

Notes on Andre's Basic Constructive Rest

Take a few moments to get in touch with your relationship to the floor. Do that non-judgementally. So that judgement doesn't get in the way, of the experience of just lying on the floor.

Specifics of position. On back knee and thighs flexed at a 90 degree angle between the lower legs and thighs. Knees resting against each other. Adjust the position of the feet until this is comfortable. Balls of the feet resting on a pillow or towel or something soft. The heels on the floor.

The arms can either be folded gently over the ribs in a position or in such a way that you don't have to hold them. Or if that isn't comfortable you can let your elbows rest on the floor with the hands resting across the trunk of the body.

The head can rest on a pillow but the head only. The pillow is not under the neck.

The thighs can be tied together at the knee end. Not at the lower leg but the thighs.

Now let's get into the basic imagery. Let's select a suit of clothes for our first image. And you can particularize that to the color or shape or texture that you would like. One that you would like to wear. *

As you visualize yourself as the suit of clothes, think in terms of allowing your body as this suit of clothes to rest on the floor. Think of the suit as being empty but still fluffy empty. And as it begins to rest, it begins to settle down into the floor *

As far as the trousers are concerned, they are hung over a hanger at the knee crease. So that you are visualizing the legs as a pair of pants over a hanger. And as they empty the front part of the pants collapse toward the back part. *

Explore what it is like, imagine very clearly, what it is like to have the legs as pants supported by this hanger, from above *

Now we are going to give a little more substance to the emptying of the suit coat. We are going to image sand pouring out of the suit and the trousers and other parts of the suit that I will describe to you so that the emptying of the coat has more motion or movement for you.

First let's imagine that as those pants are hanging, from the lower part of the trousers, sand pours out. Sand would be pouring out over what would be the ankles. It gushes out and allows the lower part of the pant leg to collapse ~~ag~~

~~ag~~ *

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Front against back. *

And as for the upper part of the legs That part of the pants that corresponds to the thighs pours down to the pelvis. *

And even as that happens, in order that the seat of the pants not fill up with sand, because we don't want that to happen, the seams along the sides of the seat of the pants come open so that the sand gushes forth out of those side seams. So that you get a lateral direction of movement from either side. And what you have to tell your self is that you are going to allow that sand to gush out from the sides. The tendency is to want to hold on to it, not let go of it. Watch it gush out along those open seams along the sides of the seat of the pants. * * *

Now go up to the suit coat and watch the upper part of the sleeves of the coat. Sand pouring in toward the shoulders.

And there is a seam joining the sleeves of the coat to the body of the coat and those seams come open on either side. And sand begins to pour out of them And give that a lateral direction on either side. * * *

We notice that the elbows of the sleeves of the suit coat have developed holes in them. And sand pours out of those holes in the elbows? * * *

And then we notice sand pouring out of the lower ends of the sleeves of the coat, that part that is around the wrists.

The hands have become gloves. The finger compartments of the gloves which have become soft and clothlike are wrinkled and so we are going to watch them being smoothed into length, the finger compartments of the gloves. * *

Now we are going to look at the tip ends of the gloves, and you see these seams that go together at the tip ends of the finger compartments of the gloves. We are going to watch these seams coming open and the sand ~~the~~ Will gush out. We will take one finger at a time and you can think of both hands at the same time so that if we do the thumb you can think of both thumbs at the same time. You might be aware as we do this of any difference in realize the image on one hand or the other..

So let's look at the thumb and the seam at the tip end of the finger compartment of the ;thumb part of the glove. Look at the seam and watch it come open. You will most likely find that ~~you~~ if you watch the seam come open and ;then watch the sand begin to pour out that it will be more effective than seeing the seam already open.

So on the thumb part of the glove, watching the seam coming open and the sand beginning to pour out.

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And the seam on the second finger, the index finger, the seam comes open and the sand pours out. Both hands. * *
Watch it let it happen if it will.

And the third finger, the sand is pouring out. Before the sand comes out, look at the seam on the ends of the finger compartment and watch it come open and the sand pours out

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Look at the fourth finger compartment now, watch the seam come open and allow the sand to come out the open ends.

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Let's take the little finger next. Look at these Seams at the ends of the finger compartments and you can see the sand pouring out very freely.

And you can alternate this image of the little fingers with the holes in the elbows, of the coat. One will enhance the other.

So ultimately you are watching the seams at the ends of the finger compartments coming open allowing the sand to pour out and then the holes at the elbows allowing sand to pour out of them.

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And once again you can watch the finger compartments of the imaginary gloves being smoothed into length. Soft. long yeilding.

We'll go down now to the feet. And you might begin with a renewal of the idea of the legs being hung over the hanger. That is the legs of the pair of pants and the sand gushing out of the lower ends of the trousers.

