

# Cobra Pose Variations

And I'm going to come and lie down on my belly in the Sphinx position (Salamba Bhujangasana). So we're going to put the elbows well under the shoulders.

You can have the elbows slightly closer together than the shoulders; it's a bit more difficult, but if it's okay for you, do it. The forearms are parallel like train tracks. The fingers are wide apart, the middle fingers looking straight ahead, in alignment with the forearms.

Parallel. The big toes touch, the heels fall toward the outside. And when you are in this position, you may have perhaps observed the belly sprawling on the floor. So, we're going to try to avoid that.

Therefore: a light pressure of the pubis into the floor and the abdominal wall (core) slightly held. So the chest will rise. But we keep the chin slightly in protection, slightly tucked. The chest rises and the shoulders move back.

So you can feel a tension in the upper back—it's normal. So let the sternum rise, the shoulders back, the gaze straight ahead. Attention not to squeeze the glutes. Pubis a bit more depressed, the core slightly held.

We're going to release them a little bit. And we're going to tuck the toes of the right foot and we're going to push the heel toward the back. And the chest rises, the shoulders move back.

Feel the line from the heel, different from the chest. Attention: the shoulders that move back. The knee lifts, the right knee lifts. Go well with the breath, the core slightly held.

I can lift the chest even a bit more, move the shoulders back. Move the heel back.

And I release, I come into the Crocodile pose (Makarasana). So I'm going to bring the elbows far forward, superimpose the hands, place the forehead on the hands. And the feet more spread than usual with the inside of the feet on the floor. We feel the abdominal massage. We're going to relax the lower back. Let it be.

Good. I'm going to return to the position: elbows under shoulders. The toes which are toward each other, the heels toward the outside. We have the arms parallel.

Attention to the belly, we're going to...

Push the pubis slightly into the floor. The chest rises. The shoulders move back. We can tuck the toes of the left foot. Push the heel.

Yes, behind.

We ensure the chest rises and the shoulders move back, the gaze is straight ahead.

Attention not to let the belly sprawl on the floor. A light tension in the abdominal wall. The left knee has lifted. Feel the line of the left heel to the crown of the head.

Very well, you breathe. And I return to the position of the crocodile.

Legs spread. Inner edge of the foot to the floor. The elbows far forward, the hands superimposed, the forehead on the hands. Yes!

We maintain the abdominal massage. Go well, you breathe. Against the resistance of the floor. I abandon myself to the floor completely.

And I'm going to put both hands under the shoulders. I return with the feet toward each other. I push on the hands, I push on the knees. I come with the pelvis receding.

And I stretch in my own way. What is happening with the pelvis toward the back, in the shoulders, the head in alignment. I come to sit on the heels an instant.

To come into the squatting position (Malasana). So I'm going to spread the feet. Hello! For some of you, it's perhaps difficult to place the heels, so you are rather on the balls of your feet.

But if you can place the heels, put more presence on the outer edge of the feet to reform the plantar arch.

And we're going to place the elbows inside the knees, hands in prayer (Anjali Mudra). The elbows can push the knees toward the outside and attention not to fall on the coccyx backward.

The pelvis becomes—we can let the pelvis become heavier and heavier. The chest rose, the shoulders descend, and let the coming and going of the breath be free. Soft chest. Yes.

I'm going to place the hands...

And I'm going to bring the feet closer, so the heels will be able to stick together practically. And we are on the toes, on the balls of the feet. The heels are close to each other and the chest rises.

And perhaps I can also raise the arms and join the hands above the head. You keep the hands on the floor, try to verticalize the bust.

And I return. I place the hands on the floor. And the feet can be at hip-width. Raise the pelvis. The knees move forward, the pelvis moves forward and vertebra by vertebra, I rise back to vertical.

The feet at the heart of the pelvis (width), the outer edge parallel.

And you can already feel that the feet are well-awakened. It's living. Even our sense of balance has been sharpened.

I'm going to put more presence on the left leg and I'm going to come and put the foot on the left instep. I can slightly bend the standing leg, so as to make a pelvic tilt.

And the chest rises, clears. So... when I have the pelvic tilt, it's the base of the pubis which moves forward a little bit. And both arms rise toward the front. I'm going to "place" the arms on the space.

The arms rise, not the shoulders. What do we want? The right arm continues to vertical.

And I'm going to keep both hips well aligned, facing forward, and the bust turns to the right.

Don't seek at all costs to stay in the position. If you lose balance, thank you (no problem). The bust turns to the right and the head turns to the left (counter-twist). Attention not to block the breath.

I thank you. Counter-posture. Feel the presence on the right foot, on the right leg.

The left foot on the right instep. I bend a little bit the standing leg, the right leg, to allow the pelvic tilt to "settle".

Both arms rise, the chest rises. The shoulders... place the arms on the space. The left arm continues to rise.

And keeping the hips facing forward, the bust turns to the left. Just turns to the left. Head to the right. For once, don't try at all costs to maintain the posture. See what is possible. "The legs laugh."

And the verticality. Okay. It passes. Without saying... that I can inhabit the space around me.

And in the seated position, legs crossed. Verticality which settles. The legs, the feet, the legs... pelvis well deposited. The chest which clears softly.

And evoke now these Russian Nesting Dolls (Matryoshka). You see these little dolls that can fit inside each other? Imagine... are you the second-largest of the Russian dolls?

And that the first doll, a bit larger than you, envelops you as protection. Feel this... larger than your outer envelope. Then contact a doll smaller than your outer envelope and feel, perceive what it generates.

No need to visualize, just stay in the felt sense. Now a doll even smaller. What that does in the felt sense. Still a doll smaller. Contact the smallest doll of all these Russian dolls.

Feel what the waves... be aware of all the dolls. And return to the largest doll, the one that surrounds you. And imagine this doll as transparent and permeable. And then forget all the dolls and do nothing more.

Thank you.