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# P R E F A C E

*S*ubtle Touches is far from being simply a book. It is much more than that. In fact, it is a wonderful legacy. It documents things transmitted to privileged people along years.

I first met Dr. Sándor in 1973, when I started my psychology course at PUC/SP (Pontifical Catholic University at São Paulo). Until his death, in 1992, I was part of that privileged group of people (perhaps thousands of them), who were favoured by the Dr. Sándor personal teachings, treatments, tutoring and most comprehensively, his care.

Whenever we met Dr. Sándor, whether at PUC, at the Sedes Sapientiae Institute or at his own house, Suzana, the author of this book, was the one who would write down almost everything he would said, making very detailed notes of the exercises and techniques that he taught us.

I was glad and thrilled when I learnt that the book was to be written and that Dr. Sándor teachings were to be organised and were going to be published. I was glad about having the opportunity to *remember* and even *re-live* so many moments of personal growth and learning, many of which, due to their multitude, richness and quantity, were already lodged in distant corners of the memory, each time more difficult to be accessed.

But my concern was how the reader would assimilate everything hidden behind each of these exercises and techniques. I believe it will not be enough to merely read and try to understand this work at a mental level in order to feel the full effect of such techniques. The reader will need to experience them. And it is also necessary to thoroughly practice them in order to be able to use them appropriately.

Dr. Sándor has always cared for ensuring everyone would understand how these, though apparently simple techniques, could act on the human psyche. Thus, they must be taken seriously and carefully executed.

Further, with the book the author pays a great tribute to Dr. Sándor's invaluable work, which, for some decades, brought so much benefit to and transformed so many people's lives. It also pays indirect homage to all those who have continued this work. Here I would like to mention his family: Ágnes Geöcze, Janos Andreas Geöcze, Marieta Geöcze and her daughters Cristina and Yasmin Bujdoso (Kátia), who were linked to Dr. Sándor, not only through family ties, but also in his everyday work, helping him, as well as giving him support. Maria Luiza Simões, his companion in life, who was always by his side, helping him to consolidate and develop his work should be remembered and honoured. They all assured him that his work would be faithfully continued. They, alongside other professionals, perpetuate that notable man's invaluable work.

I would like to invite the reader who for the very first time is getting in touch with this work to do it with the utmost care and attention, heart and mind freed from limited ideas and preconceived notions. This is the way to be sure of being part of a circle of people whose privilege – and task – is to enjoy and pass on the benefits brought by this book.

Edmundo S. Barbosa



# UTILIZATION OF SUBTLE TOUCHES IN THE HEALING PROCESSES

As he was establishing the basis for the use of subtle touches during psychotherapy sessions, Dr. Pethő Sándor referred to the fact that, alongside the therapeutical effects of contact, the subtle touches make use<sup>1</sup> of *the high potential of skin sensitivity, allowing for a multisensory experience, a synthesis of various perceptive and unperceptive particularities, in tune and synchronized in a unique configuration within each individual.*

By means of the muscular tonus regulation and the harmonization of the body fluxes, one could make free an energy accumulated, which afterwards was consumed in a body dynamics altered as well in muscular blockages. This energy freed, he explained, was a potential of vital force that could be directed towards the unconscious, and would therefore mobilize contents that, since brought into analysis, would be of unique importance for the therapeutical progress.

Commenting on Reich's work, he emphasised the following words:<sup>2</sup>

*...when the patient shows chronicle muscular tensions, a kind of well developed muscular armour; verbal analyses will not be enough, because such cases need energetic physical contact since the voluntary musculature tonus, affectivity and visceral tonus are all correlated and they involve many biopsychic and psychosomatic functioning circuits.*

Nise da Silveira reports that Jung and Wolfgang Pauli (1945 Nobel Prize winner) wrote about the unity – Matter and Psyche:<sup>3</sup>

*...so we come to the UNUS MUNDUS concept, i.e., the idea of a basic identity of matter and psyche: everything that happens no matter what, happens in the same and only existing world, and is part of it.*

In his *The Visions Seminars* Jung emphasised the importance of the experiences shaped in our body. He said that when someone asked him about whether a patient could get some self-help if they turned to their own body, he answered:<sup>4</sup>

*Anything experienced out of the body is bodiless, so we would have to experience it again, in a different way...  
Anything experienced out of the body, like in a dream, is not really experienced, unless we incorporate it – because only the body means here and now.*

Nise da Silveira also mentions Marie Louise von Franz, who says that the most extreme consequence of psychologists, physics' and biologists' position is to admit that:<sup>5</sup>

*...the psyche and the matter are an only phenomenon observed from the inside and from the outside, respectively.*

1 - Sándor, Pethő. Técnicas de relaxamento. Vetor; 1974; pp. 63, 64, 99, 100.

