PART II: TECHNIQUES OF LAHIRI MAHASAYA'S KRIYA YOGA

Disclaimer
The techniques described here are shown for study purposes only, to serve as a comparison with the work of other researchers. From this sharing I hope there will be intelligent feedback. Comments, criticisms, corrections and additions will be well received. Before you start asking yourself all the strangest questions possible and imaginable, read this book in its entirety so that you have a complete understanding of the subject. You will find that many questions are answered as you continue reading.

I want to clarify that this book is not a Kriya Yoga manual! Perhaps in the future I will write one and then I will tackle the problem of how to divide the whole topic into different lessons trying, for each learning phase, to provide all the necessary advice. However, certain techniques cannot be learned by reading a manual. There are delicate techniques such as Maha Mudra, Kriya Pranayama, Thokar, Yoni Mudra that it is unthinkable to learn without the help of an expert who controls their execution. Each person is different so it is not possible to predict what effects an intensive practice might have on a particular individual.

The author assumes no liability in the event of negative results, particularly in the event that one decides to practice the techniques without seeking the supervision of an expert. Those who intend to carry on this practice should do so with the due sense of the sacred and the awareness of the richness it can bring into their life. While everyone has the right and duty to control their destiny, securing the advice or guidance of an expert is highly recommended.

N.B. When you go to an expert, it is necessary to communicate the existence of any physical problems, such as hypertension, lung problems, signs of hyperventilation ... If you have particular physical problems, an expert can recommend a delicate form of Kriya Pranayama and Mudra. connected to it - and, if necessary, he might recommend practicing them only mentally. ¹

¹ To check if refinements have been added to the description of the techniques, visit www.kriyayogainfo.net at least once a year.
INTRODUCTION
Lahiri Mahasaya's Kriya Yoga techniques are explained in chapters 6, 7, 8 and 9 of this book.

First Kriya level
The purpose of the First Level of Kriya is to overcome the restlessness of the mind. This is done by making the breath calm, subtle. Breath and mind are in fact closely related.

This first level is based on the technique of Kriya Pranayama. If you want to know how this Kriya Pranayama works you can consult my commentary on a verse of the Bhagavad Gita that you find in the last part of this chapter.

With the practice of Kriya Pranayama two energies (Prana and Apana) that come into operation in the spine merge together. Their union gives rise to a new state of energy in the body called Samana. This Samana enters the thinnest channel of the spine. A particular state occurs in our consciousness. Patanjali defines this state as "Pratyahara" which means "withdrawal of the senses".

In that state the mind is perfectly calm and can remain absorbed in the meditative state. That state is subtle and can be considered the first step on the spiritual path.

While trying to master the First Level of Kriya Yoga, a kriyaban may wish to explore and use other Kriya procedures. What would be important is obtaining Kechari Mudra. This Mudra (explained in chapter 7) is undoubtedly of great value as it creates perfection in Kriya Pranayama and greatly calms the functions of the mind. Other events of a spiritual nature can happen. The higher stages of Kriya can also manifest spontaneously.

LOCATION OF THE CHAKRAS
The Chakras are subtle astral organs located within the spine – ideal steps of a mystical ladder that leads the consciousness of the individual to encounter the highest ecstatic experience. In Kriya Yoga it is not important to visualize a Chakra with petals, with the Yantra, with the Bija Mantra in its center ... and with everything you find in the classic books of Hatha Yoga or New Age orientation; it is important instead to perceive approximately its location. The practice of Kriya Yoga will refine an initial approximate localization.
When certain particular conditions are established – mental silence, relaxation of the body, intense spiritual aspiration – the practice of Kriya Pranayama will take, so to speak, the "inner road" and the Spiritual Reality will manifest as something concrete, independent of visualizations and whims of the mind. You will then realize the reality of the Chakras in the astral dimension, you will be able to listen to their astral vibrations as well as you will perceive particular tones of light emanating from their locations. The practice of Kechari Mudra will favor this experience especially at times when the breath becomes extremely subtle.

The nature of each Chakra has two aspects, one internal and one external. The internal aspect of a Chakra, its essence, is a vibration of "light" that attracts the awareness upwards, towards the Spirit. The external aspect of a Chakra, its physical side, is a diffused "light" that awakens and sustains the life of the physical body.

When you go up the spine during Kriya Pranayama, it is natural to feel the Chakras as small "lights" that illuminate the hollow tube which is the spinal column. Then when you go down, the Chakras are perceived as organs that distribute energy in the body. Rays of light depart from the seat of each Chakra and revive that part of the body that is in front of them.

The first Chakra, Muladhara, is located at the base of the spinal column just above the region of the coccyx; the second Chakra, Swadhishtana, is located in the sacral region halfway between Muladhara and the third Chakra; the third Chakra, Manipura, is in the lumbar region.
at the level of the navel.

The fourth Chakra, Anahata, (more simply called the Heart Chakra) is in the dorsal region; its location can be identified by approaching the shoulder blades and concentrating on the tense muscles between them. The fifth Chakra, Vishuddha, is located where the neck joins the shoulders. Its seat can be identified by swinging the head sideways, keeping the torso firmly, concentrating on the point where a particular sound is perceived as of something being ground.

The sixth Chakra is called Ajna. The Medulla and the point between the eyebrows (Kutastha) are closely related to Ajna and cannot be considered separate entities. Medulla is considered the physical counterpart of Ajna Chakra. What matters is that by finding the stability of concentration in each of the three points, the spiritual eye, a luminous point in the center of an infinite spherical radiance, appears to the inner vision. This experience is the royal entrance into the spiritual dimension. Sometimes the term Bhrumadhya is used in place of Kutastha.

In order to locate Medulla which is at the top of the spine, the chin is raised and the neck muscles at the base of the occipital bone are stretched; then we focus on the small cavity under that bone. Medulla is located right in front of this cavity.

Moving from the Medulla seat towards the point between the eyebrows it is not difficult to perceive the Ajna Chakra seat: you swing your head sideways (a few centimeters to the left and then to the right) trying to perceive something that connects the two temples. The Ajna Chakra site is identified by focusing attention at the intersection point of two ideal lines: the one that connects the Medulla site with the point between the eyebrows and the one that connects the two temples.

The energy flowing through the tip of the tongue during Kechari Mudra stimulates and stimulates the Pituitary (or Hypophysis) gland. This is an endocrine gland about the size of a pea. It forms a protrusion on the floor of the Hypothalamus. It is necessary to clarify this because a famous Kriya school recommends focusing on this gland to get the experience of the spiritual eye.

The same school emphasizes the role of the Pineal gland. This is another small endocrine gland that is shaped like a small pine cone (symbolically, many spiritual organizations have used the pine cone as an icon). It is located behind the Pituitary gland in the back of the third ventricle of the brain. Having full experience of the white spiritual Light after long concentration on the Pineal gland is considered the last action to be done in order to perfect the meditation before getting lost in the state of Samadhi.

Bindu is located in the occipital region and is not considered a Chakra in and of itself. However it is a very important spiritual center.
because it functions as a door that leads awareness to the *Sahasrara* – the seventh *Chakra* located at the top of the head. *Bindu* is located where the hairline forms a kind of vortex. (This is the *Sikha* point where Hindus, with shaved heads, keep a lock of hair.)

In order to become aware of the *Sahasrara* some schools recommend concentrating on the *Fontanel* [we refer to the anterior *Fontanel* also called "Bregma".]

The *eighth Chakra* is the highest spiritual center that we will deal with (chapter 14.) It is located about 30 centimeters above the *Fontanel*.

**POSITION SUITABLE FOR MEDITATION**

We sit facing the East. According to *Patanjali*, the position of the *Yogi* (*Asana*) must be stable and comfortable.

**Half-lotus:** Most *kriyabans* are comfortable sitting in this position which has been used for meditation since time immemorial because it provides a comfortable sitting position that is very easy to achieve. The secret is to keep an erect spine by sitting on the edge of a thick pillow so that the buttocks are slightly raised. You can sit cross-legged while your knees are on the floor.

Lift your left foot and bring it towards your body so that the sole of the left foot fits snugly on the inside of the right thigh. Pull the heel of the left foot as far as possible towards the groin. The right leg is bent at the knee and the right foot is placed comfortably over the left thigh or calf or both. The right knee is lowered as far as possible towards the floor. When the legs get tired, reverse them to prolong the position.

The best position for the hands is with interlocked fingers as can be seen in the famous photo of *Lahiri Mahasaya*. This creates a good balance of energies from the right hand to the left and vice versa. The position of the hands for meditation and for *Pranayama* is the same as it moves from *Pranayama* to meditation seamlessly. Usually we don't even realize it.

When there are health problems or particular physical conditions, it can be providential to practice half lotus on a chair, as long as it has no armrests and is large enough. This way, one leg at a time can be lowered and the knee joint relaxed!

**Siddhasana:** (Perfect Pose) is of medium difficulty. The sole of the left foot is placed against the right thigh while the heel presses on the perineum. The right heel is placed against the pubic bone. This position of the legs, combined with *Kechari Mudra*, closes the pranic circuit and makes *Kriya Pranayama* easy and profitable. It is explained that this position helps to become aware of the movements of *Prana*.

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**Padmasana**: (Lotus position) is a difficult position, sometimes impossible to sustain beyond a few minutes. The right foot is placed on the left thigh and the left foot on the right thigh with the soles of the feet facing upwards. It is explained that, accompanied by *Kechari* and *Shambhavi Mudra*, this position creates an energetic condition in the body suitable for producing the experience of the internal light that comes from each *Chakra*. It helps to keep the torso erect when, upon reaching deep *Pratyahara*, it tends to bend or fall. Sitting in *Padmasana* is uncomfortable for a beginner, the knees and ankles are in intense pain. Personally, I do not advise anyone to perform this difficult position. There are *yogis* who have had the cartilage removed from their knees after they had imposed the *Padmasana* position on their limbs for years.

**KRIYA PRANAYAMA**

I am going to describe how to start the practice of *Kriya Pranayama*. This technique is very subtle. It is learned over the course of several months using sensitivity and intuition. In my opinion there are four fundamental stages through which this procedure is mastered: the first three foresee to patiently face the technical details of the *Kriya* breath working on them one at a time daily avoiding moving on to the next one until we feel sure of the level at which we find. The fourth stage is not "practiced" but is simply a state of grace which most likely manifests itself when the body and mind allow it.

**FIRST STAGE**

Do not practice on a full stomach. Wait an hour after breakfast and two to three hours after a normal meal. Assume the meditation position. Sit facing East. From now on you can use the previously described expedient of sitting on the edge of a thick cushion so that your buttocks are slightly raised. The chin is slightly indented (the neck and nape muscles maintain a constant slight tension.) The fingers are interlocked as *Lahiri Mahasaya* holds them in the well-known photo. Mouth and eyes are closed. Attention gathers effortlessly at the point between the eyebrows, the *Kutastha*.

Turn your tongue back as much as possible (baby *Kechari*) dilating your throat or assume the position of the real *Kechari* if you are already capable.

Inhale deeply through your nose producing a hissing sound in your throat.² To be sure that the sound is correct, try to increase the friction of

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² For a beginner this sound is similar to the amplified background noise of a loudspeaker – a quiet schhhh… /ʃ/. There is only a slight hiss during exhalation. The
the air passing through the throat. Even on the exhale, make sure the air struggles a bit to maintain this subtle hiss. This way of breathing is called "Ujjayi". It is explained that this sound is not produced by the vocal cords but arises from the flow of breath.

This way of breathing allows you to feel a cool current rising through the spine on inhalation and a warm thread of energy flowing down the spine on exhalation. Anyone can realize that the breath that enters and leaves the body has the sensations of coolness and warmth embedded in it. This fact is a valuable aid in moving from simply imagining the spinal canal to actually perceiving it.

Try to maintain a slow and deep rhythm in breathing but without straining. If the environment is perfectly quiet, a person next to you will be able to hear a faint sound in your breathing, nothing if the person is sitting at a certain distance.

Breathing should be primarily abdominal. This means that during the inhalation, the upper chest remains motionless or almost motionless, the shoulders are not lifted, while the abdomen expands. During the exhalation, the abdomen retracts. During the last part of the exhalation, there is a clear perception of the navel moving towards the spine. By refining this experience – by becoming more aware of the inward movement of the navel and the action of the muscles of the diaphragm – you will feel a sensation of joy.

Take a deep breath, then another: after a few breaths, you'll find that your breath naturally lengthens. It is also observed that the exhalation is slightly longer than the inhalation.

A Kriya breath (inhalation plus exhalation) should take about 30 seconds but you can also start with 12 seconds.

