect the instinct life with his higher mental faculties. He is responsible for ensuring that there is a balance between his lust household and his urge to discover the world.

The direction of the adult is always directed inwards *and* outwards. The task for the adult is to relate correctly to the impulses of the outside world and to those of his inner world.

I always say: Is this remark someone makes in a meeting intended for domestic or foreign policy?

Or for both? When you speak, are the words meant for the other person or are you speaking to yourself On.

A healthy adult in you is a blessing to your well-being and happiness.

The adult's job is to determine what priorities you want to set in your life.

The adult can reflect well, make considerations, make choices, gain experiences.

The healthy adult mediates between the parent's, child's, and survival strategies' modes.

The adult knows how to set his limits to the outside world and express his desires.

As said, he is the driver, adept at creatively channeling his inner impulses and asserting himself in the face of the impulses of the outside world.

The adult is the driver, who formulates and executes his goals.

*The image of the king is a metaphor for the mode of the Adult.*

He is the king who governs his people centrally in the palace, in the center of his country, with the help of his council of ministers. The Council of Ministers is the symbol of his creative and healing subconscious.

These are some pieces of advice that I attribute to the healthy adult: -

Find people who served as role models in the past.

They are examples that give you an idea of how you can approach something in the future. They give reality to your desire by visually visualizing it.

- Be present as much as possible in your attentive observation of what is coming at you from within and without.
- Stay realistic. Know your dreams and stand with both feet on the ground.
- Be honest with yourself and the outside world.
- Ambitious objectives require strenuous efforts and great discipline.

The limit of my freedom is the freedom of the other. You are willing to weigh the interests of the other person against your own.

It is important that you make your goals concrete and see the possibility of how you can achieve those goals.

The paradox of his functioning is that on the one hand the Adult is central, like the king on his throne, and on the other hand he is aware of the fact that he is connected to an inner essence, on the basis of which he must listen to the knowledge and the knowledge of the ministers. The Council of Ministers symbolizes his Inner knowledge of qualities, experiences, knowledge.

My Will and Your Will be done.



In short:

Here is the personal interpretation of the archetype of "the Wise" who unites the worldly/earthly and spiritual in himself.

One of his greatest tasks is to come into harmony with his Essence.

am i ok? The healthy adult has a lot of work to do in gathering deep beliefs that he is okay.

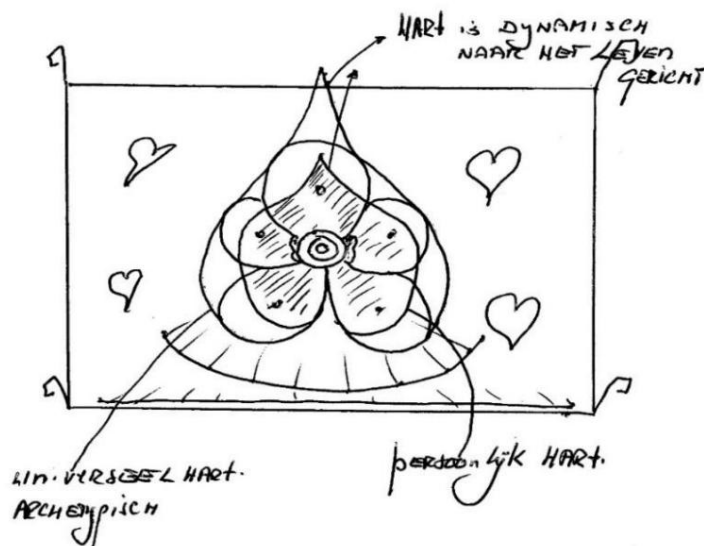
See appendix D/ Okay or not Okay.

Deep beliefs of Okay are about the central question of whether the - I - feels loved within itself, can receive the love of the other and feels loved by the Unnameable?

It will deeply move the adult when he realizes that he has built such a loving contact with his inner Child and that a harmonious, good enough balance of the child and the parents has grown in you as an Adult.

This is the loving We in me.

How can this be achieved when there is still so much pain in the past, where the brokenness in the triangle is so dominant?



The relationship between the personal heart and the universal heart within you

Once upon a time there was a student.

*She is completely upset, because the disturbed relationship with her brother has been shaken up again by a letter she received from him.*

*The letter is a threat because it brings back so many memories of his domineering, intimidating, disapproving way of behaving.*

*What is it, she wonders, that makes me so upset about the letter?  
I'm so emotional.*

*It wants to arm itself and gain control over its borders. I suggest that we take up arms for defense in a disarmament attitude.*

*I take a pad and put all the negative elements of her brother's behavior on that pad.*

*Then I'm going to play that pillow and I slowly walk towards her.*

*She holds the edge of the table firmly, so to speak.*

*It's very exciting when I approach her like this.*

*This is difficult. I'm looking for support for her.*

*She tells me that a certain friendly contact with two men gives her a lot of confidence. Those two men stand behind her and hold her.*

*I ask her if she can connect with royalty.*

*I lay out the carpet and place her brother's letter at the tip of the red carpet.  
Like at an audience.  
That gives her space and she feels that she trusts her own authority.  
She relaxes and gets in touch with her brother's letter.  
When I point out the negative aspects of her brother, which become visible to her in the  
letter, she suddenly starts singing a song.  
A meaningful song about love for her. She feels so at home in love and its expression.*

*She sees how this song confuses him. She sees his vulnerability behind that facade or  
dark cloud of negativity.  
She feels free.  
Love is a great weapon.  
A fascination falls from her.  
She decides to write him an invitation to meet.  
She gives him the freedom to react as he pleases.  
After all, it is about her freedom, which is more important than the result of the  
future meeting. She goes home relieved and happy.*

## 6.2 The Personality, the Parent

Every personality carries within it a "We."

After the adult mode, it is now the turn of the parents' mode.

There is a maternal and a paternal side in me.

Your job is to fill both sides with as much attention as possible.

Both have their own qualities.

The motherly comforts, reassures, caresses and embraces.

The paternal is outward, sets goals.

Focused on entering life, discovering the world, taking it by the hand, encouraging, taking risks.

Wonderfully rough and coarse. Wrestling and wrestling.

Mothers can also give direction and fathers can also comfort.

**Hey, two wings:  
maternal care  
paternal leadership**

Both parents want to give their child the best they have. There is such a saying that says: parents are allowed to give and children are allowed to take. Both parents pass on their culture plus their own unique lives that they have lived through. The family is anchored on the roots of both families.

Parents give their child a home. A bed where the child can feel safe and secure. Where the child gets his own room and his own bed. Where the child invents its own play corners to retreat to.

Parents ensure that certain values are adopted by the children and are also lived by the parents themselves, as a great example.

Rules are followed to ensure that the values are actually lived and continue to exist. Values such as honesty, caring and respect. There is a clear order of power to keep responsibilities clear and to prevent the children from taking matters on their shoulders out of loyalty that belong to the parents.

Children are allowed to play freely and do their best at school and parents are allowed to work hard and play limited on Saturday mornings or on a weekday evening.

Parents make sure that they give sufficient care and attention to their children and minimize the three biggest negative routes. There are three general patterns of behavior that parents use in a negative way towards their child.

Pattern of behavior that: - is demanding.

- guilt-inducing.

- straffend is.

These statements by the child are part of the *demanding parent mode*:

- I have to finish everything I have to do before I give myself space to relax or have fun.
- I am always under pressure to perform and achieve things.
- I must not make mistakes. If it does happen, I'll get mad at myself.
- I know there is a 'right' and a 'wrong' way to do things. I do my very best to do everything right, otherwise I will criticize myself.

These statements belong to the *guilt-inducing parent mode*:

- I do my best to please others and avoid conflict, arguments, and rejection prevent.
- I must not get angry with others, otherwise I am a bad person.
- I force myself to have a greater sense of responsibility than others.

These statements belong to the *punitive parent mode*:

- Something seems to have settled in my system of authoritarian, punitive concepts.  
You're no good. You are not okay.
- I do not allow myself to do pleasant things because I am a bad person.
- I deserve punishment.
- I have the urge to hurt myself as punishment.
- I cannot forgive myself.

*Once upon a time there was a student.*

*He tells me that a frightened voice moves around in his head.*

*That little voice comes along at unexpected times and produces stuffy and anxious thoughts. He stands on the mat. I give him a heavy round barrel, which he puts over his head. The top is open so that some light shines in. He gives voice to give space to that tightness and to feel that tightness intensely.*

*He tells me that he can slowly separate himself from that tightness.*

*Slowly he puts that tightness next to him in the room of difficult cases.*

*At the core of that fear and anxiety, he feels like a little boy.*

*In front of the Mat I place another mat perpendicular to it. That is symbolic of his autobiography.*

*He sees the boy standing on the autobiography mat. A certain childhood situation comes up and I ask him how old that little boy is.*

*The little boy expresses his despair and fear in relation to his father.*

*The boy sees the negativity as a black cloud with his father and experiences his inaccessibility. The boy prefers to hide.*

*The student sees this scene from his own Mat and feels touched.*

*He builds a bridge and feels that he is able to make the journey across to the autobiography. He places himself between the child and that father.*

*He looks at the child and makes contact. He takes the child to his own Mat.*

*From there, the adult side takes the initiative and asks that father if the child can say anything it wants. Does the father give permission?*

*Can there be a round of forgiveness, where everyone apologizes?*

*This creates room to see the father as more than an object of fear. The student is able to see the father in its original state and distinguish that state from the dark cloud. The father recognizes his child as his son. A grand event. The student feels how light and colors flow into his back all the way to his tailbone. The good father integrates into the personality. We sing a song at the piano. The sounds flow from his mouth. Freedom.*

## 6.3 The Personality, the Child

The child is about wonder, purity, innocence and playfulness. When this archetype is in balance, it is light and joyful and others enjoy being around you because it is contagious. Just look at a child laughing from his toes, it's impossible not to laugh along. The child who is in balance feels protected, cared for and safe.

When we see an image of a child, it often stirs a lot in us. This way you can see how strongly the child is intertwined in us.

Images of children connect us to a mysterious source of creative energy.

Even though we lost our innocence at some point, the child brings us hope in the future and gives us strength to grow.

The child needs guidance from the adult and the loving and directing attention from the maternal and paternal sides. It is the adult who guides those children carefully and with full attention.

The hurt child generally seeks safety and comfort.

The hot-tempered impulsive child starts from his hot needs and pursues actions in the outside world. He constantly wants to go out. If the adult withdraws from his guiding function, then both children go in the opposite direction in themselves.

That gives a torn feeling. It gives rise to strong unrest, because two different interests are fighting each other.

Child mode also involves personality defense mechanisms.

These defense mechanisms tend to drive the core of the personality. They come to dominate the natural functioning. Survival is the motto.

If you are standing at the front of the Mat with your toes touching the open space, it means that you are eagerly expecting to jump into the open field.

The playground. You're looking forward to it. You have not yet jumped yet and at the same time you are not in the peace of feeling at home.

You're on the edge. Will you or won't you?

That awakens the conflict in you. Fears come to the surface, because so much pain and impatience can be stirred up.

The moment you want to play, you come across those aspects of the Child.

The angry child wants to experience new encounters as soon as possible. The vulnerable child does not dare and wants to go back to safety. The natural child who is ready to go in happy expectation. The adult will have to give attention in the form of reassurance and comfort to the vulnerable child and on the other hand he will have to give the angry child direction and space.

The reward of this attention is that jumping into the playing field, where my spontaneity and open-mindedness for the unknown lies, becomes easier and more natural. The control and the inner tensions will evaporate. The wonderful thing about the jump is that after the jump you get a completely different feeling. The jittery, tearing feeling disappears and you feel more in one piece. That's why people in groups often say: "Let's get started." That releases and takes away a lot of tension.

I'm arguing for that tension because it gives you so much information about the mood of the three different child modes (the vulnerable child, the natural child, the overactive child).

Once upon a time there was a student.

She tells me that she does not feel comfortable when she and a child are in a situation without a fixed role.

Such as: I am the mother or I am the teacher or I am the nanny. Without that role, she shuts down.

If she is allowed to play in the group like a child, she is completely absorbed in it. She forgets time and space and she is unstoppable.

There is no creative, limiting adult who can call her to order.

Where's the queen?

I ask her if she can designate someone in the group to be her limiter.

I ask this player to limit her as lovingly as possible when she is completely absorbed in playing.

He briefly plays the part of the queen.

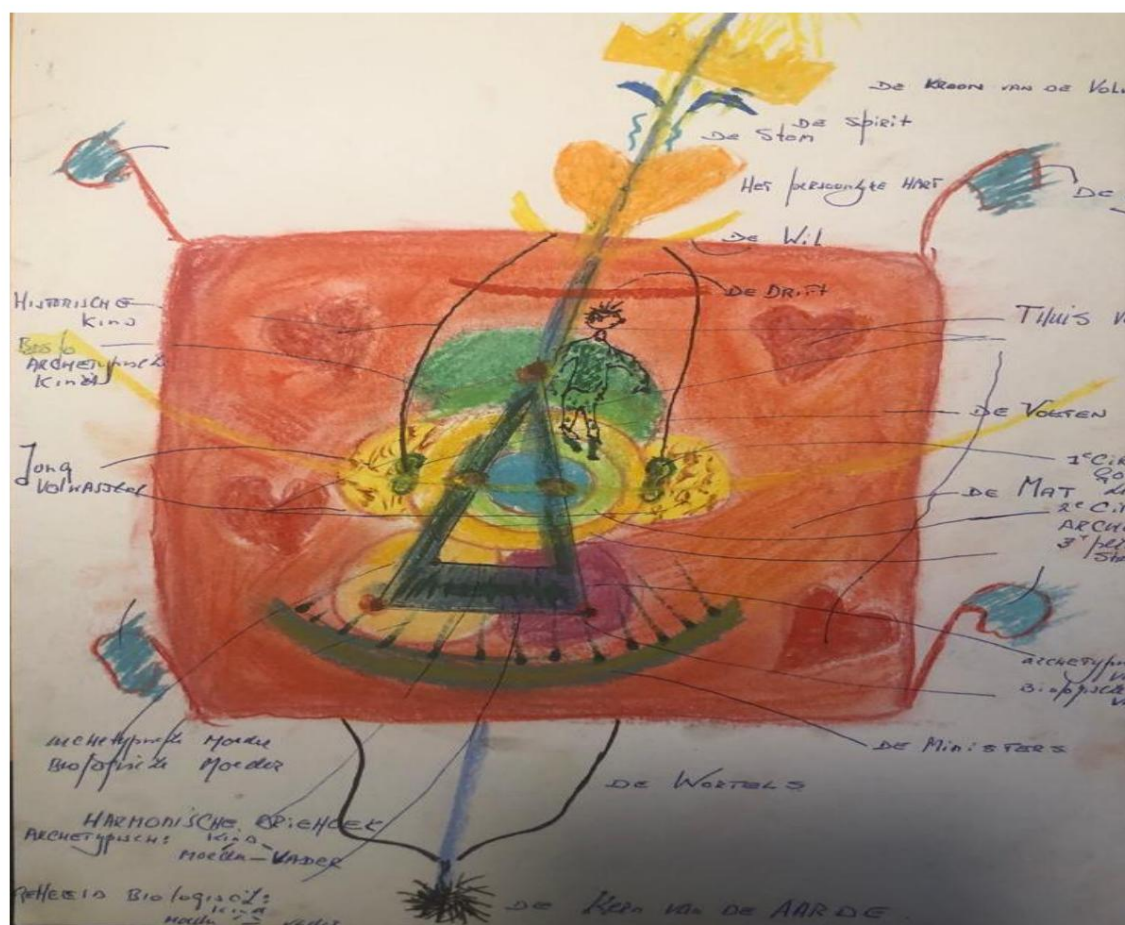
She can see the limiter as a contribution to her desire for an inner harmonious relationship between queen and child.

They switch roles.

She can take her authority and the opponent can go wild like a raging child. He becomes the angry child and she becomes the limiter of the angry child.

She determines when that angry child is taken by the hand.

That gives her a lot of peace and clarity in her adult position.



## Phase 1 The Roots: in a nutshell.

What do the roots stand for?

There is a desire to develop awareness of the question:

where am I, where am I from, who am I and where am I going?

To that end, the Mat is offered to give you a place on earth, a bottom in open space. When you stand in the center of that Mat, you feel that you exist.

It is the grounding of personal qualities in your body. Appendix A.

You have been warmly welcomed by the universe and confirmed in your existence.

That makes you unconditionally okay. You have gained insight into the architecture of the personality.

The three circles the 6 themes. The relationship between the Adult, the Parenthood and the natural Child. You see your fellow man as your brothers and sisters. And in addition, you have come to know the shadow side of the personality.

You develop more awareness of the question:

"To Be or Not to Be" that is the question.

"Hooray, I have self-confidence" is your heart cry.

The Power of the Roots.

"I want to go on an adventure" is a new impulse.

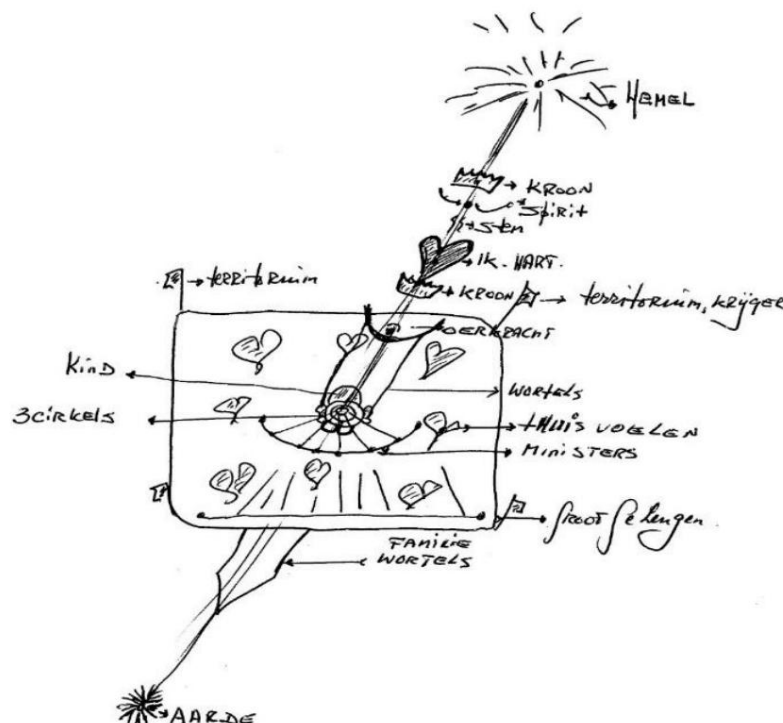
The power of the Wings presents itself.

**See Appendix A/. Three basic principles of the Roots and Wings method form the backbone of the Roots and Wings method.**

### The first basic principle: Grounding in the body

"love for the grounding or anchoring of your existence".

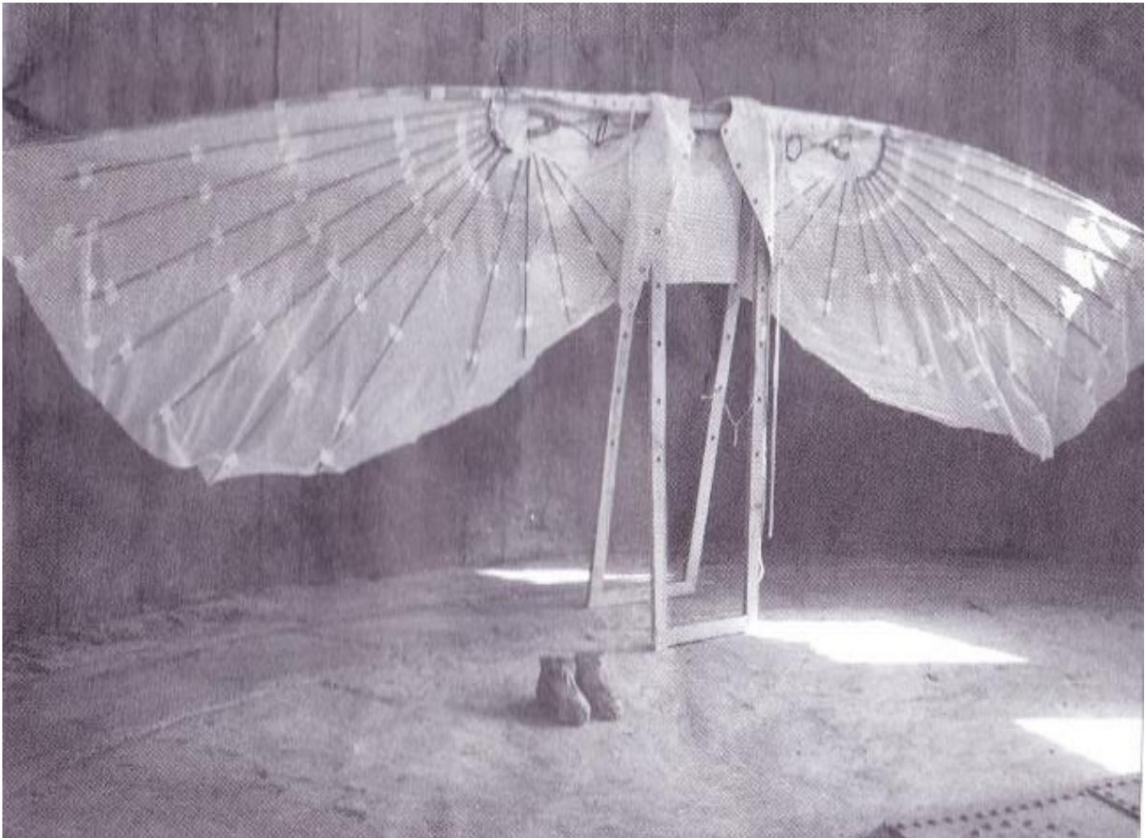
The 3 circles, which together form the core of your personality, the six themes and the I positions (Child, Parents and Adult) must be anchored. Practicing this grounding daily is important.



1. Grounding properties of those in the body, those enough confidence to give.
2. Grounding those qualities in the Heart so mine can open.
3. Grounding my Spirit who wants to connect with the infinite.

Together they form the backbone of the Roots and Wings method in their grounding in the Body.

## Stage 2: Wings, the second step



### **Tree with bird**

Roots and Wings

**I'M OPENING**





## 7 Attendance

***With renewed self-confidence  
look around you  
like a bird in the tree***

You are now going to take another step. You have enough self-confidence in phase 1, the Roots built to make contact with your environment now. You open your eyes here to see where you stand. Focus naturally arises. A concentrated attention outward. It's like your mind is awakening and gaining confidence to connect with the life around you.

An encounter with the space around you. The arms are very important here. You are standing in the center of the Mat when your arms naturally open outwards and you say with your arms wide open "Hello life, here I am". This is what happens here. This sentence comes back later when you are on stage with a large audience in front of you. "Good evening, ladies and gentlemen, it is my great pleasure to be here before you". A meeting. That's what happens.

The quality of presence is called in the theater world: Presence or appearance.

Here, with the opening of your arms, the foundation is laid for this experience of Presence.

I designed a visualization in which you can experience that paradox of solid grounding on the one hand and opening to the unlimited space on the other.

The visualization is called "The Bird and the Tree". The Tree (roots) and the Bird (wings) are a team. As a result, you will combine your firmness in yourself with flying in open space.

Full of confidence you will follow your impulses, towards your freedom.

*Visualization of "The Bird and the Tree"*

*You imagine that in your Tree there is a bird sitting on a branch.*

*You look at your bird and you identify with that bird.*

*You look around and you check whether there is an impulse from within to fly up, to break free from the branch in the Tree to an open space. To the blue sky, full of sunlight.*

*You feel the excitement of the opportunity to take a leap.*

*You jump and you fly in that open space. After a while you come back and land on your branch in your Tree. You reflect what the flight was like and you become Boom again. You identify with the tree carrying a bird on a branch. You detach yourself from the tree and the bird and you integrate the images into yourself. You feel the love for the paradoxical presence of bird and tree within yourself.*

The Beatles have written a beautiful song that expresses the tension of going all out every time, despite the realization that you will have to deal with many disappointments.

### **Blackbird**

Blackbird singing in the dead of night

Take these broken wings and learn to fly

All your life

You were only waiting for this moment to arise

Blackbird singing in the dead of night

Take these sunken eyes and learn to see

All your life

You were only waiting for this moment to be free

Blackbird fly, blackbird fly

Writers: John Lennon, Paul McCartney

In my voice workshops I like to work with the metaphor of the airplane, which is ready to make a big journey, in addition to the bird. It goes like this:

*During a Roots and Wings meeting, students work in groups of three. One is the plane and the other two are the technicians examining Person A's wings.*

*Person A opens his arms and spreads them horizontally wide.*

*The arms are carried by the other two. That makes it feel like you could hold your arms up for hours. There is an intention to want to fly, which increases that ease of holding your arms wide. They take you to the runway and take you to a place where you as an aircraft have to wait for a green light from the Control Tower. You can go and you come off the earth and you fly. You fly and you fly and you arrive in the country of your destination.*

*Your destiny symbolizes the desire you want to connect with. You are now standing with your feet in the context of your desire.*

This is a fragment in the course and this visualization becomes even richer in experience if you know that visualizations are always performed by the players in sound and movement.

When I look back at my working life, these two stories about birds and airplanes stand out. Two stories, in which students play the leading role around a personal psychological conflict. At the time, these stories already contained a lot of information, which I later bundled in my Roots and Wings methodology. Both stories have had a lot of influence on my vision development.

