

A Comparative Review of Alexander Yanai Lesson 200 in its Hebrew and English Versions

This text continues the work on The Third Path, and the concepts used here carry the meaning established in that context.

My teacher and trainer in Feldenkrais, Yochanan Rywerant, took part in the establishment of the IFF. His involvement had a practical purpose. He wanted the teachers he had trained in Stockholm between 1986 and 1993 to become associate members of the organisation, even if they were not recognized by the national federations or by the Training Accreditation Boards. Rywerant knew that the IFF would eventually publish a substantial body of lessons and oral teaching by Moshe Feldenkrais, and he wanted his students to have direct access to that material.

The IFF did publish and continues to publish. Many of the Alexander Yanai lessons are available in English translation. Since 2003, I have also had access to copies of the original Alexander Yanai recordings in Hebrew. This material has been, and remains, a central source of inspiration for my process-oriented teaching.

Having assisted Moshe Feldenkrais in the trainings in the United States, Rywerant developed his own curriculum for acquiring the Feldenkrais profession. It was grounded in the principles presented and explained in the Hebrew ATM book, in his own textbook *Teaching by Handling*, and in his direct experience from many years of learning and teaching.

His model was based on beginning each training day with a single ATM that he designed and created himself, following the underlying principles developed by Feldenkrais. He taught the method with the goal of training independent teachers with solid knowledge of both theory and practice, and with the principles needed for analyzing and creating their own ATM. The rest of the day consisted of FI, taught with demonstrations, explanations, and supervised practice. He believed that imitation is a low form of teaching and did not use the Amherst recordings to learn the profession.

Rywerant rejected recordings because the essential level of dialogue disappears entirely when a recording is later used, and consequently very little of his own teaching is preserved. Personally, I find many advantages in supporting students'

processes with recorded lessons and have not adopted Rywerant's principled position.

There is no distinction between the meta-commentaries and the practical instructions in Feldenkrais' teaching in Alexander Yanai, and it is evident that he is teaching the people directly in front of him. Both the meta-commentaries and the flow of the instructions are situational, as they naturally must be. This stands in contrast to the twelve lessons in *Shichlul HaYecholet: Halacha u'Ma'aseh*, which are written, edited and structured to convey the principles of the method as extended examples in the form of lessons, and to clarify elements of function—though not function as such.

I was encouraged by Yona Postel, Yochanan Rywerant's Israeli assistant, to examine an Alexander Yanai lesson from reel 14, second track, second lesson (this is how the audio files are organized). Her recommendation rested on the many detailed discussions we have had about the significance of *hafshata* as central for understanding how lessons function—particularly in group lessons, where the teacher needs a stringent, neutral, literal language to parallel what the hands convey in individual work. *Hafshata* means that something becomes clarified in its actual form when what conceals it is withdrawn; Feldenkrais referred to these concealing elements as "parasites".

When I compared the original recording with the IFF English translated text, I found a disturbing discrepancy. To understand the phenomena at depth, I have transcribed the recording and also translated it myself—supported by translation tools—into *pshat* English. *Pshat* means what is actually taking place, in its own order and direction, without interpretation. This eventually resulted in a comprehensive examination in which the Hebrew recording, my own *pshat*-based English version, and the comparison with the IFF publication made it possible to see the structure and the shifts clearly.

The Hebrew lesson 14–2–2 differs from many other Alexander Yanai lessons; it contains no meta-commentary. It is clear that Feldenkrais guides the students present with great precision. He takes them from A to B on the basis of the functional direction that organizes the lesson.

The words used describe what is intended in the lesson: the intended directions, the changes in contact, and how the action moves through the skeleton. Each change between parts is suggested as a concrete possibility within the sequence. There are no interpretations or added frames. The language follows the action. It contains repetition, and the need for precise verbal detail becomes apparent.

There are no metaphors, no psychologizing elements, and no evaluative judgments. The text reports only what is intended and how it can be observed. In this lesson, *pshat* appears without disturbing layers, and the organization of action can be read as it is. The form is such that the action carries its own content,

without being explained by anything outside itself. It is a clear instance of an example lesson on *hafshata*.

Feldenkrais' Hebrew language contains no abstractions. He stays with what is intended to happen: which parts move, which follow, where to soften, and how the contact changes. The descriptions are functional throughout. When the chest rotates, when the elbows respond, when the vertebrae participate in a spiral torsion, this is simply a fact.

Over the years I have come to understand that something essential changed when the Hebrew Feldenkrais material received a new cultural and linguistic frame. I have compared the books on Alexander Yanai, the *Hebrew Shichlul HaYecholet: Guidance and Deed*, and the English and Swedish versions, and I have written about this material. From this translation process of 14-2-2, I now have one clear example that the same displacement occurs in parts of the IFF-translated material.

A translated transcription can be taken as the original if one disregards that it has already passed through the filters of transcription and translation. When this occurs, the text is given an authority it does not have, and the translator's choices may be taken as Feldenkrais's. This becomes clear in work that requires precise *pshat*-level handling of *hafshata*, where each shift in language has consequences.

The English translation is made by Anat Baniel.

At the end of this document there is a three-column overview in which the Hebrew text, the IFF-published version, and the new translation are presented side by side and these differences become visible. In the comparison between the Hebrew text and the IFF-published version, several displacements appear that affect how the lesson is understood. These concern word choice, tone, and structure, and can be observed without interpretation, as shown in my *pshat*-aligned English version. In Baniel's English version, some formulations take on a more explanatory character compared to the Hebrew phrasing. This is a shift in form, not in content. The differences lie in form alone.

