**PART II: TECHNIQUES OF LAHIRI MAHASAYA'S KRIYA YOGA**

**Disclaimer**

The techniques described herein are exposed for study purposes only and should serve as a comparison with the works of other researchers. The author hopes this work will inspire intelligent feedback. Any remarks, criticism, corrections, and/or additions are welcome. Before you begin posing all kinds of questions to yourself, read through Part II and Part III of this book so you have a thorough understanding of the matter. You'll find that as you go through it many questions will be answered.

In my opinion, certain delicate techniques e.g. Maha Mudra, Kriya Pranayama, Thokar, and Yoni Mudra require the help of an expert to check 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 disclaims any responsibility in case of negative results, especially if the techniques are practiced without first having their execution checked by an expert. Those who intend to carry on this practice should do so with a due sense of sacredness and awareness of the wealth it can bring to their life. Although you should have the right and the duty to control your own destiny, securing expert counsel or guidance is indispensable.

When you go to an expert, please advise them of physical problems, such as high blood pressure, lung problems, or signs of hyperventilation … If you have a particular physical problem or handicap, an expert can lead you through a very mild form of Kriya Pranayama and the corresponding Mudras – and if necessary, may recommend that you practice them only mentally.  

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1 To check if refinements have been added to the description of the techniques, visit [www.kriyayogainfo.net](http://www.kriyayogainfo.net) at least once a year.
INTRODUCTION
The techniques of Kriya Yoga from Lahiri Mahasaya's lineage are explained in Chapter 6, 7, 8 and 9 of this book.

Note about the different levels of Lahiri Mahasaya's Kriya

First Kriya
The purpose of the first level of Kriya is to go beyond the restless of the mind which is linked with the ability of making the breath calm, subtle. Breath and mind are strictly related.

The first step of Kriya Yoga is grounded on the technique of Kriya Pranayama. If you want to know how Kriya Pranayama works you can see my comment to a verse of the Bhagavad Gita given in the last part of this Chapter.

Synthetically two energies (Prana and Apana) that are put in motion in the spine melt together. Their union gives birth to a new state of the energy in our body called Samana. This Samana enters the subtler channel of the spine. A particular state happens in our consciousness. Patanjali calls this state "Pratyahara" that means "withdrawal of the senses."

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

While working to master the first Kriya step, a kriyaban may desire to explore and utilize other "higher" procedures of Kriya. What would be important is to obtain Kechari Mudra. This Mudra gives a great help to perfect the practice of Kriya Pranayama and thus calm the mind further. Other events of spiritual nature could happen. The highest stages of Kriya could also manifest spontaneously.

Higher Kriyas
At this level, those who accept the teaching of Satya Charan Lahiri (one of the grandsons of Lahiri Mahasaya) will desire to learn the teaching of Tribhangamurari movement both in the Macro and in the Micro form. They start by focus their attention on a descending energetic flow moving towards Muladhara but remaining outside the spine. What happens by perceiving such current is difficult to express because we have no words to
describe a reality which is beyond mind. This current seems to belong to another word.

Then the Tribhangamurari movement is perceived in its Micro form. In this teaching the door of the spine is opened. A student learns how to meet the transcendent Omkar reality in the aspect of micro movement sensation. I do not venture to indulge in rhetoric quotations of ancient holy writings. I can only say that through this procedure a student becomes able to leave the dimension of time and space and reach the highest Asamprajnata Samadhi which leads to Kaivalya state.

LOCATION OF THE CHAKRAS

The Chakras are subtle astral (ethereal) organs inside the spinal cord; ideal steps on a mystic ladder guiding one safely to the deepest ecstatic experience. In Kriya Yoga it is not as much important to visualize a Chakra with petals, with a Bija Mantra in its center, with a Yantra... and with all you can find in New Age books, as to perceive approximately its location. The practice of Kriya Yoga refines this perception.

When certain particular conditions are established – mental silence, relaxation, an intense aspiration of the soul – the practice of Kriya Pranayama takes, so to say, the "inward route" and the Spiritual Reality manifests. You will then perceive, in the astral dimension, the reality of the Chakras. You will be able to listen to their astral vibration as well as hues of light pouring forth from their locations. The practice of Kechari Mudra (explained in chapter 7) fosters this experience, especially when the "wind" of the breath subsides.

The nature of each Chakra reveals two aspects, one internal and one external. The internal aspect of a Chakra, its essence, is a vibration of "light" attracting your awareness upward, toward the Spirit. The external aspect of a Chakra, its physical side, is a diffuse "light" enlivening and sustaining the life of the physical body.

Now, while climbing the ladder of the spine during Kriya Pranayama, you can conceive the Chakras as tiny "twinkling lights" illuminating a hollow tube which is the spinal cord. Then, when the awareness is brought down, the Chakras are internally perceived as organs distributing energy (coming from the Infinity above) into the body, enlivening the part of the body which is in front of them.

The first Chakra, Muladhara, is at the base of the spinal column just above the coccyx (tailbone) region. The second Chakra, Swadhisthana, is in the sacral region, halfway between Muladhara and Manipura. The third Chakra, Manipura, is in the lumbar region, at the same level as the navel.

The fourth Chakra, Anahata, (more simply called heart Chakra) is
in the dorsal region; its location can be felt by bringing the shoulder blades closer and concentrating on the tense muscles in the area between them or just below them. The fifth Chakra, Vishuddha, is located where the neck joins the shoulders. Its location can be detected by swaying the head from side to side, keeping the upper chest immobile, and concentrating on the point where you perceive a "cracking" sound.

The sixth Chakra is called Ajna. Medulla oblongata and Kutastha (the point between the eyebrows) are strictly related to Ajna and can not be considered as separated entities. Medulla is considered the physical counter part of Ajna Chakra. What matters is that by finding stability of concentration in any of the three points, the spiritual eye, a luminous point in the middle of an infinite spherical radiance, appears at the interior vision. This experience is the royal entrance to the spiritual dimension. Sometimes the term Bhrumadhya is utilized at the place of Kutastha.

In order to locate medulla, at the top of the spine, raise your chin and tense the muscles of the neck at the base of the occipital bone; then concentrate on the small hollow under that bone. Medulla is just anterior to that hollow.

![Fig.1 Location of the Chakras](image)

Moving from the seat of medulla toward the point between the eyebrows, it is not difficult to locate the seat of Ajna: swing slowly your head sideways (a few centimeters left and right) having the sensation of something connecting the two temples. The seat of Ajna Chakra is the
intersecting point of two lines: the line connecting the seat of medulla with the point between the eyebrows and the line connecting the two temples.

The energy flowing through the tip of the tongue during Kechari Mudra stimulates the pituitary gland. The pituitary gland, or hypophysis, is an endocrine gland about the size of a pea. It forms a protrusion at the bottom of the brain hypothalamus. It is worthwhile clarifying this because a famous Kriya school counsels to focus on this gland in order to obtain the experience of the spiritual eye.

The same school emphasizes the role of the pineal gland. This is another small endocrine gland in the brain. It is shaped like a tiny pine cone (symbolically, many spiritual organizations, have used the pine cone as an icon). It is located behind the pituitary gland, at the back of the third ventricle of the brain. Having full experience of the white spiritual Light after long concentration upon the pineal gland it is considered the last action that you do to perfect your meditation before being lost in Samadhi.

In the commentary on the Bhagavad Gita by Swami Pranabananda Giri there is a hint to two further spiritual centers in the brain: Roudri and Bama. Roudri is located on the left side of the brain above the left ear, while Bama is located on the right side of the brain above the right ear. We shall have the opportunity to utilize them during the practice of those Higher Kriyas that happen in the upper part of the brain.

Bindu is located in the occipital region and is not considered a Chakra in itself. However it is a very important spiritual center because it works as a door leading the awareness to Sahasrara – the seventh Chakra located at the top of the head. Bindu is located where the hairline twists in a kind of vortex (This is the Sikha point where the Hindus leave a lock of hair after having shaved their head.)

In order to become aware of Sahasrara some schools counsel to focus on Fontanelle [the anterior fontanelle more properly called "Bregma"].

The eighth Chakra is the highest center we are going to consider. It is located at about 30 centimeters above Fontanelle.

POSITION FOR MEDITATION

One should sit facing east. According to Patanjali, the yogi’s posture (Asana) must be steady and pleasant.