Then the feet can be visuallized as in gloves or foot socks with individual toe compartments and again we are going to look at these compartments on both feet at the same time. And you'll watch the toes being wrinkled at first and then smoothed out by a smoothed out by a gently smoothing, lengthening action. As if someone were pulling them into length gently smoothing them. * *

Then we have the large toe compartments with the seams on either side. On the tip ends of the toe compartments we watch them coming open just as we did with the fingers and the sand pours out. * * * *

And next we look at the second toes. The seams on the ends of the second toe compartments they come opened and sand pours out of them.

And it is particularly important that you develop and awareness of that second toe because it is the central axis of the foot comparable to the third finger of the hand.

We move on now to the third toe where you will watch the seams come opened and the sand pours out.

And now the fourth toe compartment the seams on the ends come open and the sand pours out and you just let it happen.

And now we go to the little toes, the seams on the ends of the little toe compartments come open and the sand pours out.

And you can connect this with the elbows the sand pouring out of the holes there in the sleeves, alternately with the sand pouring out of the seams in the little toe compartments.

We take another look at the feet, and the heel part of the foot sockes where the real heels would be if we were thinking realistically, these heels have holes in them as holes often develop in sockes. And here too the sand is allowed to flow out freely. * * *

And now generally once again allow the entire suit of clothes to collapse. * * *

As we look at the suit of clothes, the back of what would be the coat and the pants have wrinkles across them, horizontally, side to side.

And these wrinkles we want to eliminate, and so we are going to image that the coat and the trousers or pants are smoothed downward from the shoulders to the heels of your feet.

So what you want is to smooth those horizontal wrinkles. And you do that would you allow in your imagery the possibility that as the wrinkles are smoothed in this direction, that the coat and pants begin to lengthen as any material will do that has been wrinkled as you begin to smooth it. Look at that and include that aspect of the imaginary action in your visualization. * * *

As you watch the smoothing the wrinkles, you may find as you get more closely in touch with this that there are certain wrinkles that refuse to iron out or smooth out. And it is those wrinkles that you want to concentrate on or focus on with out forcing anything or laboring it. It is just that perhaps you may want to return a little more often to it. And indeed you might want to spend an entire constructive rest just doing wrinkles. Again the smoothing action is all the way down from the shoulder level to the heels of your feet.

It is also a very good part of the imagery to see very clearly that what you are smoothing is the underside of the coat, that part that is resting on the floor. That's part of the getting in touch with the body being on the floor that I talked about earlier.

And furthermore the underside of the coat is heavier, perhaps than the front part. So that gives it more weight to rest on the floor more nearly completely.

Having smoothed the back of the coat from shoulder to heels, lets take the collar of the ~~coat~~ imaginary shirt and this collar is a very long one. It could be a mandarin or turtle neck or any collar you wish to choose. Any is fine as long as it has the quality of length and the quality of softness.

It is so wrinkled that it has shriveled almost into the coat at shoulder level. So you are going to watch the smoothing of the wrinkles on the back of the shirt collar upward from shoulder level toward the base of the head. Again as you smooth out the wrinkles you'll see the collar lengthening.

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Now let's take the head as a balloon. And will you watch the inside of the balloon. What does the inside of the balloon look like? It needs to be empty. Visualize emptiness all inside the balloon. Look in particular behind the front of the balloon, literally behind the forehead and nose and eyes. See that area as being empty. Smooth behind that area. To help create emptiness or space. * *

And then go to the back part of the balloon on the inside and look at the emptiness in that part of the balloon in particular.
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And now let's take the space between what would be the two ears, see that as being very empty, no clutter between the ears.

And then that space between the ears begins to increase.

You can imagine the balloon expanding as balloons will do and see the expansion focused between the ears. Let go of your ears, release them. * * *

Now as you are lying hear, once again will you notice your relationship to the floor. Observe it. Notice what changes have occurred since the beginning of the session. Again, not judgementally, just look at it. Don't get in the way of the experience by evaluating or judging the experience. Be in the experience.

And you can add awareness of your breath, without in anyway controlling it or changing it or preventing it from changing. Look at it, get in touch with it and notice how it affects your relationship to the floor.

Experience that.

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Now imagine that there is a string attached to the lower end of your spine and one attached to the center of the top of the head. And there is a puppeteer on either wall, the wall that is opposite you feet and the wall that is opposite your head. Those puppeteers are pulling on those strings which are parallel to the floor. Gently pulling so that the spine begins to elongate. toward the wall that is in front of the feet and the head begins to elongate toward the wall that is behind it.

Time to rest and absorb.

Go back over an image create a new one. Whatever is rest to you.