*Once upon a time there was a student.*

*joining a group of mine at Moulin de Bousson in the Morvan in central France. I regularly teach Stemexpression there for a summer week.*

*He says that he feels aggressive towards his father and whether it is possible to give attention to this in a playful way with the group.*

*He says that he feels like a World War II English bomber pilot, who feels enormously driven to unleash all his bombload on Nazi Germany's capital, Berlin.*

*It was very clear that Berlin symbolizes his father.*

*The whole group is given tasks to shape this plan.*

*The plane is being readied, the wings are being checked, the bombs are being loaded, the communication from the cockpit with the control room of the airfield somewhere in East England is intense. It is ready to take off, takes off and flies over the North Sea towards Berlin. In the Ruhr area he is under fire from anti-aircraft guns from the ground.*

*I remember a big man, student who is completely involved with his voice there.*

*He operates the anti-aircraft guns.*

*You also have to imagine that this whole thing is framed with a lot of voice.*

*In this way he arrives above the city of Berlin.*

*To everyone's surprise, he reports as a pilot that he does not want to drop bombs on Berlin.*

*That he can't get that over his heart.*

*This is how he turns the plane around, back home including all his bombs.*

*Over the North Sea he releases the bombs and returns to the airfield.*

*He reports that he has run out of gas due to this maneuver and that he has to make an emergency landing.*

*The entire group is called in to make the emergency landing a success. The fire brigade and emergency personnel are standing by.*

*He makes an emergency landing and he plays it off by falling on his stomach on the ground with his arms spread. The most special thing about this adventure now happens spontaneously. He is initially taken care of by the female students, who take him to the infirmary. Then they carry him to the men, who collected elsewhere in space. He is placed in the arms of those men.*

*He stays there for quite some time. He surrenders. Worn by men.  
There is a deep silence for a long time.*

The other story took place in the psychologist's practice in Bredeweg in Groesbeek where I worked, together with two colleagues, from 1985 to 1988.

*During the conversation, this man in his late sixties shows me a postcard from his son, who works in America. The postcard shows a large bird with open wings. He tells me that the image of that bird made a huge impression on him.*

*As a young dog at that time I was very inspired by the work of Frits Perls, who invented Gestalt therapy and conquered the world from Esalen near San Francisco. He has incorporated many theatrical techniques into his psychotherapeutic methodology.*

*I ask him if he wants to identify himself with that bird in space.  
He likes to do that and in no time he flies through the group room.  
He feels enraptured by that experience and he can't stop.  
It is now time and I ask him if he can land, after all, the next student is waiting for me.*

*He says with a desperate look that he doesn't know how to handle that.  
He can't land and the situation is getting more and more difficult for him, but also for me.  
Finally we decide to organize an emergency landing.  
He falls to the floor on his stomach and I catch him as best I can in my arms.*

*So he leaves and the following week is exactly on time for the next session in practice.  
He tells me the following:  
About 25 years ago he became overwrought and that means that he no longer dares to go outside the boundaries of his house/garden alone.  
If he wants to go out, his wife must accompany him.  
He recognizes in the crash landing in the session his inability to step freely into the world.  
Thus begins a great adventure in counseling with that man, whose development falls outside the scope of this book.*

The power of the flying archetype is recognizable to many people. Flying is such a strong symbol of the freedom to follow your dreams and be freed from limitations.

In my methodology it is a cornerstone for personal growth and creativity. There is a tension between the power of flying (looking at your dreams) and staying grounded (keeping your face on your reality).

Unfortunately, humans are unable to fly on their own. He mainly moves with his feet on the earth. If you as a human organism feel safe, know its territory, its basic needs are met, if you know you are centered and anchored in your midst like a King(-in) and you feel playful like a child, then the mind opens , your spirit for life itself. You get a look around you.

It is the moment when you are ready to move .

It is the choice to open to the unknown and the new in life.

It is the awakening of the desire to consciously enter into the love of life.

It's saying goodbye to your narcissistic self-image, where you're either so "awesome" or oh, so "wrong."

Goodbye to your omnipotence or to being worth nothing at all.

In short, you come to a deep belief that in relation to the immeasurable possibilities of life, together with the other, you can create your own life.

The question comes to you as: "What do you value to be realized? "

By opening your arms sideways you open your heart, mind and senses. You are awake.

In my practice I have often been surprised at how much impact my request to open your arms has on a client's experience at that moment.

When you open your arms on the Mat in the space of your room the first thing you do is draw a horizon around you. You feel yourself touching the horizon around you with your fingertips.

By drawing a horizon you create the awareness of an infinite space, which is through a horizon comes into contact with the earth. As you know when you are standing on the top deck of a boat in the middle of the sea.

## 7.1 From Horizon

Imagine:

You stand in the middle of the Mat in a room.

You feel OK and you feel great standing in that place.

"Here I am now", you say.

You look and you draw a horizon around you.

You broaden your view because you think that horizon right through the walls of your room.

It's like standing on the beach and looking at the horizon.

This experience of space opens the mind and at the same time you feel how you remain standing in your body.

Seeing the Horizon around you is a moving moment in your life process.

It is the first time that you fundamentally open to the outside.

The personal mind seeks its connection with the universal mind.

It is a spiritual awakening. The beginning of a visionary desire.

Faith, hope, confidence in and in joyful expectation.

In this phase, the world opens up completely to you. Based on acquired self-confidence and creative drive, you want to meet life, the world and other people in a playful way.

The Horizon brings the infinite back to human size.

The experience of the Horizon has its roots and source in early childhood.

I think of a baby at birth. It is going to make its first big journey from the inside to the outside. From the warmly enveloping inner world to the open space of the reality of people and nature.

Now you symbolically go through a birth canal every time to be born to end up in an open space, surrounded by people and nature. Every time your mind opens again and connects with the fellow man and the universal spirit. There is always one waiting outside. You become aware that you are not alone in the world. You see the Other, that one

other human in that open space appearing as a new phenomenon in life.

In the coming steps that you are going to make, the Other will come closer and closer and invite you to the meeting.

Now there are new horizons in space and time.

Again and again you are born again and a new world is opened up to you.

We will see that in this birthing process there is a deep -Yes- every time.

It is the voice that reacts very alertly to this.

A "Yes" that somehow already knows what his destiny goals are that he is attracted to. In addition, we will see, in a later moment in the process of Roots and Wings, that man has to die symbolically every time and let go of his comfort zone: That is the price of real renewal.

Horizons make life possible. They limit at the same time. The Greek word for horizon means boundary line. The application of a horizon is necessary to organize and shape life. You can project all your desires onto that horizon.

That gives strong lust. craving.

What you value can be realized.

Opening your Horizon is a prerequisite for opening these two other phenomena: The lifeline and the personal space.

## 7.2 The Lifeline

The question: Where are you from? Where are you going and who do you want to be? Who are you now. They are questions about the meaning of life, questions about your destiny. If you draw the horizon, you automatically also put a point on the horizon, a kind of focal point, on which you can project your future. You draw a destination line. A lifeline.

What is your lifeline?

The lifeline runs through your heart from back to front. Looking back you realize that there was a time when you were conceived in your mother's womb and looking forward you realize that there will come a time when you die.

The Lifeline makes you experience that you are always moving whether you want it to be or not. The ancient Greeks called that "Panta Rhei," everything flows.

Everything never stands still. You slowly move up to your last breath.

The mind has the ability to look back to this moment of conception. Not literally, but symbolically. Beginning of life.

The mind can look forward with the same ease.

What is my destination? What are my dreams?

*I like the limitlessness. The possibility of limitless soul space. For me, life is an opportunity to experience this mystery for a while and to make a contribution. Lucky to be a grain of sand.*

The Lifeline gives you a foothold to stretch a spiritual thread from beginning to end.

You can look forward to your future, to your dreams or destination point.

With an open mind you look ahead to the deepest desires that you have projected on a fixed point on the Horizon. Invisible and yet present. There is a line from your focal point to your heart.

The ability to focus is the birth of your realization that you live by the grace of your deepest desires. Through this realization you notice that your lust, the desire, is the big engine to get moving. Because you want something badly, you take action.

From the strength of your desire you walk to the Front Garden, the front of your Mat.

The lifeline gives you a look forward but also a look back.

You can look back into the past with an open mind and come to reconciliation with that past. You can look back along the lines of your family. The paternal and maternal lines converge at that spiritual point of conception.

The Lifeline offers you an autobiography that indicates how you have become due to the circumstances and who you are inside: which moments were real moments of inspiration, what drives you forward, which people have influenced you to become who you are now? What can healing your autobiography mean for your spiritual growth?

From a deep trust and a driving desire, the heart wants to open itself to the possibilities and the adventure of life. This combination ensures that you open your wings. An open heart wants to fly out into the open space together with others.

*Once upon a time there was a student*

*She stands on her Mat and she spreads her arms wide.*

*She looks forward and is very concentrated.*

*We have discussed at length the theme of the meaning of a heart compass.*

*That really appeals to her.*

*She looks at the Horizon and feels the desire to connect with it . Intuitive*

*she understands that this is important to her.*

*I stand on the spot of the horizon and hold a pillow.*

*That is the heart compass.*

*She stretches out her arms and uses her voice with the intention of letting this image of desire (this cushion) come to her. She takes her time and the pillow comes to her very slowly.*

*With her voice she sings as if she is putting something very tasty in her mouth, chewing it and swallowing it. The voice fills her with the resonance. The voice fills her with associations of the heart compass. It is symbolically a movement of absorbing/owning that desire.*

*So she stands there with the pillow on her heart. She holds it tight.*

*Once upon a time there was a student.*

*During the session I give him a massage to achieve deep relaxation. He feels so relaxed that he does not want to return to the space of the Here and Now.*

*He refuses. He prefers to stay in the warmth of the womb. No matter what I try, he refuses. Until I ask him what his destination will be when he is born. As if by magic, he spontaneously returns to space. The birth proceeds by itself, without him needing to know what the destination of his life is.*

*The attention to this magical point of his destiny makes him clear.*

## 7.3 Personal Space

space for the Heart

The heart is formed by 3 lines. The vertical line. The line between Heaven and Earth. In the method of Roots and Wings, this line is very much in the spotlight in the Phase "the Roots".

The second line, which runs from the back to the front and opens with the question "Where do I come from, who am I now and where am I going". This line comes into view for the first time during the theme "the Lifeline". This line includes your autobiography and your destiny vision. The third line, the horizontal line runs to the right and to the left from your center and indicates that the Other and the Other announces itself in your existence. Those three lines form the spherical space of the Heart. The Personal Heart takes on its third dimensional form.

**see Appendix A; the Backbone of the Roots and Wings methodology.**

### **Basic principle 2**

"Love for yourself"

The heart wants to open now. The heart wants to make room for itself and to come out.

The heart opens its wings to the tips of your fingers. This personal space is also called Aura. The hands and arms are the extension of the heart and give the heart the opportunity to get a grip on the world.

With this, the heart gives and takes what it needs. Love for your own personal space connected to your essence. You fill the space between your hands and your heart with color or with sound/music. That gives you natural protection.

You are willing to spread your wings and fly in the open space.

Being able to open the wings is not only the symbol to fly into the wide world. The wings also take up space in width. It is making room for your relationship with people.

The wings, your arms then have the function that they can embrace the love and affection of others and leave the other's distortion with the other.

It is again effective here to sing while keeping your arms horizontal.

You cherish the intention to let your voice flow through your fingers into space.

It is an extrovert moment, where you make a statement to the world with the message:

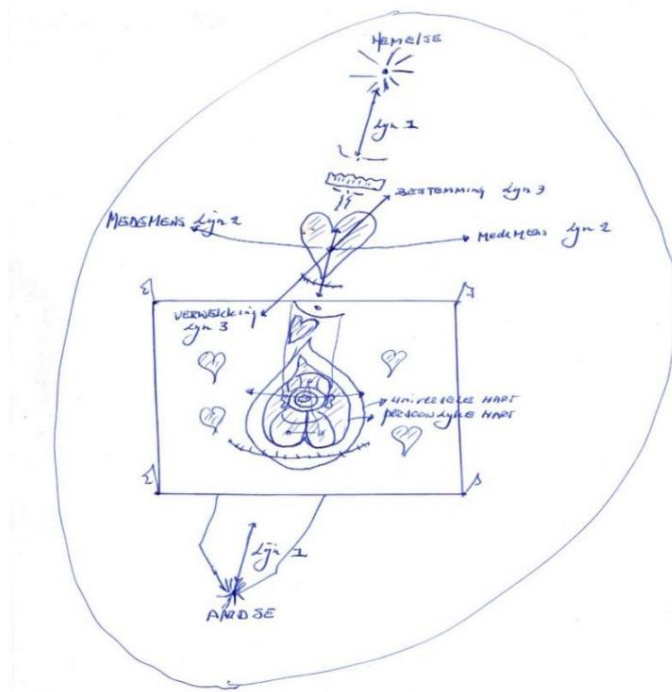
"Here I am, I'm coming".

There is a desire in you to show yourself to the world. The desire for Self-expression.

At home, for example, you dream of the following image, in which the ringmaster in his circus announces the artist during a gala performance with: famous tightrope walker..." Ladies and gentlemen, here he/she is, the With the support of the orchestra and thunderous applause from the audience, you step into the light of the circus arena. It is the pure joy of wanting to show the other to give yourself.

In the safety of your home you can feel the heartbeat of your dreams following a movie or a conversation with your friends. You hear a voice within yourself that says: "I want that too"





3 lines of the Heart

Once upon a time there was a student.

*He tells me that he feels rushed.*

*He feels pressured.*

*It makes him restless, but also passive and apathetic.*

*He is physically a strong man.*

*It emerges from his story that he feels pressured by his two leading managers.*

*He feels as if they are pressing him down in the neck.*

*I grab his neck and push him down.*

*He stands with his head bowed and his strength drains from his body.*

*He stands helpless. When I ask him what he can do, he looks at me helplessly.*

*What can you do?*

*I coach him on his hands.*

*"Make contact with your hands. Do they belong to you? Are they connected to your heart?"*

*If so, what do those hands want to do?*

*Connect with the impulses," I ask him.*

*He turns.*

*He grabs my hands with his hands and looks at me.*

*He forcefully pulls my hands off his neck.*

*He puts me down on the floor next to him.*

*He pushes me down to the floor (Chamber of Difficult Affairs).*

*He leaves me on the floor.*

*He steps back onto the Mat and looks forward.*

*He focuses on the space in front of him and fills himself with the space around him.*

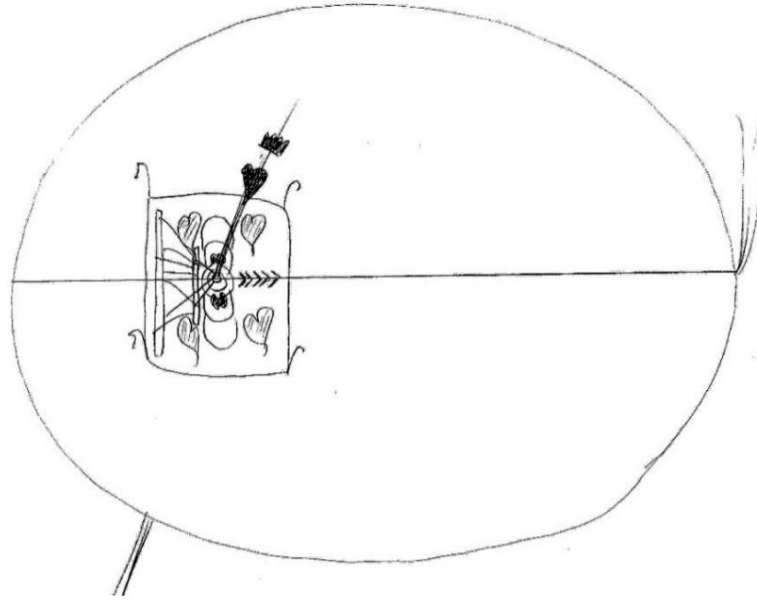
*He is focused on his destination point.*

*Does he feel his autonomy and his responsibility, his own leadership?*

*There is still a lot of work there.*

*He is on the way to equality and mutual respect towards the other.*

## 7.4 Feel like going



**Where do I want to go**  
**What a space of beauty, light and love,**

Mentally you already look curiously and wide around you.  
You want to take action.

The desire drives you up.

You want to go.  
Your Will manifests.

The heart beats in this spring breeze.

The throat opens wider and wider.

Everything goes wide.

You are motivated.

The soft urge. And driving force. Like a sensitive hand. Without that driving force, all my actions are an obligation. This is where the first impulse to get moving arises.

This is the first step of that great feeling.

You are full of anticipation of the life to come.

You are expecting

It is a charging and being charged. It's sense of purpose.

The Flemish use the beautiful word "Goesting" for this.

I'm craving.

I'm excited.

I'm going.

I walk out through the front door. And I stand at the edge of the Mat. I stand on the threshold of the outside world. I stand at the gate of the Front Garden and look around me from there. Does the outside world attract me or do I want to go home soon?

*Once upon a time there was a student.*

*(Continued from the session from chapter 6.3)*

*He has now come into contact with his desire for dignity and self-respect.*

*He would like to strengthen his regained self-esteem.*

*I invite him to go through a fantasy journey to the Land of Desire, to the Kings.*

*After he jumps into the open space, I take him by the hand and we go to the Land of the Kings.*

*He sees kings and queens standing around him.*

*He is standing in the middle of a circle.*

*He is standing in a royal ceremony.*

*The crown is placed on his head.*

*He puts on the royal mantle and gives a royal speech.*

*It gives a deep sense of dignity and self-respect.*

*He returns to the center of the Mat, where this experience becomes deeply embedded within him.*

*He feels liberated in the neck and has support in the back. His back is filled with dignity.*

*When I play the two executives menacingly approaching him right in front of his mat, he springs into action and bounds them with dignity and head held high.*

*Once upon a time there was a student*

*who feels terrorized by expectations of the other as well as of herself.*

*She's been working on this all day and can't escape it.*

*"What do I expect from me?"*

*"What do they expect from me?"*

*During the work process she stands on her Mat and I easily push her off the Mat. I symbolize her Expectations. This will make her discover how strong the negative is concept of Expectations loaded into her. We mobilize her I-power and from there she initially literally puts expectations out of the room of the practice.*

*When she feels firmer, she puts the pillow (which symbolizes expectations) in the Chamber of Difficult Affairs next to her.*

*As she practices, she gains more and more confidence in it. She is encouraged to let go of the attention to this negative Pattern and look calmly ahead. She experiences relaxation and space. It's empty though.*

*She lacks expectation.*

*Expectations filled her life. She discovers that she is a person who likes to respond to expectations. This gives her insight that she is out of balance.*

*Because she gives so much attention to "Obeying" she hardly gets around to her needs and desires.*

*It's very hard for her to say "you know what I'm in the mood for".*

*When she got the hang of that, she could come into the front garden and "I feel say: like living a longing in the open space."*

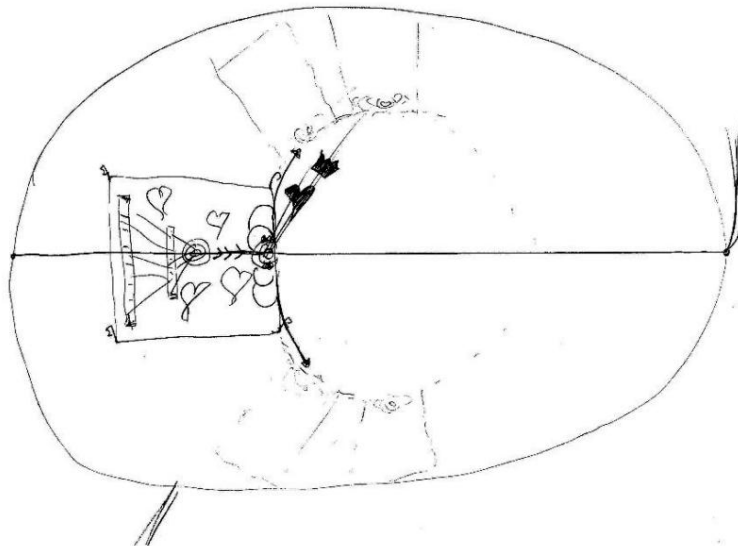
*Instead of stress, there is room for desire.*

*Hope arises for the creation of a new Mind Set." she transforms her*

*of self, "I am responding" pattern into an empathic listening Later that is balanced with a strong sense in which she feels her desire*

*for..... If she is in balance in listening and self-expression, she is also able to realize her desires together with the other.*

## 7.5 The Front Garden



**I'm in the front yard.**

**Hey, I'm not alone!**

**Hey neighbor, neighbor!**

This is the place where you open up to your fellow man from the edge of your safe haven. Symbolically speaking, you open yourself to your neighbours, with whom you have contact. You are in *De Voortuin*.

We are happy to be able to see and meet each other from the safety of the Front Garden. You feel the adventure and you feel safe. In front of you lies the as yet unentered Transitional space. A new space that can be discovered in a playful way. You are in anticipation of the leap into the transcendent field of Being and the creative field of Play. You know or you know the experience of entering a state of excitement after the jump. The body starts moving. It can be compared to the child, holding his teddy bear tightly, inhaling the sense of adventure. He stands with his bear at the gate at the front of the house, looking at the wide open space around him. Full of wonder, eyes, ears

wide open, thumb in his mouth.

He holds Bear well. He sees the neighbors on the right and left.

The adult gets a similar experience to the child with his bear.

He gets emotional contact with the infinite space that presents itself and with the people who greet him/her in that space.

Hello Space, hello Fellow Human.

Just think of the moment you read the newspaper in the safety of your kitchen in the morning.

In a short time you will travel with your attention to the journalistic reports along all continents of this earth.

Another small leap and you feel part of that infinite space.

What an adventure.

## **See Appendix A: the backbone of the Roots and Wings methodology**

### **The third principle:**

"Love for life"

This moment is festive for the heart. Right now, the love of life is being activated quite a bit. The promise of doing something together lies ahead. The joyful expectation flows through you, to go on the road together. You are not alone, you are going on an adventure together. It's the time of hope.

You look around at the world and you see other people.

You wave your hands and say:

"Bye neighbor, bye neighbour".



The front garden.

*If you stand in a circle in a group, everyone belongs equally.*

*Everyone is their own, unique and belonging. The cohesion in a group reflects the sense of community. Experiences, feelings, successes, defeats are shared in common. But at a distance, standing in your own safe place.*

At the start of a workshop, a group of people always stands in the form of a circle.

The circle characterizes the group. This is the foundation of group dynamics.

On the one hand, they want to start. On the other hand, there is also a fear of what is to come.

Being with people is exciting.

You are standing on the edge of your own domain and comfort zone and you are standing against the edge of the playing field.

You feel relaxed, alert because of the back support of your own Mat.

You feel the excitement of the joyful anticipation of playing together.

The playfulness in you begins to awaken. You feel the heartbeat.

The creative, natural child in the adult awakens.

The connection, the adventure, the personal desire sharpen the urge for openness in the heart.

The wings reach out. The wide horizon opens up and you "see" where you really want to go.

The wings also reach out to the other(s) next to you.

The heart opens to itself and to the other.

The other sees you. On the one hand, there is a irascible child, a strong urge to jump onto the playing field as quickly as possible. It can't happen soon enough. On the other side there is a child next to you, who timidly/shyly tugs at your sleeve and says it wants to go home.

This is how you end up in a split if you're not careful. It is important that you are aware of the 3 positions of the Child here in this spot of the front yard.

The uninhibited, spontaneous Child,  
the irritable Child and  
the hurt, sensitive Child.

The Leap will help you connect with the natural Child. One of the most moving qualities of the clown is that he always emerges with fresh courage and great joy, showing himself to the world to show what excites him in his life.

Despite the fact that he keeps getting upset and has to deal with disappointments every time he jumps into the playing field full of joyful expectation.

You can imagine in the Front Yard that there is a Gate that you jump through to get into that other dimension.

Above the Gate you (virtually) write down your name and what your desire is:

For example: "I would like to dance tango". The goal is to live out this desire in the Land of Desire.

Just before you jump you say goodbye to your identity. You wish yourself a good journey.

You wave yourself off. You know that after every jump your identity is renewed by the experience in the open field.

It is also a measure of whether you are ready to jump.

Otherwise resistance will naturally arise in the form of a "No".

Are you ready for it.

Do you feel the Yes?

Your body is ready for the Jump.

*Once upon a time there was a student*

*of 25 years old, who says quite dejectedly that she wants to fall in love so badly. It was a problem. The boys don't fall in love with her.*

*It remains eerily quiet in romantic love country. It becomes an obsession for her, even though she feels free that there is a lot of family dust getting in the way of her happiness.*

*I want her to take her desire seriously. I ask her if she can concentrate on her desire.*

*That's difficult. It seems as if her desire has disappeared over the horizon. I grab a pillow and tell her how it will be for her when desire rises above the horizon again and shows its face. The kiss becomes*

*the personification of romantic love (a true Romeo and Juliet).*

*She loves that.*

*She walks off her mat and goes to pick up the cushion.*

*She reaches out both hands to the pad and puts it on her heart. I ask her to sing a musical note with the aim of feeling the resonance of that sound in her stomach.*

*And enjoy it. As she does, her eyes light up.*

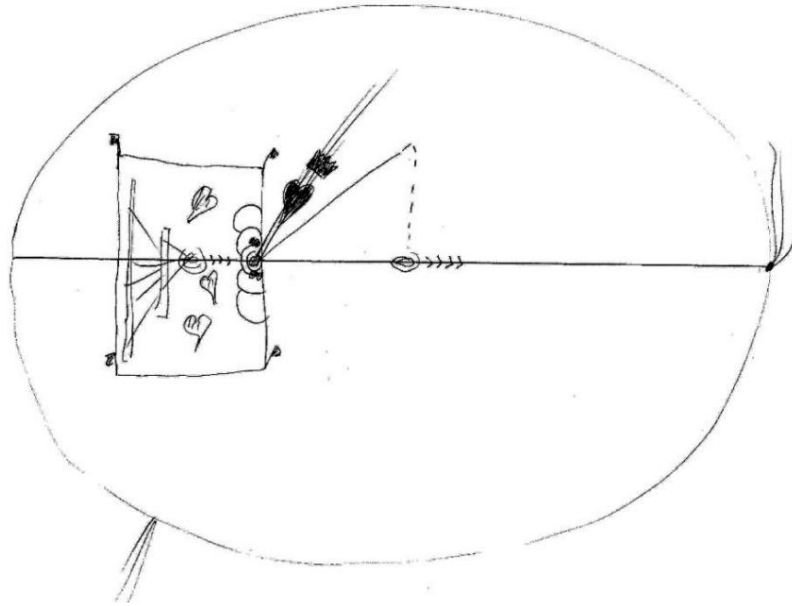
*I propose to her that as a guide I will take her to the land of the Disco.*

*Saturday night fever. She goes with me and at one point is radiant in the disco. I get to play the boys who saw her standing there and happened to walk by. I feel so much attraction that I tell her that she may have to shake off the boys. Later on.*

*That is a nod to her radiant presence. When she goes back to her own mat and is preoccupied with her mother's worries, the eyes instantly turn gloomy and dull.*

*She becomes a nobody again.*

## 7.6 The Jump in the Open Field



### **Room**

*Will you fly with me  
the girl asked  
Flying is for birds  
said the boy  
Just think we are birds  
She said  
With arms full of feathers  
Just feel  
We are birds*

*It is flying in the vast loving space. The heaven.  
It is being carried by the immeasurably loving soil. The earth*

The jump in Speelland.