The displacements matter because the teacher's language affects how the lesson is heard and understood. In Feldenkrais's speech and in my English translation, what is done and what is noticed are given in direct sequence. *Hafshata* functions in the action itself: what is withdrawn allows the changed form to become clearer in the same moment. Action and attention occur simultaneously, not in two steps.

When the language shifts, the relation between instruction and exploration changes, even when the content is the same, and part of the precision is lost. In Hebrew, Feldenkrais reports what could follow, what could answer, and what is to be withdrawn or appear in the same sequence. When this is replaced by expressions describing what may occur or usually occurs, the focus moves from the actual response to a more general level. This does not change the factual content of the lesson, but it changes how the words lead attention in action.

The purpose of this comparative review is to clarify what Feldenkrais says in this specific lesson and to show how this can be read directly in the Hebrew text. By comparing the *pshat* translation with the IFF-published version side by side, the shifts can be seen without attributing motives or intentions. These differences are relevant for understanding the structure and function of the lesson, and for how the principles and framework of the method can be read. This supports the teacher in maintaining the level of linguistic precision required in ATM, corresponding to the precision of the hand in FI.

The practical section of Lesson 7 in *Awareness Through Movement* has clear similarities with AY 200 and can be read with AY 200 as background material, bearing in mind that the published translation contains shifts in wording.

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Transcribed from recording of lesson 10-14-2-2

00.10 בבקשה לשבך על הבطن.

להניח את שתי כפות הידיים אחד על השנייה, כך שאפשר יהיה להניח את האוזן השמאלית על שתי כפות הידיים.

לכופף את הברכיים, ולהניח ולהטות את שתי כפות הרגליים. לנתת להן לדת שמאלה. את שתי השוקיים, לנתת להן לדת שמאלה כמו שהן.

רק להניח את הכך' רג' ימ'ן על השוק השמאלי ולתת לה להחליק על השוק השמאליות להחליק על השוק השמאליות. שכך' רג' ימ'ן תחליק על שוק שמאלי בזמן שהרגליים יורדות שמאלה. שתי השוקיים שמאלה. לא לישר את הרגליים. כפות ברכיים כמו שהן, לדת שמאלה ולהטות לה רג' ימ'ן, כך' רג' ימ'ן, להחליק לאחור השוק השמאליות בזמן הירידה.

למעלה ששתי הכפות נוגעות אחד בשנייה. ובירידה כף רג' ימ'ן מחליקה לאחור השוק השמאליות, וירדת על עד לאן זה ייר'. כף רג' ימ'ן מחליקה אל השוק השמאליות. כך ששת הרגליים נשארות על הרצפה. **שתי ברכיים נשארות עומדות על הרצפה. ובכך' העמיד את שתי הרגליים מפוסקות.** שתי הרגליים מפוסקות. לגונע בכפות הרגלי' אחד בשנייה. ולהטות את הרגליים שמאלה, כך' מבל' להרים את הברך ימ'ן תחליק לאחור השוק השמאליות, מבל' להרים את הברך ימ'נית מן הרצפה.

להחליק בכך' רג' ימ'ן לאחור השוק השמאליות. עם שתי הרגליים עומדות על הרצפה. שתי הרגליים נשענות על הרצפה. לחזור ושוב להטות הרגליים. להטות את הרגליים.

ATM Lesson #200: Twisting the spine by sinking the lower legs translation from Hebrew

00.10 1. Please lie on the stomach.

Place the two palms of the hands, one on top of the other so it will be possible to place the left ear on [top of] the two hands. Bend the knees. Tilt the two feet. Let them go down to the left. Tilt the two lower legs. Let them go down to the left, as they are. Just place the right foot on the left lower leg. Let it slide on [the inner side of] the left lower leg. Slide on the left lower leg.

The right foot will slide on the left lower leg while the legs go down to the left. The two lower legs [go] to the left. Do not straighten the legs. Have the legs bent at the knees, as they are. Go down to the left [with the lower legs]. Allow the right foot to slide along the left lower leg as it goes [sinks] down.

The two feet touch one another [when] above [in the middle]. While going down, the right foot slides along the left lower leg. It goes down as far as it goes. The right foot slides on the left lower leg. The two knees stay on the floor. The two knees stay standing on the floor.

Put the two legs standing [on the knees], spread. The two knees [are] spread. Touch the feet one to the other and tilt the legs to the left. Tilt the legs so the right foot will slide along the left lower leg, without lifting the right knee from the floor. Slide the right foot along the left lower leg, with the two knees standing on the floor. The two knees lean on the floor. Return and tilt the legs again.

Alexander Yanai 14-2-2 or AY# 200 translation from Hebrew Eva Laser

00.10 Please lie on your stomach.

Place both hands one on top of the other so that it is possible to place the left ear on the two hands. Bend the knees and place and tilt both feet. Let them go to the left. Both lower legs — let them go to the left as they are. Simply place the right foot on the left lower leg and let it slide on the left lower leg. So that the right foot slides on the left lower leg while the legs go to the left.

Both lower legs to the left. Do not straighten the legs. With the knees bent as they are, go to the left and let the right leg, the right foot, slide along the left lower leg during the movement downward.

Above, where the two feet touch each other. And on the way down, the right foot slides along the left lower leg and goes down as far as it will go. The right foot slides toward the left lower leg, so that both knees remain on the floor.

Both knees remain standing on the floor. And now place the legs apart. Both knees apart. Let the soles of the feet touch each other. And tilt the legs to the left, so that the right foot slides along the left lower leg, without lifting the right knee from the floor. Let the right foot slide along the left lower leg. With both knees standing on the floor. Both knees remain on the floor. Tilt the legs.

