

## Adventures with the Pulse

by Cynthia Broshi

Mary says, “*The Pulse whispers the secrets of the Universe.*” In the Pulse I hear Universal Breath creating Being, in this breath. The Pulse speaks of relationships down the front, up the back. Relationships of bustline, waistline, hipline. Relationships of the Depths.... It speaks through languages of tone, texture, rhythm, direction; it speaks of Safety Energy Locks and Organ Function Energy. It speaks the language of the Zodiac. Like all artists, it speaks in metaphor. I may hear a landscape, its season or time of day. I may hear animals within the landscape, their colors and sounds and activity. All are expressions of the Depths: specific aspects of Life Energy, within Totality, in relationship. The Pulse is Creation in action.

In getting to KNOW the language of the Pulse I immerse myself in it, like a newborn babe. Like a baby, I simply listen – no understanding is required. I will always be beginning with the Pulse; there is no end to the discovery of the Universe. Like a baby, I respond. Call and response.... As I express what I hear in the Pulse, the Pulse opens up to me. It teaches, re-forms my awareness, my understanding and my actions. Call and response – the origin of rhythm, of song, of transformation....

Hands-on is our primary form of practicing this call and response. In my study of the Pulse, in my desire to grow in awareness and understanding of its infinite possibilities, I find it useful to practice other forms of response also. Dancing, singing and drawing the Pulse are some possibilities, as well as describing it with words. I’ve found that for each person, some of these expressions come more easily than others. It’s rewarding to play around with the form of expression that feels impossible for me, as well as the ones that feel natural.

I can also choose to listen to a particular aspect of the pulse – just as an exercise. Exercises simplify the task of the moment, and can help develop my capacities. They can nurture my awareness and understanding of the vocabulary and grammar of the Pulse. One exercise I enjoy is to draw the Pulse. This exercise sharpens my perception of the Pulse and provides a “translation” – a visual imaging of it, which is a tool for my understanding. In every group there’s some who take to drawing the Pulse like a Picasso-in-waiting, and some who are so stymied they won’t even pick up the pencil. I encourage people to “cheat” – if I like someone else’s idea of “how” to draw the Pulse, I can begin with that. We all develop our capacity to sing this way, copying a bird or a Maria Callas.

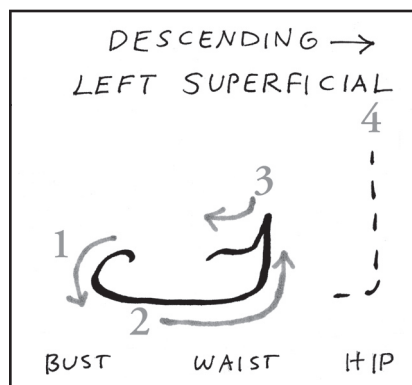
When drawing the Pulse, I sometimes include arrows, to indicate direction of movement. So in study group last week I decided to break the exercise down further. “Today we’re going to draw the directionality in the Pulse,” I announced. “You mean the movement between bustline and waistline and hipline?” Corliss

asked. Innocently (I’d never actually done this specific exercise) I nodded, “Yes, the direction of energy flow amongst bust, waist and hipline. You might also hear this as direction within the voice each finger feels in the Pulse.”

While, in the Art of Jin Shin Jyutsu, we listen to both Left and Right Pulse simultaneously (we are always listening to the relationships within Totality), to make this exercise easier we listened to, and drew, the sides separately, in four steps:

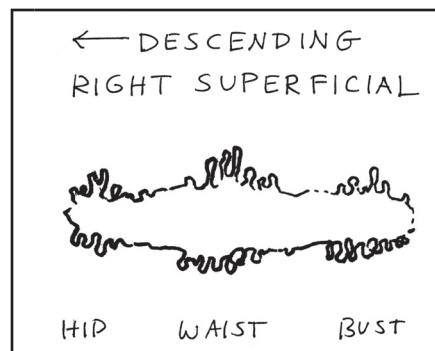
- 1) Left Descending (Superficial) Pulse
- 2) Right Descending (Superficial) Pulse
- 3) Left Ascending (Deep) Pulse
- 4) Right Ascending (Deep) Pulse

Soon as I set my pen to paper I realized I couldn’t isolate directionality from other aspects of the Pulse. Here’s what I drew for the Left Descending Pulse:



Ah ha! There’s direction of flow, and there’s rhythm (relationship of time and space). I used numbers to show the sequence of the movements.