The springboard springs and is resilient. When you jump up and down, the energy flows through your whole body. You also have the same feeling with a trampoline. The purpose of the springboard is to have a push-off to jump and end up in the open field of being. You jump from a sense of joyful anticipation, into a sense of hope to end up in the world where your dreams come true.

You will end up in Speelland. The land of unlimited possibilities, where the imagination rules. Through the leap, you can envision a life that brings you joy, vitality and love for that which you want to connect with. The Speelland invites you to live out and shape your creativity uninhibitedly. By letting this virtual world work in you, your actions in daily life get a precisely adjusted compass towards a life that fulfills you more.

You can't jump if you don't have faith and faith in your desires. The urge to realize your desires provides the impetus for the leap. Otherwise you will get stuck in control and stay in the comfort zone. The survival concepts come between you and your jump. Your body builds up tension.

Winnicott, pediatrician and psychoanalyst, uses the term Transitional Space to indicate the need for a child to make the transition from the familiar space of his home and the presence of mom to the open free play area with the other children by means of a teddy bear (tod, a safe, tangible, warming object). The teddy bear/tod is a necessary present object to keep the child's heart open and to arrive at the desire to expand his world. The child steps into the world to discover it in a playful way. The child lets go of mother. The Adult projects the archetypal power of the natural Child into the play space. The interplay between the Adult you are now and the natural Child is the way in which you are new in a creative and playful way can make life your own. For the child, the jump is a great adventure. A permanent journey of discovery. The open space, which offers freedom, makes his heart beat. What Excitement. What a Heartbeat.

He has a sense that he can grow on those adventures and gain insight into the question how life works. Scream together, play football, frolic, tag, play with the dolls, run, play chess, go to the playground. The playful child experiences the open field as a playing field, as a playground, as the field wide around his parental environment. Afterwards he goes back to the safe haven of his parental home To the security of his own bed.

As an adult you are invited to enter that child's world again. It's the Heartbeat that gives the jumping that you crave as an adult. Your heart is back in the position of Happy Expectation for the unknown. The start of a playful attitude. The adult, aware of his own age, commits himself to that playful child. You jump, as it were, in pairs. Jumping regularly in Speelland is a *choice* for a different attitude to life.

### *The procedure of playing in the Playfield.*

The adult enters the open Play Area in a virtual mode. You choose an activity that suits you and that you can completely immerse yourself in. Choose an activity that requires a certain amount of physical effort, which will get you in shape. I give three options for getting into the Playfield in your virtual game.

#### A. The first option:

You imagine that you are performing a *physical act* that you enjoy doing. From sports, household chores, travel, hiking, to something artsy. The rationale for starting from the physical action is that every action arises from the pelvis.

The center of gravity or anchor is in the abdomen.

That is the core idea of the Eastern martial arts. For example: You imagine that you are playing tennis. You are standing on the tennis court, you feel the gravel of the court with your shoe soles. You look around, you see the beautiful blue sky, you hear the birds chirping. You see the net and your fellow tennis players. You feel the tennis racket in your hands and you hit powerful shots with the For Hand and the Back Hand. At that moment you are completely absorbed in your tennis strokes. You enjoy the event. You feel present in this Entirety. Your heart is open and turned both outward and inward. With heart and soul you feel anchored in this situation and you feel outgoing to the other tennis players and to the space around you. Basic ingredients of the imagination of this virtual tennis are:

Earth-facing focus: the tennis court, clay, the lines of the tennis court, the net. horizontally

oriented focus: action and encounter. The presence of the other people/tennis players, the ball and tennis racket, skyward focus, the space in which the tennis takes place. The blue sky.



You bring the imagination into the space where you really are Here and Now. You bring the imagination into your body.

B. The second option to enjoy your game:

You repeat the procedure from A. You add Voice and Motion to the act of hitting the tennis ball. With Voice and Movement you give a creative twist to your tennis activity. While virtually hitting the ball, sing or make a dancing move as if you were a singer or a dancer. Or you are giving a scientific speech that you want to give that afternoon for an academic audience. Or you tell a personal story that is close to your heart. This allows you to detach yourself more from the physical form of tennis.

What is the idea behind this assignment? You appeal to your spiritual side. And you balance that with that physical activity. You lift yourself to a higher spiritual plane. A balance is created between the physical/emotional and the mental (imagination and reason). The voice bridges the gap between body and mind.

C. The third possibility is experiencing awareness of the environment and the fellow human being in that environment in your expression. The playing field becomes a special place when you become aware of the other person or the space around you. It makes you feel like life puts you on the Stage. Having your own playground is especially important in daily life if you give a presentation, where you show yourself to an audience or to fellow human beings with your own story. As a singer, as a professor or just as someone who tells a story to someone else. When you are in the position of a presenter with an audience or as a human being, communicating with another, you become aware of the fact that you exist. The essence of "standing on stage" is to be seen and heard for the purpose of raising you to the best you have and giving it. It is quite an art to connect with the need to feel seen and heard. That is an enormous gift, because it gives you, in relation to others and precisely because of the loving presence of the other, a feeling that you are fully alive. The gift of being seen and heard stimulates you as a presenter to give the world *who* you are. The essence of Self-Expression is Giving. In giving you receive and in receiving you give. When you are on stage, your heart also opens to the limitless space and wants to express its deepest desires in that limitless space. It is wanting to be heard and also experiencing being heard by the Unnameable.

In the chapter "The Lifeline" I explained that the connection between the Personal Heart and the Universal Heart starts with drawing a Horizon around you. This causes you to focus your desires to a point on the Horizon. It is the beginning of reaching out for who you are with the Unnameable and sharing that with your fellow human beings. Being on stage, where you are the center of attention, gives you a special energy. A love for yourself and your story, a love for connecting with fellow human beings and a love for unlimited space. Precisely because you believe that you are seen and heard in love. That is the essence of Being Present. Being an Open Heart. In the theater world people speak of Presence. You are the Unique center that is part of the whole.

At the same time, that position of "being on stage" causes a lot of anxiety and stress. You quickly feel watched or judged. You can experience that place as a Hotspot. A place where the fears rise to your head and you feel very nervous. Presenting is emotionally a combination of excitement and fear, where you strive to get into the state of excitement as much as possible, because you find yourself relaxed, vital, joyful and loving in it.

feels. The transformation from fear to pleasure is the same as the transformation from Hotspot to Playspot. That is the meaning of the presence of the Playspot in your life. You can stand on your Playspot every day as a meditation and feel the joyful energy of that place. It is daily visualization that you are on the stage of life, where you play and are lovingly seen.

I have been teaching students at the Oral Presentation department at Radboud University for years. Most students are nervous and dread giving a presentation. It gives a lot of stress. I have developed a procedure that makes them see presenting as something pleasant. Something you can start feeling love for.

How can you transform the Hot spot into the Play spot?

The question for the students to answer is: "What nice images do you have when playing?"

Swinging, playing in the street with others, playing tennis, football, taking pictures, hiking in the mountains. See example of playing tennis.

*Once upon a time there was a student from Bulgaria.*

*He appears to have enormous resistance to presenting. His "No" is sky-high. I ask what his passion is. That turns out to be mountaineering in the Alps. Before we can get to the experience of mountain climbing in the French Alps, we must first tackle its resistance. He gets permission to express his "No, I don't want to" in his voice. Because he allows that and shouts loudly in the group, he creates space for the jump. The Alps is a metaphor for his Playspot in the limitless, timeless field.*

*Theatrically seen:*

*Where: in the high Alps.*

*When: in the winter.*

*Who: he is with a fellow alpinist.*

*What is the intention: to reach the top of Mont Blanc.*

*Why: a personal passion to reach the top, take on challenges And learn to overcome setbacks.*

*He throws out his arms, takes a deep breath and jumps.*

*It hangs on the wall of Mont Blanc.*

*He feels at home there. He enjoys it to the fullest.*

*He feels seen by his fellow group members, his audience.*

*I ask him if he can now tell the group his story about his work at the chemistry department at the Radboud University in Nijmegen. While in his imagination he is climbing a mountain at a dangerous moment. Merging the emotion with the ratio makes it a fascinating read. The introduction of the Speelspot helps him to give a passionate lecture to his academic audience. He does that with fire.*

*His speaking was filled with passion.*

*He wants to reach the top of Mont Blanc with his presentation.*

*Vitality, joy and love for mountaineering was the primer.*

In short:

The jump puts you in a state of excitement.

The Beating Heart is the center of play. Hence my motto: "All is Love."

To the Beating Heart, everything in play is loving, vital, creative energy."

*Recently I taught clowns in Drenthe.*

*A group of eight clowns stand in a circle, expecting what we are going to do.*

*I explain that they can take a step forward after the fourth beat.*

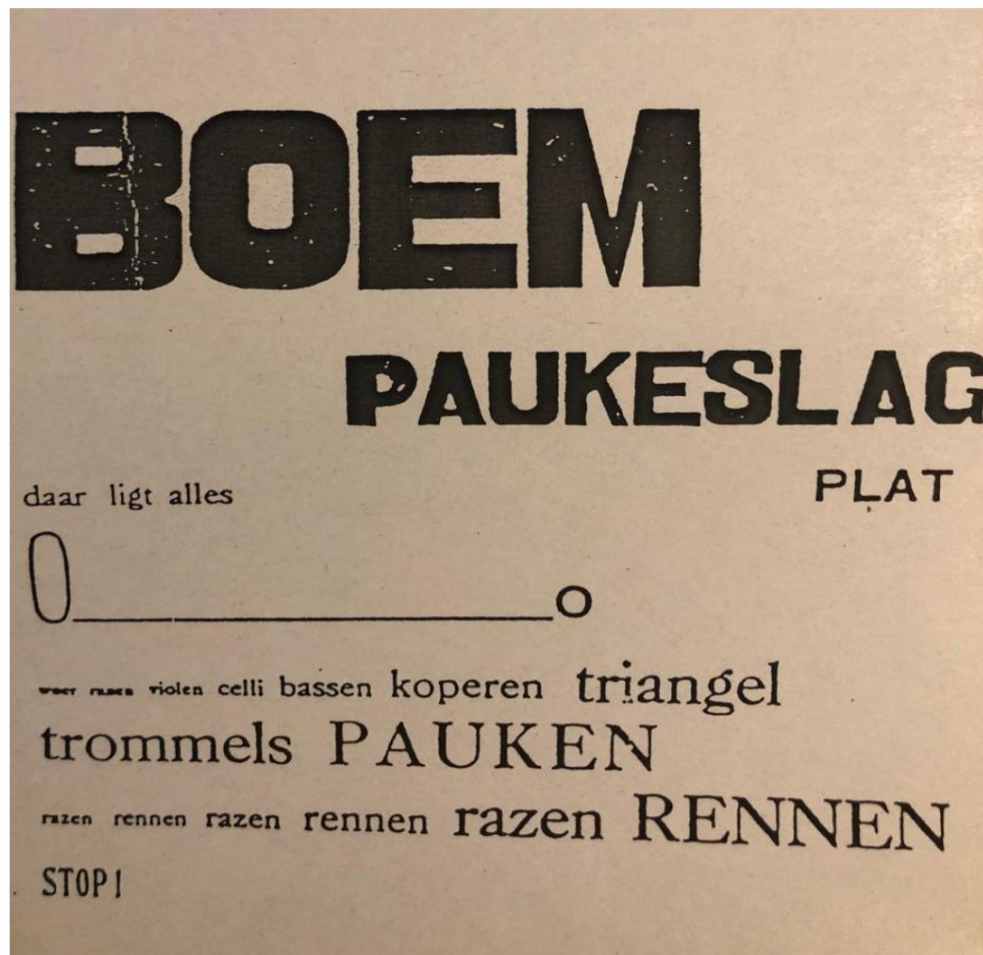
*They step into the playing field. When I count to four again, they step back.*

*No sooner said than done. After the fourth beat they step forward and they feel that an impulse arises spontaneously in the body. We build on that impulse by asking them to strengthen and increase those impulses in movement. Everyone moves in their own way. From that movement I ask if they want to use the voice.*

*Dad and pos. That's and do's. All staccato sounds.*

*Rhythm in the group is born.*

*Improvise and play with rhythm and possibilities around rhythm.*



*And then I yell, "one, two, three, four" and they take a step back. Back in the front garden. They stand still in the circle again.*

*No pulse, no excited heartbeat.*

*Rest/silence.*

*It is a game of up and down between heartbeat and rest/silence.*

*That is becoming aware of the essence of Play*

## 7.7 Land of Desire

Let's go back to the time of the Voortuin. That's just before the leap of faith.

You have arrived in the front garden because you feel like, lust, desire to connect with other people in the open, unlimited, timeless space of Being with the aim of living through your desires virtually.

In the front garden you see a large banner above your head, where you write down your desire.

For example: "I would like to feel free."

You are standing in the front yard because you want to live through a desire ("I want to feel free") *and* to creatively shape this desire with the help of the artistic media of Sound (music and drama) and Movement (dance).

So you want to go to the land of freedom.

You are now ready to go to the Land of Desire. You know what you want.

Before you jump into space, visualize a character who is ideally suited to take you to the Land of Desire.

A guide.

For example:

If you have the desire to experience freedom in sound and movement, you can think of an archetypal figure like Nelson Mandela.

Find a hero or heroine who lives or has lived this quality of freedom.

You are taken to the Land of your Desires by this person, played by your trainer.

*The procedure goes as follows:*

You are standing in your front yard. You have virtually written your desire on the banner.

You visualize the person who takes you as a guide to the land of Desire.

You are taken by the hand by your guide and you follow the guide confidently like a child to the Land of Desire.

"Come, I'll take you to the land of freedom."

Because you are guided and go into physical surrender to the other, you are much more sensitive and sensory open to your imagination and your feelings. The adult and the child in you go together on a journey to the Land of Desire guided by the guide. You know when you have arrived. You open your imagination to the theme of Freedom.

Memories come to you, associations pass by, which are filled with images of freedom. Your guide plays along with you to let those images flow freely within you. You let yourself be guided by inner impulses and you shape those impulses through sound and movement. Intuitively you sense which pulses are important to you. You already sense the essence of this experience, so to speak. By using the creative medium of the voice (speaking and singing voice) and movement so clearly, you give a clear shape to this improvising way of working. You come to something tangible.

In the entire structure of Roots and Wings, this is the cardinal moment where the philosophy of the Roy Hart Theater comes into its own (see chapter of the Roy Hart Theater).

When the creative tension is gone, you feel how the experience was for you and what the meaning of the experience is for you. What is the essence of what you have experienced. What answers or suggestions do you get from this experience to your question: "how can I feel free".

You go back to the Red mat. There you feel the love the vitality and the joy for the experience.

You can move up and down between the Mat and the Land of Desire a few times if you like. This will give you a deeper understanding of your question. By deepening your question you will also change the formulation of your desire in the banner.

'The Travel Agency' is a playful metaphor for the procedure I described above.

***The travel agency:***

*The student calls the guide. I (coach) play in this story that I own a travel agency and will guide the student. The travel agency for all your Paradise tours. The student says goodbye to his house, checks whether everything is left in good condition. Closes the door tightly and turns around. He now looks at the world, he jumps into the playing field, finds his playing spot and reaches for the guide's hand and holds it tight. The guide leads the student blindly through the room and asks if he wants to indicate when he thinks he has arrived at the destination. There is something paradoxical about that. He is taken to a certain place and he decides when he has arrived.*

*Now imagine that the student has a desire to express himself musically.*

*Imagine that he would like to sing the Blues. Then the guide will take you to Bluesland. And as a player you know when you have arrived in Bluesland in your imagination. You let your images come from the Blues. You identify with those images and express yourself in sound and movement. You take the time to absorb those images by reaching out your arms and by sounds. And you take the time to feel what they mean to you. The guide mirrors you in your game or stimulates you in your game. Back on the Mat, the student reflects what the essence of that improvisation is.*

Those reflections can be surprising, because they indicate how you really feel about this desire. What essence is unfolding to you? What is being fulfilled or made visible in you? Is there a connection between that experience and your daily life? I would like to emphasize here that the ultimate goal is to take the essence of the experience into everyday life and to observe to what extent you succeed in achieving the same experiences in everyday life. This creates a dialectic between virtual experiences and experiences in reality.

In the reflection and contemplation of what the experience in the Land of Desire has brought about in you, it is important to know that there are 4 questions that you may answer.

- a. What is the essence of the experience
- b. Does the experience give you love, joy and lust for the theme you are exploring.
- c. On the Red Mat, did you agree with the named essence within yourself. Confirmed with a -Yes.
- d. How are you going to give that reflection a place in your daily life?

In the next chapter I will go deeper into why love, joy and lust are so important to mention in your reflection.

*Once upon a time there was a student.*

*She tells me that she feels very discouraged at work. Her colleagues criticize her unjustly and she can't compete with that. She tends to turn her anger on herself and you can see her scratching her neck and face all the time.*

*At first we build a scene in which she can express all her anger and irritation.*

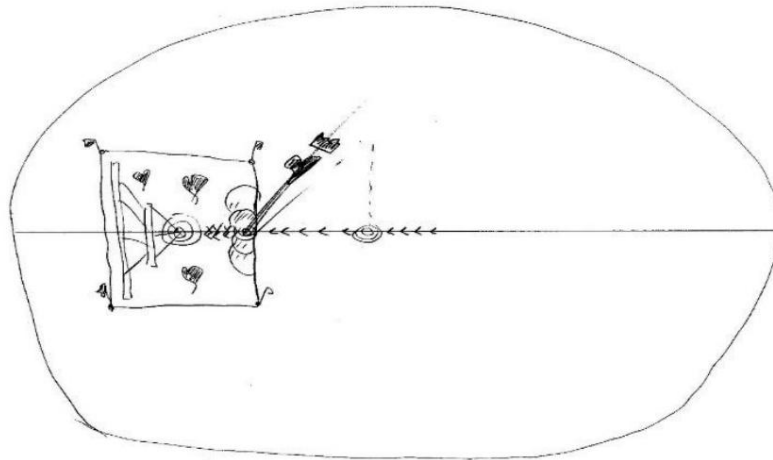
*She may go to the land of warriors and brawlers. She thrives there.*

*This allows her to better ground her kingship and make contact with the warrior next to her on the Mat. The Queen and the Warrior. That feels strong and gives her confidence. Now the Queen invites her Despondent self for an audience. With the aim of looking each other in the eye. She plays both roles. This makes her feel her sadness and impotence and her compassion for her despondent self. I ask the Queen what she thinks should be done. She says: "I want to start communicating and make sure this stops"*

*It feels like a powerful statement. I invite her into the playing field and from there I take her to the land of "powerful statements". I ask her, in voice and movement, to indulge herself in the Land of Powerful Statements. She dances, gives voice and feels an enormous joy. After 10 minutes she walks back to the starting position of the queen. She feels a strong and pleasant wind blowing through her.*

*Linked to this statement. It gives her courage to think about how she will approach her colleagues. Her homework is to make contact with this statement every day and to live through this statement in sound and movement. Homework bridges the virtual world in the therapy room and the reality of the client at home. If she manages to do her homework, this statement could become a mantra for her to empower herself in difficult situations.*

## 7.8 The Self-Reflection



We have slowly come to the end of our journey.

You say goodbye to the open playing field.

The Others also go back to their own area, taking back their own experiences with them.

You go back to the Mat.

The return to the Mat gives space to protection, silence and reflection.

It is letting it well up in peace what that experience in the Open Space has done to you and what it means to you.

What's in it for you? It's a moment of reflection. It is the moment when you are faced with the choice to store an essential element of the experience in your subconscious. It is an appeal in full consciousness to say -Yes- to the experience you have gained in the playing field or the field of being. By saying -Yes- the experience is incorporated into your whole system, because you let go of old negative images and replace them with the new offer. The experience is anchored.

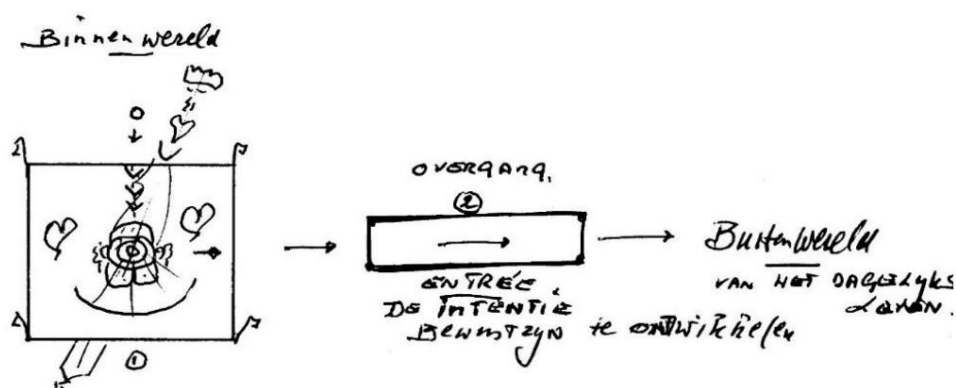
Henri Bergson speaks of the "Moi Profonde", as the opposite of the conscious self. That 'deeper self' is made up of all the experiences and beliefs from your pregnancy until now, but of which you can only remember a fraction. Bergson uses the metaphor of the snowball: you are conceived as a snowflake, then the sensory experience begins, the acquisition of knowledge and all that is stored. That snowflake grows into a huge snowball, within which all ice crystals are connected. You carry that in you in a constant movement until your death.

It is the moment of processing and storing in memory. It is the moment that the ministers save the new information. "Store it in your heart and in your back," I say to indicate whether you are willing to really let the new experience become part of yourself. You take ownership of that new experience. When you take ownership of something, you are willing to take full responsibility for it. It grounds your experiences. You incorporate the experiences that inspire you to new behaviour.

After the reflection and feeling in your body what you have experienced, you roll everything up in the Mat. You make it into a little package and you press it against your heart and your back. It's your love package. This as a gesture of your willingness to take the experience into life. You walk over a second rug (the Entrance). That dress symbolizes your intention for

conscious self-examination (stepping into the house of consciousness) or for the transition from reflection to everyday life (stepping out of the house of consciousness).  
Into the Outer World.

You can give life meaning or meaning with being fulfilled. You go out into the world and you realize that you are the creator of everyday life. In the outside world, you give awareness to your desires from time to time. What does the coffee really taste like? Do you create more awareness and time to taste what you drink?



Once upon a time there was a student.

*At some point in a voice workshop, each group member was very involved in playing with sounds.*

*A student has had a strong inner experience. She brings that experience back to her Mat and takes the time to reflect on it and to store and process that experience. She takes all the time for that and in complete silence.*

*Then comes the moment when everyone is back in the circle and feels the need to share what they have been through. It is customary to do that with words.*

*This student jumps into the field of Being and starts telling in Jabber-Talk about what she has been through. Although we cannot understand what she is saying, her story is very clear in the emotions.*

*It has the magic, as you know it when you speak to someone abroad.*

*When you trust the energy exchange, you understand each other more than ever.*

*At the end of her story she goes on to sing a song:*

Blue Moon:

You saw me standing alone  
Without a dream in my heart  
Without a love of my own  
Blue Moon

You knew just what I was there for  
You heard me saying a prayer for  
Someone I really could care for  
Blue Moon

Now I am no longer alone  
Without a dream in my heart  
Without a love of my own

Composers: Richard Rodgers en Lorenz



## 8 How do I apply the Roots and Wings method in the practice

### *The Creative Route of Elementary Play*

You have now read the whole story of Roots and Wings. I am now going to give you a brief overview of all those steps that the methodology includes. This gives you a helicopter view over the landscape of Wortels en Vleugels. Hopefully it will give you more access to what I mean to say in the text. It can also give you something to hold on to if you decide to make the structure of the story your own. It then challenges you to learn the material in a playful way to make your own. Before I tell that in detail, I would like to point out that there are 3 more chapters that are important to be read.

The creative route of the Roy Hart Theater,  
the creative route of emotional paradoxes of Marinus Knoope and the  
creative route of the Healing.

Reading these chapters will help you understand the processes described in the "Once upon a time there was a client" stories. The chapter of the Roy Hart Theater is closely linked to the chapter of Playspot and the Land of Desire. I advise the reader to read the chapter of the Roy Hart Theater at that time. I will now explain where you can place the other 2 chapters properly.

The Red Mat is central as a safe place, where you can be yourself with all your positive and negative qualities. With all your qualities and weaknesses. Your protection mechanisms. Your urge to make something beautiful of life or bravely bear your psychological wounds. On the Red Mat you collect your consciousness in the Here and Now to name your desires and take them seriously. There is a deep desire to live through your desires in a playful, creative way and to look for the hidden essence in that desire.

In that process, in which you are willing to put your identity on the line every time, a deep love for your own existence grows.

The action plan of Wortels en Vleugels tells you that there are basically 3 landscapes that you have to go through.

- a. The landscape of the inner emotional blocks and the confrontations from life outside you that affect your peace of mind.
- b. The landscape in which you are already well on your way and want to live out your desires in a playful way. You are confronted with suddenly looming difficult emotions in your journey.
- c. The landscape, in which with a free -Yes- you meet the essence of your Desires, the share the love for that meeting with others and explore how you shape this in your identity of daily life.

The Healing chapter gives you the tools to deal with the inner emotional blocks mentioned above and with all those difficult things that can come at you from the outside. In this landscape of Healing you develop the Compassion for yourself and other people's existence.

In Marinus Knoope's chapter I discuss the transformation from Difficult Emotions to Qualities that will support you. It is the landscape where the Compassion and the Love for your desires converge.