03.15 – ועכשו להניח את האוזן הימנית על הידיים. ולתת לשתי השוקיים עם ההפוט לשכע ימינה. וכמוון להחליק בכף רגל שמאל לאחור השוק הימנית. שתי הבראים נשארות עמדות. שתי הבראים עומדות. שתי השוקיים עומדות, ובוותם ימינה. וכף רגל שמאל מחליקה לאחור השוק הימנית.

ולוקשיב איך הטיעית השוקיים ככה לצדדים מפתלת את העמוד השדרה. לשם לב עד האכן מרגשיים את זה. עד איזה גובה. לשם לב איך מרגשיים את תנועת האן. אחר קרך חוליות המונגיום. ואחר קר מרגשיים שמרפק אחד נדחף לפנים. מרפק השני נסחח אחורנות. קר שיש תנועה של עמוד הסדרה בחזה. עד הין מרגשיים את התנועה הרגליים. להקשיב להן.

5.00 לעזוב את זה. לשכב על הגב. ולשים לב להשפעה התנוועות האלה על השכיבה, על המגע של הגוף עם הרצפה.

5.40 ולשוב על הבטן להניח אוזן שמאל על הידיים לכופף שטי' הרכבים כר' באויר, לзамוד את הרכבים ייחד. וعصין להטוט את שטי' הרגלים שמאל ואבל כר' בפער ימין תחתום מן הרצף. שבעיר ימין תתרומות מהרצפה כשרגליים' תשל צמודות. ולעשות את התעונה זו פעמיים הרבה. לשים לב עליון היפיטול בעמוד השדרה הרכבה יתיר מטבח, ררכבה יתיר ברוכן.

הקשיב לתנועת הרגליים. אין הוא מסובב את האגן ואיר מזה מריגשים ביטול של כל המודע השדרה של כל החזה ובצד ימין היצלעות נפחיתות ובזמן שצד שמאל הינו מוחזק את השריה לה. ליישאר עם המורפיקים על הרצתם הימנית הראש עם הידיים ולהמשר לעשנות את התונינה הווילט באדרגה גודלה. לשיטים בפה זה עשה למורפיקים. זה עשה אחד משאר מארס לmorfik שני.

1a. Now, place the right ear on the hands. Let the two lower legs, with the feet, sink to the right. Of course, slide with the left foot along the right lower leg. The two knees remain standing [on the floor].

The two lower legs stand and tilt to the right. The left foot slides along the right lower leg.

Listen to how tilting the lower legs to the side like this twists the spine. Pay attention. Up to where do [you] feel this [twist]? How high up? Pay attention to how [you] feel the movement of the pelvis, and afterwards, [feel] the movement of the lumbar vertebrae. Afterwards [you can] feel that one elbow is pushed forward, and the other elbow is pulled backward. [This means] there is movement of the spine in the chest. Up to where [do you] feel the movement of the legs? Listen to this.

5.00 Leave this and lie on the back. Pay attention to the influence of these movements on the [way you are] lying to [the influence of these movements have] on the contact of the body with the floor.

2.Return to the stomach. Place the left ear on the hands. Bend the two knees. The feet [are] in the air. Attach the knees together and tilt the two legs to the left. [Tilt] so the right knee will lift from the floor. The right knee will lift from the floor and the legs stay attached. Do this movement many times.

Now, pay attention to how the twist in the spine is much stronger, much clearer. Listen to the movement of the legs, to how it turns the pelvis. From that, [listen to] how [you] feel a twisting of the whole spine, of the whole chest. Feel on the right side how the ribs open, while they compress, one to the other, on the left side. Remain with the elbows on the floor and the head on the hands. Continue doing this movement slowly, very gradually. Pay attention to what it does to the elbows. It affects one elbow differently than the other one.

03.15 And now — place the right ear on the hands. And let both lower legs, with the feet, go to the right. Let the left foot slide along the right lower leg. Both knees remain standing.

Both knees stand. Both lower legs stand, and tilt to the right. And the left foot slides along the right lower leg. And listen to how the tilting of the lower legs to the sides twists the spine. Notice how far you feel it. To what height. Notice how you feel the movement of the pelvis. And afterwards the lumbar vertebrae. And afterwards one notices that one elbow is pushed forward. The other elbow is pulled after it. So that there is a movement of the thoracic spine. How far one feels the movement in the legs. Listen to to this

5:00 Leave it, lie on your back. And notice how these movements affect the lying, the contact of the body with the floor

5:40 And return to lying on the stomach. Place the left ear on the hands. Bend both knees like this in the air, bring the knees together. And now take both legs to the left, but in such a way that the right knee lifts from the floor. So that the right knee lifts from the floor while the legs remain together. Do this movement many times.

Notice that the rotation in the spine is now much more pronounced. Much clearer. Listen to the movement of the legs: how it turns the pelvis, and how you feel the rotation of the whole spine, the whole chest. And on the right side the ribs open, and at the same time on the left side they are pressed together. Keep the elbows on the floor, with the head on the hands, and continue to make this movement slowly, with great gradation. Notice what it does to the elbows. It does one thing to one elbow, and something else to the other.

8.10 לעזוב את זה.

להניח אוזן ימין על הידיים לכופף את הברכיים לצמוד אותן ולתת לשתי הכפות הרגליים לרדת לצד ימין, כך שבער שמאלי מתרוממת מנג הרצפה בכל תנועה לשיטם לב עכשי המרפקיים עשים להפר מרפקי השמאלי נמשך אחריה למשור אותו אחרת עד כמה שאפשר מרפקי השמאלי נמשך אחריה למשור אותו אחרת עד כמה שאפשר פחות להישאר אותו על הרצפה רק להיכן שיש מתייחסות בצד שמאל ולאפשר את על ידי נישמה פשוטה וכרכה לאפשר לחזה להתרחקן קר שצד אחד יתכווץ והשני יתארך ולהקשב לתנועה הפיטול של המודע השדרה, מן האגן מן האגן עד העורף לשיטם לב באיזה מקום מרגישים את התנועה באיזה מקום לא מרגישם.