2 - Idem, ibidem.

3 - Silveira, Nise da., Jung – vida e obra, 13th ed., Paz e Terra; pp. 187, 188.

4 - Jung, C. G., The visions seminars. Spring Publications. Zurich, 1976; translation by Pethő Sándor for use in his courses; p. 301.

5 - Silveira, Jung..., cit., pp. 187, 188.



## SUBTLE TOUCHES: Science and Spirituality

Science and Spirituality are a constant in Calatonia.

With the new discoveries of quantum physics and quantum mechanics in the 20th century, and mainly after Werner Heisenberg's Uncertainty Principle, the gap between faith and reason would no longer exist, the paths of Science and Religion started to converge, and Science and Spirituality finally met<sup>1</sup>.

(DALAI LAMA: The Universe in a Single Atom: The Convergence of Science and Spirituality)

Walter Bühler<sup>2</sup>, in a anthroposophical point of view, speaks of "the body as an instrument of the soul" and comments on its relation with feelings, conscience and will, says:

*...the coming and going of feelings  
can be noticed in one's breathing  
and heart beating.*

*...the blooming of our soul's will expresses  
itself in our metabolic-motor system.*



Dr. Sándor's work develops in harmony with Rudolf Steiner<sup>3</sup>, which is expressed in the following words:<sup>3</sup>

*Feelings are woven in one's heart  
Thoughts shine in one's head  
One's will vigorously dwells in one's arms  
and legs  
Shineweaving  
Vigorous weaving  
Shining vigour  
This is man.*

1 - Dalai- Lama: Universo em um átomo: Pref. W. Falcão - Editora Ediouro: Brasil.

2 - Bühler, W., O corpo como instrumento da alma. Associação Beneficente Tobias; 1990 (lecture).

3 - Buhler, W., O corpo... op. cit, lecture.

# POINTS OF REFLECTION

Taking notes of what Dr. Sándor's words during group studies led me to take notes of some philosopher's, writer's and poet's words. I have added them to this work in order to let people understand what the "environment" of our weekly meetings used to be like.

He once brought Heyer's *Da minha oficina*, where he quotes Freud's words on poets, which encouraged me to gather these "Points for Reflection".

*Poets are valuable allies whose testimonies are precious because they know a lot of things between the earth and the sky, which cannot be learnt about. They are way ahead of us, as far as knowing man's soul is concerned. Their fountainheads have not been peered into by science. (O.C., VII, 33) (Heyer, G. R.: Da minha oficina), Lehmann, Munich; 1966; pp 132-161).*

Nise da Silveira quotes Jung on artists:

*An artist is a collective man who expresses humanity's unconscious and active soul.*

And she adds:

*In the mystery of their creation, artists go deep into the unconscious. They shape and translate the primordial intuitions into the language of their time, and make life's deep sources available to everyone. (Silveira, Jung..., op.cit. p. 161)*





## THE RELATIVITY OF AN INDIVIDUAL'S GRASPING OF MESSAGES

SÁNDOR (1982)

*Each person will listen to whatever is said in the frequency of their own aura or, in Jungian words, according to their own Personal Equation.*

CANDACE PERT

*Each person has got their own window to reality.*

JOSÉ ÂNGELO GAIARSA (EXTRACTED  
FROM THE BOOK SEXO, REICH E EU)

*As well the necessities are continuously substituted, the sensorial selectiveness is always fluent. Senses organise themselves in order to absorb whatever will fulfil the need of the moment. Then receptors will change focus and angle of perception, in order to reach other necessities.*

## ABOUT LIFE

SÁNDOR (1986)

*It has been said that life is like a wave formed by the wind on a wheat field.*

*LIFE... it's like a drop that coagulates and then liquidises.*

*The gods stay while lives pass.*

ROGER GARAUDY

*Man coexisting with the Whole ... and in this dialogue of movement between Man and the Whole dwells the visible and endless life, which breathes with us and pulsate with our blood.*