Half-lotus: Most kriyabans are relaxed in this sitting position, which has been used since time immemorial for meditation, because it’s comfortable and easily managed. The key is to maintain an erect spine by sitting on the edge of a thick cushion so the buttocks are slightly raised. Sit cross-legged
with the knees resting on the floor. Bring the left foot toward the body so its sole is resting against the inside of the right thigh. Draw the heel of the left foot in toward the groin as much as possible. The right leg is bent at the knee and the right foot is comfortably placed over the left thigh or calf or both. Let the right knee drop as far as possible toward the floor. The shoulders are in a natural position. The head, neck, chest, and spine are in a straight line as if they were linked. When the legs get tired, reverse them to prolong the position. The best hand position is with fingers interlocked as in the well-known photo of Lahiri Mahasaya. This balances the energy from the right hand to the left and vice versa. The hand position for meditation and for Pranayama is the same because you move from Pranayama to meditation without interruption. Usually you don't even realize it. For certain health or physical conditions, it may be beneficial to practice the half lotus on an armless chair provided it is large enough. In 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 against the pubic bone. This leg position combined with Kechari Mudra closes the pranic circuit and makes Kriya Pranayama easy and beneficial. It is said the position helps one to become aware of the movement of Prana.

Padmasana: (lotus position) a difficult, uncomfortable position; the right foot is placed on the left thigh and the left foot on the right thigh with the soles of the feet turned up. It is explained that when this Asana is combined with Kechari and Shambhavi Mudra, it results in an energetic condition that produces the experience of the internal light coming from each Chakra. It helps keep the body from bending or falling over as it tends to do when deep Pratyahara is practiced. Padmasana is uncomfortable for a beginner because the knees and the ankles become extremely painful. I would not advise anyone to perform this difficult posture; some yogis have had to have knee cartilage removed after years of forcing themselves into the Padmasana.
KRIYA PRANAYAMA

[I] Deep breathing with throat sound
Start the practice of Kriya Pranayama. Assume your favorite meditation position. Sit facing East. From now onwards you can utilize the trick described previously sitting on the edge of a thick cushion so the buttocks are slightly raised. The chin is a little down (your neck muscles maintain an even slight tension.) Your fingers are interlocked like in the well-known photo of Lahiri Mahasaya. Mouth and eyes are closed. Feel that the center of your awareness is located at medulla while the inner gaze converge effortlessly on Kutastha.

Inhale deeply through the nose producing an unvoiced sound in the throat (like in Ujjayi Pranayama.) To make certain the sound is correct, concentrate on increasing the friction of the air flowing through your throat. A muffled sound will originate. Increase its frequency. If the surroundings are perfectly still, a person could hear it within a 4-5 meter radius – by no means outside it.

Kriya Pranayama is to be practiced with a deep abdominal breathing. This means that, during inhalation the upper part of the thorax remains almost immobile while the abdomen expands. Shoulders are not raised. During exhalation, the abdomen comes inside. During the last part of the exhalation, there is a clear perception of the navel moving in toward the spine. By refining this experience – being more aware of the navel moving inward and of the action of the diaphragm muscles – you will feel an ecstatic sensation.

Inhalation and exhalation have approximately the same length. Exhalation could be longer than inhalation. The 2:3 ratio between inhalation and exhalation can be felt as more natural. Some schools counsel to add a breath retention of 3 seconds after inhalation. Just to make an example: 10 seconds inhalation; 3 seconds pause; 15 seconds exhalation. Count the number of breaths utilizing a Mala [rosary beads] or the fingers. To start, you will practice 24 breaths. In time you will increase by 12.

2 The sound of inhalation is similar to the amplified background noise of a loudspeaker – a quiet schhhh… /ʃ/. There is only a slight hiss during exhalation. The 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].
[II] **Perceive the Prana moving through the spine**

The most important fact that happens during *Kriya Pranayama* is this: the deep breathing producing the sound in the throat enables you to perceive the *Prana* moving through the spine.

To obtain this you must adopt for some weeks the following instruction: during inhalation concentrate on the front-side of the throat *Chakra* (*Vishuddha*). Feel (become aware) that *Prana* flows through this *Chakra* into your body. Then, during exhalation, guide the vibration of *Prana* enliven each *Chakra*: you will perceive this fact as a lukewarm sensation going down inside the spine.

By practicing in this way, you will realize that breathing thru the front side of *Vishuddha* "sucks" the *Prana* like if you had syringe. You will feel a cold current coming up through the spine!

For a few weeks you may need to concentrate on this new detail of *Kriya Pranayama*, then it will work on its own. You will control the flow of *Prana* by the power of will. It will flow upward during inhalation as a cold sensation and downward during exhalation as a lukewarm sensation. Be always relaxed. The breath will become more subtle and slow down.

[III] **Mentally chant Om in each Chakra**

When you feel that you are practicing in a correct way the two previous points, try, if this does not create confusion, to add the following action.

During inhalation, *Om* is mentally chanted (or, more simply, "mentally placed") in each one of the six *Chakras* from *Muladhara* to *medulla*. During exhalation, *Om* is mentally chanted in the *medulla* and in all the other *Chakras* coming down to *Muladhara*. Don't lose the focus of your inner gaze on *Kutastha*.

It is clear that going up and down the spine producing the throat sound, feeling the cold and warm sensations and at the same time placing *Om* in each *Chakra* is difficult. However, Lahiri Mahasaya wrote that going ahead without chanting *Om* in each *Chakra*, your *Kriya* becomes "tamasic" [in other words it has not a positive nature] and many kinds of useless thoughts arise. Therefore try to calm yourself and get this result.

Have a deep breath, then another: don't worry about the length of inhalation and of exhalation. (After some breaths you discover that your breath lengthens naturally.)

A short pause between inhalation and exhalation and between exhalation and inhalation can happen naturally. The pause do no last more

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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. For a beginner if each breath lasts 20 seconds, this means that the practice is very good.
than 2-3 seconds. Each pause is a moment of comfortable peace.

**[IV] Listen to the sound like a "flute" of the breath**

Make the sound of the breath subtler and subtler. The exhalation arising in the nasal pharynx has a fine sound like a faint whistle. Symbolically speaking they say it is the "flute of Krishna". Lahiri Mahasaya described it "similar to blowing air through a keyhole". He explained that this sound has the power to cut out any external distracting factor including thoughts. Therefore he says it is: "a razor which cuts off everything related to the mind".

In order to have an idea of it, take a whistle, blow, diminish, diminish …. until it is barely audible. Or consider an empty perfume sample, without cap. Close one nostril. Put the opening of the sample under the open nostril and have a long but subtle exhalation. Move up and down the sample experiencing all the variations of the produced whistle sound. At a certain point you will obtain a fantastic whistle and say: "This is it".

This sound is produced in the upper part of the nasal pharynx. If you feel it you have only one duty more: letting that this sound absorbs your mind completely.

**[V] When you cross the number of 48 repetitions of Kriya Pranayama, move the focus of your awareness from Kutastha to Fontanelle**

If you decide to face this situation, you can, from now onwards, after about 4x12 repetitions of Kriya Pranayama, move the center of your awareness into the upper part of your head. Kriya Pranayama is to be practiced by adopting a specific Mudra which is an evolution of the classical Shambhavi Mudra. Let us learn it.

*Shambhavi Mudra* is the act of concentrating on the space between the eyebrows, bringing the two eyebrows toward the center with a slight wrinkling of the forehead. Now, there is a higher form of *Shambhavi* that requires closed or half-closed eyelids. (Lahiri Mahasaya in his well-known portrait is showing this Mudra.) The eyes look upward as much as possible as if looking at the ceiling but without any head movement. The light tension perceived in the muscles of the eyeballs gradually disappears and the position can be maintained rather easily. A bystander would observe the sclera (white of the eye) under the iris because very often the inferior eyelids relax. Through this Mudra, all one's Prana collects at the top of the head.

The practice seems to have a life of its own. You will eventually have the impression of crossing a mental state, which is like falling asleep, then suddenly returning to full awareness and realizing you are basking in a spiritual light. It's like a plane emerging from clouds into a clear transparent sky.
COUNSELS AND ADDITIONAL INFORMATION

Basic counsels for the practice
Work patiently, properly and regularly; don't let the perplexities of your mind ruin this splendid occasion. The success in Kriya happens by practicing conscientiously even if you don't see immediate results.

Optimal effects are felt since the practice of the first explained points of Kriya Pranayama. Kutastha is perceived as a cave where you sit with the firm intention or remaining immobile there, enjoying the beautiful sensation of your awareness entering sweetly in your spine. You don't need any detailed visualization of the energy coming up and down through it. All will happen spontaneously, it is not you that guide this movement. The more you preserve this attitude, the more deeply you will enter the spine.