כך. לעזוב את זה.

10.20 לשכב על הגב ולבדק אם מרגישים شيئا' ממה שעשינו עד עתה. אם שמתם לב, תנועת בירכיהם הייתה בכל ארבעת המצבים שעשינו צו שהיא חיסלה את הראש שמאליה זאת אומרת הנחת אונחן את תנועת הראש. הבנו את הראש שמאליה הרצפה הלכו ימינו זאת אומרת האוזן ימין על הרצפה אז הברכיים הרכות הלאו ישר בלי פיטול שבזמן שהחומות נוגעות ברצפה עמוד השדרה היה ישר ובדיל בימים אחרים תנועת הרגילה הייתה צו שחייבת את פיטול עכשי בראש.

11.20 בבקשה לשכב על הבطن. להניח את הידיים אבל להחליף אותן. זאת אומרת זהו שהייתם למטה שתהייה למעלה עכשי. ולהניח אוזן שמאל על ידיים. והפעם ובירכיהם צמודות. לכופף את הברכיים ולהפנות אותן. לתת להם לרדת מיניהם. זאת אומרת הפעם זה יגדי את הפיטול. והפעם התנועה תהיה יותר קטנה. יותר קשה לרדת לרצפה. צריך לעשות תנועה יותר גדולה בעמוד השדרה ובזהה בשבי להגיא עם הרגליים לרצפה.

8.10 2a. Leave this and place the right ear on the hands. Bend the knees and attach them together. With each movement, let the two feet go down to the right so the left knee lifts from the floor.

Pay attention. Now, the elbows do the opposite [from before]. The left elbow is pulled backward. Pull it backward as little as possible. Leave it on the floor. Just notice there is tension on the left side. Enable [facilitate] this movement by simple and soft breathing. Allow the chest to organize so that one side will lengthen and the other will shrink [shorten]. Listen to the twisting movement of the spine, from the pelvis to the neck. Pay attention to which place [you] feel the movement, and in which place [you] do not feel the movement.

10.20 Leave this. Lie on the back.

Check whether [you] feel changes from what we did until now. If you paid attention, [you might have noticed that] the movement of the knees in all four positions was such that it abolished the twist in the spine created by the movement of the head, [i. e., by the turning of the head to one side]. This means, if we turned the head to the left — which means placing the right ear on the floor or the hands — the feet will move to the right. This means the spine was straight, without a twist, when the feet touched the floor. In other words, the movement of the legs was such that it abolished the twist that [you] made with the head.

11.20 3. Please lie on the stomach. Place the hands [one on top of the other] but change them over. This means the hand, which was below, is now above. Place the left ear on the hands. This time — with the knees attached — bend the knees. Let them [the lower legs and feet] go down to the right. This time it [the legs] will increase the twist. The movement will be smaller this time. It is more difficult to go down to the floor. It is necessary to make a larger movement in the spine or chest to reach the floor with the legs.

This time it [the legs] will increase the twist. The movement will be smaller this time. It is more difficult to go down to the floor. It is necessary to make a larger movement in the spine or chest to reach the floor with the legs.

8:10 Leave it.

Place the right ear on the hands. Bend the knees, bring them close together, and let both feet go to the right, so that the left knee lifts from the floor with each movement.

Notice that the elbows now do the opposite: The left elbow is drawn backward. Draw it backward as far as possible, without necessarily keeping it on the floor — only enough to sense a stretch on the left side. Allow this through simple and soft breathing. Let the chest organize so that one side shortens and the other lengthens. Listen to the movement, to the rotation of the spine, from the pelvis to the neck. Notice where you feel the movement, and where you do not feel it

10:20 Leave it. Lie on your back and check whether you feel changes from what we have done until now. If you noticed: in all four positions we did, the movement of the knees was such that it eliminated the rotation in the spine that otherwise occurs from the movement of the head. That is: when we moved the head to the left — meaning when we placed the right ear on the floor — the bent knees went to the right.

This means that when the soles touched the floor, the spine was straight, without rotation. In other words: the usual movement was such that it eliminated the rotation that originates in the head.

11:20 Please lie on your stomach. Place the hands, but switch them — that is, the one that was underneath should now be on top. And place the left ear on the hands. And this time with the knees close together. Bend the knees and turn them, let them go to the right. This means that the rotation will now increase. And this time the movement will be smaller. It will be harder to reach the floor. One must make a larger movement in the spine and in the chest in order for the legs to reach the floor.

לשים לב לזה. לעשות זאת ולאפשר את השינויים בהזה, בעמוד השדרה בעורף הנחוצים בשבייל שהרגליים תחולנה לרדת כל פעם יותר פשוט יותר נוח. ולהקשיב לפיתול יתר שישנו עכשו גם בחוליות העורף. מרגישים יותר מוקדם.

לשים לב לא לחתול למרפק שמאל ללחול הרבה על הרצפה אחורינית מפני שבמידה שנותנים למרפק זהה ללחול, באופן המידה ההשפעה על התנעעה השפעת התנעעה על החזה ועל עמוד השדרה היא יותר קתנה. תשים לב איך הפיתול זהה גם מושך ומותח את עמוד השדרה מושך את הראש למטה. זאת אומרת שיש השפעה של מתיחה. וזה עוזר כמובן לפיתול התנעף.

14:45 לעזוב את זה. להישאר רגע כהה.

