

Rooting and Recharging

Feel the reactions. Yes. And I'm going to come onto the knees, in the high kneeling position. The knees are hip-width apart. Place the pelvis right above the knees, with the base of the pubis moving slightly forward. The chest clears, shoulders are low.

The coming and going of the breath. Feel the inhale. And on the exhale, I'm going to descend onto the heels; in this way, we stretch the insteps. When the inhale springs forth, I return to high kneeling.

During the pause after the inhale (Antar Kumbhaka), I'm going to tuck the toes well; I change the position of the feet. On the exhale, I come to sit on them and stretch the toes. I wait for the repose after the exhale and wait for the inhale to spring forth to rise. Inhale.

And so on. Follow your own rhythm and alternate: one time you stretch the insteps, and the next, the toes. We wait for the inhale to spring forth on its own before rising and changing the position of the feet.

We return to high kneeling, this time with the insteps on the floor. We're going to shift the weight slightly onto the left, on the left leg, and bring the right leg—the right foot—forward, in a right-angle position first.

Then we can gently let the right knee slide forward and go as far as you can feel the stretch in the left hip flexor (groin crease). Both arms rise; the arms go up, not the shoulders.

We're going to join the palms, interlace the ten fingers—except the index fingers pointing upward—and the thumbs cross at the back. Keep the palms together if you can. The chest rises and clears, the pelvis moves forward slightly, shoulders are relaxed.

Two or three breathing cycles. Don't block the breath. Gaze straight ahead. Return to the right-angle position and the hands descend in front; the elbows move toward each other and you release the hands. Return to high kneeling.

A bit more presence on the right. The left foot moves well forward, into a right-angle first. I can slide the left knee forward. Both arms rise from the sides.

The arms rise, not the shoulders. The hands join, interlace; index fingers up, thumbs interlaced behind. Shoulders low. The coming and going of the breath.

And I return. The arms can return via the sides or the front—it doesn't matter. Position in a right-angle first and then on the knees. Be careful that the knees are hip-width apart; we don't want to strain the ligaments.

Well. A bit more support on the left knee; we're going to extend the right leg to the right. Ensure the right heel is aligned with the left knee. A slight tilt of the pelvis: the base of the pubis moves forward slightly, the coccyx dropping vertically. The chest rises.

You can place the right hand on the right leg. The left arm rises from the front; the left palm faces the right shoulder. The palm is well open, very alive. We trace a small "half-moon" to the right. No need to go very far.

Keep the base of the pubis well forward, both hips well aligned. Don't let the right hip slide back. Strong presence in the outer edge of the right foot. And the coming and going of the breath; notice the inhale and we exhale during the time of repose.

I return. Take the time to feel what's happening in the left side. The left side and the right side... are they not the same? Don't label them; just feel the sensitivity of the body.

A bit more presence on the right knee; the left leg comes to the side. The heel is aligned with the right knee, strong presence in the outer edge of the foot. Toes to the front.

Here, a small tilt of the pelvis; the base of the pubis moves forward slightly. The chest clears, shoulders relaxed. The right arm rises from the front; no shoulder. The palm faces the left shoulder, open, very alive, very tonic.

The left hand will slide along the left leg: a small "half-moon" to the left. Attention: don't let the head drop onto the left shoulder; the head follows the curve. Feel the opening in the entire right side; the chest, the ribs opening.

I return. And now we lie on the back. At first, without too many adjustments: feet hip-width apart, falling to the sides. Let the body surrender. Chin slightly tucked, long neck. Discover the sweetness of this position.

Become aware of distant sounds. Then sounds a bit closer. You can become aware of internal sounds and internal pulsations, like the rhythm of the heart pulsing.

Become aware of the silence that envelops all these sounds; the silence that descends upon me like the darkness that falls at evening over my garden.

Yes, the left leg reveals itself to me. The left knee rises a bit and the foot, the heel... the foot slides caressing the floor; feel the substance of the floor well. Place the foot on the left, near the pelvis; feel it settle.