After the practice of Kriya Pranayama remain at least 10 minutes immobile remaining conscious of your breath that goes naturally ahead by its own rhythm. You can chose to visualize it as a sweet energy the goes up and down your spine. In this way your breath will very easily become more calm, approaching almost to disappear.

As for the effects of this practice upon your daily life, you will gradually realize how Kriya is changing your perception of the Reality. Some discover an almost forgotten potentiality of esthetic enjoyment (as if they had eyes and heart for the first time); others will be deeply touched by the meaning of their family, by the worth of a friendships that last a whole life and will be surprised at their intense reaction of love of coming from their heart. In time you will be able to see the Divine in everything and find joy in any activity. It may happen that you have the experience of a sudden spontaneous coming up of blissful energy through the spine.

About listening to the internal sound of Om while mentally chanting Om in each Chakra
In order to internalize your awareness, you mentally chant Om in each Chakra going up (during inhalation) and down (during exhalation) along the spine. This mentally chanting of Om is an help to make the described procedure more easy. You simply teach your awareness to be more disciplined, to patiently obey you by going up and down along the spine. What is important is that you be more and more aware of what is happening in your spine.

During Kriya Pranayama it may happen that you listen to the internal astral sounds. These sounds come from the activity of the Chakras. A great experience is hearing a distant sound of a long-sustaining bell (the sound of Anahata.) The experience of the "bell" changes into the sound of "many waters." This is the real sound of Om that guides the soul to travel
through the spine, contacting the Divine Light. Lahiri Mahasaya described it as a sound "produced by a lot of people continually striking the disk of a bell and as continuous as oil flowing out of a container". Surely, when you hear the sound of running waters or of waves breaking over cliffs, you can be sure you are on the right track.

A very important fact to understand is that the event of perceiving these sounds is not produced by the intensity of a unique moment of deep concentration but by the accumulation of effort during daily sessions of Kriya ("effort" is the meticulous attention to any internal sound, no matter how faint). What is essential is to bring ahead a continuous will to listen internally. Each chanting of the syllable Om should be accompanied by an unswerving will to track down the echo of this vibration until you become aware of the astral sounds. Your listening skills will improve.

*About the fifth point of Kriya Pranayama*

Let us finally remark an important point: to practice Kriya Pranayama with a strong concentration on the upper part of your head is not appropriate for a beginning or medium level students. For this reason we have explained that you can utilize this form of concentration only after having practiced 48 Kriya breaths. Developing a strong magnet in Sahasrara is the most powerful way of stimulating the Kundalini awakening. This implies acting on our Subconscious Mind bringing to the sphere of consciousness some contents that we are not able to assimilate. The person who experience this, especially if she/he is far from emotional maturity, might experience an entire range of negative moods.

*Understanding a verse of the Bhagavad Gita*

Let us reconsider the quotation of the Bhagavad Gita that we have given in Chapter 2:

"Offering inhaling breath into the outgoing breath, and offering the outgoing breath into the inhaling breath, the yogi neutralizes both these breaths; he thus releases the life force from the heart and brings it under his control." [Bhagavad Gita IV 29]

Perhaps we are now in the condition of understanding its meaning.

During Inhalation ("inhaling breath") you experience a form of energy entering the body with the air through the nose, coming down into pharynx, larynx, trachea, lungs …. At the same time you have the experience of another form of energy coming up from the base of the spine, moves inside the spine, reaching the higher Chakras. These two movements of energy happen simultaneously.

During Exhalation ("outgoing breath") the consumed air leaves the
body, while a subtle energy draws a divine current from Medulla and guides it down, piercing each Chakra, reaching the first Chakra. Again these two movements of energy happen simultaneously.

Therefore during Kriya Pranayama two opposite forms of energy interpenetrate continuously. This happens because the sensations experienced during the breathing process are "internalized" – in other words they are experienced as internal phenomenon, taking place not in the lungs but in the spine. But the internal energetic movement flows along a direction which is the opposite of that of the external energetic movement. This is enigmatically hinted in the verse of the Bhagavad Gita. What we have described happens both without chanting of Om and with chanting. The breathing has to be internalized: this is the key of Kriya Pranayama.

The deepest form of Kriya Pranayama
In part three of this book you will learn other variations of Kriya Pranayama. Will those descriptions of Kriya Pranayama be really different one from another? Is there a description which can be called the "original" one, while others are unappropriated modifications? Is it correct to say that the technique of Kriya Pranayama explained in chapters 6 and 7 is the one taught by Lahiri Mahasaya and therefore the only correct one?

The truth is that even this version (so close to Lahiri Mahasaya's words) is still only a PREPARATION for deep, deep Pranayama experience.

In this book we are going to describe some procedures that will guide you to reach an exalted way of practicing Kriya Pranayama. This Pranayama happens with an almost non-existent breath and is in itself an ecstatic experience, beyond the concept of technique, procedure, method. Some say that when you become able to practice in this way you have reached the "Kriya state."

For the present moment, the practice that we have up to this moment described (in five points) is a real jewel, it embodies the quintessence of Beauty. Time goes by without much notice and what could seem to be an exhausting task turns out to be as easy as a moment of rest. Now focus only on this practice, one day, with God's grace you will reach the Kriya state by achieving the Breathless state.

What does it mean "Breathless state?"
This state is experienced after years of Kriya practice. It has nothing to do with holding the breath forcefully. It does not simply mean that the breath becomes more and more quiet. It is the state where the breath is entirely non-existent, with the subsequent dissolution of the mind.

Many kriyabans are not able to conceive such a state. There is a halo of mystery that surrounds its description; people think it is impossible and
that any affirmation about its occurrence is false. Nevertheless, it is possible. When it manifests, kriyabans do not feel the need to take in any breath at all or they take in a very short breath but do not feel the need to exhale for a very long time. (Longer than the time which medical science considers possible.) The breath becomes so calm that the practitioner has the factual perception that there is no more breathing; a fresh energy is felt in the body, sustaining life from inside, without the necessity of oxygen. According to the Kriya theory, this state is the result of having entered with the awareness (therefore with Prana) the Sushumna channel inside the spine.
The practice described in the preceding chapter is the central part of the Kriya Yoga path. Its value is inestimable: you won't find another similar with regard to beauty and effectiveness. Now, adding something to it has in itself a slight probability to damage this idyll. But the traditional teaching of the First Kriya envisages you utilize three practices more.

There is Maha Mudra and Navi Kriya that are the best preparation to the practice of Kriya Pranayama and Yoni Mudra that usually comes after Kriya Pranayama. We shall describe also the practice of Mental Pranayama and of Kechari Mudra.

Not only that, sometimes in the future you can decide to test other techniques – for example the traditional Pranayamas like Nadi Sodhana, Kapalabhati, Bhastraika.... and you might discover that they too are very useful.

MAHA MUDRA

Use a carpet placed on the pavement to practice the following procedure.

Bend the left leg under the body so the left heel is as near as possible to the perineum; the right leg is fully extended in front. Inhale deeply, feel the energy coming up in the head. Hold the breath, stretch forward (in a relaxed way) so that you can grasp the toes of your right foot with both hands and gently pull them backwards. In this outstretched position, the chin is pressed naturally against the chest. Continue holding the breath and mentally chant Om in the region between the eyebrows 6-12 times.

You can contract the anal and the abdominal muscles and draw the abdominal muscles in slightly so the navel moves inward toward the
lumbar center. While holding the breath, return to the starting position and with a long exhalation, visualize sending the warm energy down to the base of the spinal column.

Repeat the procedure with the leg positions reversed and finally repeat the procedure with both legs outstretched. This is one *Maha Mudra*; it requires about 60-80 seconds. *Maha Mudra* is to be practiced three times.

*Note 1*
This *Mudra* must be comfortable and it must not hurt! Initially, most *kriyabans* will not be able to do the forward stretch without risking back or knee injury. To avoid this, you can keep the outstretched leg bent at the knee until the position feels comfortable!

*Note 2*
The most serious schools of *Kriya* recommend that for every 12 *Kriya Pranayama*, one should perform one *Maha Mudra* – three remains the minimum number. (To make it clear, those who practice 60 *Kriya Pranayamas* should perform *Maha Mudra* five times, while those who practice 12 or 24 *Pranayamas* should perform it three times.) Unfortunately, having listened to different *kriyabans*, I dare say it would be a miracle if *kriyabans* regularly practiced even the three required repetitions. Others believe they are practicing *Kriya* correctly without ever practicing one single *Maha Mudra*! There is no doubt that if you regularly skip this technique and lead a sedentary life, the spinal column will lose its elasticity. One's physical condition deteriorates over the years and it becomes almost impossible to maintain the correct meditation position for more than a few minutes – that is why *Maha Mudra* is so important for *kriyabans*.