In Kriya Pranayama there is a short breath pause between inhalation and exhalation as well as between exhalation and inhalation: each of these pauses lasts at least 1-2 seconds. These two pauses are natural, spontaneous. When the movement of the air is suspended, the activity of the mind is also suspended. Consciousness learns to feel the value of these spaces as it perceives a state of Tranquility in them.

Count the number of breaths using a Mala [beads of a rosary] or the knuckles of the fingers. To begin, practice 12 breaths. Over time you will perfection of the sound will be reached through Kechari Mudra proper. The sound of inhalation will be very subtle, while the exhaling sound will be flute-like: Sheee Sheee [ʃiː]. This sound is also called Kundalini Mantra. When it appears it is a sign that Pranayama has been performed well.

3 Reference literature says that perfect Kriya Pranayama is 80 breaths per hour – about 45 seconds per breath. A beginner is far away from reaching such rhythm.
increase by 12 by 12: so you will practice 24, 36, 48...breaths, up to a maximum of 144 breaths.

_Lahiri Mahasaya_ compares the _Kriya Pranayama_ procedure to cleaning a sword. This is rubbed from base to tip and vice versa and a sound is emitted in the process. He explains that by "rubbing" the spine with the breath, the Divine Light becomes visible in _Kutastha_. Soon the energy present in the breath begins to withdraw into the _Sushumna_ and the breath flows in a stream as thin as a silk thread. For a few weeks concentrate only on what we have explained. You will control the flow of energy in the spine with will power, while remaining relaxed at all times. The breath will become more subtle and slow down. Don't rush to add the next instruction to your practice. Enjoy in complete tranquility for a long time, or rather a few months, what has been explained up to now.

**How to conclude each practice**

At the end of the _Kriya_ breaths, it is essential to remain motionless for at least 10 minutes, aware of the breath that proceeds naturally, without being forced, with its own rhythm. It is best to visualize it as a gentle energy moving up and down the spine. In this way the breath will become more and more calm, almost tending to disappear. The state of mind that is attained is called _Paravastha_. This state is not a technique to be practiced, but consists in feeling free from one's thoughts, immersed in a state of great tranquillity.

**SECOND STAGE**

Learn to add the following action to the perception of the spinal current: while inhaling, chant _Om_ mentally in each of the six _Chakras_ from the _Muladhara_ to the _Medulla_. During the exhalation, mentally chant _Om_ in the _Medulla_ and in each of the remaining _Chakras_ descending towards the _Muladhara_. So during each breath, _Om_ will be mentally chanted 12 times.

It is clear that going up and down the spine producing the sound in the throat, perceiving the sensations of coolness and heat and at the same time placing _Om_ in each _Chakra_ is difficult! Yet _Lahiri Mahasaya_ invites us to pursue this goal by explaining that without chanting _Om_ in each _Chakra_, all kinds of useless thoughts will arise to disturb us. It is explained that without the mental chanting of _Om_, _Kriya_ is _tamasic_ or characterized by continuous distractions. So this mental chanting of _Om_ is an aid to make the described procedure easier. You simply teach your awareness to be more disciplined, to patiently obey you during the process of moving up and down within the spine. By respecting this teaching, the mind will not get distracted by moving in different directions and will no longer leave the path of the spine.
THIRD STAGE

Lahiri Mahasaya explained that after having practiced 48 repetitions of Kriya Pranayama, it is opportune to establish the center of one's awareness in the Fontanel or in the upper part of the head. This happens by assuming a particular position of the eyes.

The eyelids are closed or half closed. (Lahiri Mahasaya in his well-known portrait assumes this position.) The eyes look upwards as much as possible, as if to look at the ceiling but without making any movement of the head. The slight tension that is felt in the muscles attached to the eyeballs gradually disappears and the position can be held quite easily. The viewer can see the sclera (the white of the eye) under the iris because the lower eyelids almost always relax. By means of this position of the eyes, Prana gathers at the top of the head. Obviously one continues to practice everything learned in the first and second stage at the same time with this third (the path of energy goes from Muladhara to the seventh Chakra but the chanting of Om occurs only up to the Medulla.)

At some point you may feel like you are going through a state of mind that resembles falling asleep and then suddenly regain full awareness and find that you are swimming in spiritual light. It is like when an airplane emerges from the clouds into the clear transparent sky. This way of practicing Kriya Pranayama is truly intoxicating.

Summary of the Kriya Pranayama technique

Here are the main points to remember:

[1] Kriya Pranayama is started by making a series of deep breaths creating a sound in the throat without using an excessive effort. Almost immediately it is possible to perceive a sensation of coolness that rises in the spine during inhalation and a sensation of warmth that descends during exhalation.

[2] When a person is able to perceive these sensations well, he adds the mental chanting of Om in each Chakra both uphill and downhill.

[3] When a person practices more than 48 repetitions of Kriya breath he shifts most of his attention to the crown of the head and maintains this attention until the end of the practice. It is assumed that after a certain period of learning, a person will be able to practice Kriya Pranayama while respecting all these instructions at the same time. Note: Some have made the decision to lift awareness to the top of the head as soon as they pass 24 breaths – of course everyone should feel free to make this decision based on their own experience.

[4] It is appropriate to add to the practice the techniques explained in chapter 7. An important obstacle to overcome is to be able to practice Kechari Mudra.
EVENTS THAT CHARACTERIZE ONE'S PROGRESS IN KRIYA OVER TIME

Over time one's practice of Kriya Pranayama deepens. Lahiri Mahasaya alludes to this fact when he speaks of "Uttam Pranayama" (Excellent Pranayama), that is, an advanced form of Kriya Pranayama. I try to describe four events that can characterize this practice.

[1] *The breath becomes subtle*

As we have explained, on inhalation, a cool current is felt going up through the spine, and on exhalation, a current is felt going down the spine as a trickle of warm energy. [I also note that this current travels between the base of the spine and the Medulla, where the sixth Chakra is located – so never try to force it to reach the point between the eyebrows.]

To make the perception of the subtle spinal canal more and more intense it is important to produce a long and thin breath. It may help to focus on the frontal part of the fifth Chakra Vishuddha as you breathe. Feel (become aware) that energy flows in your body by virtue of this Chakra. It is explained that through it a kind of vacuum is created in the throat: with this effect the energy is raised within the spine as if you had a syringe. Try to imagine the movement of the breath as if it happened through a straw.

Thanks to a continuous and persistent work, the breath is transformed, internalized. Its sound becomes very thin, almost inaudible. This breath seems to have a life of its own, meaning it moves without any effort on the part of the practitioner.

[2] *Listening to the inner sound of Om*

During the practice of Kriya Pranayama it can happen that one hears the inner sound of Om. The practitioner may perceive a continuous ringing similar to that of a bell in the distance. This experience could turn into the sound of "many waters".

This is the true sound of Om. Lahiri Mahasaya describes this sound as that "produced by many people who keep hitting the disc of a bell" and explains that it is "continuous like oil flowing from a container". Surely when you hear the sound of rushing waters or waves lashing the rocks, you will be in an ecstatic state.

A very important fact to understand is that the event of perceiving this sound is not produced by the intensity of a single moment of deep concentration but by the addition of various efforts during the daily sessions of Kriya (by "effort" we mean the meticulous attention to any inner sound, no matter how faint.) What is essential is the carrying forward of an unchanging will to chase the echo of the mental chanting of Om until one perceives the real sound of Om.
While the attention is directed to the point between the eyebrows one perceives that the center of one's consciousness is located in the Medulla Oblongata.

To learn to direct attention to the point between the eyebrows, you can try to create a gentle movement as if to bring the two eyebrows slightly closer towards the center of the forehead. This movement is barely physical, mostly just an intention. Under normal circumstances an outside observer will not notice such movement even though they may notice it early on. With practice you find that this internal movement feels like pulling the center of the brain forward towards the point between the eyebrows.

Don't force your eyes. Just let them naturally gravitate towards the sensation of forming a vertical furrow between the eyebrows.

During the practice of Kriya Pranayama one is taught to perceive with closed eyes, in the point between the eyebrows, any, even if very weak, form of light or color. There is nothing to visualize but simply become aware of what is in front of us. One can also realize how the sound of the breath amplifies this perception of light. Proceeding in this way, breath by breath, it is possible to realize how even the faintest sensation of light is transformed into a clear light.

Over time, however, one realizes that it is good to perceive the center of one's awareness in the back of the spine where the Medulla and the Pineal gland are located. It is in this way that a greater experience of inner light occurs. Then the various scattered lights, which at first manifested at the point between the eyebrows, now gather into a round circular light known as the Spiritual Eye or "Single Eye".

Sure, perceiving the center of one's being at the point between the eyebrows during the day while our eyes are open is a correct attitude to invite the Divine to accompany us during all life's experiences. But when we practice Kriya meditation we must learn not to remain "in front" but to move "behind" as we have explained.

Most important discovery of all: attitude to maintain during the practice of Pranayama

Start each session of Pranayama trying to realize that it is a procedure which, in a certain sense, goes on by itself, automatically. The correct attitude is to do nothing but enjoy the good feeling of cool air rising up the spine and then warm air flowing down. The feeling of effortlessly driving the energy up or down is released. The breath simply goes in and out of the lungs and from this arises an energetic movement in the spine. A sense of joy arises from this event. This way of practicing creates an extraordinarily strong sense of energy after a while. It is at this point that a devotional attitude can arise.
Those who by nature already possess this attitude can use it very easily. In fact, many practitioners report that, over time, they find it easier to let the "inner Guru" perform the various Kriya breaths in their place. True Kriya begins when the technique happens automatically through the Inner Power and the Infinite Intelligence of the Guru that is inside each of us. We can say that it is not the mind or willpower that controls the movement of energy in the spine, only the inner Guru can do this.

And finally we come to talk about a very, very profound experience of Kriya Pranayama. This is exactly what we try to describe in this "Fourth stage."

FOURTH STAGE
There will come a day when finally the breathing of air will come to a point or, in other words, will stop completely. I mean that a complete cessation of any respiratory action will be achieved. This state is experienced after years of Kriya practice. It has nothing to do with forcibly holding your breath. We are talking about the state in which the breath is completely absent, with the consequent dissolution of the mind. This is the "Fourth stage."

Many kriyabans are unable to conceive of such a state. There is an aura of mystery surrounding his description; people think it is impossible and that any claims about its occurrence are false. Nonetheless, it is possible to experience such a state. When it occurs, a kriyaban does not feel the need to inhale; or he takes a short inhalation and does not feel the need to exhale for a very long time. (Longer than science judges possible.)

Those who experience this state feel, with genuine sincerity, that they are not breathing at all; realizes that a fresh energy supports the body from within, without the need for oxygen. It is explained that this state is the result of entering the channel of Sushumna.

For the present moment, the practice we have described in the first three stages is a real jewel, it represents the quintessence of beauty; with it, time flies without realizing it and what might seem like an exhausting task turns out to be as easy as a moment of rest. Now just focus on this way of practicing. The rest will come over time.

APPENDIX TO CHAPTER 6

Two very useful procedures for those who have difficulty to practice Kriya Pranayama for the first time
Those who undertake the practice of *Kriya Pranayama* may find it difficult to put into practice the instructions that have just been described. I recommend two practices to them to familiarize with for a few weeks. In my opinion these techniques are within the reach of any spiritual seeker.

**Nadi Sodhana**

Before starting the exercise, it is important to clean the nostrils so that the breath can flow freely. This can be done using water, inhaling eucalyptus essence and blowing your nose. If one of the nostrils is always blocked, this is a medical problem that must be taken into due consideration. If the obstruction is caused by a serious cold, no *Pranayama* exercises should be practiced.

The mouth must be closed. Focus on the *Muladhara Chakra*. Close the right nostril with your right thumb and inhale through the left nostril slowly, evenly and deeply for 6-10 seconds. Visualize that you are attracting the energy contained in the inhaled air and lifting it along the left side of the spine. Close both nostrils and hold your breath for 3-6 seconds. During this hold, contract the muscles at the base of the spine. This contraction is called *Mula Bandha*. Open your right nostril and exhale through it, always in the same slow, uniform and deep rhythm.

Keeping the left nostril closed, inhale through the right nostril. Visualize that you are attracting the energy contained in the inhaled air and lifting it along the right side of the spine. Close both nostrils and hold your breath for 3-6 seconds. During this hold, practice the *Mula Bandha* contraction that we explained earlier. Close the right nostril and exhale through the left nostril slowly, evenly and deeply for 6-10 seconds.

This is a cycle. Six cycles are enough. The fingers can be used in different ways to open and close the nostrils, everyone does as he pleases.

After completing this exercise, take a few quick breaths to oxygenate the blood well and relax perfectly.

