A 369 RABBIT HOLE EDITION

# 2026 THE NEVILLE FIELD MANUAL

Seven exercises in his own instructions, each traced to its source

THE 369 RABBIT HOLE

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**The Neville Field Manual**
Written by The 369 Rabbit Hole, 2026.

Short quotations from Neville Goddard (1905 to 1972) are his and carry their sources. This manual is an independent guide. It offers no medical, financial or legal advice, and it makes no promise about what these exercises will do for you.

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FROM 369 RABBIT HOLE

# Before you go down

Most of what you find online under Neville techniques is somebody's summary of somebody's summary. The names change, steps get added, and quotes drift. So we went back to the source: 310 transcripts of his talks and lessons and his 10 main books, 1.57 million words, and pulled out what he actually told people to do.

There are seven exercises here, and the last two are the ones his teacher Abdullah drilled into him. Each chapter gives you his words, the steps, the usual way it goes wrong and where to read it yourself.

We make no promises about results. Neville didn't ask anyone to believe him either. In the foreword to **Feeling Is the Secret** he challenged the reader to practice and said personal success would prove more than any book.

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HOW TO READ IT

You don't need to do all seven. Pick the one that fits what you're dealing with, and run it for a week before you judge it. The chart at the back shows which to reach for.

Every exercise but the last two happens in the same place: lying still, drowsy, and able to steer your thoughts. Learn that state first.

# Contents


The state you need first 5

01 The Scene 6

02 The Lullaby 8

03 Revision 10

04 The Imagined Conversation 12

05 The Ring 14

06 The Chair by the Phone 16

07 Through the Lampshade 18

08 You Are in Barbados 20

# The state you need first

Six of the seven exercises start here

Neville returned to one condition for almost his whole working life. He called it a state akin to sleep, and described it as drowsy but still under control. In Out of This World (1949) he asks for a state in which you are attentive without effort.

The way in is simple. Lie on a bed or relax in a chair, keep the body still, and imagine that you are sleepy. You want the moment just before sleep, when thoughts loosen and you can still steer them. If you drop off, you went too far, and if your mind is still running through your day, you have not gone far enough.

Fans call this SATS. That word appears nowhere in his books or talks. The state does, in 9 texts from 1944 on.



# 01

# The Scene

HIS WORDS

> You must always participate in the imaginary action, not merely stand back and look on.

## WHEN TO USE IT

**You want something specific: a job, a move, a change in a** relationship. This is his main method, and in Out of This World he calls it a simple formula for changing the future.

## THE STEPS

1. Define what you want. He says to know definitely.
2. Build one small event you would meet after you already had it, with you doing something in it. His example for a promotion is being congratulated.
3. Keep your body still, get drowsy, and feel yourself into the action here and now until it has the vividness of reality.

## HIS EXAMPLE

A friend stands in front of you. Put your imaginary hand into his, feel that it is solid, then talk to him about your good news. He is specific that your physical hand stays still. Imagine a more subtle hand inside it and use that one.

## WHERE IT GOES WRONG

The usual mistake is watching. He says to make elsewhere here and the future now. Seeing yourself on a screen, the way a film shows an actor, is what he calls the difference between success and failure. The second mistake is picking a scene from before the wish comes true. The event has to imply that it already has.

## READ IT

Out of This World, 1949. The 1948 lessons, Lesson 3.



# 02

# The Lullaby

HIS WORDS

> Repeat over and over again like a lullaby, any short phrase which implies fulfillment of your desire.

## WHEN TO USE IT

**You find it hard to hold a picture, or a scene keeps sliding away.** Some minds work better with words than images.

## THE STEPS

1. Reduce the wish to one short phrase that implies it is already done. His favorite was Thank you. Another he gave was Isn't it wonderful.
2. Get drowsy, staying able to direct your thoughts.
3. Repeat the phrase over and over until that single sensation fills your mind, then let sleep come.

## WHERE IT GOES WRONG

Saying the words and feeling nothing. He wants you dominated by a single sensation, so the phrase has to carry the feeling of the thing being done. Speak it as though you were thanking someone for having done it for you.

## READ IT

The 1948 lessons, Lessons 1, 2, 3 and 5. Out of This World, 1949.



# 03

# Revision

HIS WORDS

> Daily relive the day as you wish you had lived it.

## WHEN TO USE IT

**Something went wrong today: an argument, a bad letter, a moment** you keep replaying. He also used it for old events, and said the past could be changed in the same way.

## THE STEPS

1. At the end of the day, go back to the scene.
2. Replay it the way it should have gone. If the mail brought bad news, rewrite the letter and read the new one over and over.
3. Take your attention off the real day and give it, gladly, to the revised one. Then sleep on that.

## WHERE IT GOES WRONG

Doing it as a chore. He says you must take pleasure in revision, and that duty has no momentum. He also ties it directly to forgiveness: in Awakened Imagination, forgiving someone means reliving the event as it should have been lived.

## READ IT

Awakened Imagination, 1954, chapter 4, The Pruning Shears of Revision. The Law and the Promise, 1961.