*Effects*
*Maha Mudra* incorporates all the three *Bandhas*. When applied simultaneously with the body bent forward and without excessive contraction, it helps one to be aware of both ends of *Sushumna* and produces the feeling of an energetic current moving up the spine. In due course, one will be able to perceive the whole *Sushumna* as a radiant channel. There are reports of *yogis* having achieved fantastic experiences using only this technique. According to their accounts, the perception of *Sushumna* has increased tremendously. There are *kriyabans* who have set aside all the other *Kriya* techniques and practiced 144 *Maha Mudra* in two sessions daily. They consider *Maha Mudra* the most useful among all *Kriya Yoga* techniques.
Insignificant details
I have noticed that some schools insist on uninfluential details. For example they insist that when you extend the right leg in front, you must bend the left leg under the body so the left heel is as near as possible to the perineum. Then the left heel exerts pressure on the perineum. This pressure is of course a means of stimulating one's awareness of the *Muladhara Chakra* in the coccyx region at the root of the spine. [Of course when you extend the left leg, it is the right heel to create pressure.]

Another example is when some schools suggest drawing the knee (or both knees, before the third movement) against the body so the thigh is as close to the chest as possible during inhalation. They recommend that the interlocked fingers are placed around the knee to exert pressure on it. The say that this helps to keep the back straight and make the inner sound of the *Anahata Chakra* audible.

Another detail is this. As we have seen, in the outstretched position, the big toe is grasped with firmness. Some schools insist on this detail: the toenail of the right (left) big toe is squeezed with the thumb of the right (left) hand; the index and middle fingers are behind it. The left (right) hand cups the sole of the foot. When the procedure is repeated with both legs outstretched, both toes are grasped with the interlocked hands.

**NAVI KRIYA (three variations)**

For a lot of people this technique is boring and they jump it. In effects it is not strictly necessary. It will be when a particular teaching will be faced in the so-called *Higher Kriyas*, precisely: *Thokar*. I have found three variations of *Navi Kriya* and I deem it useful to introduce them so that the reader has a possibility of choice.

**Navi Kriya. First variation – the most common**

Forget the breath, let it be natural. Rest the chin on the throat cavity. *Om* is chanted 100 – aloud or mentally – times in the navel region. The chin is then raised as much as possible and *Om* is chanted approximately 25 times in the third *Chakra Manipura*. This is one *Navi Kriya*. Practice four *Navi Kriyas*.

In this exercise, if you like, the hands can be involved. With the fingers interlocked, palms face downward, pads of both thumbs touching, the thumbs lightly press the navel for each *Om*. When the chin is then raised the hands are kept behind the back and joined by interlocking the fingers with the palms facing upward. For every *Om*, the thumbs apply a light pressure to the lumbar vertebrae. This technique is repeated four times.
Navi Kriya. Second variation – the most beautiful and useful

This variation envisages a remarkable work upon Dantian. The Dantian can be visualized as a ball about one and one-half inches in diameter. Its center is located about one and one-half inches below the belly button and about two and one-half inches inside. Focusing the awareness inside the Dantian is something fantastic. This variation of Navi Kriya rivets the attention in a way that no other variation is able to produce. Its smooth shifting of energy along the circumference of the head has an effect without parallel.

How to practice

Start with the chin down (Jalandhara Bandha.) Have a short but deep inhalation; the chin comes up; you feel an elementary sensation of energy that comes up.

Now you are ready to start a very long exhalation during which the energy is felt descending from the frontal part of the brain, along a path outside the body to the navel, reaching through it the Dantian region. During this long exhalation, Om is chanted mentally, rapidly, 10-15 times, accompanying the descent of energy throughout the path. The chin also comes down accompanying the succession of these Oms.

Fig.3 The energy enters the Dantian along four directions

After a short pause in the Dantian, a short but deep inhalation draws the energy into the head again. Simultaneously the chin comes up.
Now we have another descent of the energy but through a different path. The head bends but not in the front: it bends toward the left shoulder, without turning the face. A long exhalation (with the same chanting of Om, Om, Om...) accompanies the downward movement of energy which starts from the brain's left side and moves along a path outside the body at its left side (as if shoulder and arm would not exist). The energy comes down to the waist, cross it and moves toward the Dantian.

After a short pause in the Dantian, a short but deep inhalation draws the energy into the head again. Simultaneously the head moves back into its normal position.

Now the head bends backwards. A long exhalation (with the same chanting of Om, Om, Om...) accompanies the downward movement of energy which starts from the occipital region and moves (outside the body) down to the waist where it bends, pierces the third Chakra Manipura and moves toward the inside of the abdominal region (Dantian). After a short pause in the Dantian, the procedure is repeated likewise on the right side.

The last exhalation concludes a mini cycle of four exhalations accompanied by four descents of energy towards the waist and, crossing it, towards the region of the Dantian. This mini cycle is repeated 9 times. In conclusion we have had 4x9 = 36 descents of energy. What we have described lasts 8-10 minutes and is equivalent to 4 repetitions of the basic form of Navi Kriya.

**Navi Kriya. Third variation**
Visualize a tiny cord that comes out from the point between the eyebrows bends slightly and goes down to the navel.

![Fig.4 Simple form of Navi Kriya](image)
The procedure consists in mentally chanting the *Om Mantra* in alternation between the point between the eyebrows and the navel. Precisely, when it comes natural to have an inhalation, inhale, visualize the movement of air rising, through the visualized duct, from the navel to the point between the eyebrows, pause an instant there just chant *Om* mentally. When it comes natural to exhale, exhale, visualizing the movement of air going down into the navel, pause and chant *Om* mentally in the navel. By repeating this, you will markedly feel that your breath begins to subside and disappear.

When *Om* is chanted about 100 times, bend your head backwards and repeat a similar procedure by chanting *Om* in alternation between the *Bindu* and the third *Chakra*. Visualize another cord that connects (outside your body) the *Bindu* to the third *Chakra*. Let your breath – if there is still a trace of breath – flow freely through that cord. When *Om* is chanted about 25 times, resume the chin's normal position. This is one *Navi Kriya*. Repeat it four times.

**YONI MUDRA**

After a deep *Kriya* inhalation, having drawn the energy up to 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 the little fingers. Hold your breath while mentally repeating *Om* several times and observe any light in the point between the eyebrows. Hold the breath as long as is comfortable. Both elbows are parallel to the floor and pointing out to the side. Do not let them drop, prop them up somehow, if necessary.

During this special light-witnessing act, the index fingers must not put any pressure on the eyes – this would be harmful and serve no purpose! You can draw the eyelids down with the index fingers and apply pressure on the upper cheekbones at the corners of the eyes. When you feel that you need to breathe, exhale and bring the awareness down along the spine. *Yoni Mudra* is usually performed only once.

After *Yoni Mudra*, remain concentrated as long as possible at the point between the eyebrows trying to perceive the light in *Kutastha*. Then open your eyes and stare at what is before you but do not observe anything in particular. Watch without watching. After a while you will become aware of a subtle line of white Light, softened, as a fog, around all objects. The Light will become progressively white and greater. Avoid thinking. Keep the gaze fix. After 5 minutes close your eyes and rest for awhile before standing.
The fundamental instruction is to increase the number of repetitions of *Om* repetitions (while holding the breath) by one per day up to a maximum of 200. It is recommended to avoid forcing. But how it is possible to achieve these results *without forcing*? In my opinion this ability can be achieved only in time, especially after a confrontation with the *Thokar* procedure. For the present moment I share a simple remedy that can reduce the discomfort of a long *Kumbhaka*.

At the end of a moderate inhalation (not a typical *Kriya Pranayama* one but a shorter one), a *kriyaban* fully plugs all the head openings except the nostrils, exhales a very small quantity of air, then immediately closes the nostrils. The thoracic muscles are to be relaxed as if one intended to begin a new inhalation: this will give the sensation that the breath has become quiet in the area between the throat and the point between the eyebrows. In this situation, the repetition of *Om* several times while concentrating on the point between the eyebrows can be enjoyed to its fullest.