I have extensively discussed the latter landscape in the method of Roots and Wings at the moment you make the big Leap. Here the Love for your Life grows.

The method of Roots and Wings starts with the sentence: "access to consciousness".

That requires some explanation.

Over the years I came to understand that there are 2 kinds of consciousness.

The consciousness, as you know it in your daily life and the other consciousness, where you chooses to go inside your inner world by feeling yourself. To perceive thoughts, feelings, sensory and bodily sensations from a conviction to create a more meaningful existence. It is an art to let those 2 forms of consciousness interact with each other in a playful way. They fertilize each other and that is also the ultimate goal of the existence of the method of Roots and Wings.

I have created that distinction of consciousness in my practice through the presence of a threshold and a front mat. The front mat is symbolic of the entrance in preparation to go to your other form of consciousness. On the way to the Red Mat. The presence of the threshold gives the student the opportunity to feel and accept his resistance.

I was inspired here by my trip to China. Many houses in China have a high threshold that you have to step over. It takes effort to move from the outdoor space to the indoor space. That appeals to me enormously. It is always a respectful act to make the transition from Outside to Inside and from Inside to Outside.

I invite you to study the short summary carefully, with the intention of how you feel to make this knowledge your own.

The big question is how to come to love the Roots and Wings exercise plan.

## **Phase 1: The Roots**

Access consciousness.

You go up the Mat.

The Three Circles:

### **1. the circle, the light**

Feel your mood. For example dreamy, walk around dreamy.

Ask the question: Where is the Light?

There's the Light!

There is the Silence!

Let the light flow into you through sound and movement.

Light shower and feel the depth below you.

Feel the connection below you with the earth.

### **2. the circle, the tree**

Feel like a tree, the trunk, the roots, the crown with the branches.

Stand in the sunlight and the sky.

Let the light stream in and draw up the nourishment from the earth.

Let earth and light come together in the heart of the Tree.

Is there a bird in the tree?

I am a bird in my tree.

### **3. the circle, personality**

Feel your personality. You call yourself by your first name: Recite the Mantra of the facts of your personality. Born, where, when.

## The 6 qualities:

Family roots:	Feel the family roots beneath your feet. Sound and movement and feel resonance flowing down your legs.
At home:	Where do I feel at home? The pelvic bowl as a place of home. Visualization of your favorite place in your house of Now.
Warrior:	Put down your flags, feel your territory, feel the strength of the back. the fighting spirit to protect you and guard your boundaries.
King:	Give yourself a crown. Feel like driver of your own country in a dignified way. Feel that you are standing between heaven and earth. The light streams down. Earth force flows up.
Kind:	Pay attention to the playful, uninhibited, curious., amazing child.
Ministers:	know that all your positive experiences and insights are stored in the ministries. In your back. You have stored a lot of knowledge in you.

## Phase 2: The Wings

From Horizon:	Look around and draw a Horizon. You see the horizon all around you like a farmer on his land. You in the heart/center of that image. Feel the focus and power of your eyes.
The lifeline:	Make a torsional movement that causes you to look back and draw your lifeline. Behind is where you were conceived and in front is your destiny.  You draw a line at heart level from back to front. From your point of origin up to and including your destination point on the wall.
The Personal Space:	Open your arms (your wings) symbol of opening your heart in space. Draw three lines through your heart: from back to front, horizontally and vertically through your heart, and from left to right. Make a Sphere. Your destination point is also the point of Desire.
Feeling/desire to go:	You feel like going. You feel a thrust in the middle of your back. Nice push in the back. You walk to the edge of the Mat. There is a yes feeling.
The front garden:	You stand on the edge of the Mat and you say: 'Hello fellow man'. Connect with the other(s) and feel unique at the same time. You are part of the circle.
The Happy Expectation:	Feel yourself in anticipation for the Great Leap. You are the grown king, the natural playful child and the bird (your wings) which is about to take flight.
The gate:	See the gate with your desire written on it. "I would like...". There is a perception of a goal, of a desire.
The jump:	You jump into the open space. You will be taken by yourself or by your coach (guide) to the Land of Desire and the Celestial Space. You go back to your Mat.
The Reflection:	You stand on the Mat and you reflect on what you have experienced. You take in the valuable in your heart and in your back (your subconscious).
Withdraw Life:	You say goodbye to the Mat and go out into the outside world.

## 8.1 The Love of the Roots and Wings exercise plan

*I love love  
It is the love to you My Beloved,  
Who lifted me to that Love  
Herman Gorter*

So far I have offered you a method that can help you to play with ease again and to bring your desires to experience in sound and movement. The methodology helps you how to reflect so that you take the essence of the reflection into your daily life. I have explained what Roots and Wings means and how you can make it your own in love. I have explained to you how you link the methodology to the work of the Roy Hart Theater, the methodology of the Creation Spiral of Marinus Knoope and the Healing Work.

The big question is and remains whether the method of Roots and Wings can contribute to you doing that in daily life that fulfills your life.

In this chapter of the Love for the Practice Plan I explain that the method of Roots and Wings is a meaning-making method, in which you are not only focused on your desires and their realization, but especially on love, joy and vitality for your desires *and* the experiencing those desires with or without the use of creative means.

The purpose of the description and drawings of the exercise plan is that you come into contact with the love for the method of Roots and Wings. It is my belief that you learn best when you not only acquire knowledge, but also feel the love for the subject matter.

The Roots and Wings method emphasizes the idea that personal love wants to connect with the universal love of a phenomenon. I imagine that the Universal Love and the Personal Love have a kind of relationship like the water drop and the ocean. The question is: How can you achieve an integration of your Personal Heart and the Universal Heart. How can you live in such a way that you can maintain your personal identity and at the same time expand yourself in such a way that you connect with this vast, wide and loving space of Not Knowing.

How can you continue to feel your uniqueness and at the same time be absorbed in the big picture. As in the Hindu world Brahman stands for the universal soul that plays with Atman the personal one goal.

I come to the conclusion that Light and Love are the central core values, from which all other values, such as freedom, beauty, truth, empathy are derived.

Roots and Wings is an art of living with a dimension of meaning. It's an attitude to life.

The characteristic of Roots and Wings is the meeting with the paradox, which indicates that you are in charge and responsible for your own life and that you make choices that are embedded in your own vision and that at the same time you accept how much the experience of being successful *depends* on your connection to the transcendent. It is a constant refinding of the balance of this truth. You want to know how much you can control or follow. Humility becomes your attitude and at the same time you live the open-mindedness of a child and the moving brutality/or self-expression of the adolescent who wants to define and shape his own identity.

The entire methodology of Roots and Wings with all its steps form a virtual consciousness building, which you can enter with respect every time. Entering and exiting the building is an act of loving attention. In that house you are and act with care. The Mat is a gift to receive your own place on earth.

A home, where you can celebrate your uniqueness. Where all your survival mechanisms get a place.

Where you stand in the front yard full of ÿÿ happy expectation ÿÿ for what's to come. There is a future. There is always hope. As an adult you are connected to your natural Child and expressive adolescent. You jump into a loving, creative space in the Here and Now, where a perspective is offered to live, live out and share your deepest desire virtually in sound and movement.

Throughout the story of Roots and Wings, I state that the journey to Being/Playland and the journey to the Land of Desire is the most essential journey I can think of. This journey gives me the chance to meet the essence of love in me and to give it a face in sound and movement. In my self-reflection there arises an awareness of a feeling of love, joy and vitality for love. Everything is derived from Love. I can say that sports is important, or philosophizing, or that a psychological concept such as standing up for yourself is important or that a relationship is valuable.

In essence, it is that *unique Love* for sports, for philosophy, for standing up for yourself, for your relationship and for you name it, what matters. That unique love for the Love ensures that you remain in the light.

Every phenomenon that you find valuable also has its dark side. It is the love that keeps everything you choose in the light. It is the love that supports you to accept the dark side of life as a given, where your position should be.

to take.

For my daily play meditation and throughout the day, the *three basic principles* (see Appendix A) of Roots and Wings form the basis of my practices. Through this daily practice, I nurture the love of my intention to be present in life every day at my best for myself and for others. They guarantee me and give me security, so that I am able to playfully take on the adventure of life every day.

After 15 years of pioneering work, in which I followed my intuition, used my knowledge of psychology and had many conversations with my Roots and Wings conversation buddy Simone Loos and other friends, such as Rob Cassuto, Jos Slood and my wife, I realized the following :

I realized that through my commitment to this Roots and Wings project, a strong love had grown for all elements of this project. That's how I became aware that I was through this paid attention to my methodology every day like other friends of mine do their meditation exercises every day. I only had to connect with this love in me. A love that carries, carries, inspires and encourages me. I know great joy when I can coach clients to reconnect with them, despite the pain, sadness and impotence.

with their deepest desires. I experience great compassion and thanks for being a guide. I know the client in me inside out so that I can maintain my humility and the space to continue the process of giving the playful child his freedom and continue to connect with the young adult and the man I now am.

As said, the constant repetition of that playing of the Roots and Wings course in my work or for myself, created a love for all the steps of Roots

and Wings and a permanent urge to discover new, unexplored inner ones landscapes.

In the exercise plan you will investigate whether you can experience a love, a joy, a zest for life for that step in all steps of the method of Roots and Wings.

For example: Do you step into the land of your family roots, experience the roots in the Land of Desire, come back to your Mat and reflect on whether there is any love or joy or fulfillment to be felt in this experience with the family roots. If that is a good experience, it encourages you to repeat the action and thus come into deep contact with your Roots. If you link that experience to singing or dancing, you create an even greater joy.

A joy for the existence of Roots in you.

Experiencing the love for each theme fills you with Hearts, as it were, and you store them in your body (the ministries) when reflecting on the experience. The love that you let grow will carry you over time, so that an open-mindedness and ease grow in applying the method. Time works in your favour. It is also a test whether you really get in touch with a feeling of love for the chosen theme in the experience of practicing.

How deep is the love for a specific theme? Will it become an obligation?

Love for reflection is your helper to find out.

*The love of the body (its anchoring with the Earth), love of the personal Heart (the Celestial Human) and the love of the Spirit (the Celestial Space) together form the backbone of the Roots and Wings methodology. see appendix A.*

*The procedure of the Practice Plan*

Choose a step every day.

Go criss-cross through the methodology.

You could compare it to the assignment to meditate for 15 minutes every day or to make a drawing, to do a singing exercise.

Come on the mat

Jump into the playing field

Come to the Speelspot and play your familiar images from the past or your hobbies from now on

Arrive in the land of desire and bring the experienced desire back to your Mat in word and gesture.

Reflect on the experience. Was there a Love, a Joy, a Vitality for....?

Store the experienced desire in your subconscious and feel how precious it is to you.

Choose whether you also want to make the journey to Heavenly Space or not.

Go into everyday life with this feeling of Love, Joy and Vitality and see how you fare.

*You can extend each step in the exercise plan with Voice and Movement. Voice and movement helps you to connect mind and body more.*

## 8.2 The Roots and Wings Practice Plan Phase 1:

All over the place

The Land of Everywhere and Nowhere.

You shoot all over the place.

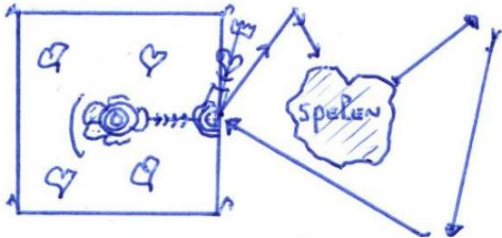
It is the start of your consciousness journey.

How does your voice sound? How do you move?

Love for your Consciousness journey within

### The 3 Circles

Circle 1: Grounding the Light



Looking for the Land of Light?

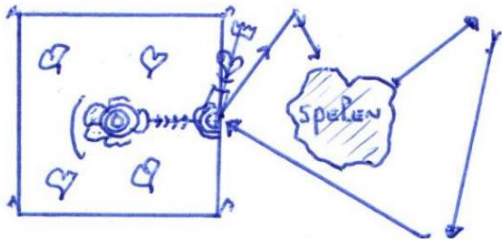
You are in the Light.

The Light Shower.

You express the flow of Light.

Love for the Light

Circle 2: Archetype



Land of Trees, Animals and Humans.

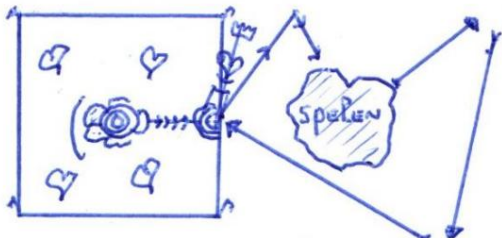
You identify with these symbols.

You give sound from those symbols.

You roar like a lion.

Love for the Tree

Circle 3: the Person



Land of the Bornlings.

The arrival of the Stork.

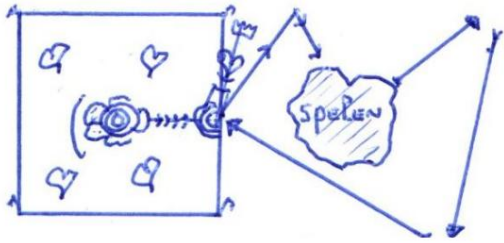
Your birth certificate.

Welcome to your family of origin Singing  
of your Name.

Love for the Bornling

The 6 Qualities

Quality 1: Feeling at home



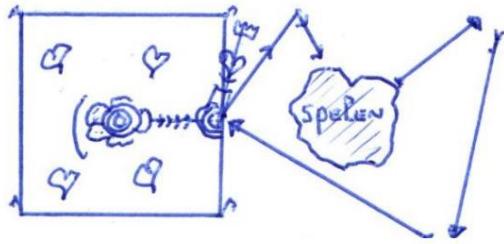
Country of

Home Security and security in your House of Origin.

Sing from your Favorite Place of Now.

**Love for the Home feeling**

Quality 2: The Rooting



Land of the Roots

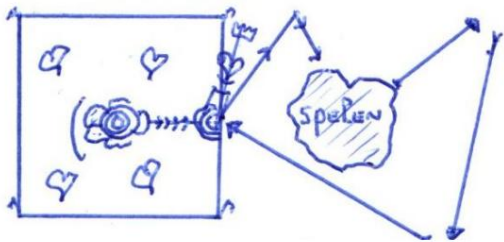
Father's Family. Mother's Family.

Carried by the Family.

The family sings to you from the depths.

**Love for the Roots**

Quality 3: The Warrior



Land of the Warriors

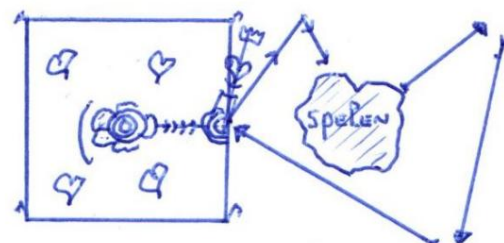
Measuring forces, getting into

battle, achieving success, setting limits.

Making explosive sounds.

**Love for the Warrior**

Quality 4: The King(s)



Land of the Kings(s)

Wear the Crown, govern,

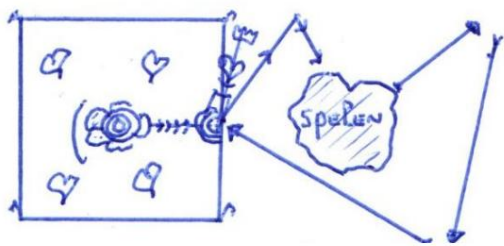
show dignity.

Sing to your people, address them.

**Love for Kingship and Human Dignity**



Quality 5: Playful Child

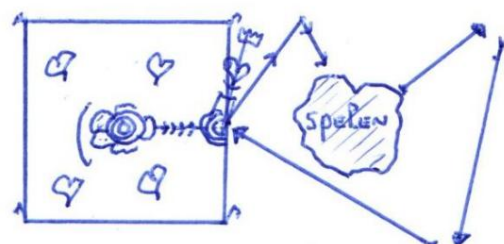


Land of the Playful Child

Anxious, impulsive, exuberant,  
amazed, dreamy, uninhibited.  
Shape your heart beat rhythmically in sound and  
gesture.

Love for the Games

Quality 6: The Ministers



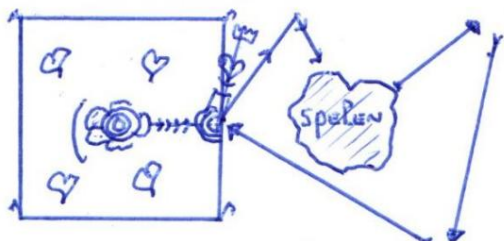
Country of Ministers

Experiencing knowledge and skills.  
Each Minister bears specific knowledge and  
responsibility.  
The minister sings in the king's ear.

Love for the Ministers

**The personality**

The grown-up

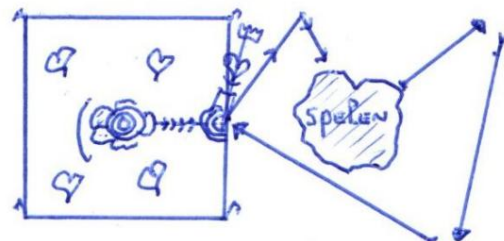


Land of the Adult, Wise Wear Your

Crown. Serving your people.  
Align your mind, heart and body.  
You sing one sound from head to toe.

Love for your Adult position

The Good Parents(s)

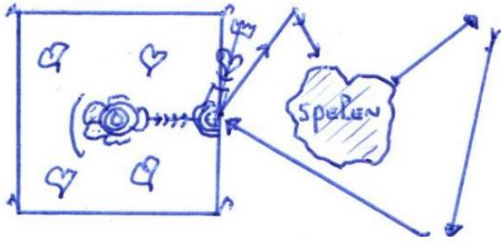


Land van Goed Enough Parents

Parents are caring, comforting, leading and  
reflective for the child.  
Sing yourself a lullaby.

Love for the Good Parent

The Good Brothers and Sisters



Love for your Brothers and Sisters

Land of the Good Brothers and Sisters

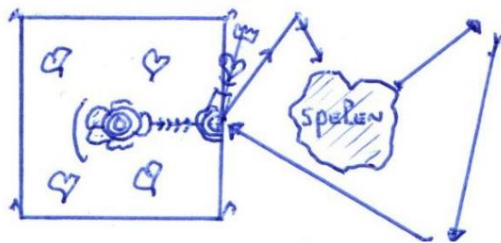
Stand in a large circle and shake hands.

Solidarity.

Harmony singing. You feel part of the choir.

**Level 2**

From Horizon



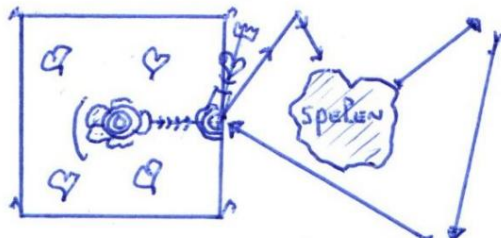
Love for drawing a Horizon

Land of open your arms like Wings

Like a farmer on his land you look around.

Reach out your hands, sing to the horizon.

Point of Destination



Love to Focus on your Desires

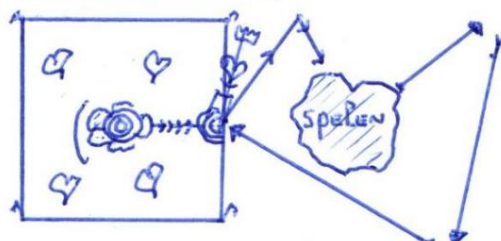
Land of concentrated eyes

Aimlessly focused on your goal

Connecting to your Desire.

Make a sound like shooting an arrow with your bow.

Personal Space



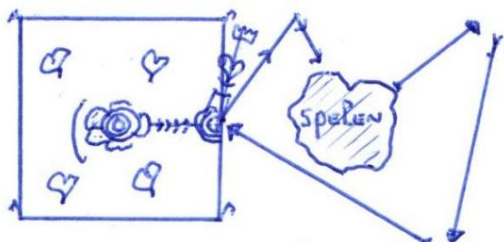
Love for the opening Heart

Land of the Open Heart

Where am I from, where am I going? I am never alone.

My heart sings and exults.

Sense and Lust

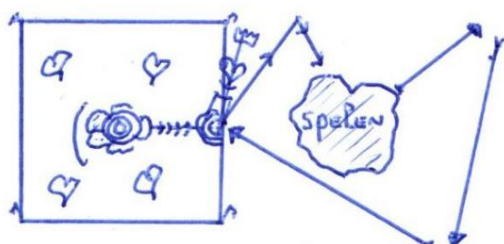


Feeling love for your Lust and Sense

Land of Sense and Enjoyment

Get moving.  
"I'm coming".  
Sounding a full -Yes-.

The front garden



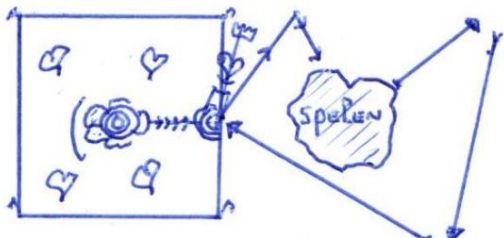
Love for the borderline of home and limitless

Land of Making Contact "Hello

neighbour, neighbour".  
"Hello Blue Sky".

In the front yard you can see your neighbors and sing to them  
at the top of your voice.

In Happy expectation

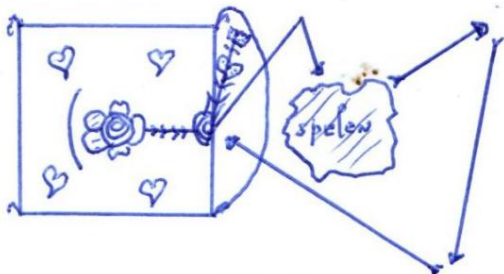


Love for the future, the coming moment

Land of Happy Expectations Being

filled with excitement -Yes-, I  
would like that!!!  
Adventure.  
Hurray!

Naming Desire

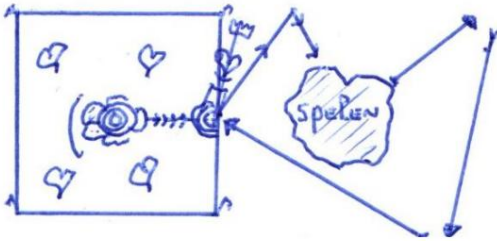


Love for naming your Desire

Land of giving a precise name to your Desires

Playing with  
language.  
Jabbing, playing with nonsense language.

The jump

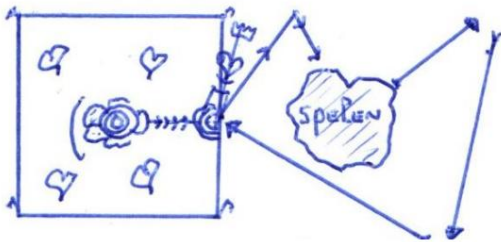


Land of Uninhibited Jumping

Hanging in the air cheering.  
Follow your impulse and let go of the familiar.  
Howling, cheering sounds.

Love for the Jump

The Being Field

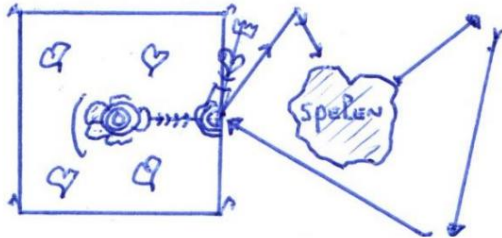


Land of attentive, playful presence

Opening the senses.  
Be outside, be inside.  
Sing mantras.

Love for mere observation

The playground

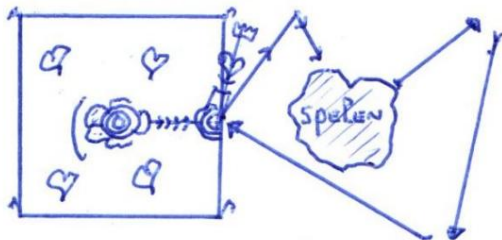


Land of Unlimited Play

with music, dance and visual drama.  
Let the Imagination Go. Images are put into  
sound and given gesture.

Love for Playing

Land of Desire

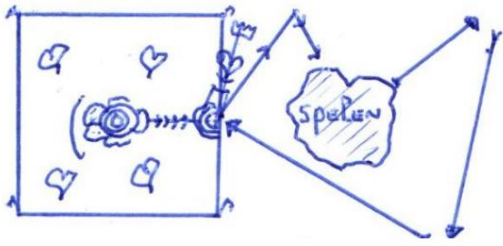


Land of Unlimited Desire

Taken along by your guide, you will come  
to direct experiences full of surrender.  
You express images in sound and  
movement.

Love for Playing your Desires

Reflection



Land of Reflection What

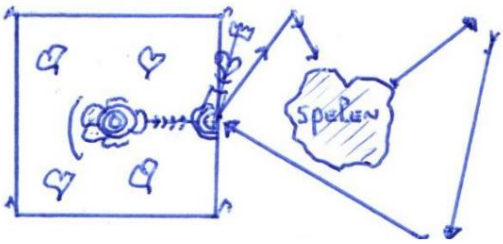
is the essence of reflection?

What does this experience evoke in you?

How does such an experience sound?

Love for Reflection

Bring reflection



The Land of Reality

Observing how the reflected is reflected  
in daily practice.

Love for taking your Reflection with you



### 8.3 The Creative Route of Self-Expression of the Roy Hart Theater.

The Creative Route of Self-Expression of the Roy Hart Theater.

*Where the love for Self-expression is central.*

You often came across the words sound and movement in the text. They refer to the self-expression of Dance and Singing/Speaking Voice. When you can move freely in the creative power of these media, you will connect the love for living out your personal desire to the universal power of dance, song and speaking voice. In this chapter I am going to highlight the power of the voice.

What is the philosophy of the Roy Hart Theater?

There is sense, there is a desire, there is a love for pure voice expression. Playing with sound and movement with elements from music, drama or dance.

You can offer voice and movement in every step of Roots and Wings.

It gives you the opportunity to make all ideas and concepts experienceable through voice and movement and you also broaden your personal experience. It gives joy.



### 8.3.1 Sound and movement.

The core of my voice work in the Roots and Wings methodology is the non-verbal approach to the voice. The sound is central.