**Ujjayi Pranayama**

Breath deeply in and out through the nostrils, making a sound/noise in the throat. Just focus on that sound. After a few breaths, the duration of each breath stretches effortlessly. Continue until you notice two sensations: cool on inhalation, warmth on exhalation. Enjoy these comfortable sensations while remaining immobile and impassive. It is obvious that you are not practicing the classical technique of *Kriya Pranayama*. You are not guiding the energy up on the inhale and down on the exhale. Furthermore, you are not trying to perceive the location of each *Chakra*. Perceive the point between the eyebrows (*Kutastha*) as a cave where you are sitting with the
firm intention of remaining still and enjoying the good feeling that this way of breathing produces.

Do not impose a precise rhythm on the two phases of the breath. Both of these phases take place not on the basis of a rhythm but when the urge to breathe naturally arises. If you don't follow this instruction, the effects will be minimal.

Gradually discover how the exhalation reveals inherent power. That is, you realize that each exhalation is accompanied by a certain energy that is created in your lungs and torso. The more you observe this, the deeper the awareness of this energy becomes. All of this happens spontaneously, you don't have to force yourself to intensify any sensation.

At some point, in an extremely natural way, you will have reached the simplest way of practicing Kriya Pranayama. The wonderful fact is that this Pranayama leads you into a state of great inner absorption!

Explanation of the verse of the Bhagavad Gita quoted in chapter 2

"By offering the inhaling breath in the exhaling breath, and the exhaling breath in the inhaling breath, the yogi neutralizes both of these breaths thus releasing the energy from the heart and bringing it under control."
[Bhagavad Gita IV 29]

During the inhalation ("inhaling breath") you experience a form of energy that enters the body along with the air through the nose, descending into the pharynx, larynx, trachea, lungs ... But you also experience another form of energy (Apana) which is rising from the base of the spine, moves within the spine, reaching the high Chakras. These two movements of energy occur simultaneously.

During the exhalation ("exhaling breath") the stale/consumed air leaves the body. During this fact a subtle energy (Prana) moves downward from Medulla to Muladhara, piercing each Chakra.

Ultimately, during Kriya Pranayama two opposite forms of energy Apana and Prana continuously approach each other. In normal life Apana current moves downwards while Prana moves upwards. Instead in Kriya Pranayama they are made to move in the opposite direction to what is natural to them. This fact is repeated many times until Prana and Apana succeed to merge together and become stable in the region of the girdle (navel). After many inhalations and exhalations these two forms of energy know the state that Lahiri Mahasaya called "Tranquility".
CHAPTER 7
LAHIRI MAHASAYA'S KRIYA YOGA – SECOND PART
(Completion of First Kriya)

The practice described in the previous chapter is the central technique of the path of Kriya Yoga. Its value is inestimable: there is no other similar procedure in beauty and effectiveness. Now, adding a few more technical instructions contains within itself a slight chance of disturbing this idyll. But the traditional First Kriya teaching involves using three other procedures.

There is Maha Mudra which is the best preparation for the practice of Kriya Pranayama and there is also Navi Kriya and Yoni Mudra that are usually practiced after it. To these techniques we will also add the practice of mental Pranayama and explain what Kechari Mudra consists of.

Study each part of this chapter with great patience and try to practice these instructions. Don't worry, you will find that these techniques are also very enjoyable and useful.

MAHA MUDRA
Use a carpet placed on the floor to practice the following procedure. Bend the left leg under the body so that the left heel is as close to the perineum as possible; the right leg is extended forward. Inhale deeply, feel the energy rising in the head along the spine.

Hold your breath, lean forward (very relaxed) so that you can grab your right toes with both hands, gently pull them back a little. In this fully extended position, the chin is naturally pressed to the chest. Keep holding your breath and mentally chant Om in the point between the eyebrows 6 times.
You can contract the anal and abdominal muscles and draw the abdominal muscles slightly inward so that the navel moves towards the lumbar center. Still holding the breath, return to the starting position and with a long exhalation, visualize the warm energy that descends along the spine to Muladhara Chakra.

Repeat the procedure with the role of the legs reversed and finally repeat the procedure keeping both legs extended. This is one Maha Mudra; takes about 60-80 seconds. Maha Mudra is practiced three times.

**Variant of Maha Mudra**
As you stretch forward, you can relax your breath and you can choose to repeat the Mantra Om 12 times not in Kutastha but in Muladhara Chakra.

**Note 1**
This Mudra must succeed easily, one must not get hurt! At first, many kriyabans cannot keep their leg straight without risking hurting their back or knee. To avoid this, you can let the extended leg be a little bent at the knee so that the position is comfortable!

**Note 2**
The most serious Kriya schools recommend that for every 12 Kriya Pranayama, one Maha Mudra is performed – it being understood that three is the minimum number. (Just to understand, those who practice 60 Kriya Pranayama should practice Maha Mudra five times, while those who practice 12 or 24 should practice three.) Unfortunately, having listened to various kriyabans, I can say that it is a miracle to find one that practices the three repetitions expected. There are people who delude themselves that they are practicing Kriya correctly without ever practicing even one single Maha Mudra! It is clear that by permanently depriving oneself of it and living a sedentary life, the spine becomes less elastic. As the years go by, conditions worsen and it becomes almost impossible to maintain the correct meditation posture for more than a few minutes – this is why Maha Mudra is so important for a kriyaban.

**Effects**
*Maha Mudra* contains all three Bandhas. Applied simultaneously with the body bent forward, without using excessive contraction, they help to be aware of both ends of the Sushumna and produce the sensation of an energetic current moving up in the spine. In time it is possible to perceive the whole Sushumna as a radiant channel. There are accounts of yogis who have achieved fantastic experiences using this technique alone. According to what they say, the perception of Sushumna has increased enormously. There are kriyabans who have set aside all the other Kriyas and are practicing 144 Maha Mudra a day divided into two sessions. They consider
Maha Mudra to be the most useful technique in all of Kriya Yoga.

Details of little importance
I have noticed that some schools insist on irrelevant details. For example, they insist that when extending the right leg forward, one should bend the left leg under the body so that the left heel is as close to the perineum as possible. It is explained that the left heel is able to exert pressure on the perineum. This pressure stimulates awareness of the Muladhara Chakra in the coccyx region at the base of the spine. [Of course, when extending the left leg, the right leg creates pressure.]

Another example is when some schools teach to bring the knee of the leg that is about to be stretched (or both knees, before the third movement) closer to the body so that the upper leg is as close to the chest as possible. The hands, with intertwined fingers, are placed around the knee and put pressure on it. They say this helps keep the back straight and causes the inner sound of the Anahata Chakra to become audible.

NAVI KRIYA
For many people this technique is boring, they don't see the use of it and they skip it. In fact it is not a strictly necessary practice when one begins to practice Kriya Pranayama. It will become more and more important when trying to make the breath subtle before tackling the Higher Kriyas.

Description of the technique
Forget the breath, let it be natural. Lower the chin to the hollow of the throat. Om is chanted 100 times – either with the voice, or mentally – in the navel area. The chin is then raised as far as possible and Om is chanted about 25 times in the third Manipura Chakra. This is one Navi Kriya. Practice four Navi Kriyas.

In this exercise, if desired, the hands can also be involved. With the fingers interlocked, palms down and the tips of the thumbs touching, the thumbs lightly press the navel along with each Om chant. Then when the chin is raised, the fingers are intertwined behind with the palms facing upwards. For each Om, the thumbs apply light pressure on the lumbar vertebrae.

Note
Some schools recommend practicing a few Kapalabhati breaths before Navi Kriya. This serves to make the effect of Navi Kriya more intense. The Kapalabhati breath is explained in the appendix n.6. It is found towards the end of the book, before the glossary.

Variant of Navi Kriya
Visualize a thin channel coming out of the point between the eyebrows curves and goes down into the navel.
It involves chanting the *Mantra Om* alternately between the point between the eyebrows and the navel. Precisely, when it comes natural to take an inhalation, inhale, rise with the consciousness along the visualized channel, from the navel to the point between the eyebrows, pause for a moment and chant *Om* mentally. When it is natural for you to exhale, exhale, go down with the consciousness along the visualized channel to the navel, pause for a moment and chant *Om* mentally. By repeating this, you will feel very strongly that the breath calms down and tends to disappear.

![Fig.3 Simple form of Navi Kriya](image)

When *Om* is chanted about 100 times, lift your chin. Visualize another subtle channel that connects (externally to the body) the *Bindu* with the third *Chakra*. Let your breath flow freely up and down that channel. When *Om* is chanted about 25 times in all, return to your normal chin position. This is one *Navi Kriya*. Repeat this exercise four times.

*Note*
In appendix 2 of the fourth part of this book there is another very interesting variant of *Navi Kriya*.

**YONI MUDRA**
This technique is only practiced in the deep stillness of the night, when silence is all around and one is totally and perfectly relaxed. *Yoni Mudra* generates such a concentration of energy at the point between the eyebrows that the quality of sleep following changes for the better. In other words, after passing through the layers of the subconscious, awareness can reach the so-called state of "Super-consciousness."
After a deep *Kriya* inhalation, having guided the energy in the central part of the head, close the ears with the thumbs, the eyelids with the index fingers, the nostrils with the middle fingers, the lips with the ring and little fingers. Hold your breath while mentally repeating *Om* several times and observe any light in the point between the eyebrows. Hold your breath as long as this is comfortable. The elbows are parallel to the ground and point outward. Don't let them go down with fatigue, support them in some way if necessary.

During this action aimed at perceiving the light, the index fingers must not press on the eyes – this would be harmful and of no use! You can pull the lids down with your index fingers and press on the top of the cheekbones at the corners of the eyes. When you feel the need, exhale, moving awareness down the spine. This is *Yoni Mudra* which is normally performed only once.

After *Yoni Mudra*, stay focused as long as possible at the point between the eyebrows trying to perceive the light of *Kutastha*.

![Fig.4  Yoni Mudra](image)

Some important schools give the following instruction: increase the number of *Om* repetitions by one a day (while you are holding your breath), up to a maximum of 200. You should never force it. But how is it possible to achieve these results without forcing? We realize that satisfying this request is of enormous difficulty. I believe that this undertaking can only be seriously approached after dealing with the *Thokar* procedure. For the moment, for those who at least want to start this journey, I share a
simple remedy that can lessen the discomfort of a long *Kumbhaka*.

At the end of a moderate inhalation (not the typical *Kriya Pranayama*, but a very short one), firmly close all the openings of the head except the nostrils, let out a small amount of air, then immediately close the nostrils. Relax the chest muscles as if you want to start a new inhalation: this gives the sensation that the breath has become calm in the area from the throat to the point between the eyebrows. In this situation, the concentration on the point between the eyebrows and the *Om* repetition can be carried on long enough.

**MENTAL PRANAYAMA**

Once the *Kriya Yoga* techniques are completed, the moment of pure "Meditation" occurs.

There are several definitions of "Meditation": some consider it a mental procedure or being absorbed in a particular ecstatic state (mystical rapture.) Some simply recommend enjoying the effects of *Kriya Pranayama* without adding further clarification. In the previous chapter I advised you to remain motionless for at least 10 minutes while remaining conscious of your breath that goes on naturally with its rhythm or visualizing it as an energy that rises and falls along the spine.

We now explain that the last part of the routine is the best time to move towards the breathless state using a particular concentration on the *Chakras*. We define this action: *Mental Pranayama*.

The *Chakras* can be compared to psycho-physical "knots" that can be untied if "touched" with our concentration. When we become able to untie these knots we will feel as vast and free as heaven and we will melt into pure joy. A *Kriya* routine that does not end with the enjoyment of such sweetness is like when a musical group that has gone on stage, has prepared all the instruments, has tuned them and then abandons everything without playing!

We then explain how to practice *Mental Pranayama*. After three deep breaths, let your breath move naturally and forget about it. Move your awareness up and down the spine, stopping in each *Chakra* for 10-15 seconds. Dwell on the first, move on to the second, dwell on it ... and so on. After the ascent to the *Medulla*, the descent begins: fifth *Chakra*, fourth *Chakra* and so on ... One complete round takes 2-3 minutes. Enjoy a few rounds by increasing the state of inner calm.

Try to grasp the sweetness that emanates from each *Chakra*. Do not make any particular effort such as exerting mental or physical pressure on each *Chakra*, simply relax and enjoy a sweetness that occurs naturally. Do not complicate this experience by adding various details that could prove useful in other techniques but not in this one – for example contracting the muscles near each *Chakra*, using intense visualizations and *bij Mantras* ...
You would risk all the sweetness being dispersed. Even chanting Om mentally in each Chakra could, at this moment, be disturbing.

Maintain awareness on each Chakra until you feel a sensation of sweetness, as if the Chakra was "melting". What this means will be revealed to you by the practice itself.

So remember: Mental Pranayama must be carried on until a beautiful and "sweet" sensation occurs. One day, continuing on the Kriya path, you will find that this mental Pranayama will allow you to enter the breathless state.