*Remark*
Some say that this technique is to be practiced only at night, at the end of your routine. You can actually practice it anytime! However the technique is best done in the deep calmness 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 the ensuing sleep changes for the better. In other words, after crossing the subconscious layers, your awareness may succeed in reaching the so-called "super conscious" state.
MENTAL PRANAYAMA

A basic teaching in Kriya Yoga is that after Kriya Pranayama (and if possible, after the other procedures: Maha Mudra, Navi Kriya and Yoni Mudra) there comes the place for pure "Meditation."

There are different definitions of "Meditation": some consider it a mental procedure or the absorption in a particular ecstatic state (mystical rapture.) Some simply counsel to enjoy the effects of Kriya Pranayama without adding further clarifications. In the previous chapter I have counseled to remain at least 10 minutes immobile remaining conscious of your breath that goes naturally ahead by its own rhythm or visualize it as an energy the goes up and down your spine.

From my experience, I consider the last part of the routine the best moment to move toward the breathless state by a particular concentration upon the Chakras. For this reason I call the last part of the routine: Mental Pranayama and not "Meditation."

The Chakras can be compared with psycho-physical "knots" that can be untied if "touched" by our concentration. When we become able to untie this knots we will feel vast and free like the sky and melt with a formless joy. In my opinion a Kriya routine that does not end with the enjoyment of such sweetness is like an orchestra going on stage, unpacking the instruments, tuning them and then leaving at once!

So, if you want to follow my counsels and practice Mental Pranayama, after three deep breaths, let your breath be natural and forget it. Move your awareness up and down the spine pausing in each spinal center for about 10-15 seconds. Start with the first, pause there, move to the second, pause....and so on. After ascending to the medulla, start the descent, pausing in the fifth Chakra, fourth Chakra, and so on. One complete round lasts about 2-3 minutes. Enjoy some rounds with an increasing calmness

Try to catch the sweetness emanating from each Chakra. It is inadvisable to keep on exerting a mental and even physical pressure on each Chakra, unable to relax. Do not complicate this experience by adding various details, which could be useful in other techniques but not in the present one – contracting the muscles near each Chakra, utilize intense visualizations and bija mantras.... You risk all the sweetness be dispelled. Even mentally chanting Om in each Chakra may be, in this moment, disturbing.

Maintain your awareness on each Chakra until a you feel a sensation of sweetness, as if the Chakra were "melting". It is important you assume a passive attitude and patient as well, with total reliance on what will be revealed by the practice itself.
So remember: *Mental Pranayama* must be brought ahead until a beautiful "sweet" sensation happens. Make use of your intuition to understand what I mean with "sweet". One day, while going ahead with the *Kriya* path, you will discover that this *Mental Pranayama* will finally become the supreme form of *Kriya Pranayama*, the one that Lahiri Mahasaya called *Uttam Pranayama* (*Excellent Pranayama*).

**Different ways to plan your daily Kriya routine**

Now, having all these techniques, how can you conceive a good *Kriya* routine? There are different possibilities. I bring here only three examples.

Example 1, the most rational way: Maha Mudra - Navi Kriya - K. Pranayama - Yoni Mudra - Mental Pranayama


Example 3: K. Pranayama (only 12) - Maha Mudra - Navi Kriya - Yoni Mudra - completing the chosen number of K. Pranayama - Mental Pranayama

**KECHARI MUDRA**

The ancient *yogis* discovered the importance of connecting the tip of our tongue with the seat of the calm *Prana* in the brain. Usually our tongue is normally unable to touch the uvula and, consequently, enter the nasal pharynx. Because of this, we are limited in our connection with the great reservoir of energy existing in the *Sahasrara* region.

The practice of *Kriya Pranayama* with *Kechari Mudra* represents an enchanting experience, one of the best moments in the life of a *kriyaban*. However many must be contented by keeping their tongue in the "baby *Kechari*" position. What does this mean? It means that with the tip of your tongue you touch the upper palate at the point where the hard palate becomes soft. This easy-to-achieve position of the tongue is enough to make the mind very still.

*Kechari Mudra* means inserting the tongue in the hollow of the nasal pharynx. *Kriya Pranayama* should be practiced with the tongue in that position. I say "should" because very few people are able to practice in that way. Now we shall introduce a method (*Talabya Kriya*) to achieve *Kechari Mudra*.

● *Talabya Kriya*

Start with the tongue in a relaxed position with the tip lightly touching the back of the upper teeth. Press the body of the tongue against the upper
palate to create a suction cup effect. DON'T TURN YOUR TONGUE BACKWARDS!

When you have created the suction-cup effect, lower the bottom jaw until you clearly feel the stretch in the lingual frenulum (the small fold of tissue under the tongue that attaches it to the base of the mouth.) Release the tongue with a clicking sound then stick it out of the mouth and point it toward the chin. At the beginning, do not exceed 10 repetitions a day to avoid straining the frenulum. Eventually, you will do 50 repetitions in about 2 minutes (110-120 seconds.)

![Fig.6   Key part of Talabya Kriya](image)

Some do not understand immediately how to make their tongue adhere to the upper palate before opening the mouth and stretching the frenulum. Sometimes, even when they are shown in person, they are still not able to do it correctly. Many practice Talabya Kriya incorrectly by instinctively turning their tongue backwards. The main mistake is concentrating too much on where to place the tip of the tongue. The suction effect is obtained with the whole body of the tongue: the tip of the tongue should be relaxed.

**Note**
The technique of the Talabya Kriya can be enriched by massaging both the muscles of the tongue and the frenulum with one's own fingers. Lahiri Mahasaya was absolutely against cutting the frenulum to obtain faster and easier results. In Hatha Yoga books there are different suggestions for lengthening the frenulum. One which is well known is wrapping a piece of cloth around the tongue and, with the help of the hands, gently pulling (relaxing and repeating different times) the cloth both horizontally and also up, toward the tip of the nose.

I hope that it is clear that Talabya Kriya and Kechari Mudra are
completely different! Open your mouth in front of a mirror during the first part of *Talabya Kriya* to see the hollow parts on each side of the *frenulum* which appear isolated from the body of the tongue; during *Kechari Mudra*, it is the uvula that comes forward and only the root of the tongue is visible!

*Talabya Kriya* is a technique that besides its utility to achieve *Kechari Mudra*, creates a perceivable relaxing effect on the thinking process. Therefore *Talabya Kriya* should not be considered a simple lingual frenulum stretching process. When the tongue sticks to the palate and the mouth is opened, in that instant the energetic split between our body and the reserve of static *Prana* located in the upper part of our head is momentarily healed. This introduces you, in the best of the ways, into the meditation state. Even after mastering *Kechari Mudra*, *Talabya Kriya* should continue to be practiced because it creates a perceivable relaxing effect on the thinking process. It is not known why stretching the *frenulum* reduces thought production, however, anyone practicing the technique can readily verify this.

Oddly enough, *Talabya Kriya* doesn't require concentrating on anything, it is purely physical. Just as an attempt to justify this, we can say that merely pressing the tongue against the upper palate and maintaining the suction effect on the palate for 10-15 seconds, can, in and of itself, generate sensitivity in the *medulla* area in a very short time. The detail of extending the tongue plays an important part too. When the tongue is fully extended, it pulls on some cranial bones and leads to decompression of the whole area.

**Check if you are near to Kechari Mudra**

After several months of regular practice of *Talabya Kriya*, it is counseled to check how much you are near to *Kechari Mudra*. The test is whether the tip of the tongue can touch the uvula, utilizing the fingers to push the base of the tongue inward. If the tip of the tongue touches the uvula, then for some minutes a day, try to push with more force the basis of the tongue inward until the tip goes beyond the uvula and touches the pharynx behind it.

One day, the tip of the tongue will enter a centimeter or so into the nasal pharynx but slip out when the fingers are removed. But, after some more days, on removing the fingers, the tip of the tongue will remain "trapped" in that position.

This is the turning point. The soft palate (the part from which the uvula hangs) acts like an elastic band and creates a hook. This prevents the tongue from slipping out. By striving each day to practice at least 6-12 *Kriya Pranayama* with the tongue in this position – despite some discomfort such as an increase in salivation and occasional swallowing – the practice of *Kechari Mudra* becomes easy and comfortable. After about
three weeks of practicing in this way, you should be able to reach the same position without using the fingers. The tongue will be able to insert itself into the nasal-pharynx cavity. There will still be enough space left in the cavity to inhale and exhale through the nose.