## LIGHTNESS AND HEAVINESS AS OPPOSITES

ITALO CALVINO

*Lightness, in my opinion, is associated with precision and determination.*

PAUL VALÉRY

*One's got to be as light as a bird, and not as a feather. Lightness is a life proposal which I like to emphasize – but I do not mean weight is less important. There is a lightness of thought, just like there is, as everyone knows, a lightness of frivolity. Or better yet, the lightness of thought can make frivolity seems heavy and opaque.*

EXTRACTS FROM THE MYTH OF PERSEUS  
J. DE S. BRANDÃO

*O The only hero who was capable of decapitating Medusa was Perseus, who flies thanks to his winged sandals.*

*In order to avoid being turned into stone by meeting the gaze of ugly Medusa, who had snakes for hair and many eyes, he would never look at her directly; he would use a mirror to see her image and would be supported by what is lightest: clouds and the wind.*

CARLOS DRUMMOND DE ANDRADE

*Growing crazy*

*Adorn yourself with daisies and tenderness and brush your soul with hope.*

*Walk as if you were fulfilled by the sound of a flute and butterflies were coming down from the sky, each of them carrying a talking petal saying subtle things and words of compliment. If you still haven't got a boyfriend, that's because you haven't gone crazy enough to make life stop and seem that it actually makes sense.*

*Grow = Crazy*





## JOY, HAPPINESS AND LOVE

JOSEPH ADDISON

*Exultation is like a thunder that goes through black clouds and shines for a short moment...*

*Gladness enlightens one's mind, fulfills it with serenity, confidence and determination...*

*When you're in love with life, the state of passion creates moments of joyousness. Good mood, high spirits and joviality in the feelings create a loving and happy state, which is a basic condition to the development of romantic love. Love comes to the ones who already have it.*

J. A. GAJARSA

*...My dearest idea: love exists while it is good for the development of people, so that they can exchange qualities, and be enriched by their loving relationship.*

## CREATIVITY AND HAPPINESS

TERRY LYNN TAYLOR

*Creativity goes beyond talent. It is linked to the ability to hear one's inspiration.*

*Happiness and creativity are joined by a state of fascination for life, in which situations are myriads of possibilities of different experiences, either good or bad.*

*Happiness in life is the opportunity to LIVE.*




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The author hopes that the lack of bibliographic references in the chapter "Points for Reflection", as well as the informal way it was written, will be forgiven by the reader, since everything was written down informally, not to be published.

## TOUCH IN ARCH ON THE MALLEOLI

### TOUCH

**PATIENT:** Standing on a stool; legs slightly apart from each other; eyes closed.

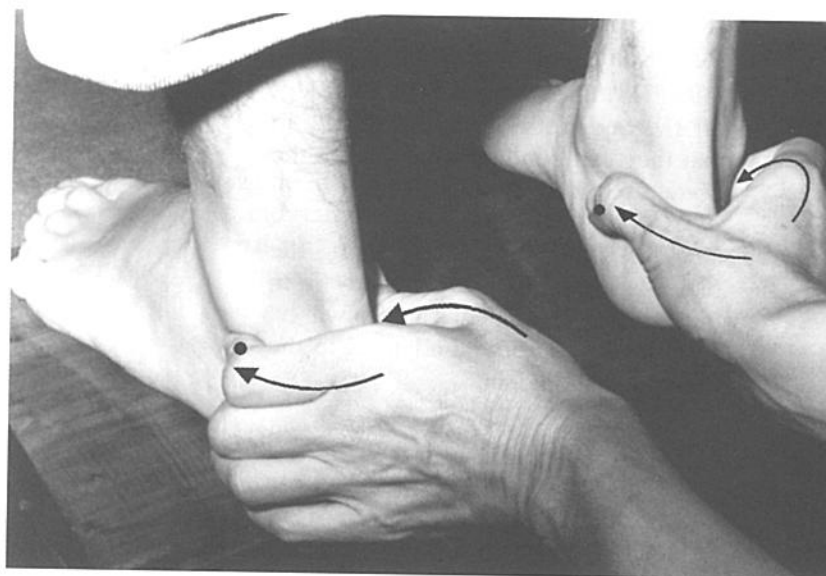
**THERAPIST:** Kneeling down on a pillow behind the patient.