Various ways of conceiving a Kriya routine
How can a good Kriya routine be conceived? There are various possibilities. I bring here only three examples.

Example 1 (the most rational way): Maha Mudra - K. Pranayama - Navi Kriya - Mental Pranayama - Yoni Mudra at night
Example 2: Maha Mudra - K. Pranayama - Mental Pranayama - Navi Kriya - Yoni Mudra at night
Example 3: K. Pranayama (12 only) - Maha Mudra - Navi Kriya - complete the chosen number of K. Pranayama - Mental Pranayama - Yoni Mudra at night

The second example is explained on the possibility of using Navi Kriya to intensify the effect of mental Pranayama. The third example is based on the principle of starting with a short practice of Kriya Pranayama and then using the techniques Maha Mudra and Navi Kriya as a preparation to discover the possibility of practicing Kriya Pranayama in an extremely more intense way that at the end it continues with the sweetness of mental Pranayama.

KECHARI MUDRA
The ancient yogis discovered the importance of connecting the tip of the tongue with the seat of calm Prana in the brain. Usually the tongue rarely is able to touch the uvula and almost never gets in the nasal pharynx. It is explained that this hinders the human being from connecting with the great reservoir of energy existing in the Sahasrara region.

The practice of Kriya Pranayama with Kechari Mudra is an enchanting experience, one of the best moments in the life of a kriyaban. However, a beginner keeps the tongue in the "baby Kechari" position. That is, with the tip of the tongue touches the upper palate at the point where the hard palate becomes soft. This simple fact makes the mind very quiet.

Kechari Mudra means inserting the tongue into the nasal pharynx cavity. Kriya Pranayama should be practiced with the tongue in this position. I say "should" because not everyone can practice in this way. We
will now illustrate a method (Talabya Kriya) for obtaining Kechari Mudra.

- **Talabya Kriya**
  The tongue is relaxed, the tip touches the inner side of the upper arch of the teeth. Well, starting from this position, press the entire body of the tongue against the upper palate to create a suction effect.

  **DON'T TURN THE TONGUE BACKWARD!**

![Fig.5 Key part of Talabya Kriya](image)

When you've created the sucker effect, lower your lower jaw (obviously opening your mouth) distinctly feeling the stretch of the frenulum (the frenulum is the tissue that joins the tongue to the base of the mouth). Release your tongue with a snap, then push it out of your mouth so that it points towards your chin. In the beginning, do not exceed 10 repetitions a day in order not to strain too much or produce a wound to the frenulum. You can, after some days, reach 50 reps in about two minutes (110-120 seconds.)

Unfortunately, some do not immediately understand how to make the tongue adhere to the palate like a sucker before opening the mouth and stretching the frenulum. Sometimes, even if shown to them in person, they are unable to do it correctly.

Many practice Talabya Kriya mistakenly by instinctively turning the tongue back. The main mistake is to focus too much on where to put the tip of the tongue. The suction effect is obtained with the entire body of the tongue: the tip of the tongue must be relaxed.

*Note*

The Talabya Kriya technique can be enriched by massaging both the muscles of the tongue and the frenulum with one's fingers. Lahiri Mahasaya was absolutely
opposed to cutting the frenulum for faster and easier results. In *Hatha Yoga* texts there are other tips for stretching the frenulum. A well known one is to wrap a piece of cloth around the tongue and with the help of your hands, gently pull (relaxing and repeating several times) the cloth both horizontally and up, towards the tip of the nose.

I hope it is clear that *Talabya Kriya* and *Kechari Mudra* are two completely different practices! If you open your mouth in front of a mirror during the first part of *Talabya Kriya* you will be able to see the concave parts that form on each side of the frenulum – it appears isolated from the body of the tongue. Instead when you practice *Kechari Mudra*, it is the uvula that comes forward and only the root of the tongue is visible!

*Talabya Kriya* is a technique that, in addition to serving the achievement of *Kechari Mudra*, creates a perceptible relaxing effect on the process of thinking. Therefore *Talabya Kriya* should not be considered a simple exercise to stretch (lengthen) the frenulum of the tongue. When the tongue sticks to the palate and the mouth is open, in that instant the energetic fracture between our body and the reserve of static *Prana* located in the upper part of the head is momentarily healed. This fact easily leads you into the meditative state. *Talabya Kriya* creates a distinct calming effect on the thought forming process. It is not easy to justify why, by acting on the frenulum, it is possible to calm the process of forming useless thoughts. The fact is that anyone can observe this effect.

Strange to say, *Talabya Kriya* does not require concentration on anything specific, it is just a pure physical action. Just as a simple attempt to justify this, we can point out how the simple pressure of the tongue against the upper palate, maintaining the suction effect on the palate for 10-15 seconds, can, in and of itself, generate particular sensitivity in the area of the *Medulla*, and this happens in a short time. The detail of extending the tongue also plays an important role. When the tongue is fully extended, it pulls in some cranial bones and guides the decompression of the whole area.

● What happens after a few months of practicing *Talabya Kriya*

After several months of practicing *Talabya Kriya* daily, it is right to try to check how close we are to *Kechari Mudra*. We then check if the tip of the tongue can touch the uvula, using the fingers to push the base of the tongue inwards. If the tip of the tongue touches the uvula, then for a few minutes a day, try to push the base of the tongue more inward until the tip is able to pass the uvula (i.e. go beyond it) and perhaps even touch the pharynx behind it.
One day the tip of the tongue will enter the nasal pharynx for a short distance. Probably, as soon as the fingers pressing on the base of the tongue are removed, it will immediately slide out. But, after more days of exercise, the tongue will remain as if "trapped" in that position.

This is a turning point. The soft palate (the part from which the uvula hangs) acts as an elastic band preventing the tongue from sliding out.

Striving every day to practice at least 6-12 Kriya Pranayama with the tongue in this position – although there are drawbacks such as increased salivation and therefore occasionally having to swallow – the practice becomes easy and comfortable.

![Fig.6 Position of the tongue when you enter the nasal-pharynx](image)

After about three weeks of practicing this way, you should be able to reach the same position without using your fingers. The tongue will be able to enter the nasopharyngeal cavity by itself. There will always be room in this cavity to inhale and exhale through the nose.

Kriya literature states that the tongue can also be pushed higher. As any anatomy atlas can show, the tongue, when it fills the nasal pharynx, cannot extend further. That statement should therefore be understood as a hint to what a normal person thinks is happening. Indeed, by extending the tongue to its maximum limit, it is possible to experience a great force of attraction towards the point between the eyebrows, together with the sensation of having reached a higher position with the tip of the tongue.

With Kechari Mudra the exhalation of Kriya Pranayam has a subtle sound that is described as that of a small flute. Symbolically it is called the "flute of Krishna". This Sound is produced in the upper part of the nasal pharynx. After a long period of practice, the difference between the sound of
inspiration and that of exhalation can no longer be distinguished. \textit{Lahiri Mahasaysa} described this sound as "similar to blowing air through a keyhole". He explained that it has the power to cut out any external factors that cause distraction including thoughts. Therefore he says that it is like: "a razor that cuts off everything that has a relationship with the mind". With the effortless intensification of this \textit{shii shii} sound awakening of \textit{Kundalini} can take place. In any case always allow this sound to completely absorb your mind.

\textit{Note on the need for Kechari Mudra to practice Higher Kriyas}

The reference literature on \textit{Kriya} states that reaching \textit{Kechari Mudra} is crucial for being initiated into the \textit{Higher Kriyas}. It is not uncommon for a \textit{Kriya} teacher to ask to see the actual execution of the \textit{Kechari} by inviting them to open their mouths in front of them and checking that the tongue disappears into the nasal cavity.

However great the effect of \textit{Kechari Mudra} is, I firmly believe that it is important but not indispensable. The statement I have often heard – "Until one is established in \textit{Kechari Mudra}, one cannot attain the state of Eternal Tranquility" – is FALSE!

It is inconceivable that the attainment of \textit{Kechari} creates a clear division between people. Relegated to a lower class would remain those poor people who will never have the \textit{higher Kriyas} just because they cannot achieve something physical that does not depend on their effort but only on their constitution. They will never be able to accelerate their spiritual path like those \textit{kriyabans} that nature has endowed with a longer frenulum or a nasal pharynx more accessible at the tip of the tongue .... this idea is absurd!

PY's decision to grant \textit{Higher Kriyas} initiation to those unable to practice \textit{Kechari Mudra} has my full approval. Considering then the attitude of \textit{Lahiri Mahasaysa} to take part in human suffering, I believe that he too has behaved similarly.

\textit{First effects of Kechari Mudra}

During the first three weeks of using \textit{Kechari Mudra} proceed very carefully as you may experience a sense of "daze" where the mental faculties seem to be dull. Be prepared for this and consider refraining from driving and any work that involves a significant percentage of risk during these days.

When you become stable in this Mudra, you will notice three main effects:

1. During the \textit{Kriya} routine, often the breath appears almost stopped
2. Spontaneously the gaze is fixed on infinity without looking at anything in particular
3. The mind is quiet without useless thoughts.

The chatter of the mind ceases; silence and transparency become the hallmark of your state of consciousness. The mind works more soberly and
enjoys an indispensable rest; each thought becomes more concrete and precise.

After a few months of constant practice, the tip of the tongue will be able to touch the confluence point of the nasal passage within the cavity of the palate. The soft tissue above the nasal holes on the inside of the nostrils is described in the *Kriya* literature as a "uvula over the uvula". The tip of the tongue touches this small area and remains "attached" to it comfortably.

Modesty is always welcome, but when this is achieved, a positive euphoria is so great (as if one has found Aladdin's magic lamp) that it cannot be held back. If we want to think of a perfect *Kriya Pranayama*, what we have described corresponds to this ideal of perfection.

As for the problems of practical life, you will learn to use the intuition born of meditation to deal with any difficulties that may arise. Within the perfect transparency of an interior order, all problems allow themselves to be resolved.

I believe that one "is born" to *Kriya* (understands the greatness of what he is doing) when he perceives the effects of this sweet practice: his beauty overflows and floods life.

"... it's hard to stay mad, when there's so much beauty in the world. Sometimes I feel like I'm seeing it all at once, and it's too much, my heart fills up like a balloon that's about to burst... And then I remember to relax, and stop trying to hold on to it, and then it flows through me like rain and I can't feel anything but gratitude for every single moment of my stupid little life.  (From the movie *American Beauty*; 1999)"

**Final note: the reason for practicing the Higher Kriyas**

*Lahiri Mahasaya* explained that the whole spiritual path that leads to the final realization can be walked only with the techniques of *First Kriya*.

What is perfectly understandable is that this practice is perfected over time, both with the help of the *Guru*, when this encounter can take place, and with the guidance of the intuition born of the same practice.

We have already seen how much help can come from practicing *Kechari Mudra*. Well *Lahiri* discovered that a great help could come from another practice: that of *Thokar*. He then saw how some of his disciples were able to practice this *Thokar* in an extremely intense way. To distinguish these two practices, two terms were coined: *Second* and *Third Kriya*.

Later he understood how a further practice could be conceived that would strongly act on dissolving the last obstacle that makes it difficult for the *kriyaban* to enter the subtle channel of *Sushumna*. Then a *Fourth Kriya* was conceived which could be considered both the fact of undoing the knot
of Muladhara and that of entering Kutastha, discovering that the two events are the same reality.

Overall we can consider Kriya Yoga as a four-step spiritual path that guides the seeker to encounter spiritual reality. Its stages are defined as follows:

1. Lift the tongue
2. Pierce the dorsal center knot
3. Pierce the navel knot
4. Pierce the knot in the coccyx center

The main characteristic of Kriya Yoga is that these knots dissolve from top to bottom, that is, respecting the order just indicated.

From the moment of our conception, Kundalini began a slow descent journey starting from the cells that form our brain, Medulla and then into the cells of the spine as it was forming. In this same order the knots are untied.

Of course, it's not just about removing obstacles. There are so many subtle processes that must take place during these four stages. The Prana of the whole body must be pacified, the contact with Omkar reality must be created and deepened indefinitely. This leads to the experience, which occurs when the time is ripe, of the state of calm breathing and ultimately the absence of breath. It is good to keep this in mind now that we are going to describe what it means to untie the four knots.

Tongue Knot (Jihuah – or Jihva – Granthi)
The knot of the tongue consists in the physiological fact that our tongue cannot normally touch the uvula or enter the nasal pharynx. For this reason we are disconnected from the energy reserve which is based in the Sahasrara region. It should be explained that loosening the tongue knot is achieved partially by turning the tongue back and touching the middle part of the upper palate at the point where the hard palate becomes soft.