Then I moved to the Right Descending (Superficial) Pulse. Because I was listening for directionality, that’s what I heard, but as soon as I drew it:



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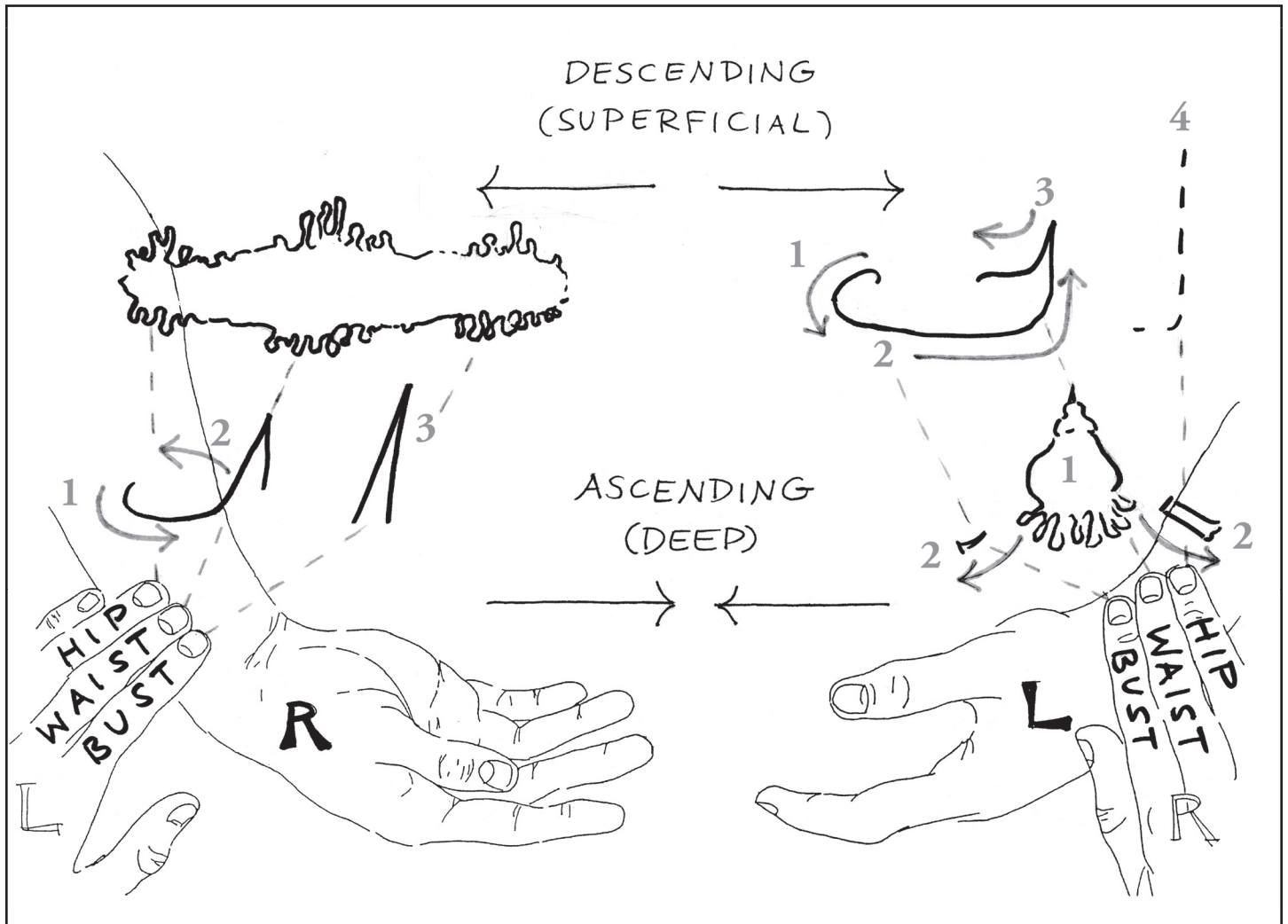
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I recognized a 1<sup>st</sup> Depth texture: tacky, sticky. Ah ha! Previously I'd understood the 1<sup>st</sup> Depth quality, “Gummy,” as the capacity to absorb – to receive, pull in and contain – Universal Energy: “Solidifying”. Now I heard this 1<sup>st</sup> Depth function as directionality: within bust, waist and hipline many little arms or tentacles reached up and out, sucking in Source, and many little feet or roots tapped down and in, delivering Source to the center. 1st Depth is Earth, the nadir, from center of Heavens to center of Earth.