Sound is resonance. Sound is vibration. The whole body vibrates when sound is given.

That's because the voice is so powerful. Everything makes the voice vibrate. Every cell moves. It is great art to consciously coincide with your resonance. I do saying that it gives a wonderful feeling when you consist only of sound without any thought. It resembles pure attention to your breath in meditation. A sense of inner space.

Resonance opens doors. There is silence in sound. Sound in the silence.

The image is the emotional breeding ground for the expression with the voice.

The non-verbal side of the voice, the pure *vocal* sound (the A, the AU, the O, the Oe, the U, the E, the Eu) is the vehicle through which emotionally colored images are expressed.

In this way, the voice most pure reflects the emotional experiences of the soul.

It is the Zen attitude in voice use. In an attitude of listening attentively and without judgement, the voice giver develops a willingness to create boundless sounds in the here and now, without a preconceived point of view. There is a stream of sounds that are emotionally charged.

The voice giver is a medium of its own sound stream.

The paradox of voting is that you can start that flow if you "forget" your own voice. You never put your focus on your vocal area, but always on the imagination. It's the imagination that takes you.

From this basis of voice giving, you add more possibilities of expressiveness to the sound stream. With the consonants and with the word. With the birth of the word, meaning arises.

The *consonants*, the consonants, ensure that your power of expression becomes more narrative. With the consonants you become the storyteller.

The *language* ensures that clear meaning is given to the inner images.

Language gives the listener, by means of words, a greater understanding of what moves within him.

In the development of the child there is a period before language in the form of pure sounds and the period after, in which he puts language first.

The tragedy is that language tends to dominate the layer of pure feeling, of pure sound. Language becomes the servant of reason and can therefore also become the servant of the ego's defensive maneuvers.

On the other hand, language also helps you make a spiritual leap from your lust-oriented side to opening up the world around you. To reality. The Language helps you to distance yourself and arrive at a higher intelligent level of Being. Language is the expression of man's wise, intuitive and rational mind, enabling him to integrate his animal side into his humanity in a dignified manner.

The sister of sound is, so to speak, movement. To introduce the power of movement is to appreciate the strength and beauty of the body.

Voice and movement. They come together from two different media. The movement from the medium of dance. The voice from the media, the music (singing voice) and drama (speaking voice).

*What is so special about the voice work of the Roy Hart Theater?*

The essence of the Voice Method of the Roy Hart Theater lies in the fact that the voice is aimed at direct experience. Experiencing and attentively following a flow of sound without the desire to interpret and judge.

Then comes the reflection.

Theater invites you to play first. Jump in and let yourself be guided by your heartbeat, your love for... Like a child is invited to discover life through play.

Playing within the framework of a voice workshop gives experiences that go beyond your consciousness and appeal to unconscious experiences. It confirms the continuous state of being in the Here and Now and it stimulates your youthfulness, the new, the unknown.

*My Soul touches me.*

By playing in an objectless space of the Here and Now, your mind gives you new information.

Archetypal images or personal memories are hidden in this material. It will come to you naturally. This creative process of stepping in, being receptive and reflecting breaks through personal stagnation.

The leap in itself is a conscious choice. It's a 'Yes' in you.

Creative inquiry, also known as improvisation, is a lemniscate of *'open up the new and honor the old.'* In this introspective way, sounds come to you that touch you deeply and that you have never experienced before. The vocal expression takes you somewhere to a new place.

You will reflect this experience at home on the mat. In the reflection you know the importance of the improvisation, you know what it is about or you know how to proceed. are located here cross-pollination instead of experiences and knowing. Of everything that is stored in your brain. Based on these experiences, you sometimes get a sense of insight, the eureka feeling, the solution. Ultimately you will select, make choices and come to shape. You come to a presentation of all the work you have done for this.

Below I give an idea of how I work with voice in practice.

It is also important to know that you can apply this voice work at all times of the Roots and Wings method. For example, if you work with sound and movement on the Mat, this gives a different quality to the use of your voice than when you work with sound and movement in Playland.

Working with the voice often reinforces what you experience.

*Imagine:*

*You want to get to sound expression. You stand on the Mat and you know that you are ready to make a leap into soundland. Your teacher invites you by taking your hand. He takes you to soundland.*

*Amazingly, you know exactly when you got there. You stand at the piano and the teacher asks you to give a sound. He asks you to open your mouth and see if you*



*are willing to make a sound. Of course you want that, no matter how insecure and nervous you are at the same time.*

*An unpolished sound comes from your throat. To your ears it means nothing.*

*For the teacher, every sound is information. Valuable information.*

*Regardless of its aesthetic beauty or ugliness. I set the tone of your sound expression.*

*The tone of the piano (a -c- sound or -e- sound) reflects the sound. I'm asking you to come with me on the piano. If you follow me, you will hear that the sound changes every time. You can hear that new sounds are emerging behind the basic sound. You hear an emotional world behind the sound. That emotional world takes shape in sound and movement. That goes automatically.*

*You will experience it as if you are moved in sound and movement.*

*Images come along.*

*It creates a personal experience that cannot be described.*

*You go back to your Mat and you let that experience reverberate within you.*

*Then a core of meaning emerges from within you.*

*Imagine singing out of tune. You can't hold a tone. And you want to sing so badly. Let that false tone appear all the way. And listen, unconditionally.*

*You notice that love is growing for the false sound..*

*I'd say, "Enjoy your false tones."*

*They help you come up with something authentic.*

How does the voice teacher know what he is doing, because every voice is unique?

You can see the own timbre of someone's voice as an acoustic fingerprint that carries someone's identity.

The other person's reactions to this unique voice are also highly subjective.

Some voices are very attractive or repulsive. Other voices are calming or exhilarating.

The best way to make the voice accessible to you is to see which acoustic ingredients the voice is made up of and how the combination of those different ingredients interacts with the voice giver. These voice ingredients also carry a certain psychological implication. With all ingredients, the psychological meaning can only be understood in the context of the life of the owner of the voice himself.

You have to be careful not to put a stereotyped meaning on a voice. Nevertheless, there are a dozen parameters that will guide you through soundland.

Loudness/volume, pitch, register, articulation and other parameters give you clarity about the structure of the voice.

The properties of the voice give you orientation on the map of the voice.

They are your compass in voting country.

### 8.3.2 Properties of the voice work.

#### **Property 1: Loudness, Volume .**

It's the equivalent of a gentle touch

The quiet, soft voice is often the sound of wisdom.

The voice is like a plaster on a wound.

However, soft-spoken people may also carry emotional pain or dislike loud-voiced people.

People who speak loudly can be quite domineering or belligerent, but a loud voice can also express excitement, joy. It shows someone who dares to take up their personal space. Talking loudly is effective in reducing your fear of intimacy. In large families with many brothers and sisters, it is useful to be able to raise a loud voice.

Then you will be heard.

In my family of origin there were also family members who could keep silent. Their silence gave an oppressive feeling, comparable to the calm just before the storm, while in our family there was often no relief. Very suffocating, such dark clouds. There was an atmosphere of loud talking and deafening silence mixed together.

#### **Property 2: Pitch** Pitch is not

a matter of high or low. It's all about speed. The higher the vibration speed of the vocal cords, the higher the pitch. We raise the voice to access excitement, fun and joy. It is also a defensive maneuver to avoid the feelings of pain and depression in the depths.

High frequency sounds can be quite penetrating and destructive.

Especially for people who suffer from feelings of "I don't matter," singing high notes can be very empowering. It clears the mind.

For some, making high notes can be liberating to free themselves from the monotonous depressingness of everyday life.

For others, those high notes can be confusing and give a sense of being displaced.

The high notes are often associated with the soprano voice for the women and the tenor voice for the men. The low tones are associated with bass, baritone for the men and the alto voice for the women. The bass voice has two dimensions: It gives a sense of foundation under your voice. And the bass gives you a deep sense of being rooted, of strength and support. You descend into the depths of the soul. It allows you to voice areas of depression. The bass sound also represents authority and masculinity.

Pitch is the vehicle for exploring the masculine and feminine in one's voice. Every man and every woman has those four basic sound areas: the bass, the tenor, the alto, the soprano.

Together they form and give you a complete Voice. The Tenor, Soprano, Bass and Alto represent the journey of the soul, which wants to root and express itself in the body. In the full voice there is a fusion of body soul and spirit.

#### **Habit 3: Tone fluctuation** Tone

fluctuation occurs in your voice, especially when we are scared or nervous or when you burst into tears. You tremble all over your body. It can refer to great uncertainty and instability or emotional vulnerability.

By lovingly and attentively giving space to this vocal dynamic, the voice transforms into long, regular tones. The voice gets core again.

There is silence and inner peace has returned.

Tone fluctuation as a means of expression gives you the opportunity to go deep into your panic, to fully live through that panic with your heart and to clear your mind again. You play with that sound expression and you give your vulnerability all the space without restraint. You will enjoy playing it. If you, in the safety of the Herberg (see Healing) and with the support of another, give yourself the space to be so unpolished emotionally, you will reach deep voice liberation. It's incredibly relieving. You learn to discover the eye of the Hurricane and uncover the love hidden in the emotion.

#### ***Property 4: Registry***

If you follow the piano with your voice from low to high, there is a break point in the middle, where the sound of the voice changes sharply. The sounds above this break are often brighter and the sounds below the break are often darker. Below the sound break we call the Modal register and the sounds above the sound break we call Falsetto register.

We all know this phenomenon in yodeling in the Swiss Alps.

In the Bel Canto, men always sing in the Modal register, while the women sing in both registers.

It is interesting to look for the sound possibilities in both registers. It is groundbreaking, especially for men.

There is a psychological truth in speaking of a break in voice.

The voice breaks when we are flooded with emotions. Deeply screaming or heartbreaking howling. Not only does the voice break, but the heart breaks too.

The voice always mirrors the heart, soul and spirit. Vocalizing this break in your voice encourages you to playfully identify with the tumultuous emotions and passions of the heart.

It is the domain of the actor and the singer. It is the heart of the rehearsal process to connect with and shape and aestheticize any human emotion. It is liberating and it puts you in a transformation process.

Falsetto animates the voice of the inner Child. It can be an opening for men to feel their sensitive, childish side. For women it is a treat to go into the depths with the chest register. It gives soil and the power of authority and autonomy.

The voice break, playing with these two registers gives you the chance to break out emotionally from the formed patterns of the comfort zone in everyday life.

#### ***Property 5: Harmonic timbre***

The voice has a large space, which runs from the lips, through the mouth, the back of the throat to the esophagus. You can visualize this space as a tuning tube. This voice tube symbolically extends into your pelvic floor.

Roughly speaking, the tuning tube can occupy three positions.

Short and narrow. Longer and wider. Longest and widest. They are in fact random positions.

If we make a note that vibrates, let's say at 256 times per second (that's the regular C on the piano), sound and resonate in the three different tunings, then we hear those different timbres:

- The first position is called the flute voice. The first tuning sounds clear, radiant.

The space is narrow and short. Top of the neck. You can experience that position when you give an imaginary kiss in the air.

- The second position is the clarinet. The second tuning sounds solemn, fruity. This position is wider and longer. You will feel the placement in the middle of the neck. You can feel that place when you imaginatively breathe into your glasses
- The third position is the saxophone. This position is the widest and longest. This position is deep low in the throat. The third voice sounds full of plaintive, dark. You feel that position very well when you sit against a big yawn. You open up in a yawn and you hold the open position of the yawn.

The sound of the flute is cool. This flute timbre gives people a sense of separation.

Very suitable if you are someone who is too open. This voice defines and gives you more clarity about your own space. You save your energy.

The sound of the clarinet is a warm, wooden sound. It is the sound of the heart. Powerful and vulnerable.

The saxophone timbre gives you the opportunity to go to work and to express your soul and bliss. In this timbre you can fully use the energy of your stomach.

Your voice when you feel like you're throwing up. It is a fantastic way to relieve tension in the stomach area. You sometimes hear in the singing of Italian tenors as if they are emptying their stomachs.

In short, it is wonderfully liberating to make ugly sounds. It counterbalances a culture of civilized and correct behavior.

The saxophone timbre is extremely suitable for screaming, screaming and whining.

Complaining can be wonderful. It gives people room to complain. Enjoy your complaining intensely, but don't believe it. It's very liberating. The content of the complaint is unimportant at that moment.

Via the internet I discovered the exercise of giving voice through a rubber tube. The tube is in a bottle with half full of water. It's a powerful and simple way to give sound, where everything is in its place. The sound is driven from the abdomen. The throat feels wide open. It gives a warm tone. By playing with that snake you can conjure up those three different timbres, as I described above.

*For example, I worked with three female singers, who formed a trio. They wanted singing lessons.*

*And in particular they wanted a sound balance between their voices. They all had different voices.*

*The improvisations showed that they each had their own timbre.*

*One saxophone, the other clarinet and the third had the timbre of the flute.*

*We worked for a long time to become aware of everyone's own timbre. Every singer suddenly had to find his own strength in his timbre.*

*Viewed from that perspective, everyone had their own full contribution. At the end of the session they formed a beautiful harmonic trio.*

*Three in one.*

**Trait 6: Nasality** If the sound

from your throat does not flow directly from your mouth, but seeks the space behind, at the top of the roof of the mouth and then flows out through the space of the nose, we call this sound nasal.

This specific nasal sound timbre also has its own instrument name "Violin".

It joins the Flute, Clarinet and Saxophone.

As with a slide of a panel you can release the sound full of nasality or without that nasal sound. You influence that. The stereotype of the nasal sound is the Japanese and Chinese jabbertalk.

We easily associate violin sounds with baby sounds or sounds of an elderly person. With this sound we can play the Witch. Symbol of meanness and wickedness. The violin sound has a sharpness and density that is supportive for your voice to be heard over a great distance.

### ***Trait 7: The Free/False Air***

If the vocal cords do not close tightly, breath can flow through the vocal cord closure. You then get a breathy sound. A breathy sound. In speech therapy, this is usually a reason to work hard on closing the vocal cords. You can also play with it. A voice without free air is firm and firm. If you want to put more sensuality in your voice or empathy and sensitivity then you use a lot of air. Sing Marilyn Monroe style. She is one of the first great singers who put a lot of eroticism in her voice. You also encounter this use of a lot of false air when you are perplexed and bewildered by what you are experiencing. Vocalizing with false air is very exhausting. It sucks out all the air. It can make you feel like you're getting nowhere, directionless with no direction.

### ***Habit 8: Glottal Stop/Seizures***

The vocal cords have the ability to clap together very forcefully. That gives a staccato effect. This increased force on the vocal cords is called glottal stop or attack. It increases the tension and not the volume of the voice. You strongly underline what you think of something. It expresses something of a strong will or a powerful mind. There is a high level of self-esteem. It can, of course, serve as a mask for camouflaging vulnerability and insecurity. That is inherent to voice use. How the voice sounds depends to a large extent on the intentions of the boss, who is you. You easily associate glottal stop with a percussion instrument. You often see it in people who are logical and rational. Glottal stop gives fire, spunk and speed. Intuitive thinking people tend to use softer voices. That's because there's more emphasis on giving voice from the heart. As Cruyff said: "Every disadvantage has its advantage and vice versa."

### ***Habit 9: Disruption*** With

this vocal phenomenon you create friction on the vocal cords. If you are very angry or furious about something and anyway if you are very emotional, you can get a voice that sounds like a broken voice. It gives an image of a torn or tearing voice. The sound is reminiscent of the growling of a large animal. A bear. Think engine sounds. It is a technique to create this sound from the emotions and therefore from the body and not with a pinched throat. That is really bad for your voice. It is important that you have an open attitude inwardly with regard to your powerful charge of emotions and the design in your expression of sound. It is a special experience to play with these kinds of sounds over all tones of the piano. When you identify with this sound it gives you the feeling of connecting with deep emotions such as anger. You meet the lion in you in a pure way.

### ***Habit 10: Articulation***

Man grows towards speaking the language. That is a high point in human life. language acquisition. There was a time in infancy and toddlerhood when mere sounds defined that little person's world. The world of pre-language. This period is rich in timbre, rhythm, volume and capriciousness of the sound.

This wealth visibly decreases with the effort to speak the language of your parents. Articulating becomes connected to giving meaning. Articulation loses its innocence of merely making sounds for pleasure.

### **Voice Expression and the Land of Desire.**

In Appendix A I explained that the Celestial Man is made up of a number of qualities that make him human. The voice in the throat area demands his attention to develop. The voice and the gesture play an important role in the plan of action on how to transform your desire into a meaningful experience. It is valuable to develop skills in using your voice. You decide, as it were, to go to the Stemland for a while to develop the possibilities of your voice under the guidance of a coach. It is a project of personal growth with the aim of being able to creatively shape your wishes at voice level in the Land of Desires.

( see chapter, Land of Desire).

In my voting workshops, the students often feel the need to be offered exercises, where they can enjoy themselves physically. Dancing to music. From there I move on to dynamic meditation exercises and finally I offer stilled perception exercises to see how you feel in your body and mind. The silence exists as a counterpoint to the sound expression. Can you perceive your inner space when turned inwards? Voice expression appeals to the experience of feeling the space around you and within yourself.

You want to get to sound expression. You stand on the Mat and you know that you are ready to make a leap into soundland. Your teacher invites you by taking your hand. He takes you to soundland.

Amazingly, you know exactly when you got there. You stand at the piano and the teacher asks you to give a sound. He asks you to open your mouth and see if you are willing to make a sound. Of course you want that, no matter how insecure and nervous you are at the same time.

An unpolished sound comes from your throat. To your ears it means nothing. While you were previously accompanied at the piano, you now enter the performance space alone, playing with sound. You allow yourself to be guided in your sound expression by colorful words that awaken a lot of imagination. Sound images. Like the Sea, the City, the Fair, the Jungle. You can start humming, sounding out vocals like the oe or the o or the a, or play with jabbertalk, which allows you to express your emotions directly without the complexity of language. You can start singing. In this way you can gradually master your desire to acquire the knowledge of the parameters of the voice. It gives you a colorful palette of voting options.

Once you have become familiar with this wealth of voice possibilities, you can realize your goal of shaping your desires in the Land of Desire with your voice and gesture.

The exercise consists of 4 steps:

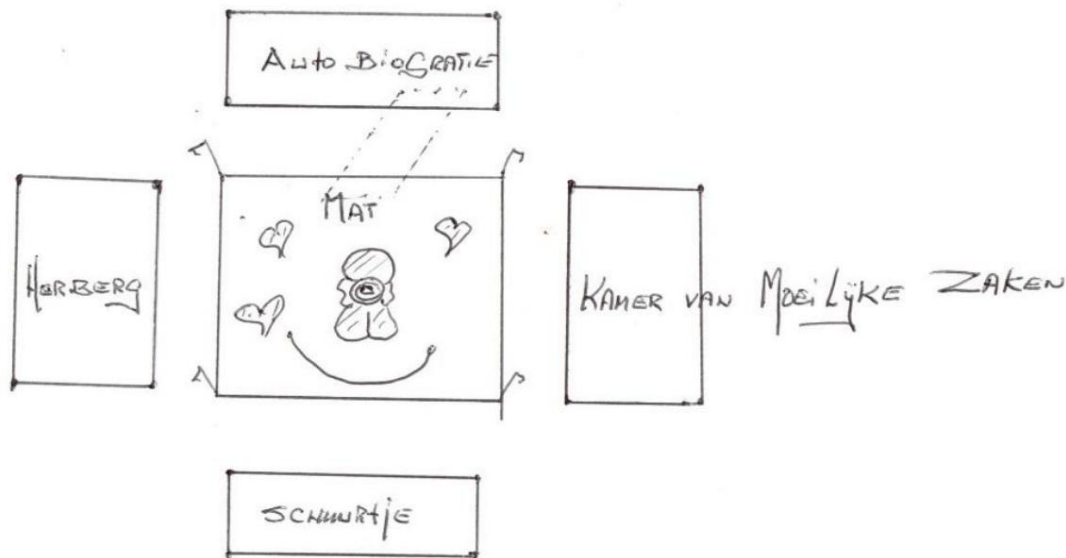
- a. You jump off your Mat onto the playing field.
- b. You go to Land of Desire to use your Voice for the essence of an experience to give shape.
- c. When you have returned to your Mat, reflect on the essence of the experience and the extent to which that experience generated love, joy and lust. What does it mean to you? What do you bring into everyday life?
- d. You can take that experience with you to Heavenly Space.

Kirsten Linklater (Freeing the Voice) describes what living through your desire means. *In the land of desire, sounds, images, emotions come to you. With the help of movement, breath and the voice you receive all these impulses and sensory perceptions in your body. Diaphragm and abdomen. As you take it all in, you fill yourself with those associations, memories, imaginations, and emotions. The sounds fill you and you express yourself to the world at the same time. You are communicative and audible. You begin to tell the world your story, which has come to you spontaneously.*

In this way you can develop love and ease for free self-expression relatively quickly. In the next chapter we will go deeper into the theme of Healing and how you can heal yourself or keep yourself free from emotional blockages with the method of Roots and Wings. From a voice expression perspective I would like to indicate here that with every instrument that Roots and Wings offers you in this healing process, you have the possibility to support your emotional process with sound and movement.

## 8.4 The Creative Path of Healing.

*Where compassion is central*



But there are also circumstances when, for whatever reasons, the 'No' is greater than the 'Yes'. That the psychic obstacles are bigger than your inner free space to jump into the playing field of the day. That the King is not that strong yet and the survival instinct of the Child the King dominates.

Then you end up in the Healing Route.

You cannot avoid asking yourself what is going on. If you can't figure it out, go to a coach or therapist to go through that process.

And so through the healing of the 'No' you end up back in the 'Yes' stream.

In the healing route you see that the mat is surrounded by four mats.

The mats represent four functions in the healing process:

Difficult Business, Cocoon, Inn, Autobiography. They help you get back to the central Mat as quickly as possible.

The central Mat, symbol of your maturity, infuses you with love for yourself.

Self love is needed to transform blockages. If at any time you are suffering from anxious feelings, the healing pathway offers you tools to free yourself from this difficult emotion and lend a helping hand on your way to a free space of love and beauty.



### **8.4.1 Intake**

For the sake of clarity, I follow the procedure used in client coach conversation in this healing route.

You go to a coach or teacher. You have an appointment and you sit down in the chair next to your coach. Or you have an inner dialogue with yourself and you say:

"Good morning, dear student."

"Good morning, dear teacher."

If you are alone, role play with yourself on 2 chairs.

The first question is "What do you want?"

In this beginning, information is gathered about the complaint, about matters of the autobiography, the family and the extended family. What are the difficult topics? What are the traumatic moments? During each conversation, time is taken to crystallize the client's question into a working theme.

The healing process at Roots and Wings is an invitation to get out of the chair. Up the Mat.

## 8.4.2 Everywhere and Nowhere

### **displacement /alienation your sense of being a wanderer from this life**

As a student or client, you can be in the mood in which you are everywhere and nowhere. A kind of unfocused presence with thoughts that jump from one subject to another.

For some people, life is a kind of always being on the move and never standing still. There is a flight forward. Always directed outward. Hard work is good and sitting still is a waste of time. Life is a continuous quest for fulfillment.

An unprocessed past and your temptation to adapt to the trend of society take you further and further away from the power of stillness.

Only now, when you approach a coach, there is an urgency.

In other words, because of a clear desire that no longer wants to be suppressed or because of a problem that is too great to continue to be suppressed.

This inner necessity is the driving force to take action.

You make an appointment with someone who knows their way around healing.

The following exercise is introduced to give you as a student permission to dwell in this unfocused state of being. It is so important to get permission for moods that you are ashamed of or fight against and to share that with another with an open mind.

*The teacher says:*

*“Walk through space as you are now. Don't try your best and don't be good or coach correctly.*

*Move through space and let everything be so”.*

Then comes the question: *“Where is the light for you? Find the light in this workspace.”*

It is a question that calls for a choice to be made.

People always make a choice and stand somewhere and say, *“I want to stand here.”*

They then stand still and look at the light.

It always fascinates me immensely that all students stand still and become introverted. There is a silence and there is light. There is a need to absorb that light from the outside.

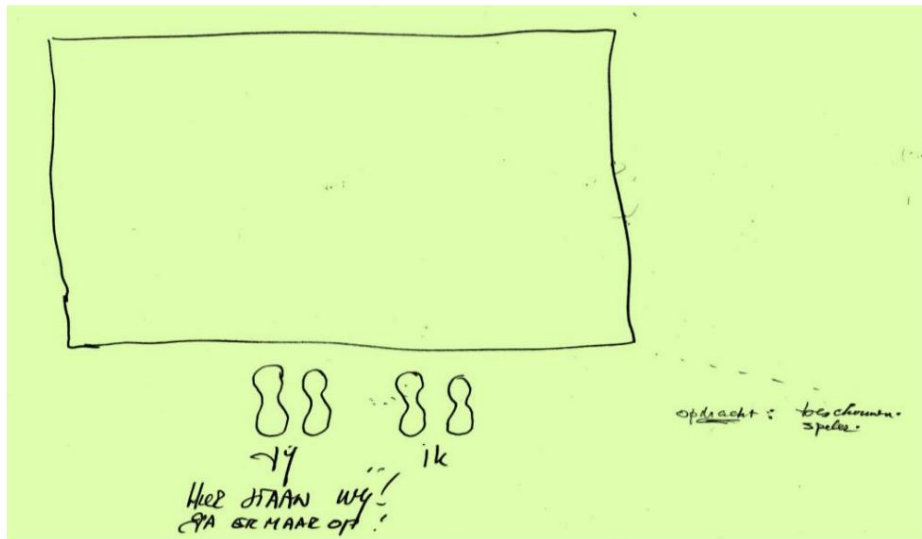
The end point of my Roots and Wings methodology is already touched upon in the first exercise.

Standing in silence in the light. It is a primary awareness of the fact that you exist.

That experience gives the opportunity to introduce the Mat.

### 8.4.3 On the Mat

Look there is the mat  
Look there is your mat!



Bring it on!

It is quite a step for the student to take possession of his own space in the form of the Mat, which is offered by me in this way.

Does he feel present in the heart or center of the rug?