When with Kechari Mudra we manage to access this inexhaustible inner source, many subtle transformations take place in our psychophysical system: the most important of all is the quieting of all unwelcome and useless thoughts continually produced by our mind.

Heart knot (Hridaya Granthi)
After attaining Kechari Mudra, the journey of calm Prana from Sahasrara to Muladhara has begun. The obstacle that is now being overcome is Hridaya Granthi (the knot of the heart.) This knot is also called Vishnu Granthi: Lord Vishnu is the deity of conservation. This knot creates the desire to preserve ancient knowledge, traditions, institutions ... It produces
"compassion", an acute desire to help suffering humanity. By untiring this knot, we gain liberation from those traditional, powerful but illusory, bonds that are deeply rooted in our genetic code.

In the Kriya tradition this knot is dissolved by perfecting the Thokar procedure. A kriyaban becomes one with the element "air" (the fourth of the five Tattwas) whose seat is the fourth Chakra. Getting in tune with the Tattwa of the air means entering a sublime state: the awareness of the Sound and the Divine Light are enormously intensified.

**Navel knot (Nabhi Granthi)**
The navel knot is untied by perfecting the procedure of Navi Kriya or by applying the Tibetan practice of Tummo. The Prana and Apana currents unite in the navel region and activate the balancing current Samana. The breath becomes calm and the consciousness tunes into the spiritual channel of Sushumna in the central part of the spine.

**Muladhara Knot (Muladhara Granthi)**
This knot is also called Brahma Granthi: it maintains ignorance of our infinite nature and is the greatest obstacle in the spiritual quest, as it obstructs the path of Kundalini which would like to move freely within the spine. Until one unties this knot, one cannot meditate effectively. The world of names and forms creates restlessness and prevents the mind from becoming one-pointed. Ambitions and desires trap the mind.

In Lahiri Mahasaya's Kriya Yoga this knot is untied either slowly through Kriya Pranayama or faster with the Fourth Kriya technique described in chapter 8 or with the Tribhangamurari Macro and Micro techniques described in chapter 9.

By untiring the Brahma Granti knot, the screen of illusion is broken and Kundalini is then free to rise in all its power and reach Kutastha. Time-bound awareness dissolves – the yogi settles in the supreme Atman whose seat is in the Sahasrara Chakra. Total liberation is achieved.

**Conclusion**
The Higher Kriyas are practiced when there is time to practice them (often this can happen only in the last part of life) and when the experience of several years of Kriya Pranayama has made the breath more subtle and calm. The purpose of these Kriyas is to make the mind even more free from distractions and therefore capable of moving towards the state in which awareness can immerse itself in the spiritual dimension. However, I reiterate that all this can also happen only with the practice of the techniques described in chapters 6 and 7 which, globally, are called First Kriya.
CHAPTER 8

LAHIRI MAHASAYA'S KRIYA YOGA
( Higher Kriyas as explained by the most part of the schools)

There are many variants of the Higher Kriyas; we will try to approach the tradition handed down by Panchanan Bhattacharya, direct disciple of Lahiri Mahasaya.

These Kriyas are divided into two groups: the first group (which we will talk about in this chapter) requires the ability to hold the breath for a long period of time. This skill develops gradually and always with great caution.

In the next ninth chapter we will deal with the remaining group in which it is required to have reached the state of "calm breath". What is this state? Briefly, this breath is manifested when the practice of Kriya Pranayama succeeds with a long but extremely subtle breath, almost non-existent, while continuing to perceive clearly the ascending and descending current. There are no more sounds in the throat. The duration of such a breath approaches 44 seconds. Of course it is difficult to put into words what the "calm breath" state is. Only the person who experiences it in his own practice can understand.

In this chapter the following techniques will be described: Omkar, Thokar, Advanced Thokar and Pratichakra Omkar Kriya [Pratichakra means Chakra for Chakra.] We attribute the name Second Kriya to Thokar, while to the form of Advanced Thokar we attribute the name Third Kriya and finally to Pratichakra Omkar Kriya we attribute the name of Fourth Kriya: these are the names that most of the schools that refer to Panchanan Bhattacharya use. I thought of introducing the Omkar technique as preparation for Thokar. It must be said that there are Kriya schools that teach this technique after Thokar, at the place of the Fourth Kriya. In this way they consider the Omkar technique as a useful practice to assimilate the effects of Thokar.

Omkar technique
Tradition explains that this practice takes place in the best way by employing Kechari Mudra. The reason is that with the help of this technique which turns the tongue in, the mind is also turned in.

The Omkar procedure essentially consists of a Pranayama whose basis is the 12-syllable Vasudeva Mantra: "Om Namo Bhagavate
By means of this Mantra the Prana and the mind are allowed to "touch" the Chakras in a very intense way.

Practical instruction
We have seen that First Kriya requires a strong and long breath. On the contrary, in the Omkar Technique the absolute necessity of a more subtle way of breathing is emphasized, otherwise the Prana will remain unevenly distributed along the spine.

Inhale mentally placing the syllables of the Vasudeva Mantra in the seat of each Chakra, pausing for a few moments in each. During the inhalation lift the chin following the inner movement of the Prana; Om is mentally chanted in the first Chakra, Na in the second, Mo in the third, Ba in the fourth, Ga in the fifth and Ba in the Medulla. In this way, in each Chakra, the breath creates pressure – effective without being too strong. The practice is optimal when one feels that the breath/Mantra is like a scalpel which slightly penetrates each Chakra.

Once the inhalation is complete, place yourself totally in Kutastha, hold your breath and gently come down a little with your chin. This is not Jalandhara Bandha – it is milder. While you’re doing this, gently push the tip of your tongue up. You will have the sensation that it touches the third eye. This happens especially if you are practicing true Kechari Mudra, i.e. if the tongue is above the uvula.

Holding your breath, turn your head counterclockwise. From the chin-down position, move to the left, then head back, continue the rotation by moving to the right, and then return to the forward head position as described above. It is as if, as the rotation proceeds, the head fills with energy.

Now the exhalation begins. Place the remaining syllables of the Mantra into each Chakra from top to bottom. Te is mentally chanted in the Medulla, Va in the fifth Chakra, Su in the fourth, De in the third, Va in the second and Ya in the first. Repeat at least 12 cycles of this procedure.

Effects of this practice
As you delve deeper into this practice, you will intuit how to go deeper and deeper through it.

Mind and Prana become stable not only in Ajna Chakra and in Muladhara, as happens in First Kriya, but also in each Chakra. Thus there is a greater chance of attaining stability for Prana. When this skill is attained, one becomes able to still the breath along the entire spine.

The Om sound emerges naturally and captivates the mind. At first,

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4 I received it changing the first "v" in "b": "Om Namo Bhagabate Vasudevaya" and in this way I utilize it in my descriptions.
the sound seems like bees gone mad, gradually refining into a note that sounds like a flute, harp, gong or thunder.

In the Omkar technique there is a stage where the sound reaches its state of maximum subtlety and here the practitioner is immersed in its stability and is overwhelmed by inexpressible bliss. In the phase following this practice, the state of tranquility appears in all its power.

To conclude, when you get good results you can decide to experiment the Second Kriya to experience all the unlimited spiritual grace contained in the heart Chakra.

Second Kriya: Thokar
The element "air" (the fourth of the 5 tattwas) resides in the heart Chakra. Now, after the practice of 12 Omkar Kriyas the mind develops the ability to focus specifically on the "air" element that resides in the heart Chakra.

The structure of the Second Kriya Pranayama is somewhat similar to the previous breath technique but is intensified by a strong jerk that is applied in the seat of the fourth Chakra. This jerk is called Thokar.

With this Second Kriya, the knot of the heart (Hridaya Granti) is struck; with the practice of the advanced technique (Third Kriya), the knot of the heart is pierced.

The characteristic of the Second Kriya is that the Prana is held in the fourth Chakra.

The kriyaban places his mind in Sushumna, holds his breath and concentrates in Kutastha. Then, with the tongue in Kechari Mudra, with a jerk, moves the chin towards the chest and guides all its inner strength into the Lotus of the heart: the mind becomes as if dead and a state of Conscious Absorption takes place.

Thokar embodies the perfection of Kriya Pranayama. The ancient Hatha Yoga texts say that Pranayama without the three Bandhas (Jalandhara, Mula and Uddiyana) is useless. They also say that the Bandhas are useless without the Maha Veda. Well, all this is contained in Thokar.

Practical instruction
Lower your chin slightly. Moderately contract the muscles at the base of the spine. Inhale and simultaneously raise awareness along the spinal column. The hands with intertwined fingers are placed above the navel to create mental pressure over the first three Chakras. This pressure is refined by adding Uddiyana Bandha. During the inhalation raise the chin following the inner movement of the Prana; mentally chant the syllables of
the Vasudeva Mantra (Om Namo Bhagabate Vasudevaya.) Om is chanted in the first Chakra, Na in the second, Mo in the third, Bha in the fourth, Ga in the fifth and Ba in Medulla.

Once this inhalation is complete, hold your breath, lower your head forward and touch your chest with your chin. From this position, move your head to the left while also turning your face to the left and lifting your chin until it is over your left shoulder and parallel to the ground.

Then keep rotating your head in the same counter-clockwise direction. When the head is centered between the shoulders and the chin is raised as much as possible (and the muscles behind the neck are contracted) chant Te in the heart Chakra.

Relax the contraction and continue the counter-clockwise rotation of the head until the right ear approaches the right shoulder, without turning the face to the right and then continue the circular motion until the chin is again in the center and touches the chest. Do not pause but continue the rotation by moving the head to the left, turning the face to the left and lifting the chin until it is above the left shoulder. At this point, contract the cervical muscles and chant Va in the heart Chakra.

Release the contraction, continue the rotation, but this time, right after, when you reach the center point between the shoulders (the chin is not held up as in the previous round) bend your head forward, bring your chin to your chest, and chant Su into the Heart Chakra and continue holding your breath in this position for at least three seconds. Apply Mula Bandha and Uddiyana Bandha: you will feel an intensification of energy in the heart region.

Standing with the chin down, breathe out quietly. Mentally chant De in Manipura, Va in Swadhisthana, and Ya in Muladhara. The duration of the exhalation should be longer than the duration of the inhalation. This moment, in fact, is very important. If you experience it by focusing on the energy that spreads from the heart throughout the chest, then you will be captivated by the power that this procedure can produce. Repeat the Thokar at least 12 times.

How to intensify the perception in the heart
After chanting Su in the heart, continue to hold the breath and move the head and face to the left by lifting the chin over the left shoulder and mentally chant Te in the heart Chakra, then continue to rotate the head in the same counterclockwise direction. When the head is centered between the shoulders chant Va in the heart Chakra. Having reached the central point between the shoulders, bend the head forward, bring the chin to the chest, and again chant Su in the heart Chakra. Continue to hold your breath and repeat these movements one more time while still holding your breath.
At this point, exhale quietly. Mentally chant De in Manipura, Va in Swadhisthana, and Ya in Muladhara. You can repeat this procedure as much as your available time permits.

**Third Kriya: advanced form of Thokar**

The Kriya that we will now describe is an enormous acceleration of the Second Kriya which unties, with greater force, the knot of the heart. Mastering this Kriya creates very subtle experiences; perception of "inner light" and "inner sound" become much easier. The mind and Prana need to be touched by the quintessence located in the place of the heart.

In this Kriya the use of a longer Kumbhaka than the one foreseen in the Second Kriya is prescribed: in fact the instruction is given to apply the procedure, which we have previously described, many times on the heart Chakra maintaining a perfect Kumbhaka.

In practice, the procedure that we have described before [How to intensify the perception in the heart] which involves repeating Thokar on the heart three times is repeated many, many times until one manages to hold the breath.

It is explained that by means of this form of Thokar the door of the Sushumna is opened. Experiences of happiness, pain, peace, etc. are perceived and most of the material and psychic bondages will be cut away.

Let's carefully consider what Lahiri Mahasaya taught: increase the number of these repetitions by one a day until you reach 200 repetitions of the movement, always holding your breath! It is imperative not to feel an uncomfortable state! "Do not force" is the firm recommendation! This procedure is practiced only once.

**Some reflections on the difficulty of increasing the repetitions of the head movements while maintaining perfect Kumbhaka**

Let's try to ask ourselves: how is it possible to comfortably reach the goal of 200 rotations, without interrupting the state of Kumbhaka? Fulfilling this request appears very difficult—almost impossible, even though using movements reduced to the essentials. Most kriyabans find themselves stuck after 20-30 repetitions, panting to resume breathing. Is it correct to proceed by moving your head much faster? No, this would be silly.

Please consider a possible explanation for what happens to those people who claim to have achieved that goal.