# 04

# The Imagined Conversation

HIS WORDS

> Imagine that he has answered, and mentally hear his voice.

## WHEN TO USE IT

**The good you want is for someone else, or for a friend to tell you** your good news.

## THE STEPS

1. Call the person mentally, the way you would call a name to get someone's attention.
2. Imagine they answer, and hear their voice.
3. Let them tell you, in ordinary tones, what you want to hear. Answer them. Tell them of your joy at their good fortune.
4. Having heard it, stop and go about your day.

## WHERE IT GOES WRONG

Trying to force it by will. In Prayer he says it is not a strong will that sends the word on its way so much as clear thinking and feeling the state as true. Keep it short, and end on the thrill of the news.

## READ IT

Prayer: The Art of Believing, 1945. Radio talks, 1951.



# 05

## The Ring

HIS WORDS

> Become so lost in feeling the ring on your finger that when you open your eyes, you will be surprised that it is not there.

## WHEN TO USE IT

**The wish is too big or too vague to feel, so you need an object that** makes it physical.

## THE STEPS

1. Condense the desire into one act or object that proves it. His example, for marriage, is a wedding band, because motherhood and intimacy do not imply marriage and a ring does.
2. Sit in an armchair or lie flat and bring on the drowsy state.
3. Imagine it on your finger. Touch it, turn it, pull it over the knuckle, and keep the action going until it feels real.

## WHERE IT GOES WRONG

Picking a symbol that proves nothing. He is careful about this. Ask what single thing could only be true if the wish had happened, and use that.

## READ IT

The 1948 lessons, questions and answers.

# 06

# The Chair by the Phone

HIS WORDS

> My old friend, Abdullah, gave me this exercise.

### WHEN TO USE IT

**Daily, as training. This one is a drill for learning to move in** imagination. It has nothing to do with getting anything.

### THE STEPS

1. Sit in one room where you cannot see a chair in another room. Neville used his living room and the seat by the telephone in the hall.
2. Close your eyes and assume you are in that other chair, seeing the room from there.
3. Then feel yourself back where your body is. Go back and forth, over and over.

### WHAT HE SAID IT WAS FOR

He called this the art of motion, and said you become very loose with it. He claimed that one day it would detach you from your physical body and place you where you were imagining yourself to be. That is his claim, and he told it as his own experience.

### READ IT

The Secret of Prayer, October 6, 1967.



# 07

# Through the Lampshade

HIS WORDS

> Every day, with my old friend Abdullah I would practice this art.

### WHEN TO USE IT

**Also training, and strange. Neville and Abdullah did this at dinner.**

### THE STEPS

1. Look at something plain: a lampshade, a wall, a car, a house.
2. Do not look at it. Focus your attention through it, with your inner eye.
3. Stay there. Neville says that looking beyond it he saw living, breathing human faces.

### WHERE IT GOES WRONG

Neville says that when he started he had to break it off, because he felt himself moving out of this world. Do it in a safe place, stop when you want to and don't do it while driving or operating anything.

### READ IT

Follow the Pattern, March 25, 1968. He connects it to William Blake's double vision.



# 08

# You Are in Barbados

HIS WORDS

> You are in Barbados.

### THE RULE BEHIND ALL SEVEN

**In the fall of 1933 Neville had no money and wanted to go home to** Barbados for Christmas. Abdullah told him he was already there, and refused to discuss how. Two weeks in, nothing had changed and Neville said so. Abdullah walked into his study and shut the door.

On December 4 a letter came from his brother with $50 and word of a ticket. The shipping office could only offer third class for part of the way. Neville rushed to tell Abdullah, who was unmoved and said he had gone first class. At the dock on December 6 the agent told him there had been a cancellation.

### WHAT HE TOOK FROM IT

Neville said Abdullah taught him the importance of remaining faithful to an idea and not compromising. He applied it to all of the exercises in this manual. Once you have done your scene, you do not go back and ask how it will work. You act as though you are already there. In the 1948 lessons he says to assume you are that which you wish to be, and walk as though you were it.

### WHICH EXERCISE, WHEN

1. You want something specific: The Scene.
2. You can't hold a picture: The Lullaby.
3. Today went badly: Revision.
4. It is for someone else: The Imagined Conversation.
5. You can't feel it: The Ring.
6. You want to train: The Chair by the Phone, Through the Lampshade.

### A FIRST WEEK

1. Nights 1 and 2: Just get into the drowsy state and stay there. Do nothing else.

2. Night 3: Choose your wish and the one small event that proves it.
3. Nights 4 to 7: Run The Scene as you fall asleep, and run Revision on anything from that day.

END OF LEVEL 08

# You reached the bottom of this one.

The rest is on the site: the whole index of his words, the tools that run these exercises and the full Abdullah file.

THE NEVILLE GODDARD HUB →

DROWSY SCENE SESSION, THE TOOL →

NIGHTLY REVISION LOG, THE TOOL →

WHO WAS ABDULLAH? →