**AREA TO BE TOUCHED:** The little depression just below the lateral and medial prominences of the ankles.

**HOW TO APPLY THE TOUCH:** Equally and simultaneously to both feet. Form two subtle arches with the thumb and forefinger of both hands. Gently touch the area, keeping a soft pressure for 10" to 15". Gently take the hands off the ankles. The touch may be repeated one more time. Tell the patient to open their eyes, get off the stool and lie down the way they want, keeping their eyes closed.

### PROCEDURE

**GETTING READY:** Leave a mattress beside the stool, so that the patient can use it after the procedure



### COMMENTS

1 – The awakening of a better awareness of the ankles will somehow mobilise the nucleus related to postural assurance and to walking in life. This is a point which can make man topple.<sup>1</sup>

Joseph Campbell<sup>2</sup> pointed out the importance of paying attention to the body and somehow exercising it alongside mythological, symbolical or contemplative studies.

He talked about this, imagining how the body would express itself:<sup>3</sup>

*Hey, you have completely forgotten about me. I became something useless.*

2 – The subtleness of the touch allows for deep mobilisation and very light rhythm reactions, which echoes in the emotional state. The dislodgement of the balance "finest tuning" shall bring delicate reflex results spread through all levels.

3 – It is advisable to apply a complementary touch to the neck or to the auditive region with the patient lying down. This will favour readjustment with a better tuning with the balance.

4 – The polarisation touches will always help the distribution of the energetic field in a more balanced way.

1 - Cirlot, Dicionário..., op. cit., p. 450.

2 - Campbell, J., O poder do mito, Palas Athena, 1990, p. 139.

3 - This has been observed during the works with touches.



## TOUCH AROUND THE KNEES

**POSITION**

*PATIENT:* Standing up; arms hanging loose; eyes closed.

*THERAPIST:* Kneeling on a pillow, facing the patient.

**TOUCH**

*AREA TO BE TOUCHED:* A circle of points around the patellas.

*QUALITY OF THE TOUCH AND PROCEDURE:* The thumbs will touch the patient's legs below the patellas, and the other fingers will touch above and beside them. The touch must be applied on both knees at the same time, with enough pressure of the fingers in order to clearly establish the points. Then the therapist will gradually ease the pressure, until it becomes very gentle indeed at the end of the procedure.

Apply the touch for as long as 45" to 1'.

**COMMENTS**

1 – Ken Dychtwald<sup>1</sup> refers to the knees as hinge-like articulations and psychosomatic cross-roads.

2 – Gerda Alexander,<sup>2</sup> when talking about the points of support, affirms that they may be either harder or softer, either more passive or more active in the different positions assumed by one's body while moving or standing still. She reminds us of the importance of lightness while moving, which enhances as the body conscience improves.

She says that fears will, many times, manifest in trembling knees.

1 - Dychtwald, Corpomente, *op.cit.*, p. 73, 74.

2 - Alexander, Eutonia, *op.cit.*, p. 22.

## TOUCH ON THE SUPERIOR AND INFERIOR ANGLE OF THE SCAPULA



### POSITION

*PATIENT:* Either sitting down or standing up in a comfortable position. The patient may also lie down, if necessary.

*THERAPIST:* Behind the patient.

*IMPORTANT:* Let the patient know that during this procedure they may feel like changing position, and they must not hold back their wish.

The therapist may provide some pillows or a mattress for the patient to lie down after the procedure.