![Fig.7](image)

Fig.7  Position of the tongue when you enter the nasal-pharynx

*Kriya* literature affirms that the tongue can be pushed even farther up. Any good anatomy book will reveal that the tongue cannot extend any farther when it fills up the nasal pharynx. That assertion should therefore be understood as a hint to what a normal person thinks is happening. Actually, by extending the tongue to its limit, it is possible to experience a great attraction toward the region between the eyebrows along with the sensation of having reached, with the tip of the tongue, a higher position.

*Note about the necessity of Kechari Mudra to practice the higher Kriyas*

*Kriya* literature affirms that *Kechari Mudra* is decisive to receive initiation into the *Higher Kriyas*. There is nothing unusual that a *Kriya* teacher wants the student's mouth opened in front of them and see the tongue disappear into the nasal pharynx.

However great the effect of *Kechari Mudra*, I firmly believe it is important but not indispensable. The affirmation that I have often heard – Until one is established in *Kechari Mudra*, one cannot achieve the state of Eternal Tranquility" – is FALSE!

We cannot conceive that the achievement of *Kechari* creates a sharp division among people. Confined to a lower class are those poor little fellows who will never get the *Higher Kriyas* just because they don't succeed in realizing something physical that doesn't depend on their efforts but on their constitution. They will never succeed in speeding up their spiritual path like those *kriyabans* that nature has endowed with a longer bridle or with a nasal pharynx more accessible to the tip of the tongue... the whole idea is absurd.
P.Y.'s decision to allow initiation into the Higher Kriyas to those unable to practice Kechari Mudra should have our full praise. Considering Lahiri Mahasaya's attitude to partake of our imperfection and suffering, I believe he too behave similarly.

● First effects of Kechari Mudra

Kechari Mudra has a remarkable effect upon the state of our mind. When you become stable in this Mudra, you will notice a quieting of all useless, unwanted thoughts. The internal chatter ceases; silence and transparency become the feature of one’s consciousness. The mind works in a more restrained way and enjoys an essential rest; each thought becomes more concrete and precise.

During the first three weeks of Kechari Mudra go ahead very attentively because you might experience "dizziness" and fogged up mental faculties. Be prepared for this eventuality and consider, during those days, abstaining from driving and from any work involving a significant proportion of risk.

After several months of tireless practice, your tongue will reach the junction of the nasal passage inside the hole in the palate. The soft tissue above the holes in the internal part of the nostrils is alluded to in Kriya literature as the "uvula above the uvula". The tip of the tongue reaches this small area and remains "stuck" there comfortably.

Modesty is always welcome but when this result is achieved, the positive euphoria is so overwhelming that it cannot be contained (like finding Aladdin’s magic lamp.) In Kriya literature, it is said that "those who realize a perfect Pranayama, can achieve everything through it." Well, if we dream of a faultless Kriya Pranayama, then what we have described matches the ideal of perfection.

About the problems implied in daily life, you will learn to utilize your meditation born intuition for effective handling any issue that may arise. Inside the perfect transparency of an inner order, all problems are solved. I think that one is "born" to Kriya (understand the greatness of what they are doing) while perceiving the effects of such sweet practice: its beauty overflows our lives.

"... 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) "
CHAPTER 8

LAHIRI MAHASAYA'S KRIYA YOGA
( Higher Kriyas)

In Lahiri Mahasaya's Higher Kriyas we learn the Macro movement Tribhangamurari Thokar. The following description is based upon the teachings of Satya Charan Lahiri.

Generally speaking, Thokar is the art of forcing (pushing) energy from the body (precisely from the head or lungs) to the spine in order to unlock some knots, some inner obstacles along it.

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

The study of the Macro movement Tribhangamurari Thokar happens in three steps called: Amantrak, Samantrak and Thokar proper. Tribhangamurari is perceived first by simply moving one's breath and awareness along a prescribed path, then this perception happens in the state of tranquil breath and is accompanied by the Vasudeva Mantra. Finally this perception is reinforced through the help of some particular movements of the head. By repeating this procedure, going up from Muladhara to the head and coming down following the three-curved path (Tri-banga-murari = form with three curves) each Chakra is stimulated and partially pierced.

The 3 procedures Amantrak, Samantrak and Tribhangamurari Thokar are not intended to be tested simultaneously. If, to spare time, you will do that, the only effect could be the imprinting on your mind a wrong way of conceiving the practice. These three steps are globally called Second Kriya.

Third Kriya is the discovery that the movement Tribhangamurari exists also inside each Chakra, therefore it is called Micro movement Tribhangamurari. We shall describe this technique in Chapter 9.

Second Kriya first part: Amantrak
Start a deep, very subtle and long inhalation. Your tongue is stable in Kechari Mudra or at least in baby Kechari. Very slowly raise Prana and awareness through the spinal channel, from Muladhara to the Sikha point (Bindu) – half a minute is required.

Then start a deep exhalation. Prana and awareness move slowly the Tribhangamurari path and reach Muladhara. The Tribhangamurari path starts from Bindu, goes up, for a very short length, to the left part of the
brain, then descends toward the right side of the body. Once a particular point in the back (5-6 centimeters above the right nipple) is reached, it curves and moves leftwards to cross the heart knot. After reaching a point in the back (that is 5-6 centimeters under the left nipple) it changes its direction again and points toward Muladhara. All this requires about half a minute.

![Fig.8 Tribhangamurari path as seen from the back](image)

We call this technique Amantrak, which means "without the use of a Mantra." This teaching is addressed to expert kriyabans who can make their breath subtle and long. It is possible to make a round of Amantrak last one minute. If you experience it in a shorter time, let us say 40 seconds, it does not mean that your practice is wrong.

The definitive teaching is to practice this technique only mentally, forgetting the breath which will be very calm.

Let us clarify the most important aspect of this procedure. Its essence it consists in the constant intensification of the mental pressure along the whole circuit. Consider the action of squeezing an almost empty tube of toothpaste to get the last bit out. This gives you an idea of the quantity of mental pressure you have to apply during this procedure. If you utilize a great strength of concentration and will, there is no limit to the increase of the internal energetic flow along the Tribhangamurari path.
As for the routine, some teachers gave this counsel: "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 each day for two weeks. Only at this point you are supposed to practice the following Samantrak instruction."

**Remark**
It has been said that the *Tribhangamurari movement* is a universal event that appears spontaneously when a person practices *Kriya Pranayama* in large numbers (for example 200 or 300 during a single session.) I think, however, that this movement seldom appears spontaneously. It appears after many attempts, acting patiently.

**Second Kriya second part: Samantrak**
*Samantrak* means: "with the use of a Mantra." In this procedure the breath is free, forget it wholly. This is the common teaching but you can also utilize an almost invisible form of breathing just as you have done in *Amantrak*.

![Fig.9 Tribhangamurari path, enriched with the syllables of the Mantra](image)

The syllables *Om, Na, Mo, Bha, Ga*, are vibrated into the first five *Chakras, Ba* in *Bindu*. *Tee* (with prolonged eee ...) is chanted in the higher center placed in left part of the brain. The syllables *Va, Su, De, Va*
are put in the four new centers outside the spine; *Ya* is vibrated in *Muladhara*.

These five new centers are five "vortexes" inside the main flow of the current – they are not a new set of *Chakras*. Each syllable when vibrated is like a mental *Thokar*; a little hit that happens in immobility. Since the technique is performed slowly, there is plenty of time to make this stimulation very effective.

We have now described one round of *Samantrak*, which lasts about one minute. 45/50 seconds is a good time.

Remember what we have recommended while introducing *Amantrak*. Now, the essence of this particular procedure consists in utilizing also the vibration of the 12 syllables to encourage a more keen intensification of the mental pressure along the whole circuit.

The numbers of daily practices we have given for the practice of *Amantrak* are now the same.

*Don't be in a hurry!*

*Amantrak* and *Samantrak* create in your body the perception of a particular internal movement. The procedure of *Thokar* should be applied only when this energetic flow is well printed in your consciousness.

These techniques, correctly applied, have the power of creating a permanent transformation in your attitude towards *Kriya*. You will become acquainted with a mostly unknown ecstatic state while fully living the experience of life.

The *Mantra*s syllables (*Om Namo Bhagabate Vasudevaya*) are put with care like seeds in each center, they will change your mood. It is like turning on various lights along the three-curved path. It is like as if the rays of a sun in a clear sky finally entered your practice.

Some students try to relish right away the power of *Tribhangamurari Thokar* by a desultory, system-less experimentation of *Amantrak* and *Samantrak*, far from abiding by the given rules. What could be the real impact of the *Tribhangamurari Thokar* technique remains unknown and not even vaguely foreshadowed.