Now the right leg. Attention: in yoga, there is no memory. It's as if it were the first time; every time I discover the sensitivity. The right leg, the right knee flexes; the foot, the heel slides toward the right buttock. I feel the settling of the right foot.

I can adjust if I want. If necessary, I ensure the feet are well parallel and active. Shoulders wide, low, and far from the ears. Well. And the pelvis lifts; all the toes remain well adhered to the floor.

Don't force; I stop as soon as I feel it becoming difficult. I keep the knees hip-width apart; I don't open them further. I can detach the pelvis from the spine as if the knees wanted to go and press against the wall there. The chest can clear a bit.

The ten toes well fixed to the floor, well anchored. The shoulders sink into the floor, the feet as well. No need to squeeze the buttocks. The back well wide and well long.

I'm going to unroll the back, vertebra by vertebra, as if they were detaching from each other to settle successively. The back wide, the back long. Imagine a soft floor, very tender. Even when the pelvis is already resting, it's as if the movement continues. Feel that everything settles, even the internal organs. Yes.

This time, simultaneously: the pelvis rises and the arms, the hands... the arms rise. The pressure rises, the chest clears a bit. Attention: the knees remain hip-width apart, wanting to go forward. The coming and going of the breath.

And in a single movement, as if your spine were a string of pearls, you're going to settle each pearl one after another. While the back unrolls long and wide on the floor, the arms go back to settle. The pelvis lands at the end.

Check: now the hands are behind the head. Check if the elbows touch the floor. If so, you're good. If they don't touch the floor, it means your shoulders don't have that opening or possibility yet; then you'll adjust your arms, you'll open the elbows in "cactus" so the elbow rests. That also allows the shoulders to rest on the floor.

If you can stay with the arms back, stay there; feel the thoracic opening. Feel the inhale. The chest rising and opening. Exhale, settling a bit more.

Next time you exhale, keeping the shoulders well on the floor, the knees go to the right and the head to the left. Try not to lift the left shoulder.

The left side: the left arm, the left shoulder. And we can, on the inhale, return; the knees rise, the face too. Time of suspension.

And the next exhale: knees to the left, head to the right.

Attention, we try not to lift the right shoulder. Return.

The face, the knees... and continue like this at your own rhythm. On the exhale, I descend on one side, the head turns to the other. Pause after the exhale. I inhale: the knees and face return. Pause after the inhale. And so on.

And next time you're on the right, stay.

And you're going to slide the left knee along the floor toward the chest. So, the left knee comes toward the face. Obviously, the right hand can rest on the left knee. And attention: try to keep the left shoulder on the floor. The coming and going of the breath. Inhale... exhale.

Here we could keep the abdominal wall held. On the inhale and exhale, the belly moves in. The breath is rather thoracic. And return, release.

The knees rise. I can put the arms back along the body. Adjust the feet, adjust the shoulders; low and wide. And in a single movement, the pelvis lifts, the arms and hands rise. It rises. A bit more? The chest clears, hands over the shoulders, shoulders low.

And simultaneously I unroll the spine vertebra by vertebra while the arms move to the back. Adjust if necessary if your shoulders are too tense or rigid; release the elbows. Elbows at shoulder height.

And on the next exhale, both knees to the left, the face to the right. I keep the abdominal wall slightly held, even on the inhale. The right knee slides along the floor toward the head. And I can rest the left hand on the knee. There it is.

As much as possible, I keep the right shoulder fixed to the floor. The coming and going of the breath. Attention: abdominal wall slightly held in this small twist. May the face be relaxed; that you can feel the hands, the feet, the face... all at once.

Let's stay here for two or three breathing cycles. Release the pose.

Lying on the back.

And surrender to the sweetness of this position. That doesn't mean I don't remain aware of eventual tensions in the body. I let myself be passed through by tensions, I let myself be passed through by relaxation.

I can deposit my tensions into the sweetness of the position.

I can deposit the relaxation into the sweetness of the position.

The End.