If he manages to be on his mat, he looks around.

The awareness of limitation creates clarity.

It gives firmness and physically feels like "here I stand." "This is my domain".

That gives a sense of individuality.

The teacher also has his own place, there in space on his Mat.

Two Mats in space.

Here I am and there you are. The student on his country, I on mine to create balance and equality.

After all, the student initially feels like a guest in my practice.

The mats in the room dissolve that caution. The student is given time to anchor. He is given instruments to practice at home in order to build up enough self-awareness and self-confidence as quickly as possible to take his problems by the horns.

The most important question in working with the Mat and Being on the Mat is: do you feel OK enough to take ownership of the center of the Mat?

When you are in the center of the Mat you can see the 3 circles and the six qualities of your name personality and charge it energetically in you. That gives you enough confidence to look at the complaint from there.

## 8.4.4 The Shed

The more serious the problem, the more difficult it is to take ownership of the Mat.

The student really feels thrown off the Mat and powerless to regain his place on the Mat. That is why I came up with the idea of putting another mat behind the Mat.

Is it now possible for the student to acquire a place?

This place behind the Mat gives you protection. If you are unable to absorb difficult impulses from life, you withdraw from impotence into a protective space. This is where your defense mechanisms flourish. It's their job to protect you. It's pure survival. This place has names like the Shed, the Cocoon, the Shelter behind the house. The bunker. Whatever that space is called, it's a space where you want to be alone.

Chosen out of incompetence. You are invisible here and unreachable for the big Evil world.

In a manner of speaking, you can hear the world press the bell at the front door. You categorically refuse to open the door. It is also the place where you find yourself in a state of Freeze. Shocked and frozen, hard as wood. That means energetically, that you are powerless in the face of that which overwhelms you. Your energy freezes. The student is off the Mat and retreats to a hiding place. Freezing is the moment when you can't move and the flight and fight modes are turned off. It's the Shock. It becomes serious when you can no longer free yourself from this stagnation. The healthy vital core is enclosed, swallowed up in an urge for safety. It is so important that you are allowed and able to withdraw into this space. And that someone else "sees" you in that state. There is a danger that your personality will fragment, collapse and slide into a deep depression. There is a sense of inability, of willingly and unwillingly being alone, of shame for that inability. A cocktail of feelings. It is important to discover how the student experiences and furnishes this space.

As a coach you are the symbol of the hope of a bright future.

As a teacher you stand outside and make contact. You speak as if you are the neighbor, who wants contact. You clearly indicate that you see the student and feel his situation. A lot of compassion and empathy is needed. And... patience. The teacher has the task of representing the love of the student, which he himself cannot muster or use. The teacher has a goal in mind. He is not merely reflective and passively receptive to the whims of the student. He would like to invite the student or take him to another room.

*To the Inn.*

Student: I feel lost/displaced. Can you help me?

Teacher: Do you believe I can help you?

Student: I don't know!!

Teacher: I want to connect with you.

Student: I feel displaced/ helpless.

Teacher: I see that, do you feel embarrassed about this?

Student:

Teacher: May I shake your hand?

Stilted.

Student: Yes, and shakes hands with the therapist.

Teacher: (connected) Now you probably feel less alone, less desperate?

Student: Yes, it is.

Teacher: I invite you to a new room. The inn.

*Everywhere and  
Nowhere You feel alone and abandoned, displaced.  
You float around (like an angel in the universe)  
and don't put your feet on the ground.  
You call a friend.  
He extends his hand to you,  
Offer you a spot on his land for the time being.  
That will help you  
of this welcome, warm contact  
with a human like you.  
How do you reconnect with your own soul?  
What makes you happy? Sing, play?  
What are you warming up to? Freedom, beauty?  
What do you want to give the other, receive yourself?  
What is your destination?  
Inwardly, deep down, you know it and once you realize this, the soul can  
sink deep into its roots, into its ground of existence.  
The lights in your eyes shine around!  
Theatrically speaking, you descend (with a staircase) from the Universe, and you  
are reborn.  
Or do you transfer from your friend/ therapist's inn to Your Mat.  
You like to come to earth for this.  
You like to come out for this.  
This is what you want to be in this life for.*

*Kitty*

## 8.4.5 The Inn

At one point, the teacher reaches out to the student.

It's an invitation.

Will he take my hand or not yet?

It is a delicate and exciting moment for the student.

He knows he has to leave his cocoon if he takes the hand.

It's an act of trust.

Suspicion can often be read in the eyes.

The teacher offers the inn as a treat.

Attention is paid to current needs.

The inn stands for the promise to the student for a better life.

So they set off together to the inn.

It is the left hand that is invited to hold my hand, because that hand is eager to follow.

The inn is a place where the student can feel that he is cared for by the other. There will be a foundation, a bottom under his feet. There is a sense of security, a sense of basic security, such as a child can feel in his parental home. An experience of a beginning of attachment to the Other.

The inn offers space for all your needs. Are you thirsty, there is water. Are you hungry, there is food. Do you need hugs? Hugs are offered.

The student usually asks for safety, comfort, reassurance or a place where he can explode emotionally. He would like a space where he can let go of his emotions. The student can feel completely like a baby.

The teacher organizes everything around the student.

The teacher organizes love like a supporting parent.

The hostel distinguishes itself from all other spaces by the fact that the student can be completely child and is invited to express himself completely emotionally, surrounded by the safe hands of the teacher.

The teacher is the supporting force that provides bedding, to which the student can surrender.

The teacher is at home in many markets. He can offer a massage, hugs or a broad shoulder.

He can offer a mattress with a stick for a good whack.

The teacher lovingly offers all kinds of possibilities for the satisfaction of a need.

This self-expression doesn't have to take that long and is part of an ongoing process. The main thing is that the student gets and feels allowed to express himself. With the aim that he later gives himself permission when he is home alone.

When I see the creative tension subsiding, I say to the student: "If you know that you have been here in the inn for a month. How does that feel then?" The student always says: "I want to pick up my own life again." You can set the clock to that.

There is a natural urge to take charge of your life again. It is a relief to be on your own two feet again. A goodbye follows and the teacher waves the student goodbye.

The student steps on the Mat and his intention is to connect with his space. He stands on the heart of the Mat.

Below that are the three circles. The 6 power sources of his personality.

He builds up his Roots and Wings in such a way that he has enough self-confidence to fly into life again.

If you can stand on the Mat, you increase your chances of survival and you can focus more on the quality of life.

When you stand on the Mat, you will eventually look around you more and see life appearing to you in its potential. You will focus on your desires.

On the Mat, the adult takes the child by the hand, reclaiming the power of the adult's authority in you.

The king resumes his place on his throne.

He now wants to confront the negativity that had pushed him off his Mat.

Can you take or deflect negativity now?

For example, if you want to give a presentation to a large group of people, all sorts of difficult thoughts come along that get in your way. You feel nervous and voices come along that want to convince you that you are no good or very strange thoughts come along that want to disrupt you.

You don't want to be chased off your Mat again and black out during your presentation.

What can you do?



Drawing by Simone Loos.

In the inn you will regain your self-confidence to shape your talents.

## 8.4.6 The Chamber of Difficult Affairs

You need a new instrument.

To your right, place a mat. I call that robe the Chamber of Difficult Affairs. It is the opportunity for you to release those difficult emotions, thoughts and sensations within you by putting them down and grounding them in that place next to you. It immediately gives you back inner space and relaxation and this allows you to focus on what you are doing.

For example:

You want to give a presentation.

I call this action of 'freeing yourself from' creative symptom control, because nothing is solved but a lot of shifting or parking in a place next to you. The goal is to make room as quickly as possible for a good concentration aimed at a goal in the here and not.

Putting aside something difficult is essentially an act of great compassion. Otherwise it won't work. You can only complete that shift internally if you focus on difficult thoughts or feelings with a lot of love and attention.

First of all, you observe where the tension in your body has built up. You grab an object, for example a pillow.

That cushion symbolizes the emotional process, whereby all difficult spiritual matters are projected into that cushion. You then place that cushion, filled with that certain tension, on the mat of Difficult Affairs to the right of you.

You fill the acquired space with positive images, colors or music.

You name that material next to you.

For example: The stupor, the sleeper, the impenetrable glass, my overflowing head, cramp in my stomach, the intimidated, the critic.

I see mental concepts as sub-persons. Characters with human features. Their function is to protect you from the unpredictable threat of the outside world. There is another catch in this process of discerning and pushing aside. If you see the negative concept as a character, then this character expects you to pay sincere attention to it at a later time. That's the promise, which makes the concept willing to keep quiet "in the basket," the moment you've made it clear that it won't work out. Healing is always about loving attention.

If later at an appropriate time you decide to pay attention to this parked concept, you do so because you want to gain insight into the concept (why do you exist) and because you hope to facilitate a transformation. You go back to the room of Difficult Affairs. There you make contact and feel the concept. You try to make contact with the core of the concept. Often the core contains unprocessed feelings of the inner hurt child.

It is an invitation to the hurt child to make themselves visible.



### 8.4.7 The Autobiography

Place a new mat in front of the Mat. That mat symbolizes your autobiography. It's an autobiographical field. The hurt child or I-figure from your autobiography will stand on this mat. It shows a memory, a situation where an emotionally unprocessed issue lives. I, as a therapist, play that hurt child on the autobiographical Mat. The student himself stands in the heart of his Mat and looks at his hurt child. The Mat corresponds to the Here and Now and the autobiographical Mat to the memory or painful situation from a certain period of time. For example, on that Saturday in the summer of 1982.

It is my task to depict the emotion of the student on that day in the summer of 1982 in a tableau vivant. The student watches and indicates exactly how I should design the tableau vivant.

The student says: "I felt despondent."

I then depict despondency with my body.

Then I ask if he can connect with that memory.

If that works, I give him a small mat, which serves as a bridge for the connection between the Here and Now and that era. He is now walking across the bridge. He wants to make contact with the inner child and hold it. When he makes loving contact, he invites the child to walk with him to the Mat. It is an act of integration. Making a renewed connection between Then and Now.

The student now realizes that by choosing to connect with the hurt part, he takes responsibility and becomes a caring parent. From his adult position, the student looks to the autobiographical field to connect with the other characters

(father, mother figures, teachers) next to the child. And a conversation takes place as if everyone lives in the Here and Now. Even if the parents are long dead.

The purpose of the conversation is: "Forgiveness".

A letting go of the crashed expectations and coming to terms with each other.

The child is given the opportunity to express himself emotionally in the embrace of yourself as adult. This means a final goodbye to this painful event.

The other characters leave and the child stands on the adult's mat.

The field of the autobiography can be rolled up. It is empty. The load is off.

Together, the child and adult focus on the horizon. At the point of desire.

Have destination point.

Symbol of your spirit power.

Through this integration you are healed. You have become more of a whole, as this old split piece becomes part of your core again.

It's time again to jump into the field of unlimited possibilities lying in a field of light, love, beauty, freedom or any value.

That is the power of the Spirit. You continue your mission.

Healing is an interim stop to continue your journey, strengthened.

## 8.5 The Creative Route of the Emotional Paradoxes of the Creation Spiral.

*Where the love for the transformation of difficult emotions is central.*

With his 2 books, Marinus Knoope is a great source of inspiration regarding the question of how to realize desire.

In his second book *De Knotting*, he indicates how important it is that you get on good terms with your emotions. In practice, the creative process is often frustrated by emotional blocks. The journey to the realization of your desire is therefore often a back and forth movement between being on the road to realizing your desires and paying compassionate attention to your difficult emotions, which so quickly become obstructive. In appendix C/ *The Spiral of Creation* by Marinus Knoope I describe in detail what the Spiral of Creation and the Denouement entail. The method of Roots and Wings gives you a number of tools that help you to start a transformation process of difficult emotions. For example, instead of fighting your own anger, the anger can support you in taking your leadership and responsibility.

What does this transformation process of difficult emotions look like in concrete terms?

Let's say you start with a good conversation with yourself or with a coach. You put the facts on the table.

There is a difficult situation with emotions clinging to it.

For example: people have crossed your boundaries without you being able to prevent it. You feel furious, frustrated, impotent.

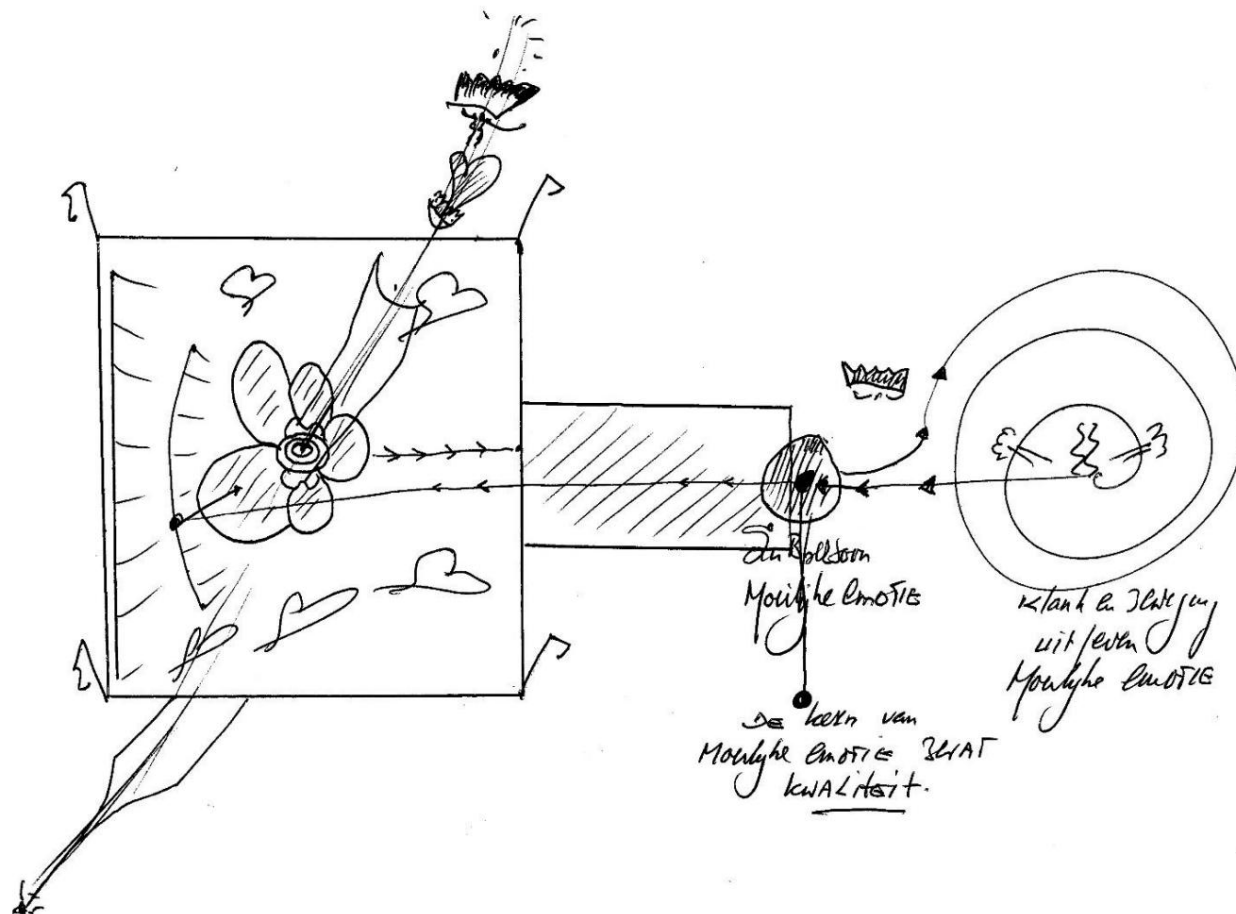
You read through that chapter in the book of Denouement, which is linked to the main difficult emotion of that event. In this example: *Anger*.

You find anger a difficult emotion to deal with. In chapter *Planning* you read that anger has a place in the theme of leadership. Moreover, it is also important to give full attention to the opposite of anger, powerlessness, and to surround it with love. What I discuss here with regard to Anger also applies to Powerlessness. Working through these two phenomena brings you into the balance of the paradox "*Flexible Leadership*".



*The difficult Emotion is made tasty.*

The method of Roots and Wings invites you to feel love for difficult emotions in a playful way. You get more and more love for the challenges life presents you instead of irritation or oppression. The parameters of the Roy Hart Theater help you express yourself in sound and movement.



You stand on your Mat, you anchor yourself, you feel your autonomy and you open your gaze to the horizon. You name your desire to meet your Anger. You can say, "Hello Anger."

Working with difficult emotions requires a "good enough" kingship.

You could say that the King invites the difficult emotion to come for an audience in the King's palace.

*The King is a symbol of your personal Heart. The love for yourself. In this transformation process of the work of Marinus Knoope, it is assumed that your I-power in the Here and Now has already been developed in such a way that it can establish a clear relationship with your injured person. Child/Difficult Emotion side.*

The red carpet is rolled out and the king says, "Hello Anger."

The king looks into the eyes of the character "Anger" and is willing to receive the character.

The king speaks to the character and walks towards him. He shakes hands with the character and invites him to join him in the Land of Desire, where he is given full space to express his anger in sound and movement.

In this process of self-expression, the player examines the quality stored in the core of the emotion Anger.

That could be the desire to limit: "Whoa, stop." The desire to say no.

If you feel that, you can shape it by shouting "stop" to imaginary people in the room. When the tension is gone, you stop the improvisation and you walk back to your Mat with the King. You reflect on your experience:

“Hey, if I use my No-power faster towards people, it feels much better and freer.”

I feel joy and creativity.

As a king, if you now look at your character Anger, you see that the character carries a great quality at its core. Namely the ability to say a big No to anything you don't want it to control you. The King appoints the character as Minister of "Territory Affairs," the Big No, so you store that quality in your subconscious.

As a result, you will say 'No' more quickly in the future without realizing it. Through this process and repeating this process you gain a love for your own No.

You can continue playing later with the polarity of Yes and No. It gives clarity in how you want to position yourself towards other people. Your leadership has grown more, will support and encourage you to take difficult steps towards the realization of your desire.

One of the great gifts of emotional transformation is that you turn your enemy into a friend who is faithful and helpful to you.

There are about 252 difficult emotions in the book of De Ontknoping. What a wealth of transformation possibilities. What a wealth of play options. The great power of Self-Expression is that you address the outside world with a statement:

"Here I stand." The answer to the question: "Where am I?"

In the healing process, the emphasis is on giving space to your Child / Adolescent side. In the transformation process of Marinus Knoope's work, the Denouement, the emphasis is placed on your Adult position, the King. That means that you have already built up much more personal autonomy than in the healing work. As a result, Marinus Knoope's work leans more towards coaching than therapy.

If you are interested, you can find the transformations associated with difficult emotions in Table 2. The approach, as I described it above, remains the same.

You replace the emotion of anger with another emotion.

**Table 1**

**Creation Spiral**

**Teaches you to think in paradoxes.**

mean something to someone else	WISHES	Get something for yourself
Visualize your wishes	IMAGINE	Face reality
Know you are perfect	TO BELIEVE	Recognize your limitations
Show yourself	EXPRESS	Hide yourself
Make new connections	NETWORKS	say goodbye
Go new ways	TO RESEARCH	Follow ancient trails
Be at the helm	PLAN	Follow the stream
Follow your impulses	TO DECIDE	Be careful
Be dynamic	TO TRADE	Keep your cool
Bite tight	PERSEVERE	Let it happen
Get hit	RECEIVED	Shield yourself
Be autonomous	UNNOTE	Be part of whole
Make a judgement	APPRECIATE	Accept that which is
Be fulfilled	RELAXED	Meet nothing

Table 2

## Paradoxes of the Spiral of Creation

Accepting and playing out difficult emotions gives an inner transformation

Thema's Creation spiral	Complaint/imbalance in the poles <u>Difficult emotions</u>	<u>Sub person</u>	Harmony/Balance in the poles. <u>Transformed</u>
Wishes	Delightful – jealous Sacrificial – selfish	Please – jealous husband Eliminator – egoist	Be there for someone else. Take care of yourself. Receive in your giving and give in your receiving.
Imagining	Otherworldly – stunned Excited - disappointed	The dreamer – "you can't get me anymore"	Come in joyful expectation and live in tangible reality.
To believe	Arrogant – not good enough self-righteous – inferior	Superman – "don't see me" Smart ass - I am stupid	Be proud and humble Being Divine in your Human.
Express	Cheeky - timid Eccentric – embarrassed	Big mouth - Wallflower Botte aap – Hypocritical	Freedom to show, express and to be restrained.
Investigate Chaotic	dogmatic/rigid Rebellious – <small>Well behaved</small>	The chaos – The straight line Rebel - Burgerman	Going new ways and honoring your roots / origins.
Plan	Authoritarian – submissive Furious – helpless	Upper Master – docile Psychopath – Calimero	Take control / steer in your hands, and follow the flow / be flexible.
To decide	Impulsive – hesitant Naive – suspicious	Dumb blonde - controller Tough hunk - Fear rabbit	Uninhibited, spontaneously following your heart-pulse with full awareness.
To trade	Stressed – tired, exhausted Rushed - opposed	Stress chicken – burnt out Zoef the hare – slack mop	Go all out, full of dynamism and keep your inner calm.
persevere	Stubborn, unwilling perfectionist – sloppy	They dream – unwilling The fanatic – absent-minded professor	Determined and focused, you persevere in a relaxed way.
Received	Emotional – numb Offended – cynical	Person with long toes - cool frog The aggrieved – the caller for revenge	Open your Heart completely and know how to protect yourself.
Appreciate	Unfairly treated - passive Irritated - compliant	Outraged citizen – murdered innocence The shocked – thinks everything is fine	Go for your judgment and accept that everything is what it is.

Relaxed	Press – empty Delighted - despondent	The busy boss – the bored one manic depressive	Feel fulfilled in the void. Finding fulfillment in nothingness, the Silence.
Networking	Pathetic – moody Possessive – resentful	Big nag – piece of chagrin busy/soggy – stay off my body	Connect, make contact with yourself and the other and keep an appropriate distance
Untie	Left out - locked up Misunderstood - checked	The misunderstood – the nobody The ignored – the patronized	Stand on your own two feet. Be the center of your own existence and be absorbed in the whole.

### **Paradoxes of the Spiral of Creation - Accepting and playing out difficult emotions leads to an inner transformation**

*Once upon a time there was a student.*

*This student is going through a wonderful personal process, but still feels very lonely. She can stand well on her Mat and she feels the loneliness in her heart. She feels compassion for that. With great care she can release her loneliness from her body with her hands and lay it aside in the Chamber of Difficult Affairs. There is no immediate need to plunge into childhood. Rather, she wants to face her loneliness in the Here and Now. She stands there like a queen on her Mat and the audience mat is rolled out. The difficult emotion "Loneliness" is invited for an audience. So they face each other.*

*I play her Loneliness. We look at each other and the queen comes to me and shakes hands.*

*She, as queen literally flips the character and points her to the field of Love for Transformation of difficult emotions.*

*She invites "Loneliness" to go into a free improvisation in sound and movement. Roles are switched. I now play her queen and she the character of the Loneliness.*

*She jumps in and is absorbed in her sense of loneliness.*

*After that experience she goes back to her Mat and takes the position of the Queen again in. And there I am again as the character "Loneliness". She tells that there is a deep sense of Uniqueness emerges when she looks at me. She feels alone and connected at the same time. A wonderful sense of autonomy flows in her. She feels fulfilled.*

*She asks whether I, as a character, transformed from Loneliness to Individuality, can support her as a minister with the quality of Individuality and Uniqueness.*

*In the following sessions we create space for this feeling.*

*She leaps from her Mat into the Land of Desire...where they are Unique to her*

*Connectedness expresses. She gets an image of a sacred space. A space of a chapel, where she once visited. In that space she is connected to all her loved ones. At the same time, each stands in silence grounded in itself.*

Once upon a time there was a student.

*She says: "Having a boyfriend makes me feel connected to life. Everything I do feels good and valuable. It matters. There is a fullness in my life. I feel relaxed and curious about everything that comes my way. It is wonderful to feel so free and to be open to new projects. I don't want to commit. Even if the friendship is fairly superficial. That does not matter. Two months ago I ended the relationship.*

*I feel again how quickly my old pattern of Not being OK tries to overwhelm me again. Even though I am aware of what is happening to me. It remains very difficult to keep a distance from this concept. When I look outside on a Sunday morning I feel left out of life. Pointless and slightly depressed. I do not matter. I see all couples who are happy".*

*We look for the difficult (core) emotion that can be a turning point of this psychic dynamic. Initially, we examine the area of the connection. We examine the question of how important loving contacts are for her. And how she can take care of maintaining and getting loving contacts, because apparently that need is very deep. In the conversation she indicates that this is not the core of her unrest. We continue to look for the source of the unrest.*

*Through previous sessions a year ago she became aware of negative beliefs, "that she doesn't matter". That belief, of being insignificant and irrelevant, swallows her up and puts pressure on her. In the conversation with me she can trace back to herself how that conviction is present in her body. Her head is full and her stomach feels heavy. We take the time to connect with this Not Okay pattern and to de-identify this concept. In other words, loosen up. I put my hand on her head, give it a lot of pressure. I ask her if she wants to free herself from that pressure with her hands. In this way she can enter into a dialogue with this pattern, let it flow out and collect it in a cushion. She holds that pillow well and puts it next to her. In the Chamber of Difficult Affairs.*

*Now that she has distanced herself from her pattern, a new space is created in her head. She feels a great emptiness and lostness. An old feeling that she recognizes from her childhood. She is willing with my presence to go deep into that feeling. She says to herself:*

*"Hello lost feeling, directionless self within me".*

*I let her walk through the room and give sound. She cannot find a focus on which she can sail. She feels lost in an unlimited space. She feels a deep pain.*

*Abandoned, lost. She feels how in that emotion of lostness an image emerges of a strong need for countries. On a connection to the earth.*

*Descend to the earth, ground.*

*When I hold her feet and legs and press on the earth, a stillness and relaxation arises in her. She says she is afraid of the earth. Afraid of getting caught when you land. She lands and takes off again. She lands and she takes off again.*

*If she feels familiar with this, she will receive images from her childhood of her family of origin. She visualizes the presence of her parents. This contact with her roots strengthens her sense of being supported and belonging. She comes home. She is getting more and more into her body.*

*I suspect there is still a lot of work to be done regarding her fear of getting caught up in her old family system. The challenge here is to take a good look at it. The reward will be to become more and more firmly grounded in oneself. To feel at home on her adventure travels. She likes to travel.*

*"I come home and I feel free to go on an adventure. Alone or together with others. I feel at home and connected to life and I want to live life". Exploring the limitless possibilities. Now when she grounds herself, she feels, focus and direction without having to know exactly where to go. Her lostness now transforms into an experience of an open space full of new possibilities.*

*She now shows me her two tattoos.*

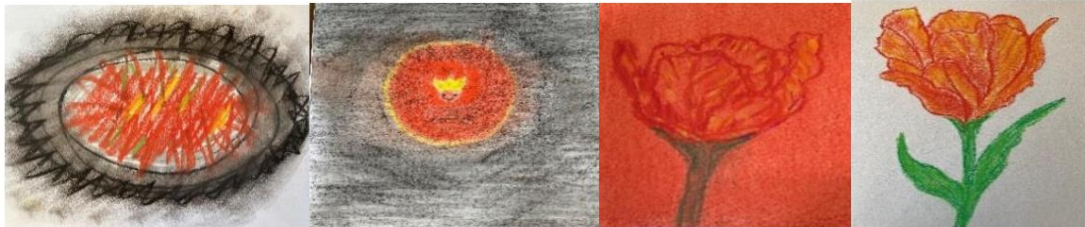
*A bird is tattooed on her neck and a tree on her ankle.*

*She feels like a bird in her own tree.*

In his book *De Ontknoping*, Marinus Knoope describes for the theme Exploring how difficult emotions such as feeling lost and feeling trapped are each other's mirror image. Both want to be seen in their core. Lostness wants to be recognized in its urge for renewal, unattached to old forms. And being trapped wants to be recognized in its need to honor the Culture you come from.