15.00 לשוב לכופף את הברכיים. להניח אוזן שמאל. לא אוזן ימין על הידיים ולhattot את שתי השוקים עם הכתופות שמאליה. לשים לב להבדל, זה שווה מפני שהפיתול לצד אחד מהשיינו שווה אצלם. לשים לב באיזה מקומות מרגישים סחיבת נספת. באיזה מקומות זה יותר קל. להקשיב איך האגן מבטל את העמוד השדרה ובאיזה מקומות מרגישים מתיחה. לרכך את הכל. לאפשר תנועה יותר יותר נוחה.

כמובן **לצמוד את כפות הרגליים**. ולהחזיק אותן צמודות עד הסוף. ולהרים את הברך הימנית בכל תנועה. כך שאפשר יהיה להחזיק את כפות הרגליים רגליים צמודות. להקשיב שהם תנועה צמודות כל הדרך.

כך

17:30 לחדרו מזה. שכב על הגב.
להקשיב לאיזה חלקים בגב דבקים על הרצפה יותר טוב מוקדם.

Pay attention to this. Do [the movement] slowly. Allow the changes in the chest, in the spine, and in the neck that are necessary for the legs to go down more simply and more comfortably each time.

Listen to the additional twist that now exists in the neck vertebrae. [You] feel it more than before.

Pay attention not to let the left elbow crawl a lot backward on the floor. The impact of this [movement] on the chest and spine is less to the extent that [you] let this elbow crawl [backward].

Pay attention to how this twist also pulls and stretches the spine. It pulls the head downward. That means there is the impact of stretching. Of course, help the additional twisting.

14:45 Leave this and stay [on the stomach] like this for a moment.

Do [the movement] slowly. Allow the changes in the chest, in the spine, and in the neck that are necessary for the legs to go down more simply and more comfortably each time.

Listen to the additional twist that now exists in the neck vertebrae. [You] feel it more than before.

Pay attention not to let the left elbow crawl a lot backward on the floor. The impact of this [movement] on the chest and spine is less to the extent that [you] let this elbow crawl [backward].

Pay attention to how this twist also pulls and stretches the spine. It pulls the head downward. That means there is the impact of stretching. Of course, help the additional twisting.

Leave this and stay [on the stomach] like this for a moment.

Notice this. Do the movement slowly and allow the changes in the chest, in the spine, and in the neck that are necessary for the legs to be able to go down each time more simply and more comfortably. And listen to the increased rotation that now also exists in the cervical vertebrae — it is felt earlier.

Notice not to let the left elbow crawl backward on the floor, because to the degree that one allows that elbow to crawl, to that same degree the effect on the movement — the effect on the chest and on the spine — is smaller.

Notice how this twist also pulls and stretches the spine and pulls the head downward. That is, there is a pulling effect, a stretch. And this naturally helps with the additional rotation

14:45 Leave it. Stay like this for a moment.

15:00 Return and bend the knees. Place the left ear — not the right ear — on the hands. And tilt both lower legs with the feet to the left. Notice the difference. It is different because the rotation to one side and to the other is not equal for most people. Notice in which places one feels additional pulling. In which places it is easier. Listen to how the pelvis rotates the spine and in which places one feels stretching. Soften everything. Allow the movement to become more and more comfortable. **Of course, keep the feet together.** And keep them together all the way. And lift the right knee in every movement, so that it is possible to keep the feet together. Listen to them being together the whole way. Like this

17:30 Leave it. Lie on your back. Listen to which parts of the back now make better contact with the floor than before.

18:25 **לשכב על הבطن. והפעם להניח את האוזן הימנית על הרצפה.**

לשלהבת את האצבועות הידיים ולהניח אותן שלבות על האוזן השמאלית. על האוזן השמאלית, עם שתי המפרקים על הרצפה.
המפרקים שוכבים סימטרית ביחס לגוף. להניח את שני המפרקים שווה. לשים לב איך הפנים נוגעות ברצפה עכשו. ועכשו עוד הפעם לצמוד את שתי הרכבים וללחיצק אותן צמודות גם כפות הרגליים צמודות. ולקשוו עם שתי כפות הרגליים שמאליה. לשים לב עכשו קשה לדדרת רצפה, מפני שקדום היו מרים את הראש מבלי להשיג בדבר. הפעם הפיתול עבר עד, עד הראש.

19:40 **ולהישאר ברגליים כפפות בזווית ישרה. ולעשות תנועות עדינות. כל פעם יותר פשוט. להרשותו שהראש נשאר במנוחה על הרצפה. וכਮובן גם שני המפרקים. שלל הפיתול תיהווה בחזה לאחור عمמוד השדרה. לאט, הרבה פעמים, לבודש חופשית לא לאמץ את הידיים. רק להניח אותן בשקט. בבי כוח במרפקים. ולהמשיך לעשנות לאט, להשיג שהכפות תהיינה צמודות כל הדרך. עד הסוף.**

21:30 **לעוזוב את זה. לנוח רגע ככה**

22:05 **להניח את האוזן השנייה על הרצפה. להפוך את השלווה של הידיים לשילבה בלתי-רגילה. להניח את שני המפרקים סימטרית ייחוס לכפותם לא לאמץ אותן. רק לחיצק בהם את האוזן הימנית. לפופף את הרכבים. לצמוד את השוקיים לכל הגוף. ועכשו לרדת ימינה. עם שתי הכפות. להרים את הרכבים. את הברך השמאלית. והשיג את היפיתול. דרך איזה חוליות זה עבר בקלות. באיזה מקום בחזה מרגשיים מתייחה. **לשום כל ונוח.** לעשנות לאט ולאפשר תנועה רצופה, עדינה ופטונה. לשים לב איך זה מושך בעורף, מושך את הראש. ואיר הפהים לאט שוכבות יותר טוב על הצד. זאת אומרת שמשה המשטנה בשני הערופ. כך שהראש יכול לשכב על הצד נוח.**

4.Return to bending the knees. Place the right ear on the hands. Tilt the two lower legs, with the feet, to the left.