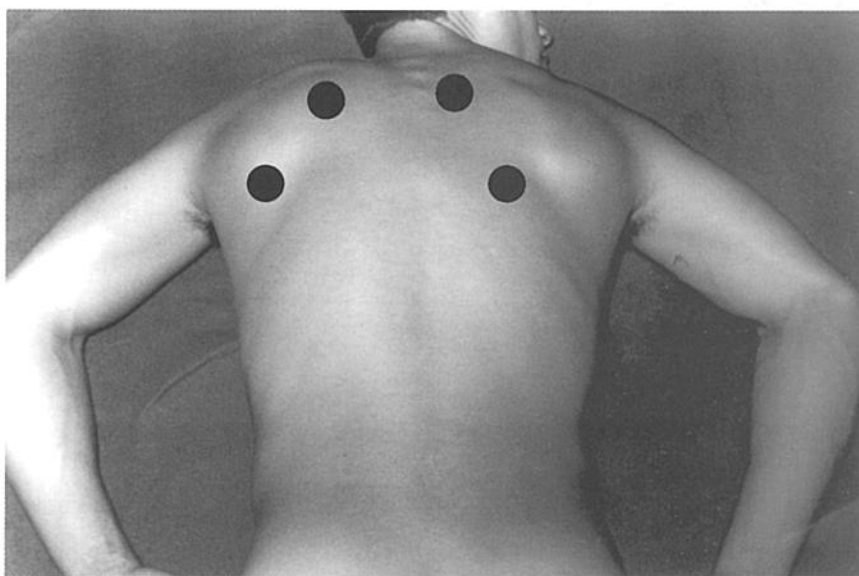
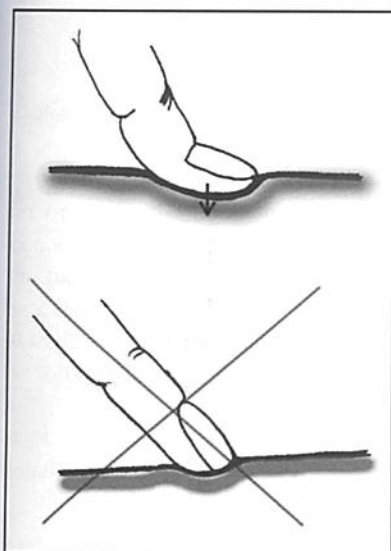
*AREA TO BE TOUCHED:* The area between the superior and inferior edges of the "wingbones", or shoulder blades.

*HOW TO APPLY THE TOUCH:* Form two shells with both hands, and gently touch both the superior and the inferior angles of the patient's shoulder blades.

*DURATION OF THE TOUCH:* Do each touch for about 45". Then slowly remove your hands and cover the area



**VARIATION:** This touch can also be applied by using only a finger to press both tips of the shoulder blades angle. This touch must be applied to both bones at the same time.



## COMMENTS

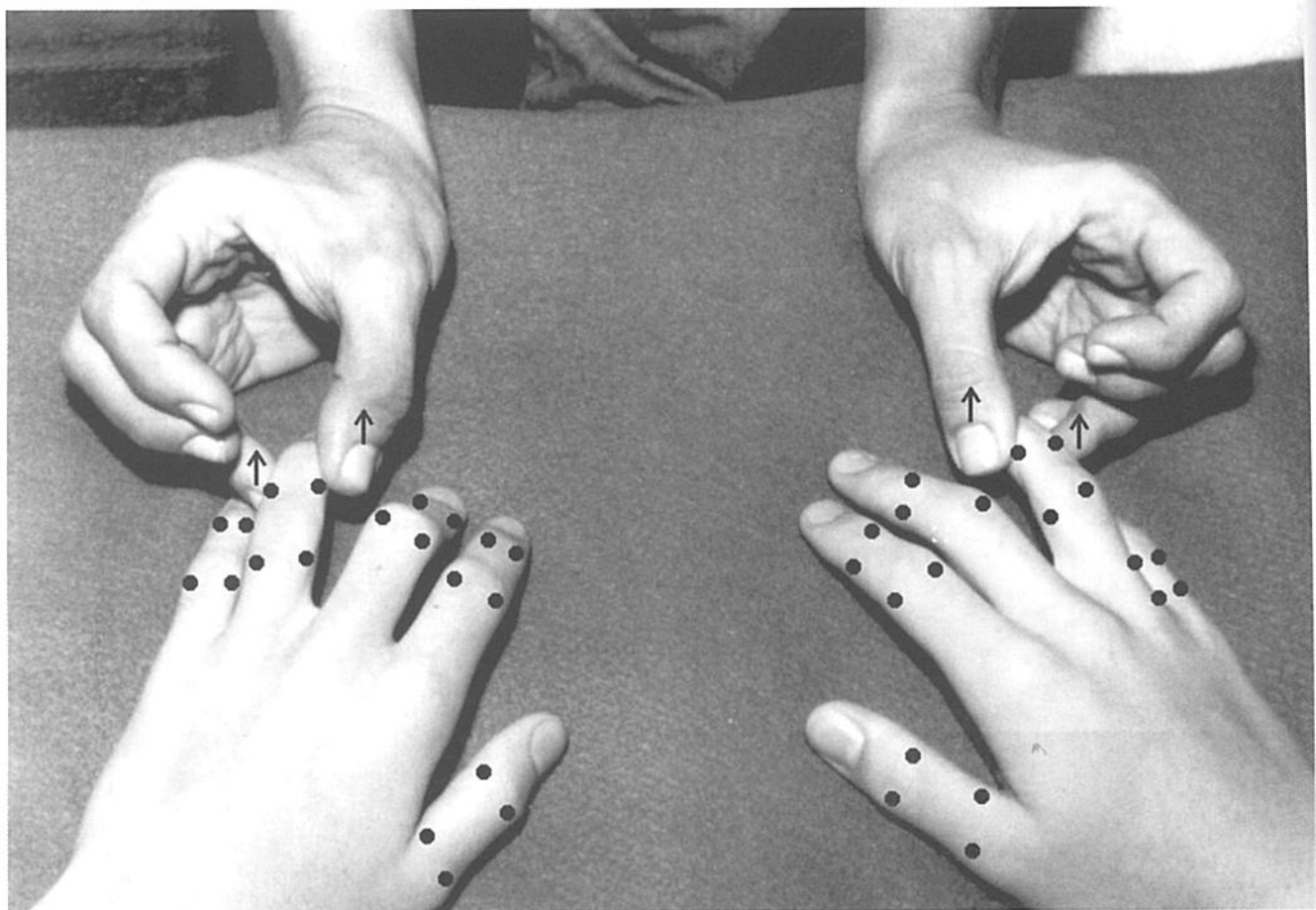
The points that are touched<sup>1</sup> during this procedure are essential for the awareness of the origin of the movements of the arms: the so called Wings. From this part of the body origin the gestures and the movements that end at the tip of the fingers. As Dychtwald puts it:<sup>2</sup>