I think that when one is approaching the limit of the ability to hold one's
breath, keeping the chest expanded and the abdominal muscles and diaphragm contracted and immobile, it is possible for a small (almost imperceptible) sip of air to come out when the chin is lowered towards the chest and an imperceptible sip of air to enter when the chin is raised.

Note, I wrote "almost imperceptible"! Surely a person does not perform any specific act of inhaling or exhaling. The kriyaban is relaxed, unaware of this fact and lets this phenomenon happen automatically and naturally. It may happen that this kriyaban is convinced to proceed while maintaining perfect breath holding.

I believe that in this way the goal of 200 rotations can be achieved. Perhaps, thanks to the effects of this practice, which we could erroneously consider "imperfect", by means of the effects on the nerve ganglia which exert an influence on the central cardio-respiratory mechanism, the practice could take place in ever better conditions. Are these conditions the state of perfect breathlessness? I cannot answer. Surely, the experience of the 200 rotations occurs in a state of consciousness characterized by an increased sense of freedom from physical laws.

I reiterate that what I wrote is only my personal consideration. Unfortunately I cannot clarify whether the state called Kevala Kumbhaka (automatic cessation of breathing) is precisely the necessary condition to be able to practice the foreseen 200 repetitions of this technique.

To conclude the explanation of this Third Kriya, I still want to underline a concept: the sign of a good execution of this practice is listening to the sound of Om (Omkar, Nada, Shabda, Pranava) without the need to close the ears.

**Fourth Kriya: Pratichakra Omkar Kriya**

In the Second and Third level of Kriya, the Prana becomes stable in the heart. Now, through the Fourth Kriya, the uniformly stable state of Prana is reached in the totality of Sushumna. The characteristic of this method is that it leads to a state of stability not only in the heart center but in each Chakra. With the practice of the Fourth Kriya, the Muladhara Granti is pierced.

This technique has many variations: in order to be considered authentic, all of them must have a common characteristic. In them it must be envisaged that the Prana of each Chakra is raised, by means of a deep inhalation, in Kutastha and held in this place for as long as possible, i.e. without reaching a condition of discomfort. Normally you learn to hold longer and longer by
very gradually increasing the holding time. In *Kutastha* the six *Chakras* are perceived as six moons. It is explained that one should be able to maintain *Prana* in *Kutastha*. If the *Prana* begins to descend very slowly and deeply below the throat it should again be lifted up into *Kutastha*. With this excellent stability of the mind, it is explained that whoever manages to repeat 12 cycles of the entire procedure, then becomes able to go beyond the realms of "stability" hitherto achieved in *Dhyana*, and the "shell", made from ignorance of our divine nature, will be broken.

**Practical instruction**

Focus on the *Muladhara Chakra*. Contract the muscles that are near its physical location. Through a deep inhalation visualize the *Muladhara Chakra* rising to the point between the eyebrows, where you will perceive it as a full moon. Do not "touch" the other *Chakras*. They don't exist. Hold your breath and focus on the "inner space between the eyebrows". This will be easy with *Kechari Mudra*. On the screen between the eyebrows, a particular color experience takes place – this color is different for each *Chakra*. Mentally chant the *Vasudeva Mantra* (Om Na Mo Bha Ga Ba Te Va Su De Va Ya) three times, always holding your breath. Slowly place its syllables in the center of *Kutastha*.

By means of a long exhalation, ideally lower this *Chakra* from the point between the eyebrows to its true seat in the spine. Do the same thing with each *Chakra* of the spine. In a similar way attract *Medulla* towards *Kutastha*. Always remember to contract the muscles of the spine which are located near the seat of the *Chakra* that you are gradually bringing into *Kutastha*. Then complete the "cycle" by acting again on the *Medulla* and then lifting the *Chakras* 5, 4, 3, 2, 1, always being aware of a particular experience of Light in *Kutastha*. In order to break the knot of *Muladhara* one must experience the different *Chakras* and dissolve the five *Tattwas*. The technique is complete if the whole procedure is repeated 12 times.

In the *Kriya* tradition, the *Chakras* are related to the five *Tattwas*: earth, water, fire, air, ether. It has been explained that everything that exists in the universe is made of a combination of these five forms of energy. To a kriyaban the theory of the Tattwas is not a theme of useless speculation. They are conceived as a concrete series of states of consciousness, whose intimate essence is experienced in the last part of the devotee's journey toward the Absolute Consciousness.

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5 "Ke-chari" is literally translated as "the state of those who fly in the sky, in the ether". A particular "space" is created in the region between the tip of the tongue and the point between the eyebrows and is perceived as a "vacuum", although it is not a physical void. By merging into this empty space, it is easier for a kriyaban to perceive the rhythms of each *Chakra* and distinguish them one from another.

6 It has been explained that everything that exists in the universe is made of a combination of these five forms of energy. To a kriyaban the theory of the Tattwas is not a theme of useless speculation. They are conceived as a concrete series of states of consciousness, whose intimate essence is experienced in the last part of the devotee's journey toward the Absolute Consciousness.
spiritual eye, gathering it and intensifying it in the region between the eyebrows is the highest action ever conceived to dissolve the last shell of illusion.

By means of the experience of the different Chakras, you will be able to break the knot of Muladhara. The sleeping Kundalini moves and rises upward. This is the mystery of how the Muladhara knot is broken.

Now we come to consider the delicate topic of increasing the number of repetitions of the Vasudeva Mantra in the center of Kutastha for each Chakra. The number of repetitions is gradually increased. One should reach thirty-six times for each Chakra, always holding the breath. This is what the tradition says.

Here we are in a situation similar to the one we encountered with the Third Kriya. At that moment if we chant this Mantra slowly, then this achievement becomes practically impossible, a real torture. I respect and write what tradition has handed down to us, nevertheless I continue to believe that the concept of "perfect breath holding" should be replaced by that of "calm breathing" which means a very subtle, practically non-existent breath.

I think it would be absurd to strain and then hurt our body by trying to achieve an unnatural condition. So I am of the idea of increasing by a few numbers, be satisfied with these and not create feelings of inferiority. I think it is best to pay attention to the intensity of concentration and the joy and well-being gained from the practice.

After completing the required number of Kriyas, the practitioner should sit quietly in silence contemplating the results. The mind must gradually detach itself from all the various thoughts by plunging deeply into the vastness of stillness and perfect balance. There is no other Sadhana. The Sahasrara Chakra opens more and more as this silent meditation takes place.

**Conclusion**

As we have explained there are mainly two ways of teaching the Higher Kriyas. In this chapter we have described the first way. Now you are wondering what to do with these instructions. I think that you want to experiment with these techniques and decide which ones will be part of your conclusive routine. Usually many people choose to continue practicing the Second Kriya.

However, life is yours. I want to hope that you find the time to learn and practice with enthusiasm also the second way in which the Higher
Kriyas were taught. This will be a challenging but incomparable experience. We will talk about this in the next chapter.

[Here I want to explain how I got the information I shared in this chapter. Even before the publication of this book I knew that the original Second Kriya was made up of the Thokar technique, I knew that the same procedure repeated several times was called Third Kriya. I knew this from a friend who for several years had gone to the center linked to the organization of P.Y. in the vicinity of Calcutta. This center was sometimes frequented by Brahmin who had been initiated into Kriya Yoga many years ago. With this Brahmin my friend had spoken many times and discussed the dynamics of Kriya. So then I had no idea of the existence of an Omkar technique to be practiced before Thokar.

Many years later some French friends told me about it, they sent me a detailed instruction which I copied in my archives. It was still a few years before I received other documents from India which clearly stated the importance of this Omkar technique. They called it Second Kriya, while everything related to Thokar they called Third Kriya. I decided to practice this technique and realized its importance. This is why I describe it precisely in this chapter.

The movements of the Thokar were instead described to me with great accuracy by two friends who wrote to me from the USA: they had received it from an Indian master who for many years, before leaving his body, had lived in the United States. This teacher was initiated by Sri Dubey who drew on the teachings of Panchanan Bhattacharya.]
The main characteristic of these procedures is that they are practiced in the condition of "calm breathing."

I learned these techniques from the school that comes from Tincouri Lahiri who received this instruction from his father Lahiri Mahasaya. [This lineage was continued mainly by his son Satya Charan Lahiri and his disciple, Dr. Ashoke Kumar Chatterjee.]

The fact is that this school believes that the three techniques we are about to describe are enough to cover the entirety of the spiritual path, not recognizing the need to practice the techniques described in the previous chapter. Therefore they call these techniques Second, Third and Fourth Kriya. This belief is criticized by other schools but I take it very seriously in fact these last practices are beautiful and above all complete.

To avoid confusion I will put in brackets the name given to them by Panchanan Bhattacharya or Fifth, Sixth and Seventh Kriya. The ideal study of all the Higher Kriyas as they were taught by Panchanan Bhattacharya should begin with what is explained in the eighth chapter and then continue with the techniques explained here, overcoming the problem of names.

We will start with the Second Kriya which will be presented in three steps: Amantrak, Samantrak and Thokar. While the Thokar explained in the previous chapter hits the Anahata Chakra directly, this Thokar hits the Muladhara Chakra. It has been explained that when this Chakra is hit, the Kundalini energy rises to the heart Chakra. Hence the latter Thokar serves to complete the action of the former.

In the vision of Kriya as explained by Satya Charan Lahiri preparation is required before starting the practice of Amantrak. Specifically, it is asked to practice 200 Kriya Pranayama every day (once a day) for three months. Then, to begin the practice of Samantrak it is asked to practice 300 Kriya Pranayama every day for three months. The purpose of this preparation is to have reached the state of "calm breath" that we have talked about. I think, but of course I could be wrong, that such preparation is superfluous for those who have seriously practiced the techniques explained in the previous chapter.

The introduction to these Higher Kriyas begins with describing the Tribhangamurari form which is the symbol of Sri Krishna. (see fig. 7)
Tribhanga is a standing body position used in traditional Indian art and dance, where the body bends in one direction for the knees, the other direction for the hips and then the other again regarding the shoulders and neck. Krishna playing his flute is most often depicted in a position with the lower leg crossing with the other.

We will learn to perceive this form by engraving it into our body first by simply moving the awareness along a prescribed path, then this perception will be accompanied by the Vasudeva Mantra. Finally this perception will be strengthened by the help of particular movements of the head. By repeating this procedure many times, ascending from Muladhara to the head and descending, following the path with three curves, each Chakra will be strongly stimulated and a great transformation will take place in us.

Some say that the Tribhangamurari movement is a universal event that appears spontaneously when a person practices Kriya Pranayama for very long sessions (for example 200 or 300 repetitions during a single session.) I think that this movement rarely appears spontaneously: it is perceived after many attempts, acting patiently.

What happens when this current is perceived is difficult to express because we have no words to describe a reality that is beyond the mind. The Tribbangamurari current seems to belong to another world.

The 3 procedures Amantrak, Samantrak and Thokar are not to be practiced at the same time. If, to be able to go faster, one does this, the only effect is to imprint in one's mind a wrong way of conceiving the practice.

SECOND KRIYA: TRIBHANGAMURARI MACRO MOVEMENT
[Correct name according to tradition: Fifth Kriya]

First stage of practice: Amantrak

Exceptionally, just to experience this Tribhangamurari movement, start with a long and deep inhalation. The tongue is in Kechari Mudra or in baby Kechari. Very slowly, raise your awareness along the spinal canal, from Muladhara to Bindu (Bindu, the Sikha point, is located at the back of the head below the Sahasrara Chakra where the hairline forms a kind of vortex).

Then start a deep exhalation. Prana and awareness move slowly along the Tribhangamurari path. The Tribhangamurari path starts from Bindu rises very slightly towards the left part of the brain then descends towards the right part of the body. Once it reaches a particular point in the back (which is about 5-6 centimeters higher than the height of the right nipple) it curves and moves to the left crossing the heart node. After
reaching a point in the back (which is 5-6 centimeters lower than the height of the left nipple) it changes direction again and points towards Muladhara. This whole procedure, going up and down takes about a minute.

The correct practice, however, is to be able to perceive this path only mentally, forgetting the breath that will be free and very calm. Try several times to feel this inner movement.

We call this technique "Amantrak" which means "without the use of a Mantra". We have said that it is possible to perceive a complete movement of Amantrak in one minute. Whoever completes a lap in a shorter time, say 40 seconds, must not think that the practice is wrong.

![Fig7 Tribhanganurari path as seen from the back](image)

We come to underline the most important aspect of this practice. Its essence consists in a constant intensification of mental pressure along the entire circuit. Consider the physical action of squeezing a nearly empty tube of toothpaste with a pencil to squeeze out whatever remains. Well, this image gives you a good idea of the amount of mental pressure you need to apply during this procedure. When you use great strength of concentration and will, there is no limit to the increase in energy flow along the Tribhanganurari path.