Pay attention to the difference. It is different because, with most people, the twisting of the body to one side [when compared to] the other is not equal. Pay attention. In which places do [you feel additional pulling]? In which places is it easier? Listen to how the pelvis twists the spine. In which places do [you] feel stretching? Soften everything. Allow a movement that is more and more comfortable.

(15.00) **Of course, attach the feet** and hold them attached until the end. Lift the right knee [from the floor] with each movement so it will be possible to keep the feet attached. Listen so they will be attached the whole way.

Stop it and lie on the back.

Listen to which parts in the back stick to the floor better than before.

Of course, attach the feet and hold them attached until the end. Lift the right knee [from the floor] with each movement so it will be possible to keep the feet attached. Listen so they will be attached the whole way.

Stop it and lie on the back.

Listen to which parts in the back stick to the floor better than before.

18.25 .5 **Lie on the stomach again. This time, place the right ear on the floor. Interlace the fingers and place them, interlaced, on the left ear . . . on the left ear . . . with the two elbows on the floor. The elbows lie symmetrically relative to the body. Place the two elbows equally [on the floor]. Now, once again, attach the two knees. Hold them attached. Hold the feet attached, also. With the two feet, sink to the left.**

Pay attention to how the face touches the floor now.

Pay attention. It is now difficult to go down to the floor because – before [you] lifted the head without noticing it – now the twist passes [up to] the head.

19.40 **Remain with the legs bent at a right angle.** Make delicate movements, each time simpler. Watch so the head will stay quiet on the floor. Of course, the two elbows also [stay quietly on the floor]. The whole twist will form in the chest and along the spine.

[Do this] slowly and many times. Breathe freely. Do not strain the hands [arms]; just place them quietly, without force in the elbows.

Continue doing this movement slowly, slowly. Make sure that the feet are attached the whole way . . . until the end.

18:25 **Lie on your stomach. Place the right ear on the floor. Interlace the fingers and place them, interlaced, over the left ear, with both elbows on the floor.** The elbows lie symmetrically in relation to the body. Notice how the face now touches the floor. Bring the knees together and keep them together. Keep the feet together as well. Let both feet sink to the left. Notice that it is now difficult to reach the floor, because earlier the head was lifted without noticing. Now the rotation goes all the way up to the head.

19:40 **And remain with the legs bent at a right angle.** Make small movements, each time simpler. Make sure the head stays resting on the floor. And of course, both elbows as well. All rotation should take place in the chest and along the spine. Slowly, many times, breathe freely, do not strain the arms. Simply let them rest quietly, without effort in the elbows. Continue to do this slowly, and make sure the feet stay together all the way. To the end.

21:30 **Leave it. Rest like this for a moment.**

22:05 **Place the other ear on the floor.** Change the way the fingers are interlaced to an unusual interlacing. Place both elbows symmetrically in relation to the shoulders. Do not strain them; only hold the right ear with them. Bend the knees. Keep the lower legs together along their whole length. And now go to the right with both feet. Lift the knees, the left knee. Make sure the feet remain together the whole time. And now notice how the rotation occurs. Through which vertebrae it passes easily. In what place in the chest, one feels stretching. **Breathe lightly and comfortably.** Do it slowly and allow a continuous, gentle and simple movement. Notice how it pulls in the neck, pulls the head. And how the face slowly lies better to the side. That means that something is changing in the neck muscles, so that the head can lie on the side comfortably.

25:20 *לנוח רגע על הגב.* לשים לב כמה עמוד השדרה התוארה. וכמה השכבות נמשכות יותר טוב מוקדם. והאגן

26:05 וליישוב על הריצפה על הבطن. ולהנינו אוזן שמאל על הריצפה. לשלב את האצבועות מאחוריו הראש. מאחורי האוזן הימנית כמו קודם. וכופף את הברכיים. לתות להם לשקו עימינה כמו קודם. ימינה. וכופף תנוועה בזמן שכפות ידוici היכי נמוך לריצפה, להרים את הברך השמאלי. אם הרגל באוויר השמאלית מן הריצפה. להרים את הברך השמאלי. אם הרגל באוויר ימינה ובכופף התנוועה להרים את הרגל השמאלי באוויר. לפני שמרימים את הרגל עד לפני שמריים את הרגל הכפות צמודות אחד לשנייה. כף. לרדה ימינה. ובכופף התנוועה להרים את הרגל השמאלי באוויר. אבל עד שמרימים את הרגל, שהארנה צמודות. עד שמרימים את הרגל שהכפות תישארנה צמודות.

27:45 לעזוב את זה להישאר כהה וגע.

28.05 להנינו אוזן ימין על הריצפה. לעשות את השליבת הבלתי-רגילה באצבועות הידיים, ולהנינו אותן על האוזן שמאל. שני המפיקים סימטריים ביחס זהה. לכופף את הברכיים. לזמן יותר. לשקו שמאלה עם הרגליים. בכופף התנוועה להרים את הברך הימנית עם הרגל כפופה כמו שהיא. ולחזור על הבطن. ולחזור לשקו. וחזור חיליה

30.05 לעזוב את זה. לשכב על הגב ולנוח רגע. וכמובן להקשיב לשינוי החול בגב ביחס האיברים בשכיבה.

Leave this and rest like this for a moment.

22.05 6. Place the other ear on the floor. Change the interlacing of the hands to the non-habitual one. Place the two elbows symmetrically, relative to the shoulders. Do not strain them; just hold the right ear with them. Bend the knees and attach the lower legs throughout. Now, go down to the right, with the two feet. Lift the [left] knee.