**Second Kriya third part: Thokar**

Forget the breath or start with a very subtle breath. The hands (with interlocked fingers) are placed on the navel area so as to push the abdominal region upward, thus creating a physical pressure on the first three *Chakras*. Starting with the chin on the chest, move the energy and awareness very slowly along the spinal column from *Muladhara* to *Bindu*. Your chin comes slowly up following the inner movement. "Touch" internally each *Chakra* with the syllables of the *Mantra* (*Om* is placed in
the first *Chakra, Na* in the second ...). When energy and awareness are at *Bindu*, the chin is parallel to the ground.

Now the descent of the energy begins. The movement of the head follows millimeter by millimeter the energetic flow along the *Tribhangamurari* path. All this happens in a fluid way, within 30 seconds or less. The following description of the movements of the head may seem complicated. With a minimum of patience, the right movement of the head will be understood: consider that it is conceived in the most logical and effective way of intensifying a particular snakelike downward flow of the energy. Let us describe the movements of the head.

Without turning the face, bend your head sideways a couple of centimeters to the left. Return to the middle raising the chin. During this movement the inner flow of energy moves from *Bindu* to a higher point in the left part of the brain as shown in the drawing. Remain only an instant in this position mentally chanting *Teeee*.

Slowly turn the face to the right and as far as possible. Only the face moves, not the torso. During this SLOW movement the inner flow of energy moves from the brain to the point in the back of the right side of the back. All happens like in *Amantrak* and *Samantrak* but now these simple movements of the head accompany perfectly the descent of energy.

Here the first of five psycho-physical blows happens: the chin touches the right shoulder for an instant and the syllable *Va* is vibrated in the eighth center. The shoulder also makes a small upward motion to make contact with the chin easier. But be careful: if you feel you're forcing it, don't do that! Those who are not able to have this contact with the right shoulder, should content themselves with coming as close to the shoulder as possible and stimulate the eighth center with sheer mental strength and the vibration of the syllable *Va*.

Then the face turns very slowly to the left, accompanying, millimeter by millimeter, the internal flow of energy from the eighth to the ninth center, and crossing the fourth *Chakra*. If possible, place the chin over the left shoulder. The second blow takes place when the syllable *Su* is vibrated in the ninth center and the chin for an instant touches the left shoulder, which makes a small motion upward to make contact with the chin easier.
Two more blows happen when the syllables De and Va are put in the tenth and eleventh centers. The procedure is the following: the chin slowly moves toward the middle of the chest while grazing the left collarbone. During this movement, two light blows are given to the left collarbone in intermediate positions. The blows are given of course in the moment in which the syllables of the Mantra are vibrated. Finally, a last blow is given on the chest (central position) when the syllable Ya is vibrated in Muladhara.
I hope it is clear that the essence of this particular procedure consists in utilizing the movements of the head (with the five strokes) to encourage a further intensification of the mental pressure along the whole circuit.

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

The supervision of an expert helps to avoid any problems – I am referring to stress and pain in the cervical vertebrae and in the muscles of the neck. Abrupt movements should be avoided; instead use a deep intensity of mental concentration. For the first couple of weeks do not practice every day but every two or three days.

**Remark**

Through this procedure, the Tribhangamurari flow is intensified by the movements of the head. The problem is that many kriyabans focus all the attention on giving the strokes and forget the value of creating mental pressure along each millimeter of the path.

We have started by perceiving the movement sensation coming up along the spine and coming down along a three curved path. Then with Samantrak procedure we have reinforced the perception of the 12 centers. Now it is necessary to feel that the movements of the head accompany perfectly, 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. We utilize the movements of the head to "touch with pressure" each millimeter of the path, up and down. The chin is to be moved slowly as we are striving to win a strong resistance. We have suggested the idea: "like squeezing with a pencil an almost empty tube of toothpaste to get the last little bit out."

**Incremental Routine of the macro movement Tribhagamurari**

As soon as possible, begin the incremental routine of this procedure by practicing: 36x2, 36x3,..... 36x35, 36x36. **Be careful to allow always one week to elapse between one stage and the next.** I recommend this routine as a very important feat. The effects are strong and imply a great inner transformation. A minimum of 8-10 months is required to complete it.

While *Amantrak* and *Samantrak* are practiced every day, the incremental sessions of *Thokar Tribhagamurari* are practiced once a week (the other days one can, however, practice up to 36 repetitions.) A *kriyaban* must have had all the time necessary to metabolize the subconscious material that the strong action exerted upon *Muladhara* brings to the surface.

One begins with 36 rounds; a week later one practices 36x2, then 36x3 ... and finally 36x36 repetitions. This means 1296 rounds!

Can you imagine the powerful effects of this action? 1296 means that you begin in the morning and end in the night, doing again and again the same action. There is no doubt that you'll succeed in opening the door of *Sushumna*! Of course you have prepared this experience by practicing 36x35, and before that 36x34.... And don't forget that you have practiced *Amantrak* and *Samantrak* for months!

At the end of this long process (*Amantrak*, *Samantrak* and *Thokar*) you can experiment with practicing the following procedure.

**Thokar Tribhagamurari making use of the breath**

We have described the *Tribhagamurari* techniques explaining that they are practiced with the breath is free, uncontrolled. Now I want to describe a procedure where the breath is involved.

The *Higher Kriyas* are generally known as *Omkar Kriyas*, or *Kriyas* of the calm breath. Now, there are other schools where *Omkar Kriya* is to be practiced with the breath and with a long *Kumbhaka* (holding the breath.) Obviously it is safer to practice without a long *Kumbhaka* as the mind gets more settled and the same efforts are reached. The characteristic of the following technique is that it entails a short *Kumbhaka*.
Inhale placing the syllables *Om Na Mo Bha Ga Ba* in the relative *Chakras*. The chin is raised accompanying the current inside the spine.

Then hold your breath and, maintaining the *Kumbhaka* state, descend along the three-curved *Tribhangamurari* path, making the head movements typical of *Thokar Tribhangamurari*, placing the five mental syllables *Tee Va Su De Va* in the centers outside the spine. The syllable *Yaaa* is placed in *Muladhara*.

Usually the three final blows (*De Va Yaaa*) produce a sense of ecstasy. The last movement, that is, the blow on *Muladhara*, is enjoyable in a special way: the energy is pushed upwards towards the heart *Chakra*.

After mentally singing *Yaaa*, the exhalation begins. During this exhalation create a subtle "eee..." sound in the throat and exhale slowly. Feel that a white light is entering the hearth *Chakra*.

The practice is so beautiful that you often enter an ecstatic state during the practice itself. It is a drunkenness of joy. Repeat this 36 times.

**Special form of Meditation to be done after the previous technique**

You can end your previous routine with *Mental Pranayama* or with experiencing a longer *Kumbhaka* through the following procedure. Holding ones breath needs to be done with an extreme prudence depending on one's body’s ability to withstand such practice. Thorough this technique the path of the *Kriya* moves toward that condition where all the authentic and complete spiritual paths are directed: to create stability of the consciousness in the region of the heart.

**Instruction**

*Om* is the *Mantra* of the Supreme, it is the nucleus of this meditation. Without it, this procedure is empty of substance. Surrender to *Om*, meditating on *Om*, doing this *Kriya* with *Om*, brings the mind into the higher realm. Let us explain how to come down with your awareness of *Om* into the heart *Chakra*. What we explain is the consummation of *Thokar*.

Inhale, hold your breath. *Prana* is established in the upper part of your chest – keep it firmly there. Come down very slowly lowering your chin while mentally chanting a long *Om*. You need 20 seconds to lower the chin on the chest: holding your breath make a mental effort to increase the power of the *Om* vibration. Increase the volume of this long *Oooooom...* till when it becomes almost explosive when it reaches *Anahata Chakra*. After the contact with the chest, go ahead holding your breath as much as this does not create discomfort.
Check that during the descent of *Om* breath has not left the lungs. *Prana* in the chest cage is calm and stable, feel the freedom from the breath.

Remain in this state, without letting abdomen and chest cage relax and *Prana* start slowly sliding downwards. Without this detail, the final part of this technique looses its full effect of joy. Draw inside the abdominal muscles, intensify the pressure in the abdominal region. The *Om* vibration coming from above unites with the energy coming from the abdominal region.

After this pause have a long sweet exhalation feeling an energetic flux that crosses the heart *Chakra*. A strong joy expands from your heart to the entire universe. Remain aware of this as long as possible. Repeat the procedure at least 6 times. Feel that *Chakra Anahata* is warm, as pervaded by an inner flame.