As for the routine, this advice is given: "For two weeks repeat this technique 25 times, once a day. Then for another two weeks repeat it 50
times, once a day; then for another two weeks 75 times .... and so on up to 200 times a day for two weeks. Only at this point are you supposed to be ready to practice the following *Samantrak* instruction."

**Second stage of practice: Samantrak**

*Samantrak* means: "with the use of a *Mantra*." Also in this procedure the breath is free, totally forgotten. [This is the usual teaching – but you are free to use an almost invisible form of breathing as long as this option proves useful and does not push you to proceed too quickly.]

The syllables *Om, Na, Mo, Bha, Ga* are vibrated respectively in the first five *Chakras*, *Ba* in *Bindu*. *Teee* (with eee… prolonged) is chanted in the upper center which is located in the left side of the brain. The syllables *Va, Su, De* and *Va* are placed in the four new centers outside the spine; *Yaaa* is vibrated in *Muladhara*.

These five new centers are to be considered five "vortices" in the main flow of the current – therefore they are not a new set of *Chakras*. Each syllable, when vibrated, acts like a mental *Thokar*, like a tap that occurs in stillness. As the technique is performed slowly, there is plenty of time to make this stimulation very effective.

![Fig.8 Tribhanga Murari Path enriched with the syllables of the Mantra](image)

The *Samantrak* route also takes about one minute. However, 40/45 seconds is an excellent time.

The essence of this procedure is to do what we have done in
Amantrak and also to strengthen the mental pressure on the entire path by mentally vibrating the 12 syllables of the Mantra.

The number of daily practice repetitions that we have recommended for Amantrak practice now remain the same. ["For two weeks 25 times, once a day. Then 50 times once a day .... and so on up to 200"]

Don't be in a hurry

Amantrak and Samantrak create the perception of a particular inner movement in your body. The Thokar procedure should only be applied when this energy flow is well imprinted in your consciousness.

These techniques, correctly applied, have the power to create a permanent transformation in your attitude towards Kriya.

The syllables of the Mantra (Om Namo Bhagabate Vasudevaya) are placed with great care as seeds in each center, they will change your mood. It's like turning on various lights along the three-curve path. It is as if the rays of a sun in a clear sky are finally entering your practice. You will make acquaintance with a hitherto unknown state of ecstasy while fully experiencing the beauty of life.

Some students try to immediately savor the power of Thokar Tribhangamurari and they do so through a sporadic, disordered experimentation of Amantrak and Samantrak far from respecting the said rules. What could be the true impact of the Thokar Tribhangamurari technique remains so unknown and not even remotely foreshadowed.

**Third stage of practice: Thokar**
[Remember that this Thokar is different from the one described in chapter 8]

Forget the breath. The hands (with intertwined fingers) are placed on the navel area so as to push up the abdominal region, thus creating a mental pressure on the first three Chakras. Place your chin on your chest and move your energy and awareness very slowly along the spinal column from Muladhara to Bindu.

The chin rises slowly as you "touch" each Chakra internally with the syllables of the Mantra (Om is placed in the first Chakra, Na in the second ...). When energy and awareness are in the Bindu, the chin is parallel to the ground.

Now the descent of the energy starts. The movement of the head will follow the energy flow along the Tribhangamurari path millimeter by millimeter. Everything will happen smoothly, in the space of thirty seconds or less. The description of the head movements that I am about to describe
will, at first glance, seem complicated. With a minimum of patience, the right movement of the head will be learned: it is enough to understand that it has been conceived in the most logical and effective way to intensify the particular sinuous flow of energy and awareness. So we come to describe the movements of the head.

Without turning your face, move your head to the left, a couple of centimeters, then return to the middle by lifting your chin. During this movement the inner flow of energy moves from the *Bindu* to a higher point on the left side of the brain, as shown in the drawing. Stay in this position for just a moment while mentally saying the syllable *Teee*. 

![Fig.9 Thokar Tribhangamurari as seen from the front](image)

Slowly turn your face to the right. Only the face moves, not the trunk. During this SLOW movement the internal flow of energy moves from the brain to the point of the back on the right side of the back. Everything happens as in *Amantrak*, as in *Samantrak* but now these simple movements of the head perfectly accompany the descent of the energy. Here the first of the five psycho-physical blows occurs: the chin touches the right shoulder
for a moment and the syllable $Va$ is vibrated in the eighth center. The shoulder also makes a small upward movement to make contact with the chin easier. But beware: if you feel you are forcing it, don't! If you cannot touch the right shoulder with the chin, be content to get as close to the shoulder as possible and stimulate the eighth center with pure mental strength and the vibration of the syllable $Va$.

Then the face slowly turns to the left accompanying, millimeter by millimeter, the internal flow of energy from the eighth to the ninth center, crossing the fourth Chakra. Now, if possible, the chin should reach over the left shoulder. The second blow occurs when the syllable $Su$ is vibrated in the ninth center as the chin briefly touches the left shoulder – the shoulder makes a small upward movement to make contact with the chin easier.

![Fig.10](image)

Fig.10  The same movements (only the descent) as seen from the back

Two more hits occur when the syllables $De$ and $Va$ are placed in the tenth and eleventh center. The modality is the following: the chin moves slowly towards the center of the chest, touching the left collarbone. During this movement, two light strokes are given to the left collarbone in intermediate positions. The blows, of course, are given when the syllables of the Mantra are vibrated. Finally, a blow is given to the chest (central position) when the syllable $Ya$ is vibrated in Muladhara.

I hope it is clear that the essence of this particular procedure is to use
the movements of the head (with the five strokes) to encourage a further intensification of mental pressure along the entire circuit.

Repeat the procedure 36 times. After completing the programmed number of rounds, calm the system by means of a minimal practice of Samantrak, then relax by practicing a simple mental Pranayama.

Expert supervision helps to avoid problems – I mean physical problems of overexertion and pain in the cervical vertebrae and neck muscles. Abrupt movements should be avoided; in their place a great mental intensity of concentration is used. For a couple of weeks it is good to avoid practicing this Thokar every day. Better every two or three days.

**Remark**

During this procedure the Tribhangamurari flow is intensified by the movements of the head. The problem is that many kriyabans focus all attention on delivering the blows and do not understand the value of creating mental pressure along every millimeter of the path.

We began by perceiving the sensation of movement that rises along the spine and descends along the three-curve path. Then with the Samantrak procedure we strengthened the perception of the 12 centers. Now we must feel that the movements of the head perfectly accompany, millimeter after millimeter, the flow of the internal current. We can try to intensify the perception of the internal flow by creating a mental pressure along each part of it. The movements of the head therefore serve to "touch with pressure" every millimeter of the path, up and down. The chin should be moved slowly as if we were trying to overcome a strong resistance. We suggested the idea: "like squeezing a nearly empty tube of toothpaste with a pencil to get the last little bit out."

**Incremental routine of the Tribhangamurari macro movement**

As soon as possible, aim to complete the incremental routine of this procedure. This will be a momentous time in your life.

The prescribed doses are as follows: 36x1, 36x2, 36x3,… .. 36x35, 36x36. Attention: between one stage and the next stage, at least a week always elapses! This routine is very important. The effects are strong and involve a great inner transformation. A minimum of 8-10 months is required to complete it.

Therefore, while Amantrak and Samantrak were practiced every day, the incremental sessions of Thokar Tribhangamurari will be practiced once a week: the time needed to metabolize the subconscious material that the strong action exerted on Muladhara and the heart Chakra brings to the surface.

It starts with 36 rounds; a week later you practice 36x2, then 36x3...
and, by increasing, you finally get to 36x36 repetitions. This means 1296 full rounds!

Can you imagine the powerful effects of this action? 1296 means that you start in the morning and finish at night, repeating the same action many times over. There is no doubt that you will be able to open the door of the Sushumna! Of course you have prepared this experience by practicing 36x35, and before 36x34 .... And let's not forget that you have practiced Amantrak and Samantrak for several months!

A personal tip on this Incremental Routine
What I am explaining to you here is not part of the original teaching, so make the use that your intuition suggests. This is just an observation made by me and by some researchers, my friends, who have shared these experiences with me.

I am simply referring that you may find that Thokar works very effectively if you practice it from a certain moment onward by whispering the syllables of the Mantra.

During the initial part of the incremental session of Thokar Tribhangamurari, keep your mouth closed and tongue in Kechari Mudra. But after half of the session, forget Kechari, and begin to whisper each of the twelve syllables, mentally directing them towards the seat of the respective center. You will feel that each slight pronunciation creates a sensation of warmth in each center; you will perceive a particular joy. Proceed slowly "exhaling" each syllable on each center from your lips. This light touch accompanied by a mental intention has a particular power that creates joy. Remarkable is what happens during the downward movement, that is with the last six syllables, in particular in Muladhara where you can stop: in those moments create the desire to increase the sense of joy and you will succeed!

A second personal tip
After completing this long process (Amantrak, Samantrak and Thokar) you can experience the following procedure. This is also not part of the original teaching.

Thokar Tribhangamurari using the breath
We have described the Tribhangamurari techniques explaining that they must be practiced with free, uncontrolled breathing. Now let's try to describe the Thokar procedure involving the breath: in practice this technique is considered a variant of Kriya Pranayama. This is a possibility that some yogis use: I find it fantastic!
Inhale by mentally placing the syllables *Om Na Mo Bha Ga Ba* in the relevant *Chakras*. The chin is raised by accompanying the current within the spine. At this point hold your breath and, in this state of *Kumbhaka*, mentally descend along the *Tribhangamurari* three-curve path, doing the typical movements of *Thokar Tribhangamurari*, placing the five mental syllables *Tee Va Su De Va* in the centers that are outside the spine dorsal. The syllable *Yaaa* is placed in *Muladhara*.

Usually the final three blows (*De Va Yaaa*) produce a sense of ecstasy. The last movement, that is the blow on *Muladhara*, is pleasant in a special way: the energy is intensified in this *Chakra*. Take a few seconds to feel this sensation of energy. Perfect this experience by practicing the *Mula Bandha* which you will also hold lightly during the exhalation that now follows.

Now begin a slow exhalation creating with the breath a clear sound *eeeee* .... As you exhale, perceive a strong sensation of energy that intensifies in the heart region and extends up to *Muladhara*.

The practice is so beautiful that you will often go into an ecstatic state during the practice itself. You will feel drunk with joy. Repeat this procedure 36 times. Then you can close this practice by resuming the *Samantrak* technique — with a free breath while maintaining stillness.

**Digression on the Effects of Intensive Thokar Practice**

We are often governed by superficial emotions that come from our fears, our weaknesses, our pessimism. Very important is the ability to keep these emotions at bay, continuing on one's own path even when we suffer from an excruciating conflict. It is the incremental *Thokar* routine we have just described that helps us control those emotions.

I tried to trace the topic "emotions" in some oriental books but I encountered so much rhetoric, so many words that do not touch the essence of the problem. These texts distinguish between positive emotions (affection, happiness, fulfillment ...) and negative (envy, aggression and illusion ...). After boring and useless rankings, we still cannot grasp the essential fact: superficial emotions that are not controlled can create disasters in our life.

We all know how violent, frantic and hysterical emotions often suddenly arise in our being and soon disappear. In fact, they express a private reality of authentic depth, but they possess a driving force that ends in hasty actions, experienced in a kind of cerebral fever nourished by a petty visceral pleasure. When passion inflames the whole being, it is not possible to listen to the guidance of common sense.

Just as in summer the hail grains are created, condensed and thickened in the air before falling to the earth producing all possible...
disasters, fatal decisions begin to take shape in our imaginations. During frequent daydreams, the prospect of giving up something positive but demanding a lot of effort casts a false light on our immediate future, so that what in the past would have made us ashamed of cowardice now seems to shine on the horizon of our existence as a dull, shapeless, gloomy sky that suddenly becomes serene and lights up with a bright blue.

When we are drawn into action by such seductive emotions we pave the way for catastrophe. A wrong decision will be our crucifixion, a solid and definitive pact with a state of disappointment that will last a lifetime.

Sometimes it almost seems as if a person wants to stubbornly assert their "right to pain and suffering" [this is an expression of The Mother, Sri Aurobindo's chief disciple and companion.] An indomitable force is capable of creating misfortunes in our life. For example, sudden emotions push one to interrupt a course of study and throw away a profession that he has dreamed of for years, for which he has fought, suffered. It does the same with a loved one, with friends, with the family itself. Nothing can stop this person: the wise words of true friends no longer have any power. We often break important ties with people because we think some of our choices have received unwarranted criticism. A breakup of a friendship relationship is a great loss, especially if it is the product of pride. Many people are bothered by sincere and constructive criticism as if it were a useless display of cruelty. The stronger a keen observation has, the more they feel as if they are swallowing a piece of black, sharp-edged stone.