*Shoulders, arms and the top of one's back are basically involved in the aspects concerning doing and expressing things. We can learn a lot about one's attitude and character just by observing those areas, and the way they are joined together.*

<sup>1</sup> - This has been observed during constant body works.

<sup>2</sup> - Dychtwald, Corpomente, *op.cit.*, p. 163.

## BREATHING ON THE JOINTS THROUGH SUBTLE STRETCHES AND TURNS



### POSITION

*PATIENT:* Lying in ventral decubitus; arms above the head; eyes closed; palms of the hands turned down; head turned to one side.

*THERAPIST:* Sitting facing the patient's hands.

### PROCEDURE

#### 1<sup>ST</sup> PART:

Making the patient aware of their fingers by applying a gentle traction to their fingers:

Form a pair of pincers with your thumb and the corresponding finger to the one to which you're going to apply the touch. Apply a gentle traction to each of the patient's phalanges: start with the proximal phalanges, then to the intermediate ones, and last to the distal ones. You may very gently flex the articulations before applying each traction.

Apply 3 tractions to each segment as the patient breathes in. Let go while the patient breathes out. Move the patient's skin a little bit as you apply each traction.

*FINALISATION:* Form a pincer with your thumb and your middle finger (or forefinger) and pince the laterals of the patient's wrists gently.