Turning to page 7, Text 1, I see that all the “Touch or Feel” of flows, which I've long thought of as textures, or qualities, of the Depths, are also expressions of directionality. Directionality is up and down, in (→ ← or ☯) and out (← → or ☯). Each of the forms of energy flow that Mary describes with word and picture on this page can be understood as relationship of directions: down, up, in, out.

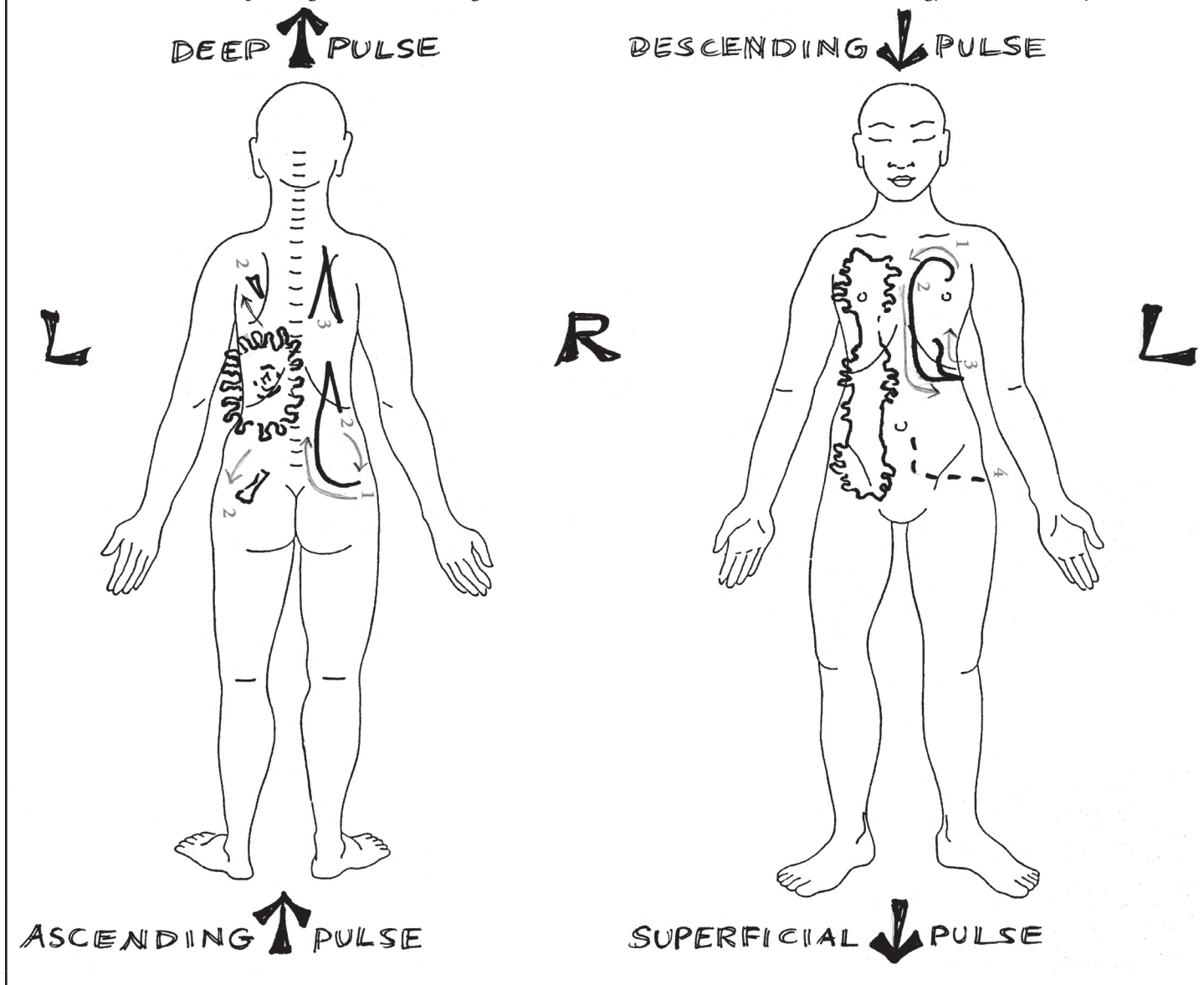
Page 8, Text 1 and page 8, Text 2; page 11 Text 1...while they each present specific qualities of energy flow I'm beginning to see their separateness melt...liquefy...return to fluff with tone. As Mary continually emphasizes, all IS within down the front, up the back.