Lift the left knee. Watch that the feet will stay attached the whole time.

Pay attention to how the twist is formed now. Through which vertebrae does it pass easily?

In which place in the chest [do you] feel a pull?

Breathe easily and comfortably. Do [the movement] slowly. Allow a continuous, delicate, and simple movement. Pay attention to how it pulls in the neck, to how it pulls the head, and to how the face slowly, slowly lies better on its side. This means something is changing in the muscles of the neck if the head now lies more comfortably on the side.

Rest on the back for a moment.

Pay attention to how the spine lengthened, and to how the shoulder blades lie better than before, and the pelvis also.

25:20 Rest for a moment on your back. Notice how much the spine has lengthened. And how the shoulder blades draw better than before. And the pelvis.

26:05 Return to the floor on the stomach. Place the left ear on the floor. Interlace the fingers behind the head, behind the right ear as before. Bend the knees. Let them sink to the right as before. To the right. And at the end of the movement, when the feet have gone as low as possible toward the floor, lift the left knee from the floor. Lift the left knee. If the leg is in the air, lift it higher. Bent as it is.

And return on the stomach. Go to the right, and at the end of the movement lift the left leg in the air. Before lifting the leg, until the moment of lifting, the feet must remain together. Like this. Go to the right. And at the end of the movement lift the left leg in the air. But until the moment you lift the leg, the feet must remain together. Until you lift the leg, the feet must remain together.

27:45 Leave it. Stay like this for a moment.

28:05 Place the right ear on the floor. Make the unusual interlacing of the fingers and place them on the left ear. Both elbows symmetrical in relation to the chest. Bend the knees. Keep them together. Sink to the left with the legs. At the end of the movement lift the right knee, the leg bent as it is. Return on the stomach. Sink again. And repeat.

30:05 Leave it. Lie on your back and rest for a moment. And listen to the change that has appeared in the back in relation to the parts in lying.

31:50 לחזור לבطن בבקשתו. להניח אוזן ימין על הרצפה. אוזן ימין על הרצפה. שתי הידיים להחזיק בהן בaczבעות שלבות את האוזן השמאלית, כמו קודם. עם המרפקים נוח.

לכופף את שתי הברכיים. לצמוד אותן. והפעם לנסוט לשקווע עם שתי הרכפות ימינה ושמאליה. פעם ימינה, פעם שמאלה. פעם ימינה, פעם שמאלה. בברכיים כפופות בדיקן בחווית ישרה. ולאט להגדיל את מהירותה התנועה. אבל הרגליים צמודות כל הזמן. כל פעם מתרוממת בערך שנייה. להגדיל את המהירות. בחרדגה לילת יותר ויתר מהר. הרגליים צמודות כל הזמן. רק בהדרגה להגדיל את המהירות.

ולחשיח שרגליים תהינה צמודות. זאת אומרת של פעם ברק. אחרת מתרוממתן מן הרצפה. להגדיל את המהירות. יותר ויתר מהר. נושום נוע, קל. לשים לב לא להגדיל את החיפזון אלא את המהירות.

32:50 רק לעזוב את זה. להישאר כהה רגע.

33:05 להניח אוזן שמאל. לשלב את האצבעות. ולהחזיק את האוזן השניה. לכופף את הרגליים. לצמוד אותן לכל האורך. וגם פה לדಡת פעם ימינה פעם שמאלה. ובחרדגה ולהגדיל את המהירות. רק שהרכפות תהינהן צמודות כל הדרך. להשギות שתשאנה צמודות כל הדרך. לא לדחת יותר נמוך מארך מבלי להפזר בין כפות הרגליים. שכן תשאנה צמודות כל הדרך ולאט להגדיל את המהירות יותר ויתר מהר. רק

34:20 רק לעזוב את זה. לשכוב על הגב.

7. Return to lying on the abdomen on the floor. Place the left ear on the floor. Interlace the fingers behind the head. . behind the right ear as before. Bend the knees. Let them [the lower legs and feet] sink to the right as before . . to the right. At the end of the movement — when the feet are down at the lowest [point they can] — lift the left knee from the floor. . [from the other knee]. Lift the left knee, with the leg, into the air. Lift it higher up, bent as it is. Then, return to the stomach.

Go down to the right and, at the end of the movement, lift the left leg into the air. The feet are attached one to the other before lifting the leg. Go to the right. At the end of this movement, lift the left leg in the air. But, until [you] lift the leg, the feet stay attached. [They stay attached] until [you] lift the leg.

Leave this and stay like this for a moment.

8. Place the right ear on the floor. Do the non-habitual interlacing with the fingers. Place them on the left ear. The two elbows are symmetrical relative to the chest. Bend the knees. Attach them. With the legs, sink to the left. At the end of the movement, lift the right knee up in the air — with the leg bent as it is. Then, return to the stomach. Return to sinking [the legs] to the side and then lifting the right one. Come back and [continue] repeating this.

Leave this. Lie on the back for a moment. Rest.

Of course, listen to the changes that occur in the back. Listen to the changes in the relationship of the parts when lying.

31:50 Return to the stomach. Place the right ear on the floor. Right ear on the floor. Hold the left ear with the fingers interlaced, as before, with the elbows placed comfortably. Bend both knees. Keep them together. And this time try to sink with the feet to the right and to the left — once to the right, once to the left — with the knees bent exactly at a right angle. Slowly increase the speed of the movement. But the legs stay together all the time. Each time the other knee lifts. Increase the speed gradually. Gradually go faster and faster. The legs remain together all the time. Only gradually increase the speed. And make sure the legs remain together. That is, each time the other knee lifts from the floor. Increase the speed. Faster and faster. Breathe lightly and comfortably. Notice that it is not haste that should increase, but the speed itself. Like this.