## TOUCH PUNCTUATION ON BOTH SIDES OF THE NOSE



### POSITION

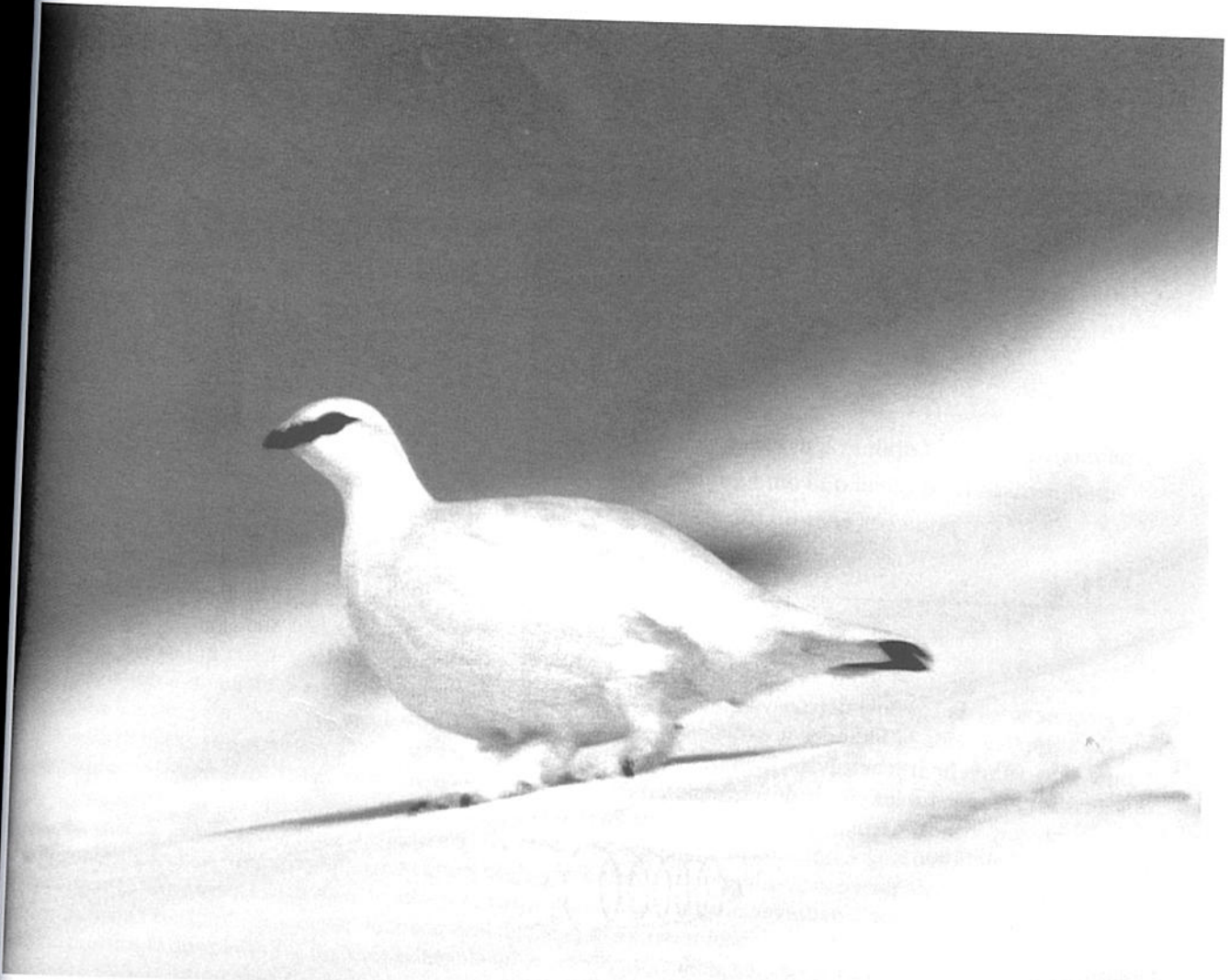
*PATIENT:* Either standing up or lying down in a relaxed position; arms loose; eyes preferable closed.

### PROCEDURE

Start to punctuate the sides and the centre of the patient's nose with your middle and forefingers. Apply a very subtle pressure all over the nose.

This touch must be applied very slowly.

*AFTER YOU HAVE FINISHED:* Tell the patient to either walk around or sit down, always respecting the movements that may occur.



*"... marking the way with a very subtle pressure."*

## COMMENTS

The nose evokes odour and makes the nostrils palpitate when they catch the scent of perfume.

One's nose can catch scents and sense; through them one can like or dislike things. One's nose commands one's wishes and words, and also tell one's legs where to go.<sup>1,2</sup>

The subtle touches applied to the nose and to its surrounding areas alleviate both nasal congestion and the congestion of the paranasal sinuses, having a good effect in cases of sinusitis, and also enhancing breathing.<sup>3,4</sup>

1 - Cirlot, Dicionário..., op.cit., pp. 89, 151.

2 - Chevalier, Dictionnaire..., op.cit.

3 - Jacob and Francine, Anatomia..., op.cit., chap. 12, pp. 86-90.

4 - This has been observed during the works with touches.





THE SUBTLE TOUCHES OPEN "WINDOWS"  
TO CONTACT BETWEEN SOULS

SUZANA DELMANTO