Have is the deep need for balance.

"Explore new paths and honor the old paths".

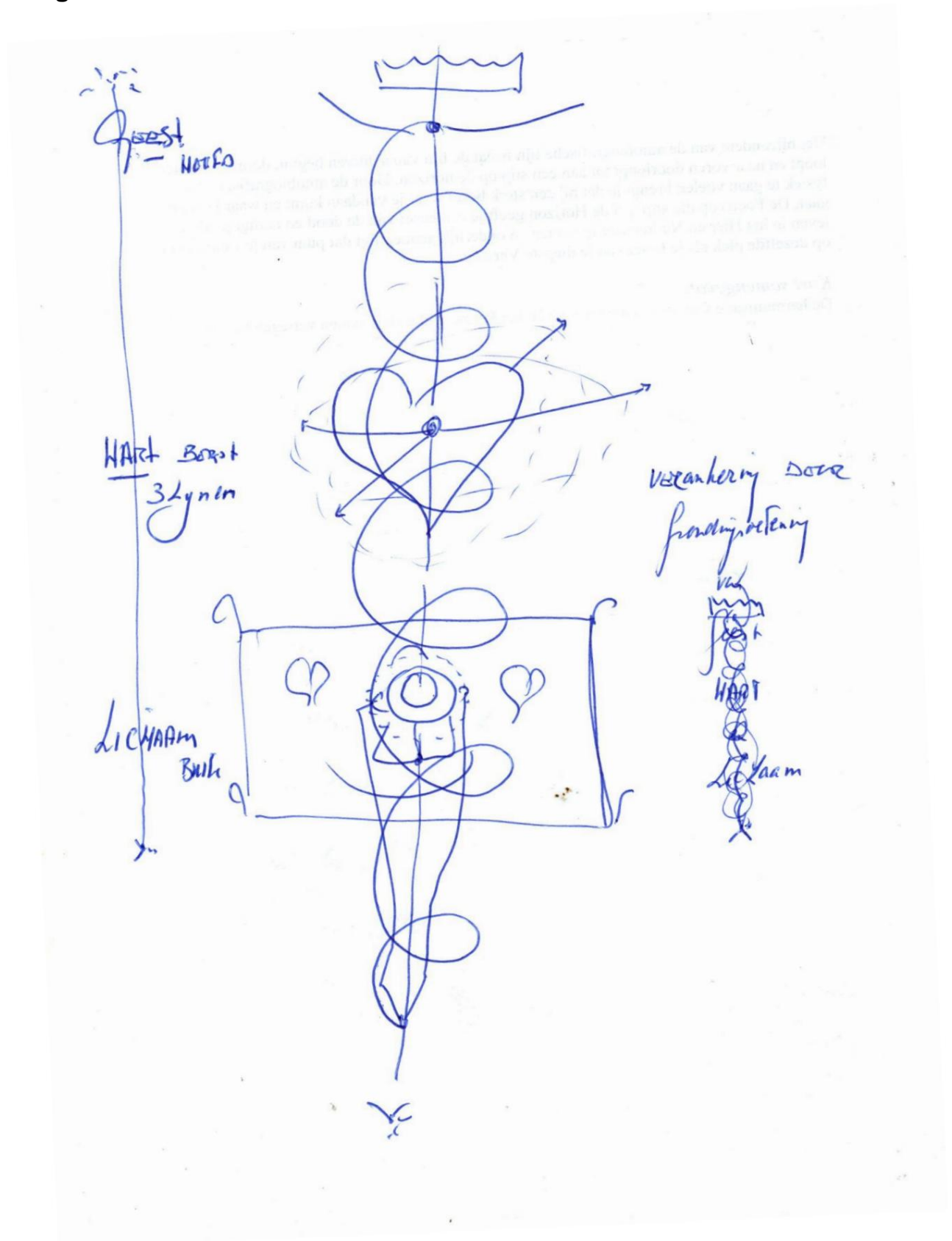


Drawing by Simone Loos.

Transformation of a "difficult emotion" in steps.



### Appendix A: The three Basic Principles, which form the Backbone of Roots and Wings



## 1. The First Basic Principle

The Love for your anchoring of your heart and soul in your body.

The grounding or anchoring of your existence.

The 3 circles, which together form the core of your personality, the six themes and the I positions (Child, Parents and Adult) must be anchored. You can firmly anchor your existence in various ways. One way is to connect or playfully connect with your maternal or paternal family roots.

The other way is to connect from your lower back, tailbone, pelvic floor to the depths below you and connect to the center of the earth. The exercise gives you the feeling that all these qualities, which give you self-confidence and individuality, are anchored and stored in the body. That gives firmness and continuity in your personality.

## 2. The Second Basic Principle

The Love for Yourself

The three dimensions of personality.

These 3 dimensions of the Personal Heart together represent the Best that you have in your heart as a human being.

1. You stand as a Human with a Name between Heaven and Earth.
2. You are in a meeting with the Fellow Man.
3. Your personality, from which you now formulate your dreams, has been formed by autobiographical stories. You can rewrite those stories.

### *The first growth line*

*As a person with a Name you stand between Heaven and Earth.*

If you would like to playfully meet and play with an aspect of your heart in the Here and Now, write it on the Desire Arc of the front yard, jump into the playing field and go to the land of Desire. Here you want to be the man with a free heart in relation to what you desire. Stripped of all your protection mechanisms, which you left behind at the Jump on the Red Mat. You go to Stemland. You are going to the Land of Eroticism. You go to the land of the Ethical Consciousness to feel what that does to you. Looking for new impulses that can inspire you.

I call this position "the Heavenly Man" in you.

The Heavenly Man, where the open Heart is central, is a metaphor to indicate how you connect with the best in you. How you want to grow in it. You are open to personal growth.

If you stand between Heaven and Earth as a human being, you strive for the old adage of *a healthy mind in a healthy body.*

It is the meeting of the building blocks of your personality.

The building blocks of personality are stacked vertically. From your crown to the soles of your feet.

Your consciousness

It's stem

Your heart

You want

Your vitality

Your grounding

These traits, which have come to fruition in man's evolution, are man-owned traits. So the most human is the most divine. It is a mystery of life how these qualities have given a face to the human personality out of nowhere and how they have formed its personality structure.

They form the hard drive that gives you the freedom to fill yourself in with the software of your beliefs and experiences.

It is a fact that man always points to his heart when asked who he is.

"This is me" you say and you point your hand to your heart. So you could say that your heart occupies a central place in the construction of your personality. From your heart you make connections to those other properties, so that you continue to feel yourself as a whole. This allows you to influence the growth of all these aspects of your person.

If you want to give conscious attention to yourself every day, go to the Playing Field every day and work with these themes of the personality in a meditative and playful attitude. The meditative and the playful have a naturally good relationship because they are both attuned to the direct experience of the stillness in being. All meditative techniques and creative work forms of dance, music, drama or the visual arts have the ability to give you experiences that are innovative and that enhance these properties. That allows for personal growth in the Here and Now, despite your attachment to what you already are.

Let's go back to the practice of the Red Mat and make contact with the three circles. When you draw the first circle you feel the Light within you. When you draw the second circle you feel the power of the Tree or of the Lion or of Being Human within you. The archetype of "I am a Man" can be divided into a number of human symbols such as the King, the Wise, the Scientist, the Good Parent, the Child, the World Conqueror, the Hero, the Lover. They all have their own strength, which you can later use to realize your desires.

From the second circle you can transfer to the third circle. It is the leap to being your unique Person, to someone with a Name, born at that place and at that time. In that family with those surnames of your parents. You take that particular place in the line of the children. You are the fifth or seventh child. It is the leap to the person you are Now in terms of age, place of residence, form of society.

You have felt the source of Light, the archetypal powers of the Tree, the Lion and the symbols of your Humanity. You have felt through the facts of your own document at the registry office. Now I want to describe 2 more aspects of the Heart that are essential to be mentioned in this context.

- A. The ability of the Heart to connect lovingly with the other or the other and
- B. The Heart's ability to carry and transform its emotional Wound without the Wound ever disappearing.

A. The Heart has the ability to be empathetic and compassionate. It is able to meet the other and form a we. On the other hand, the Heart is able to stand on its own and establish its uniqueness. Meet and say goodbye. Stand up for his values and fight to protect those values he believes in.

In short: The Heart connects internally, lovingly and with strength with all its building blocks, so that you as a personality remain a whole.

B. Every human being is instructed in his life to accept and bear his existential wound. In Appendix B I elaborate on the theme that is so related to this wound.

Which in psychology is also called the narcissistic wound.

The theme of "I'm OK, I'm not OK".

What does this mean for daily practice?

How can you play with the information of circles 1,2,3.

- You play with the Light. You feel the (Sun)Light within yourself

First circle.

- You play with the archetype of the Tree. You feel the power of the Tree

Second circle.

- You play with the archetypal possibilities of "I am human".

You feel yourself as a King, as a Wise as an uninhibited Child and other types.

- I play with the facts of my birth and my existence now. I feel the person, that I

am in my name.

Third circle.

- I play with the paradox; i feel like a unique being and i feel connected to the other.

With this you have energetically charged your Heart with regard to the building blocks.

From this open heart you now enter into a connection with the above-mentioned qualities of your personality.

It is up to you in which order you want to give them attention and whether you should give them all attention on a daily basis.

A. The head. The connection with consciousness, or mental space.

"Hello consciousness". You feel the desire, jump into the playing field, go to the Land of Desire, where you will meet the field of consciousness.

You want to connect with a certain type of consciousness.

You have different consciousnesses:

Transcendental consciousness, ethical consciousness, aesthetic consciousness, creating/playing consciousness, political consciousness, healing consciousness, erotic consciousness.

You can playfully feel the contact with a certain mental space and take that experience to the

Red Mat. What color is a consciousness form. Do you feel at home in it? How does the connection to your ethical awareness feel?

B. The throat area. The connection to the Voice.

The throat area refers to self-expression. You want to build confidence and ease in being heard by others with your speaking or singing voice. You want to show who you are you are and how you look at life. It is the field of artistic design.

The philosophy of the Roy Hart Theater fits in seamlessly with this.

You can emotionally control the parameters of the Roy Hart Theater's philosophy

To work out. Quietly or playfully in order to feel at home in the domain of the voice. See chapter of the Roy Hart Theater. It's wonderful to play with your voice in the morning like waking up in the morning.

C. The Diaphragm. The connection with the Will.

It is important to distinguish between being volitional and being intentional.

The intentionally directed will is connected to your essence and desires. It comes down to perceiving how you can *feel that intentionality within yourself*.

D. The Belly. The connection to your belly, your gender. They represent the world of you impulses and drives, which are related to your primal nature. Your libido. The connection to the Heart ensures that your primal power is lovingly channeled.

It is like practicing Tantra, where your sexual drive transforms into a stream of feelings through your body. Enjoy your life. Or it's like acting out your aggressive emotions in a safe place. This allows those raw emotions to be transformed to strength and self-esteem. You feel the warrior in you.

E. The feet on the Earth. The connection to the Earth. Your own Kingdom stands as metaphor for the connection with earthly reality.

Your Kingdom comes alive with the ground on which the feet stand.

You are standing and ready to act. It is the feet and especially the tailbone that make the connection with the depth of the earth. They are the roots of your existence, symbol of your solidarity with your family, that give you firmness and secure you in the place where you stand. The world of matter and of concrete deeds. This is what we call grounding your energy.

The creative energy flow - descending from the cavity of the crown - through the other levels finds its consummation in the reality of everyday life. The grounding is the pivot and turning point from which the circle of divine energy flows back up to the unknowable source. You live between Heaven and Earth and your Unique personality is right in between. Life is a work of art and you are the artist. The loftiest ideas must land in everyday practice.

By making a leap every day in the meditative and creative / playful field and highlighting the properties of your personality in the Land of Desire, there will be love, joy and vitality grow for yourself, within yourself.

It is a sense of gratitude to know that human potential has been bestowed upon you as a divine gift, with the freedom to use it as you see fit in a sense of responsibility for yourself, society and for life yourself. It is this gratitude that gives such depth to your feelings of vitality, joy and love for playing. That is love for the Best that you are. The Heavenly Man

### *The second growth Line:*

#### *Meeting with fellow man*

*Love your neighbor as you love yourself.*

The horizontal, sideways line indicates the love of meeting you with the Other(s)

On. It is the beginning of a realization that the Other exists and demands a place in your consciousness. The wider and more stable your love for yourself is, the deeper and richer your experience becomes in meeting the other.

*Love your neighbor as you love yourself.*

The core of Life is meeting. Encounters are characterized by a basic movement. A coming together of people in an open field of connection. There is a desire for a shared experience .

The meeting is also characterized by a certain unpredictability. It is an experience in the Here and Now. Person A stands on his Mat and Person B stands on his Mat.

They each decide to take the plunge, to enter the open playing field of the encounter. In the land of Desire you embark on the adventure to bring out the best of who you are and share it with the other. That is the common hope or glad

expectation of every meeting, where you strive to give that meeting a special shine. Through the common experience of the meeting, a love grows for a number of aspects related to the encounter with the Other. That love will grow as one repeats the encounter.

For example.

*Gardening*

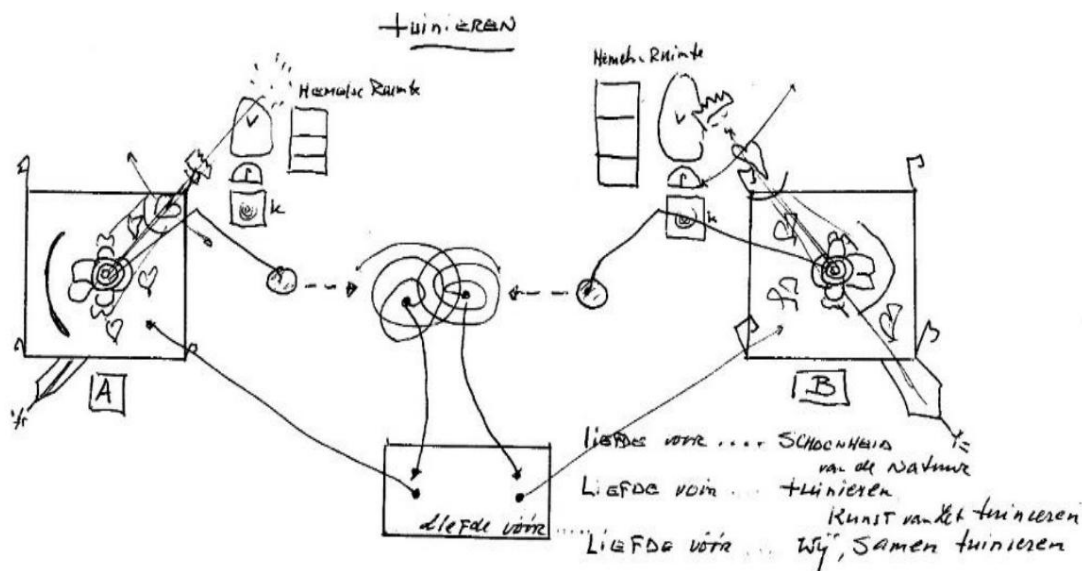
**Goal:** I want to renovate my garden with someone. I decide to invite someone who knows a love for gardening. A love for gardening grows.

**The Meeting:** we meet in the garden. Together we are working on refurbishing the garden. Refurbishing the garden is the framework within which we have agreed to meet. A love grows to share that with each other.

**Result:** There is a renovated garden. Love for the great cause grows. Realizing your desire to be connected to a beautiful garden.

It is an attitude to life to recognize the presence of the other in saying hello and to continue to feel the wonder of the mystery that the other will always be. Every day again. With loved ones, but also with people you meet in the supermarket. All ideology is subordinate to these encounters in the Here and Now, which remain unpredictable in terms of experience.

You can describe the meeting as "This what is happening here and now between you and me".



In my work with couples I discovered something special. In a relationship conversation I put two mats in the room. Each person gets his own Mat. I put those two mats against each other. There is safety to see each other from their own domain and they can meet each other by jumping into the playing field. The direct experience.

Longing for an enriching encounter.

Often, despite the tensions, couples indicate in the conversation that there is still affection between the two of them. I then place a third mate in the playing field. I call that mat love for their relationship or friendship. When they stand on it, they make contact with the memories of experiences of loving moments from their past. You see that that love is often still so strong that it motivates them to look with an open mind at the difficult things that are now going on between them.

The love that is now present in the space and that is addressed can be so strong that it negates the alienation (getting lost in one's own pain patterns) of the relationship.

In the example of gardening, you can imagine that a strong bond of friendship can grow between two people if they regularly garden together as a hobby or for work. Giving weight to the autonomy of the Other, whereby you release the other in his presence and accept the other in his being different from you, gives weight to your own autonomy. For connection it is necessary that two people feel their own existential ground under their feet.

In short: Love for yourself grows in the acknowledgment of the existence of the Other and the acknowledgment of the Other of your existence. The love for the Other grows the more you clearly put your own personal form on your Red Mat. Through this interaction of giving and receiving love, you transcend yourself and move more empathetically and more assertively towards the world of the other. That is the core meaning of the philosophy of the Ubuntu.



### *The third growth Line*

#### *The elaborated autobiography?*

*The Crowned King, the Crowned Young Adult and the Crowned Child.*

The third line opens for the first time in Roots and Wings when you virtually draw the Horizon with your hands on the Red Mat in order to visualize your desires.

The aim of the third line is to get an integration between the three I-positions of the Adult, namely the amazing, playful Child, the Young Adult, who goes out into the world to realize his dreams and the Wisdom you have in your *age of now*, as an adult is at your disposal.



The crowned King, the crowned Young Adult and the crowned Child.  
Chalk drawing by Maurice Willems

Together they represent the love for how you have lived your life and want to continue living. Your autobiographical route.

You wish to be able to live fully every day without being slowed down by old pain or by limiting beliefs, which stop the flow of life in you.

It is often still a job to come to terms with all those injuries from the past.

The pain of the past nevertheless needs to be processed. The great goal remains that in the land of Desire you play out your desired desire with the help of the power of the Child and the Young Adult, reflect on the Red Mat about the meaning and check in the reality of daily life how you realize this desire .

Through the meditative practices and creative actions of everyday life, you are willing to feel and transform old pain as it comes to you. You hope that you will succeed in letting that blocked energy flow fully again. Because of that free flow, the Best can manifest itself in you.

There is room for vitality, joy and love for this healing. It encourages you to dance, sing, express any expression in the kitchen or on your way to the supermarket. The more light you can experience now, the more healing you will organize.

In addition, your love for your life consists of looking for images from your life that have a special, positive meaning for you. Images from childhood, where you felt safe. Images of wonder. Images where you shared joy with others. At home or at school. Images from your adolescence or young adulthood that underlined your urge to conquer the world. Images that illuminate your parenthood with its primal power. All these images are valuable material to bring into the daily playing field. By immersing yourself in the dynamics of playing your autobiographical images in the open field, you regain the love associated with those images. You feel the astonishment of the Child, while it was swinging in the playground at the time. You feel the vitality, the sturm und urge back from you as a young adult, so that you take action in a powerful way in today's daily life.

The special thing about the autobiographical line is that the line starts from behind, runs through your heart and continues forward to a dot on the horizon. By physically feeling the autobiographical line, it brings you to a strong awareness of where you come from and where you are going. The Focus on that dot on the Horizon gives you a sense of the end and invites you



feel life in the Here and Now more intensely. Miraculously, that point of your Finiteness is in the same place as your awareness of your deepest Desires.

***In brief:***

The harmonization of these 3 dimensions of the Personal Heart together represent the Best you have. The more these dimensions are internally balanced, the greater is the connection with the love of yourself, with the love of the Other and the love of Life/the Universal.

The Celestial Man represents the Best in you.

The playing field and the land of Desire are the places where you in the age you are now with the qualities of a Child or of a young Adult meditative or playful is absorbed in an already announced activity. The experience there gives you feelings of vitality, joy and love for your action. They encourage you to become aware of how you integrate that experience into your daily life.

**3.The Third Basic Principle**

Love for life.



The Celestial Space

When you return to the Red Mat after playing, take time to reflect on your experience in the Land of Desire. You take the time to absorb the experience.

The back and the bottom, the back and the pelvic floor / legs are important points of attention. You lean back, as it were, to let the information and feelings flow into your body. With the aim of processing and including it in your identity.

It is saying -Yes-, which confirms the experience in you and anchors it in your personality.

You are now choosing this special step.

You now wish to proceed with the intention of placing yourself in an even broader spiritual perspective. You feel the desire to access the experience of being part of the human community and of unbounded nature. In relation to nature you want to experience that you are part of an infinite Whole.

In the room you now place the Persian Carpet in front of the Red Mat.

The Persian carpet symbolizes the Heavenly Space.

You now jump into the open Field again and you enter the Heavenly Space (the carpet). You take the feeling of vitality, joy and love for your own play activity with you to the Persian Carpet.

When you stand on the Persian Carpet, you start to visualize people all over the world lovingly sharing your visualized lived experience. Feel the connection with all those eyes that you visualize and receive all those eyes. Imagine them playing along with you or enjoying watching you. People from all over the world gather in your imagination into a huge community and that community sees you in your unique expression. It gives you the experience of performing at the Olympic Games. It gives you a joyful sense of belonging to humanity. It is the ultimate experience of being seen unconditionally by people. It is the representation of the principle that participation in the Olympic Games is more important than the result. This playful event recognizes the value that you are as a unique human being. The activity you perform represents the specific *value* you want to bring to the world and the experience of love, joy and vitality for that activity strengthens your motivation to do so.

For example;

You care about getting in touch with your aggressive feelings. You are entering the Land of Desire. To the land of boxers. You will be boxing virtually at home for a while. You are now going to Heavenly Space to show this experience and the love, joy and vitality that comes from boxing to the human community. You will then find that virtually sharing the love of boxing with the human community has a great influence on how you deal with your aggressive feelings. There is a good chance that your aggression will transform into decisiveness and leadership. On the Red Mat you will anchor those feelings by means of an inner -Yes- in a renewed identity.



The Celestial Space with Circle of fellow human beings

In addition, two other special trips in the Celestial Space are possible. You visualize a place where you connect with Nature. You stand on a mountain top and you overlook the deep valleys and the space above the mountains and you look at the starry sky in the night. You focus your gaze on the Universe. A dialogue arises between you and the Universe, in which that cosmic space unconditionally gives you the feeling of being fulfilled or carried by it. You can also choose to make a visualization to the center of the Earth.

You turn around and you bend over deeply and you imagine that you are looking at the center of the earth. It anchors you in your body. It secures you. It gives you security to make contact with the unlimited of nature from there.

Then you are absorbed in a space of Silence and Imagelessness.

That is the ultimate contact between you and Being.

You are absorbed in something unnameable.

You forget yourself.

It's like the dancer who forgets he's dancing.

From that Silence you go back to your Mat.

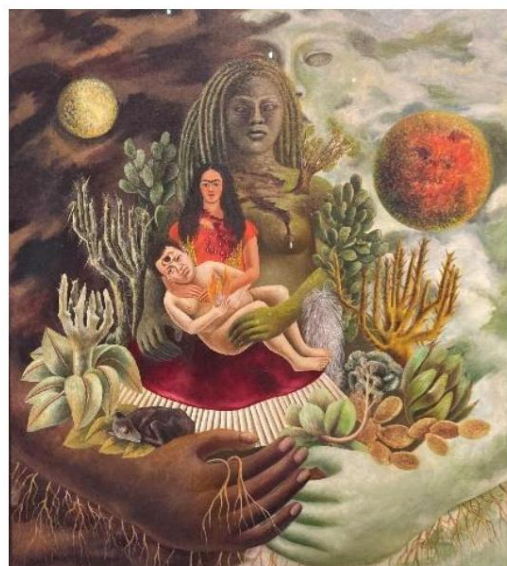
On the Mat you acknowledge that experience.

Yes, this is who I am.

On the red Mat you are connected to the first circle.

I am source of the Light.

The painting below by Frida Kahlo symbolizes this Heavenly Space very nicely. I call it "the embrace of the Universe".



A letter submitted:

"Now suppose there is an energy, a force that transcends my own knowledge, but that I can make contact with, that I can open myself to, so that I can send or receive a signal. Some kind of radio station.