Once I'd completed all four steps my drawing of the Pulse looked like this:



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The Pulse is expressing the state of Being, in this one breath, of the flow of Universal Energy within the body:



You may notice that the direction of some shapes in the second drawing replicate the first drawing, while most are rotated and one even appears quite different. Remember, this is two dimensional paper. When a point of energy rises straight up into my finger...well...this is very hard to draw. On the body I've done my best to show the direction of energy flow side ↔ center, surface ↔ core and head ↔ toe, to indicate the forms of the flow within the three dimensional body.

Well, now I've drawn this rather complex pulse. Who's calling my jumper cables? Moving from awareness → understanding → technique is simple: simplify. Sometimes I simply hear the harmonizer, as Muriel says, as "the first voice, directly through my hands, to my heart, to my mind." While I know Nothing, I remain open – and the Pulse speaks. Other times I utilize two favorite avenues for simplifying:

- The common denominator.
- What interests me.

The common denominator expresses relatedness within various aspects of the Pulse. Working with the relatedness "which is" helps the Pulse to KNOW its own harmony. Regardless of whatever chaos speaks in the body, the mind, or the Pulse, I listen to and work with the Harmony that IS.

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*“...Adventures with the Pulses”*  
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As an example, let's look at the pulse drawn (it's mine, soon after five weeks away and a twenty hour transit home). Mary says, *“Pulses which feel like silk indicate that all is in harmony.”* I'd say this pulse is more interesting (as in the Chinese blessing, “May you live in interesting times....”) than silky. However, I'm still listening to the relatedness, the harmony this pulse offers. I notice there's a similarity of shape in the Right Superficial and the Left Deep Pulse. In other words, in the right front and the left back. There's a similarity of shape, and also of movement, in the Left Superficial and the Right Deep Pulse. In other words, in the left front and the right back. Relationship is speaking diagonally. Anytime a diagonal speaks, I hear the Mediator Flow (DIAGONAL MEDIATOR UNIVERSAL HARMONIZING ENERGY). I could simply go to the flow pattern on page 53, Text 1, helping the Diagonal Mediator to be cleaned and harmonized.

Now I'm noticing there's an interesting mirror within the Left Superficial Pulse and the Right Deep Pulse. The gesture of the flow from bustline to waistline in the Left Superficial is similar to the gesture from hipline to waistline in the Right Deep. In the Right Deep, the bustline stands alone; in the Left Superficial the hipline stands alone. Anytime there's difference amongst bust, waist and hipline I can go to Mediator. Diagonal Mediator blends right and left, front and back, bustline, waistline and hipline.