32:50 Leave it. Stay like this for a moment.

33:05 Place the left ear. Interlace the fingers and hold the other ear. Bend the legs. Keep them together along their entire length. Here too, go once to the right and once to the left. And gradually increase the speed. Only as long as the feet remain together all the way. Make sure they remain together the whole time. Do not go lower than is possible without separating the feet. Let them remain together all the way, and slowly increase the speed, faster and faster. Like this.

34:20 Leave it. Lie on your back.

35:30 ולזרור אל הבطن. להניח אוזן ימין על הארץפה. לשלב את האצבועת הידים מאחוריו הראש על האוזן העליונה. לכופף את שתי הברכיים והפעם לזרת גם כן פעמיינה ופעם שמאלו, ובסוף התנוועה להרים את הברך. בכל רידיה להרים את הברך. לדחת, לעבור לצד השני, להרים את הברך השנייה. ואת זה לארכן קר שזה תהיי תנועה אחת. זאת אונרתה קר שהמעבר יהיה חלך. שהרמת הברכיים תהייה חלקה. לעבור לצד אחד, להרים את הברך, לעבור לצד שני. הכל כאלו צה תנועה אחת.

לא לעשות שתי התנוועות. לעבר ולהרים, כי אם לעבור ולהרים באופן רצוף, בהדרגה צוז שזה יראה בתנוועה אחת. קר.

וגם את זה, כל פעם יותר נוח יותר פשוט יותר מהר. בתנוועה אחד. רגל אחת מתורוממת ואחר קר השניה מתורוממת. קר.

31-50 9. Return to the stomach, please. Place the right ear on the floor. . . the right ear on the floor. With the fingers interlaced — hold the left ear with the hands like before with the two elbows comfortable. Bend the two knees. Attach them. This time, try to sink right and left with the two feet. . . once to the right and once to the left.

The knees are bent in exactly a right angle.

9a. Slowly increase the speed of the movement.

The legs are attached the whole time. Another knee is lifting each time. Increase the speed. Gradually go faster and faster. The legs are attached the whole time; just increase the speed gradually. Make sure the legs are attached. That means a different knee lifts from the floor each time. Increase the speed . . . faster and faster.

Breathe comfortably, easily, and lightly. Pay attention not to rush more but increase the speed.

Leave this and stay like this for a moment.

33:05 10. Place the left ear [on the floor]. Interlace the fingers. Hold the other ear. Bend the legs and attach them the whole way. Here also, once go down to the right and once to the left. Gradually increase the speed.

Make sure the feet will be attached the whole way. Watch that they remain attached the whole way. Do not go down lower than [you] can go without separating the feet. The feet stay attached the whole way.

Slowly increase the speed.., faster and faster.

Leave this. Lie on the back.

35:30 11. Return to the stomach. Place the right ear on the floor. Interlace the fingers behind the head, on the ear that is above. Bend the two knees. This time also, go once to the right and once to the left. At the end of the movement, lift the knee [the whole leg], up into the air.

11a. With each descent, lift the knee. Go down and move over to the other side and lift the other knee. Organize it so it becomes one movement.

This means the passage will be smooth and the lifting of the knees will be smooth. Go over to one side and lift the knee. Go over to the other side. [Do everything as if it is one movement.] Do not make two movements — move over and lift — but rather move over and lift in one continuous fashion. [Do it] so gradually that it will seem like one movement. Each time more comfortably, simply, and faster. [Do it] in one movement. One leg lifts and then the other lifts.

35:30 Return to the stomach. Place the right ear on the floor. Interlace the fingers behind the head on the upper ear. Bend both knees, and this time also go once to the right and once to the left, and at the end of the movement lift the knee. In each descent lift the knee. Go down, pass to the other side, lift the other knee. Organize it so that it becomes one movement. That is, so the transition is smooth. That the lifting of the knees is smooth. Go to one side, lift the knee, go to the other side. All as if it is one single movement.

Do not make two movements — going over and then lifting — but go over and lift in one continuous action, gradually so that it appears as one single movement. Like this. And this too: each time more comfortable, simpler, faster. In one movement. One leg lifts, and then the other lifts. Like this.

37:05 ולחנוך את האוזן השניה על הרצפה. להפוך את השיליבה של האצבועות. לעשות שליבת בלתי רגילה. ולהמשיך לעשות אותו דבר. כך.

38:20 לעזוב את זה. לשכב על הגב. ולשים לב לאורך עמוד השדרה.

38.35 לנסות לגלל, להפנות את הראש לيمין לשמאלי. ולשים לב אם מרגישים בו קלות יותר

38.50 לקום למידה ולהשיג בחזקפות של הגוף. לשים לב איך הימידע עכשי.

סוף **39.00**

37.05 11 b. Put the other ear on the floor and change over the interlacing of the fingers. Do the non-habitual interlacing. Continue doing the same thing.

Leave this and lie on the back.

Pay attention to the length of the spine. Try to roll, [to turn], the head right and left. Pay attention if [you] feel great lightness in it [in the movement of the head].

Get up to standing.

Pay attention to the erecting of the body, to how the standing is now.

(End of lesson)

37:05 Place the other ear on the floor. Change the interlacing of the fingers. Make an unusual interlacing. And continue doing the same thing. Like this.

38:20 Leave it. Lie on your back and notice the length of the spine.

38:35 Try to roll, to turn the head to the right and to the left. Notice whether it feels easier.

38:50 Stand up and observe the uprightness of the body. Notice how the information is now.

39:00 End.

Translation from Hebrew Eva Laser 12/2025