I wanted to address this energy, to be able to formulate questions that were essential to me. I had read somewhere that you could write a kind of personal 'prayer' for this purpose.

Not religious prayer, but prayer as a form to communicate with a higher energy, to recognize it, to say Yes to it, to open myself to it so that I can also experience it in myself.

So I made a 'prayer' and read it out loud a few times. In doing so I addressed myself to the cosmos, the sky, the universe. I could look outside, at the sky and felt my heart open, I spread out my arms naturally. I experienced a feeling of great space. And while I felt grounded, on the earth, at the same time I had the experience of being included, of being carried by the universe. A sense of surrender,

while still keeping to myself. This experience gave me great inner confidence. To feel, to experience that I could turn to this energy, which has the ability to bring things together (which may look like coincidences) when I have sent out my intention from my heart and soul.

This was beyond comprehension. It transcended my thinking, so to speak. After this experience I felt a great peace, a silence, actually a silent joy. Everything seemed to have fallen away, only Being remained. It gave me the feeling of being able to surrender to life itself, to let go and at the same time to land in my own existence (ie I did not become dependent). The special thing was that although I asked for help, I felt that I also felt equal in a way. Namely, I had to show up for these questions myself, open myself up to it, do my work here on earth, and yet it gave me a lot of confidence and I felt supported.”

*Once upon a time there was a student:*

*He was born in Izmir Turkey. He comes into practice, because he is often rejected in job interviews for a job as a teacher in a primary school. In his appearance he looks somewhat sub-assertive. His shoulders hang a little low forward and his eyes look a lot to the ground. He wants to pay attention to his voice. He wants to express himself more easily. He wants to get more guts to speak out.*

*In the first 3 sessions he quickly took ownership of his Mat. He jumps into the playing field.*

*He immediately feels safe on the playing field. He is 33 years old and he feels like a child of 7. Both ages are present.*

*We go back in time. He is back in his room in Izmir playing with his race cars on the computer screen. Later he plays with dolls like the dinosaur and the Ninjas (Japanese martial artists). He has the two dolls in his hands. His hands start to move because of the imagination of that 7 year old. He gives it sound.*

*He arrives at a sound and movement pattern. He sings and plays with gestures. He tells how fear comes up. We pay attention to the fear. Anger comes up and we pay attention to the anger. He goes up and down between the green mat and the Mat. He is playing football at one point. He is a center forward, a goalscorer. He kicks hard with his legs and he cheers when he scores a goal. On the mat in the reflection, he feels how his joy grows. He says he kicks his father in the buttocks. He sees his father flying through the air. He takes the time to indulge his creativity in this image. In his presence I see him transform from a child into a powerful young man who wants to conquer his freedom. That gives him great joy. He is standing more and more in his height and his eyes are directed more outward and forward. He's clearly having a good time.*

*We decide to end the session. He sits down on the chair to say goodbye. He muses some more and he suddenly says that his fear has to do with a fear of God.*

*I ask him to step back onto the playing field and live out his football expression from there. He feels the joy*

*coming back. Then I put the Persian Carpet on the floor.*

*I explain to him that the Persian Carpet is a sacred place where he can communicate with God. He steps on the Persian carpet and he gives sound and movement to his football kicking movement, kicking his father under the buttocks. I play the piano. He is completely absorbed in his expression of pedaling and communicating that activity.*

Once upon a time there was a student:

*She has been coming to my practice for a long time at long intervals.*

*There is a theme that she has not been able to solve for years. She is an aid worker and works in a welfare organization. She feels at home there. In the last 4 years she has become proficient in the problem of loss and bereavement. She is very excited to offer herself this problem in workshops as a self-employed person or to work with individual clients at her own location. She notices that she does not get around to developing initiatives. She blocks and avoids this topic. When she goes to trial in my practice, she stands in the front yard as if petrified. The front of the Mat. She does not dare to jump into the unlimited field of play with full abandon.*

*It now takes a lot of effort for her to stand on her Mat uninhibitedly. A lot of fear of failure has crept in by now. A sense of despondency prevails.*

*It takes some time before she can stand on the Mat with support from my side. It works. She looks suspiciously at the playing field.*

*I tell her extensively about the meaning of the Land of Desire. I tell her that land is anchorage in the limitless field. A playground that is for and hers.*

*A limited space, on which she can project childhood memories. When she commits to that, she so spontaneously jumps into the land of Desire. An island in the vast sea of life. She says that as a ten-year-old child, she picked daisies with two friends in nature near her parental home and put them in an imaginary pan. A delicious soup is being prepared.*

*She feels safe and uninhibited in her game. I invite her to move from there and give voice.*

*Can she get to dance and sing. She transforms her movement and sound into dance and song. I play the piano.*

*There is now much joy and lust in her playing.*

*I ask her how it is for the adult, the 61 year old. It feels wooden and clumsy. There is a certain shame. When she returns to the Mat she feels how reluctant the adult in her is to express herself freely. She jumps, feels the child in her and goes back and feels how the adult in her reacts to this. She makes contact with her defenses and places those defenses in the Chamber of Difficult Affairs. There is now room for her central self (the Queen) who invites her child to be with her. From this position they now jump together into the land of Desire. Everything repeats as described above. Only she feels the presence of her adulthood in the form of the Wise Woman. There is now an integration of the woman she is Here and Now and the inner natural Child.*

*I invite her to go to Heavenly Space. She stands there surrounded by people all over the world, who recognize so well the joy of making daisy soup together.*

*It is an experience as if she shows the gold medal at the Olympic Games.*

*When she stands back on her Mat, she says that the fear of going out into the world independently to realize her dream is gone. Her inner Child is her support and rock.*

## Appendix B: Okay or Not Okay

*The Will is the gift of your individuality, your uniqueness.  
Individuation is your personal growth process towards maturity.  
(Adler)*

Which conditions must be met in order to consciously arrive at the connection with Life as an adult and appropriate that love with respect.

There is an enormous challenge for every human being to achieve a stable sense of Self-love and to find a balance between personal love and the love of life.

Every child develops its own self early in life (1-2 years). When the self is born, a duality arises.

The Duality of *"I am OK" and "I am not OK"*. It is the further challenge for the adult personality to transform that duality within itself into a Non-Dual experienced belief and direct experiences.

I am at the core Okay, Human and my Name is....

Moreover, in that phase the child lives in a narcissistic universe until the age of 4/5.

Later, as an Adult, he should also transform that universe into a philosophy of life in which every human being is in a loving connection with fellow human beings and with the universe. The child goes through this narcissistic phase through a dynamic growth process with his daddy and his mommy. The child is instructed to find its own loving place in the triangle. The triangle of child, papa and mama. He is very dependent on the psychological capacity of his father and mother during the vulnerable time when he is still a little one. The triangle of love from this childhood period is of great importance with regard to the later wish to consciously arrive at the Love for... in a playful way, in an adult way. to practice.

The Self Love in the Adult has its roots in the presence of an existential love flow through the legs of this triangle.

Is there good enough love in the three legs of the triangle between mom, dad and the child?

That is the question.

I feel OK (in the non-dual sense) means love flows in this triangle.

When blockages are raised in the triangle, you experience it as a presence of an *"I'm not okay"* feeling. The heart gives way and the Not Okay belief manifests as a negative energy. The healing process is aimed at restoring a loving dynamic in the triangle through visualizations and emotional bodywork. The client knows that a healed heart lays the foundation for creative and loving connections with

his potential and to come to creative and loving actions. Moreover, he knows that the loving triangle fulfills his desire to connect with the Other and with everyday life.

The child comes out of his bubble and sees the challenge and the adventure in the connection with his brothers and sisters. In this stage, the child experiences the connection between his parents and the child and the connection of his parents with all of his siblings. That allows loving connections to expand spontaneously. Subsequently, the expansion takes place among his peers. The spiritual term "Brothers and Sisters" is a mirror of this loving capacity of the personal heart. The personal heart can connect with the universal heart. The loving adult can do his work like a crowned one in connection with his Brothers and Sisters, so that he inserts his Values into his contact with his fellow man.

The love triangle of mom, dad and the child is preceded by a developmental moment, which I would like to describe. In Eric Berne's world of transactional analysis, the term Script is used. The term Script stands for a toddler's mental conclusion that he is not OK. I have long been fascinated by this psychological concept of transactional analysis, which in turn has its roots in Adler's work.

In 1998 I registered for a course at the Landmark. This is an organization that provides awareness training in Amsterdam. They called this course the "Love Course." At the time, this workshop touched me deeply in terms of thinking about childhood. In the course it was stated that your self-image or ego-identity is born around your first year and a half. For that you are in the 'All' of the baby state of Being. This birth of the I is a necessary mental event, because every human being should acquire an I-awareness, an individuality, a unique self in his development into an adult human being.

The Script is a concept that represents a sense of Not-Okay. It is the first construction of a toddler's mind to protect itself from the danger of being ostracized and thereby to survive.

The Script is a mental construct that casts doubt on whether you are unconditionally OK as a person, in this family, here on Earth. It is a core theme, which you should become aware of so that you can later take control as adults, to bring yourself into love and to realize your desires on that basis. The trick is to declare yourself OK every day and thus move along the 2 rocks of a narcissistic attitude of being great or of "it doesn't matter".

Healing the Script is the gateway to Enlightenment. In other words, a gateway to an open, clear, creative, loving mind.

Your Essence, which is basically always available to you and makes you feel OK (see first Circle, I am the Light), can be hindered and pushed away by a Script concept of "I'm no good ..... ." or "I am so special...." (*defensive*), so that you basically have the awareness of a permanent dark hole. A kind of existential desolation. Called the Narcissistic Offense.

Back to the God story Chapter 2. God realizes the following: *When he looked into his eyes, he realized that he had betrayed this human Adam/Eve.*

*His intentions to save creation had made him too self-involved.*

*He had created man with the idea that man could make the ultimate contribution to the restoration of the broken creation, by allowing the spirit to evolve step by step to the highest development.*

*Having created man, he had placed man in an illusion of bliss and happiness, in his earthly paradise where man remained unconscious and had no motivation for restoration. To fix that, God had devised a plan. He had launched a new product. The creation or birth of the ego structure. An innovation in the hardware of the mind. As a result, man alone among the living beings was able to develop self-consciousness.*

*This new spiritual toolbox seemed very promising to God in his search for the solution to his problem. The only downside to it was the awareness of duality and the user's experience of pain and abandonment. It would be quite a job for man to deal with this without defenses and to remain in trust with the love and beauty for life.*

*In short, to live non-dual.*

The defense or defense against the threat of being overwhelmed by the outside world, in the form of mom or dad's behavior, creates a pervasive feeling that you are not enough, worthless, stupid, bad, out of place, unlovable, doesn't matter, etc. etc.

In short, a deep sense of Not-Okay. The child's first defensive maneuver gives rise to an existential uncertainty, which may or may not be deeply suppressed. Paradoxically, it is a necessary biological event that cannot be avoided. Hence the ambiguous attitude we know towards the concept of Ego. The birth of the ego is accompanied by a great shock or sense of bewilderment. It can be compared on a small scale to the feeling of bewilderment when an expectation of you, in relation to something, is thwarted in reality.

That is always scary.  
It's the primal fear.

In addition to an open connection with your heart and your Essence, a defensive concept has arisen because of that fright emotion: *"I'm no good"*.

*"I'm not good enough, otherwise mom wouldn't look so angry. Mom looks angry because I..."*

With the conviction, the conclusion or the creation of a mental concept, the child has raised his first defense. The fear of abandonment, rejection, rejection is captured in a conviction, an alarm bell. With this, the belief *"I am Not-Okay"* was also born. The belief is now that he is limited.

In the work of Marinus Knoop, this theme is reflected in the concept of Believing. It is the paradox that he is a mirror or image of God and at the same time he is also a grain of sand. Through the birth of his ego he becomes a human being. That is his 'fall' from the limitless of Babytime.

Man in his existence is an image of God and he is limited.

It is the command to believe in the love of yourself and life. The assignment is to build an image of love for your uniqueness, for your soul identity by visualizing your parents and your siblings, uncles and aunts looking at you and recognizing you as a unique being who has been unconditionally, lovingly behaved. can go their own way. So that you build a deep conviction that you are connected in love and at the same time allowed to make mistakes and are limited. Know your limitations, accept them without disappearing into them and emphasize your individuality and your own value as a contribution to life. Wear your narcissistic Wound.

The most essential exercise I know to come into harmony with yourself is mirroring. A baby who is mirrored in love by his mother, later by his father and later still by his siblings and relatives is a blessed child. Mirroring is love in action between 2 people. It is the transformation exercise of love par excellence.

In my work as a presentation coach at the Radboud University in Nijmegen, I regularly came across this script story with my students, who came from all over the world to do their PhD in Nijmegen. In this group of PhD students, a certain color of a script story often came up for discussion. Often they told me that they are on the presentation

felt insecure and anxious. The reason for their fear was the belief that they felt stupid. This feeling of fear was reinforced by the critical attitude of the public.

I then let them all sing the song together: "I am so stupid, so stupid." That worked very put things into perspective.



And it led them to the question, "Am I able to tell my story to the world with open-mindedness and confidence if I uniquely give everything I know on this subject and accept my limitations to this knowledge.

Is it possible to focus on the love of my story in front of an audience?

*Once upon a time there was a student.*

*She is desperately looking for the earth.*

*How do I get back into my body and my feelings?*

*She takes spiritual courses, which makes her lose sight of her wish to come home even more.*

*She visits me for months. Every time I invite her to temporarily feel a loving bed under her.*

*Every time I invite her to relax in the Herberg. She feels supported and welcomed by me.*

*Fortunately, she sees her own country more and more, because there was a period in the sessions when she couldn't even get a picture of her own country at all. But it is still impossible to take a step on her land.*

*At one point during a session she enters a dynamic of a psychic birth. Physically she struggles to free herself, as if she were squeezing through a birth canal.*

*To the outside world.*

*I welcome her. She tells me that she has a strong belief that her family did not welcome her when she was born. She is very angry about that.*

*Her birth story continues.*

*She says: "I was born in the Radboud hospital in Nijmegen. At the time I was born, my uncle happens to be behind the microphone of Radio Radboud. (The internal hospital radio transmitter). He does this work as a volunteer.*

*As soon as he hears I'm born, he'll play Stevie Wonder's song "Isn't she lovely" and dedicate it to me."*

*The news of her birth echoed throughout the Radboud hospital.*

*It inspires me to sing this song for her.*

*As homework I give her the assignment to sing this song by Stevie Wonder, thinking of Radio Radboud. "Isn't She Lovely"*

Isn't she lovely

Isn't she wonderful

Isn't she precious

Less than one minute old

I never thought through love we'd be

Making one as lovely as she

But isn't she lovely made from love

## Appendix C: The Roy Hart Theater



### *The source*

The history of the ideas of the Roy Hart Theater.

Alfred Wolfsohn was a German of Jewish descent, who was born in Berlin in 1896. At the age of eighteen he became a stretcher bearer in the First World War, 1914-1918. He survived the war, but had what we would now call Shellshock. He was discharged from the German military hospital in 1919 without being cured of his war traumas.

He had lost his memory and his voice after lying under a mountain of fallen soldiers for days. He was a singing teacher before the First World War and he wanted to find his voice again after his discharge.

In the years that followed, he developed his own new theory about the voice. The sounds he had heard the dying soldiers make, which exceeded the normal range of the voice, prompted him to experiment with his own voice.

You could say that he organized the space for himself at the voice level to get to those traumatic memories of the battlefield. A kind of vocal EMDR avant la lettre.

He came to the conclusion that the voice and your essence formed a whole.

And that the limitations in the voice stemmed from those of the soul, but also that his soul could be healed again by using the healing power of his voice. The myth of Orpheus symbolized man's search for his lost soul. Late forties

Wolfsohn met Roy Hart in London. A South African actor affiliated with the Royal Academy of Dramatic Art. They worked together for seventeen years.

After Wolfsohn's death in the early 1960s, Roy Hart devoted all his attention to the theater world again. He played solo productions for well-known composers, for example Eight songs of a Mad King by Peter Maxwell Davies.

He founded the Roy Hart theater in London and in 1974 the group settled in Malérargues in the South of France. It was a working and living commune focused on making theatre. They started living on about two hectares of land in the Cevennes. Unfortunately, they could not enjoy Roy Hart's leadership there for long. In 1975, Roy Hart died in a car accident in the South of France. The theater group found its way to survive.

She found a source of income by giving voting workshops abroad. One of the first workshops they organized outside France was in Nijmegen. In 1978 I met them in Nijmegen in the Lindenberg cultural center.

Soon after that I went to visit the commune. At that time it was still an authentic commune with fixed rules of life. It was a wonderful world for me, but I felt so at home there. Especially since I had such a great need for a loving family feeling.

I was assigned a teacher. His name was Rossignol. A dancer who had lived his life as a dancer in London. I learned the trade from him. I often organized voting workshops in Nijmegen or registered for voting weeks in Malérargues. It was the only way to learn this way of working. The aim of the people inspired by Roy Hart was to make theatre. Everything was subordinate to that.

The voice work was always a creative process for them, no matter how many psychotherapeutic moments there were in those workshops.

For the Roy Hart Theater, the voice is a mirror of the Soul and life itself.

It is much more than a technical story about how to use your voice.

Every utterance in sound is worthwhile and should be carefully examined during the lessons.

It is this attitude towards voice, in which the theatrical represents life itself itself, that appeals to me very much as a dramatist and also as a psychologist.

There is a great Love for any sound you can make.

The loving attention lifts the sound and can become richer in resonance.

## Appendix D: The Clowns

### *The source*

They came from all over Europe to take lessons from Erik de Bont. You could hear that during class. If during the lesson the Spaniards stood with the Spaniards and the Dutch with the Dutch, you could hear exactly where the Spaniards and where the Dutch stood.

Even though everyone stood with their eyes closed and very concentrated singing the oo sound, you immediately heard that the Spanish group sang the - oe - very differently from the Dutch group. With much more fire and passion. The differences in temperament and presence gave a lot of color and dynamics to the voice lessons.

Some time later, Erik left for Ibiza and decided to set up a new clown school in the village of Es Cubells on the southwest coast of the island. A beautiful place, where you look out on the radiant blue of the Mediterranean Sea. He asked me if I don't feel like it voice lessons there. Two weeks in May and two weeks in October.

Most of the students didn't speak English and I don't speak a word of Spanish. The clowns came from everywhere. Especially from Italy, Spain and South America and had no money to make. Some slept in caves on the island during the two-month course.

For two weeks I immersed myself in the expressive, uninhibited and warm-hearted world of the clowns in an old wine shed converted into a theater on this sun-drenched island.

That combination of nature and the clown world was so inspiring to me. Here the heart was paramount.

How was my own heart?

My trips to Ibiza became pilgrimages for the soul. My work in Ibiza opened up a deep desire to get more in touch with my inner Child. I often felt such a deep longing to belong to them and to play a clown in their existence.

I always took that feeling back to Nijmegen and I looked for ways to shape it in my own life.

How can the heart take center stage not only with the clowns, but also in my coaching in Nijmegen? A playful heart coupled with a mature attitude to life.

What can I learn from the clown in my coaching? In essence, the clown stands for authenticity and for qualities that you find in the archetypal Natural Child. The clown is like a creative child, an explorer, curious about everything the world has to offer. He enjoys all new things and is amazed at the possibilities and impossibilities of people and materials. The clown takes you back to your stomach. To a state of being, where you look at life without a concept, as it were. He challenges you to jump out of your comfort zone every time.

In short: the clown is the personification of the maverick.

The uninhibited, soul-sensitive and adventurous child. He wants to play, dance, laugh, sing, jump run, scream.

## Appendix E: The Spiral of Creation by Marinus Knoope

### *The source*

In the collaboration with Marinus Knoope, the wish emerges unnoticed to gain more clarity as to why I work the way I do. In the work of Marinus Knoope I see an opportunity to provide more context to my voice expression/therapy sessions.

The reactions of the people to the second book "The Unraveling" were less enthusiastic than to his first book. Turns out it's not that accessible.

I realize that something else needs to be developed if you want to invite people to get to know emotions. Learn to embrace them and play them out with excitement for the purpose of getting inner transformations from your I.

The big question is: How do you get adults to play again? How do you remove that belief that playing is only good for children?

Can I give my students a play set of instruments to make that transformation journey in a playful way? Will the students become freer in their self-expression if I also appeal to the playful, spontaneous, intuitive side of their personality? How can I use voice expression for this? How can I encourage and teach my students skills so that they are willing to step out of their comfort zone? What do they need to want to go on an adventure to build a new, more authentic or more appropriate identity that gives color?

All those questions made me want to give shape to my ideas. This book has evolved over the years.

I developed my own compass, which I could use for both the art of living and for self-expression with the voice in particular.

My voice expression was given a methodical bottom of saying YES to life and testifying to it in the voice.

Marinus Knoope's Creation Spiral Theory creates a bridge between the art of Play (Drama) and healing techniques.



The Spiral of Creation, what kind of theory is that?

Just as the blossom in spring is a harbinger of fruit in summer, people's wishes and desires are a harbinger of what they can realize later.

Just as fruit trees have exactly those qualities that enable them to create their own type of fruit, people have exactly those qualities that they need to realize their own wishes and desires.

Just as in nature there is a fixed route from blossom to fruit and from seed to harvest, so in nature there is also a well-defined path from wish to reality.

Marinus Knoope came up with a model of steps for how creative power works and how the chance of success to realize your wishes is greatest. He describes this path in twelve steps.

In his second book "De Knotting" it is about enjoying the whole process of creation from start to finish. Can you recognize a love within yourself to perceive and accept the unwanted patterns? And to break through and transform into a strengthening of your mission?

Enjoying means: being with what is and experiencing joy from it.

Enjoyment also means: experiencing value from what is happening now. Even if that's unpleasant. What presents itself may appear as a setback, as negativity coming your way, as a difficult emotion or thought within myself. What matters is that you develop a different relationship to the events that evoke unpleasant emotions and to the unpleasant emotions themselves. Welcome your unpleasant emotions and associated beliefs. And do not suppress it.

Don't get lost in looking for the cause of your emotions. Don't explain why you feel the way you feel, show it how it feels to you. Each emotion has its own recognizable face.

As you know, a roaring lion's head represents anger. Each difficult emotion has its own title or name. Discover the power of liberated emotions and become a master in the process of transforming difficult emotions into the quality they carry.

Unpleasant emotions alert you and call for a well-defined, specific action.

Like for example: aversion urges you to distance yourself from...

This is how anger urges you to take your leadership and shape what you want.

Depression encourages you to go within and not fear your own dark night.

Boredom pushes you to go into meditation.

Each step in Denouement involves a paradoxical task.

For example: if you feel selfish and that is not pleasant, then there is an imbalance in the Wishes theme. The personal task with yourself means: "mean something to someone else and also give to yourself."

The task that is on your plate every day is to find balance within yourself. When you are out of balance, a difficult emotion comes to you with the message and invitation to come back into balance.

Difficult emotions play a signaling and guiding role in dealing with these paradoxical tasks.

Every emotion that comes to your mind stimulates you to bring balance in one of those fourteen creation steps of the creation spiral.

The power of the paradox is that it brings you emotionally to harmony and inner balance.

The poles of a dimension are not mutually exclusive, but include each other. You are in balance if you can walk the lemniscate of the two poles. That's the secret.

The only question is how do you approach this in daily practice?

Marinus Knoope adds two new themes to the book Untiemment:

- Unbutton
- Networking

Both themes relate to your relationship with your fellow man.

Networking	Pathetic - moody possessive - Hateful	Big nag - piece of chagrin busy/soggy - stay off my body	Connect, make contact with yourself and the other and keep an appropriate distance.
Untie Locked Out -	locked up misunderstood - checked	The misunderstood - the nobody The ignored - the patronized	Stand completely on your own two feet. <b>Be the center of your own existence</b> and become absorbed in the whole.

**The Untie theme is a core theme in the spiral of creation.**

This theme precedes going through all twelve steps of the spiral of creation.

The starting point is that your personal process from desire to realization of the desire runs through the connection with your fellow man.

You are a unique person and you are part of the whole.

## Book list

To continue reading;

Margo Anand: Tantra, Altamira

Annemijn Birnie and Mirjam Dix: Muse and the Word, Zadoks

Coblener en Muhar: breath and voice, federal publishing house

Eldar: Speaking and Singing, van Gorcum

Andrea Judith: Handbook of Chakra Psychology, Altamira

Hannie van Genderen , Gitta Jacob and Laura Seebauer: Breaking patterns, Schema therapy,

Willem Glaudemans: Book of Forgiveness, Book of Universal Laws, Ankh Hermes

Jan de Graaf: the myths of the zodiac, A3 books

Borg Diem Groeneveld: Voice and Overtones, Panta Rhei

Steven C.Hayes: Out of the Head in Life, publisher de Nieuwe Zijds

Regine Herbig: de Adem, de Toorts

Maartje van Hooft: Mindfulness and Mantra, publisher of Warven

Gijs Jansen and Tim Batink: Time to Act, publisher Thema

Gersie King: Making Stories, H v U press

Marinus Knoope: The Creation Spiral, KIC Nijmegen

The Denouement

Hans Korteweg: The Great Leap, Jewel Ship, Servire

Ton van der Kroon: The Return of the King, Ankh Hermes

Tarthang Kulku: Kum Nye Part 1 and Part 2, Dharma Publishers

Ton Kurstjens: The Clowns as walking hearts publisher Mac Donald

Cladders and JWM Lens: Modern Hypnotherapy

Kristin Linklater: Freeing the Voice, Drama publishers, London

Freeing Shakespeare s voice, Drama publishers, London

Peter A. Levine: The Tiger Awakens, Altamira

Marcus van Loopik: Kabbalah as an art of living, Skandalon

Daniel Ofman: Inspiration and quality in organization, Servire

Wilhelm Schmid: Handbook of the Art of Living

Suzuki: Zen begin, Ankh Hermes

Veenbaas and Goudswaard: Vonken van Verlangen, publisher Phoenix

Klazien van der Vinne: in choir; of course singing, Broekman and van Poppel

William Yang: Boundaries and Boundaries, publishing house Radboud Nijmegen University