Now I see that the waistline is leading throughout much of the pulse. In Left Superficial, energy descending from bust → waist turns and returns up the front at the waist. In the Right Deep energy ascending from hip → waist turns and flows down the back at the waist. In the Left Deep there's a big voice coming to a high, sharp point at the waistline, and from the base of this only a bit of energy breaks off into the bust and hipline. I'll want to work with the waistline. When the waistline opens up it can lead all the Breath into ↓ the front and ↑ the back. 14, 9, 23/25 – all great waistline flows. As well, I can always go to Mediator when the waistline speaks. Diagonal Mediator, birthplace of emotion and attitude, harmonizer of Mind (waistline)....

Another common denominator in this pulse is the predominance of 1<sup>st</sup> and 5<sup>th</sup> Depth textures. The shape of the entire Right Superficial and the octopus-like shape in the Left Deep are my attempts to draw textures that were gummy, sucking the energy into a blob...like “Touch or Feel” number 5 on page 7 of Text 1. The octopus rose up at center to a high, sharp spike, while in the Right Deep Pulse there are sharp needles in the waistline and bustline. Sharp (“knife-like” or “electric”) is a 1<sup>st</sup> Depth texture. Sharp can also be 5<sup>th</sup> Depth: look at “Touch or Feel” number 3 on page 7. And, as in this case, it may have some sense of metal in it: a spike or needles. Metal is 2<sup>nd</sup> Depth (“Rocks and Rods”), and 2<sup>nd</sup> Depth is Body: spirit and mind sinking into body, Universal Breath exhaling bustline → waistline → hipline, manifesting my Being. I hear this pulse speaking of “Trying-to” get back into the body, to root back into my little piece of earth.

There's never a single “right” response to the Pulse. With all the information in this pulse I might simply begin with Reversing and Increasing of First Depth. This flow harmonizes 1<sup>st</sup> Depth via harmonizing the Mediator. It opens up the waistline. Anytime there's a lot of different voices in the Pulse (a.k.a. “Chaos”) I can go to Opposite Fingers and Toes or the flow To Unlock Safety Energy Locks 24, 26. These both open up the waistline, and reconnect all the Depths to Source. I've named just a few of the flow patterns this pulse might direct me to. Whomever I hear calling, whoever draws my attention, draws my jumper cables. In this harmonizing Art every hands-on technique opens up the Total Being to Source, to down the front, up the back.

Mary says, *“Pulse listening is Science and Art.”* Perhaps you'll want to experiment with drawing the pulse. Be the Fun with it. Don't lose heart if your first results look discouraging. As Mary says, *“To succeed, double your failure rate.”* I assigned myself this exercise and gave up many times over about a ten year period. When I finally stuck with it, it wasn't long before it became useful. The key for me was deciding that it really was okay to do a very poor, inaccurate drawing of the Pulse. The drawing is only a means, it's simply a tool to help me *listen* listen Listen LISTEN LISTEN Listen listen *listen*.

A pianist studies scales and chords (relationships of tones) so she can more fully understand a composer's music. We study the Pulse, and this Art in its entirety, so we can more fully understand the Creator's music. When a pianist sits down to give the music voice, she's no longer thinking scales and chords. She's listening and singing, soul to soul. When we sit down for hands-on we only know we will hear a unique music, the creation, in this breath, of this unique Being. At this point, even if this is my first day in my first class, I can let go of being a student, I can let go of being a scientist, I can let go of what I know and what I don't know. I AM the Artist. I may hear direction of movement, I may hear Safety Energy Lock 9, I may hear a summer ocean in moonlight, I may hear red, I may hear Capricorn tangoing with Scorpio. I simply listen. And with the first flow my heart delivers to my mind I open the Text, and with my hands I sing along. Sing and listen. ☺

*“In the stone is  
the frozen music.”*  
– Mary