A kriyaban who believes he is listening to the voice of his heart but who is actually driven by humiliating frustrations can reject any argument and harm himself in various ways with actions that astound those around him. A few days or months pass and a sense of heaviness appears; the subtle deception of the mind, however, creates the firm conviction that every person endowed with dignity could not have acted differently. The person loves to repeat to himself that underneath his actions there is a sacred motive linked to destiny and karma.

If the risk of retracing one's steps appears, pride prevails. Wisdom has no chance of prevailing. A strange frenzy fills the mind, ensuring that every action is enjoyed with an uninterrupted voluptuousness, surrounded by flashes of blue. Yet in the heart will remain a pain that will never end. Much of one's spiritual aspiration will remain trapped in a past that can no longer be reached due to the fear of having to bear the full impact of a true and honest memory.

Well, an intense work with the Thokar, protracted, if necessary, for years is the only thing that can affect the perverse mechanism we have described. By working hard with this procedure we can change our attitude to act in
the way we have tried to describe. Understanding *Lahiri Mahasaya's Kriya* also means understanding this!

**THIRD KRIYA: TRIBHANGAMURARI MICRO MOVEMENT**

[Correct name according to tradition: Sixth Kriya]

Introducing a person to this procedure means explaining that the *Tribhangamurari* movement also exists within each *Chakra* in small dimensions, for this reason we speak of the *Tribhangamurari micro movement*.

![Fig.11 Tribhangamurari micro movement in each of the 12 centers](image)

The work in the spine now takes place in a more subtle way, in each of the twelve centers that are found along the *Tribhangamurari* path. The time required to repeat this work in each center up and down becomes very large. Usually one faces this practice in the last years of his life. Then, when the work in the *Chakras* is completed, one repeats this practice only in *Kutastha* preparing for the *Mahasamadhi*: the final conscious exit from the body at the moment of death.
The Kriya is taught in two steps: Amantrak and Samantrak. This practice is globally called Muladhara Granti Ved (unfastening the knot of Muladhara.) I do not want to indulge in rhetorical quotations, I can only say that by means of this procedure one becomes able to leave the dimension of time and space and reach the highest state of Asamprajnata Samadhi which leads to the Kaivalya state.

Practical instruction: how to perceive the Micro movement
We first learn to experience the Tribhangamurari movement in small dimensions within each of the 12 centers of the Tribhangamurari path. Keep the shape of this movement in your mind.

Do this experiment: through a short inhalation, lift the Prana from Muladhara to the spiritual eye between the eyebrows. Lower your chin slightly, hold your breath and look "down" at the Muladhara Chakra. Visualize it as a horizontal disk with a diameter of about 2-3 centimeters. Slowly try to perceive the Tribhangamurari movement in reduced dimensions on that disc.

Don't worry about the time it takes – it can be short, it can be long ... it doesn't matter. Apply moderate but continuous pressure on the disc as if you were holding a pen and making a clear and precise mark.

From this moment on forget the breath. Repeat this practice only mentally in the first Chakra. Move to the second Chakra and repeat the same procedure. Continue trying to perceive the micro-movement in Chakras 3, 4 and 5, then in Bindu, then in the center that is above Bindu, then in the four centers that are located outside the spine and finish this your first round in Muladhara.

Practice three "rounds" of this technique (Amantrak micro) every day for at least three months before beginning to increase the mental pressure on each center using the syllables of the Vasudeva Mantra (Samantrak micro.)

Tribhangamurari micro movement utilizing the Mantra
Practice Kechari Mudra. Lift the Prana from the Muladhara Chakra into the spiritual eye. From this position look "down" and visualize the Muladhara Chakra. Your breath is free. Mentally repeat the syllables "Om-Na-Mo-Bha-Ga-Ba-Te-Va-Su-De-Va-Ya". Do this Japa without haste. Try to feel the Tribhangamurari micro-movement and realize how the 12 syllable mental chanting adds more "pressure" to it.

Remain motionless without making any movement of the spinal column or head. Here all the power of pressure must be obtained by the pure repetition of the syllables of the Mantra. Each syllable is like a small
"pulse." What we explained to help the perception of the macro movement, that is, whispering the syllables instead of simply thinking them, still applies here. So make several attempts at what is most useful to you and decide for yourself.

The duration of a micro movement depends on the speed with which you repeat the Mantra. For many people it lasts approximately 10-12 seconds. Remember Lahiri Mahasaya’s recommendation: "Don’t be in a hurry!" Try to feel the difference between going slow and going fast. If you go slowly you will feel enormous power.

Repeat the Vasudeva Mantra three times. The Prana remains totally in the head. After three perceptions of the micro movement, repeat the same procedure for Chakras 2, 3, 4 and 5, then Bindu, then the point above Bindu on the left, then the four centers outside the spine and finally Muladhara. This is one "round": the practice of three rounds is excellent for concluding any Kriya Yoga routine. At the end of this practice, remain with the awareness centered in the light that you will perceive in the upper part of the head. If you proceed without haste, you will get a state that can be defined as "beyond time."

If, after the practice, you find the time to lie down on your back (Savasana) you will get a particular state of physical and mental stillness where the Kundalini energy can rise up to the heart Chakra while the Kutastha will reveal itself.

If you find time for an incremental routine you can increase by one round per session up to 20 rounds.

This technique has a mystery of Unearthly Beauty. Among the ruins of past illusions, it opens the doors of spiritual realization. This inner movement embodies the deeper aspect of the Omkar reality. Perceiving it means annihilating any form of duality present in the Chakras and therefore, in one's awareness. It is as if the center between the eyebrows becomes one with each Chakra, merging them into a single reality. The state of "absorption" created by having this particular perception in each Chakra is unmatched. A burning love for the Divine is born. Only a few Kriya schools have revealed the nature of this micro movement and revealed its importance. Unfortunately, many people are frantically searching for impossible surrogates for it!

**Special incremental routine of the Tribhangamurari micro movement to be performed in the last part of life**

When I received this instruction I was told that, similarly to Yoni Mudra which is practiced every night as a kriyaban sets out to take awareness out of the body and the physical world and prepares for sleep – which is a "little death" – thus the incremental routine of the Tribhangamurari Micro
Movement is a peaceful return to the origin: a preparation to "die forever" – in the sense of becoming free forever, free in the Spirit. It has been explained that this last incremental routine, in addition to being the best preparation for the conscious exit out of the body at the time of death (Mahasamadhi), burns forever the need to reincarnate.

As for what happens during the Mahasamadhi process, we have heard many stories about possible "Kriya ways" of leaving the physical shell, but obviously we cannot guarantee their authenticity. Some claim that the typical way is Thokar, others hint at procedures which take place completely in Kutastha. We can reasonably assume that it is not always possible to perform the physical movement of Thokar. Focusing your awareness in the spine or the point between the eyebrows may be the only possible action.

Now let's clarify how this last routine is accomplished.

In this incremental routine (Amantrak: without using the Mantra) we have 36 practice sessions. What's new is that most of these sessions take more than a day.

On the first day, 36 Micro movements are perceived in each of the 12 centers. The second session requires to perceive 36x2 Micro movements in each center. [72 Micro movements are experienced in the first Chakra without interruption, then 72 in the second Chakra and so on ....] After a few days, the third session is practiced which includes 36x3 Micro movements in each center. Then other days pass. Then we have the 36x4 whose practice can take up a whole day.

The next steps: 36x5, 36x6, 36x7 36x8 usually take a full day and even part of the following day. Here what is normally not done happens: sleeping a whole night between the two parts of what is considered a single session. What is important is that in the morning of the following day you recover more or less immediately after waking up. So it is not allowed to go to work and it is also recommended to remain silent, avoiding any opportunities for conversation. (The use of common sense should always prevail, however; if someone speaks to us, a polite response is always a duty.)

It can now be understood that if the following sessions take several days; the last session takes about 12 days!

Just to be sure that one understands, let's try to describe what happens during the last session: one perceives 36x36 micro movements in each center! This means: 1296 micro movements in Muladhara, 1296 in Swadhishthana .... and so on, ending again after several days in Muladhara
with 1296 perceptions.

I must emphasize that it is not allowed to skip any stages. Don't think, "During my next summer vacation I will easily find a dozen days to practice 36x36." No! It doesn't work that way. Before you can feel the Micro movement 36x36 times in each center, you must have felt it 36x35 times. And first of this, 36x34 times, and so on ....

Completing this incremental routine without using the Mantra and then repeating it using the 12-syllable Mantra is truly a gigantic achievement. Many wonderful experiences will happen and the last internal obstacles will be dissolved one after the other. When the practice is completed, one finds that one cannot describe one's experience as the bliss experienced has partially erased from memory what happened.

A kriyaban should make every effort to create the opportunity to indulge (as old age approaches) the joy, the privilege of completing the recommended number of repetitions without ever giving in to the temptation to practice hastily.

FOURTH KRIYA: TRIB. MICRO MOVEMENT IN KUTASTHA
[Correct name according to tradition : Seventh Kriya]

In the last moments of life, when this long work in the Chakras is completed, one concentrates only on Kutastha. The main purpose of this instruction is to penetrate the star of Kutastha. It will not be necessary to perform Pranayama. The only practice is to mentally repeat the syllables of the Mantra in the space between the eyebrows until the Tribhangamurari form actually appears. It is clear that this experience does not originate from a visualization process. This experience will take place in due time.

It is explained that during this last period of life, the kriyaban perceives the right moment to leave the body (Mahasamadhi) and it is explained that this perception occurs about six months in advance. It is explained that the body will be abandoned by performing the Thokar technique: by controlling all nine doors of the body, focusing the mind and Prana on the heart center, the kriyaban will immerse himself in the sacred Om Sound. By becoming one with Brahma, there will be no return. There is no other destiny higher than this. No return is the goal of the kriyaban.
HOW TO USE THE PRACTICES DESCRIBED IN THIS SECOND PART OF THE BOOK

Many techniques have been described in the four chapters of the second part of the book, so it is right to add some notes on how to use them. Let it be clear that everyone is free to decide for themselves. However, I know that there are people who would like to hear at least a general opinion.

Well, in my opinion it is good to proceed very calmly, without any hurry and to understand that the most important thing is to start off well. Therefore I intend to say that it is fundamental to begin with the practice of Kriya Pranayama as it has been illustrated in chapter 6. I have already written that it is good to stop at the first stage for a few weeks or months, as much time must be devoted to the second stage before moving on to the third.

Well, the only serious difficulty that can occur is that the breath always continues to remain somewhat short, that is, it never becomes a "long" breath as it would be required. In the same chapter an alternative practice is presented which can prove to be very useful, while in the appendix n.6 paragraph [1] a different equally valid method is proposed.

Instead, it is useless to worry about the fact that it is not possible to identify the exact position of the Chakras or that it is not possible to perceive them as existing realities in one's spine. There's no need to worry: everything will happen spontaneously, over time, with serious and constant practice.

In the meantime it is good to start gradually applying the teachings of chapter 7, among which, very important, is the delicate teaching concerning the Kechari Mudra. Unfortunately not everyone is able to obtain this Mudra. There is someone who will have to resign himself to giving up on it. It's not a tragedy!

Those who, after one or two years of practice of the First Kriya, ask themselves the question of whether or not to face the so-called Higher Kriyas, must first of all know that the most important practice of all is only one, i.e. Thokar (also called Second Kriya) introduced in chapter 8.

The second most important technique is Thokar Tribhangamurari (also called Fifth Kriya) explained in chapter 9 (remember that to tackle this technique it is good to practice for a long time the two preliminary procedures: Amantrak and Samantrak.)

In my experience all the other Higher Kriyas can best be tackled by a researcher retired from work.
Therefore, in conclusion, whoever approaches Kriya Yoga should start dealing only with Kriya Pranayama and then perfect it over time, without any haste.

Having clarified this fundamental point, I will now mention the reason why I decided to add two more parts to the book.

In the third part of it I tried to first explain what to do to avoid failure on the Spiritual Path. I try to clarify the reasons why various people don't get some positive effect with the practice of Kriya Yoga. The main reason for this failure is not that some techniques are practiced incorrectly but that some researchers have no idea what is the correct attitude to face the practice of Kriya Yoga. I then explain the difference between the "clean" spiritual path and the "polluted" spiritual path. There is so much to reflect on this issue. Then, still in the third part of the book, I talk about the usefulness of Japa. I found it helpful to add some similarities between important mystical paths and Kriya Yoga.

The fourth part of the book is dedicated to discussing some excellent variants between Lahiri Mahasaya's pure Kriya and some modifications introduced by other teachers: this could prove useful to many researchers. I also add some reflections on how to conceive a personal routine that is effective or that leads to clearly perceptible effects.