**Note**
What does it mean: "...until it becomes explosive"? You come down only with your awareness. You do not produce any physical sound. You mentally chant a single long *Om* increasing its "mental volume" until you reach the "maximum volume" when you touch with it the fourth *Chakra*. The chest is touched in a sharp way. With this action *(Thokar)* you open the door of the heart. Go head holding you breath with *Mula Bandha* – without feeling discomfort. Then exhale while feeling an intense joy.

At the end of this practice you can remain quiet, breathing normally, with the chin down a little bit. Become aware of the fact that your thoughts have disappeared. Devote yourself to mental silence. Accept the feeling of void. Let your mind dissolve.

It may come spontaneous to touch your breast with the chin. You remain there immobile with eyes closed for some instants perceiving the annihilation of your mind. It is impossible to think a single thought: the state of *Mental Silence*, appears stronger than ever. Your eyes will be full of tears and pure bliss is around you.

By endeavoring to remain immersed in this state as long as possible, the heart knot is pierced and the door of *Sushumna* is revealed. In this way the teaching of the *Second Kriya* is fully achieved.
Digression about the effects of an intensive practice of Thokar

Let us consider that often we are governed by superficial emotions and instincts that include our fears, our weak points, our doubts and our pessimism. It is important to have the ability to keep emotions at bay, going our way even when we suffer inwardly of an excruciating conflict.

We learn how to restrain our emotions by practicing the before described incremental routine of Thokar.

I have tried to retrace the theme "emotions" in some oriental books and have found so much rhetoric, too many words without practical meaning. They distinguish between positive (affection, happiness, contentment...) and negative (envy, aggressiveness, illusion ...) emotions, but at the end of boring discussions you still have not grasped the essential fact: untamed emotions can create disaster in one's life.

We all know how frantic and hysterical emotions often rise unexpectedly from one's inner self, then disappear after a while. They actually express a reality devoid of authentic depth but their propulsive action inevitably results in hurried acts accompanied by a sort of cerebral fever, nourished by a narrow, visceral pleasure. When passion inflames one's whole being, it is not possible to be guided by common sense.

Just as during the summer hail stones are molded, condensed and enlarged in the air before falling down to the earth and cause disasters, fatal decisions take shape in advance in one's imagination. During daily, frequent daydreams, the perspective of renouncing something positive which requires a great commitment throws a false light upon our immediate future, so that what in the past would appear as an act of cowardice, now seems to glitter at the horizon of our life, like a dull, flat, somber sky that suddenly lights up, serene, in luminous azure blue. When we listen to such alluring emotions, we pave the way for our doom. A wrong decision may become our crucifixion, our covenant with unhappiness, with a state of inner misery that will last a lifetime.

Sometimes we have the evidence that a person wants only one thing: to affirm with stubbornness their "right to pain and suffering" (this is an expression of the Mother, main disciple and companion of Sri Aurobindo.)

An indomitable internal strength is capable to produce sheer calamity in our life. For example, sudden emotions push one to interrupt a course of studies and throw away a profession they had been dreaming for years for which they had fought and suffered. They do the same with a beloved, with friends, with their family itself. Nothing can stop them: the wise words of people near them have no power anymore.

Often we break some important human relationships because we
assume that some of our choices receive an unjustified criticism. Sometimes a breakup of a relationship is a great loss especially if it is the product of pride. Many times people are annoyed by sincere and constructive criticism as if it were a useless display of cruelty. The more a perceptive remark has sound basis, the more one feels as if they were swallowing a black, sharp-edged rock.

*Kriyabans* who believe they are following their heart but who are actually just venting their most violent frustrations, can, on this occasion, harm themselves with actions of such "radiant" free will as to overwhelm all bystanders. Several days go by and their heart feels heavy; the subtle deception of the mind creates the firm belief that any person endowed with dignity would have acted in the same way. They want to believe that beneath their action there was an almost sacred motive, linked with destiny and *karma*.

If the risk of retracing one's steps appears, pride will prevail. Wisdom has no chance of become one's guide. A strange frenzy fills the mind making even the most trivial activity be enjoyed with uninterrupted voluptuousness, surrounded by flashes of blue. Yet a pain in their heart will remain forever. A good crumb of their spiritual aspiration is trapped in a past that can no longer be reached due to their unwillingness to endure the full impact of a truthful and honest reminiscence.

Now, an intense work with *Thokar*, extended, if necessary for years is the sole event that could undermine the perverse mechanism that we have described. By working hardly with this procedure we can change our attitude to act in the way we have tried to describe.
Practical instruction: how to perceive the Micro movement

We learn now how to experience the movement Tribhangamurari in smaller dimensions inside each one of the 12 centers of the Macro Tribhangamurari path.

Through a short inhalation, raise the Prana from the Muladhara Chakra into the spiritual eye between your eyebrows. Gently lower your chin, hold your breath and look "down" at the Muladhara Chakra. Visualize it as a horizontal disk, having a diameter of approximately one inch. On that disk perceive the Tribhangamurari movement in reduced dimensions.
Don't worry about the required time: it may be short, it may be long … it doesn't matter. Exert a moderate but continuous pressure on the disk as if you had a pen and were drawing a clear continuous mark. Repeat two more times. Your breath is held effortlessly; the Prana remains totally in Ajna Chakra. After three perceptions of the Micro movement, you can relax and let Prana come down. A subtle exhalation happens but you may not be aware of it.

Move to the second Chakra and repeat the same procedure. Repeat it for Chakras 3, 4, 5, then for Bindu, then for the center over Bindu, then for the four new centers outside the spine and finally for Muladhara.

This is round 1: practice two more rounds. Be faithful to this practice for at least three months before starting to increase the mental pressure upon each center employing the syllables of the Vasudeva Mantra.

**Micro movement Tribhangamurari utilizing the Mantra**

In my opinion, this technique is the highest procedure contained in this second part of the book. It contains a mystery of Unworldly Beauty. Among the debris of past illusions, such experience open the doors of the spiritual realization. This internal movement embodies the deeper aspect of the Omkar reality. Perceiving it means to annihilate any form of duality present in the Chakras and therefore, in your awareness. It is as if the center between the eyebrows become one with each Chakra, fusing them in a unique reality. This will lead you out of time and space. A burning aspiration towards the Divine is born from this. The state of "absorption" created by having this particular perception in each Chakra has no comparison. Only few Kriya schools have disclosed the nature of this micro-movement and revealed its importance. Unfortunately, many people seek frantically impossible surrogates for it!

Practice Kechari Mudra. Through a short inhalation, raise the Prana from the Muladhara Chakra into the spiritual eye between your eyebrows. Forget the breath and look "down" at the Muladhara Chakra. Mentally utter the syllables "Om-Na-Mo-Bha-Ga-Ba-Te-Va-Su-De-Va-Ya". Do this Japa without hurry. Perceive the micro-movement Tribhangamurari and realize how the mental chant of the 12 syllables add a greater "pressure" to it.

Keep immobile the spinal column and the head. Here all the power of pressure has to be obtained with the sheer repetition of the syllables of the Mantra. These syllables are like mini "thrusts" or "pulsations".

The duration of one micro path is determined by the speed of the repeating the Mantra. For many people lasts about 10-12 seconds. Remember that Lahiri Mahasaya's recommendation was "Don't be in a hurry!" Observe the difference between going slowly and with speed. If you go slowly, you will perceive a tremendous power.
Repeat the Vasudeva Mantra three times. Prana remains totally in the head. After three perceptions of the micro-movement, repeat the same procedure in Chakras 2, 3, 4, 5, then Bindu, then the center over it in the brain at the left, then in the five centers outside the spine, and finally in Muladhara. This is one round: practice 3-12 rounds. At the end of this practice, remain with your awareness centered in the light perceived in the upper part of your head. If you have proceeded without hurry you will get a state that can defined "beyond time."

If, after the completion of the practice, you find the time to lie down supine (Savasana) you will get a particular state of physical and mental immobility where the Kundalini energy can climb up to the Chakra of the heart while the Kutastha will reveal itself.

**Incremental Routine of the micro movement Tribhangamurari, to be completed in the last part of your life**

When I received this instruction I was told that, analogously to the Yoni Mudra which is practiced every night at the moment a kriyaban prepares to withdraw his awareness from the body and from the physical world and gets ready for sleep – which is a "small death" – the Micro movement Tribhangamurari Incremental Routine is like a peaceful return to the origin – a preparation to "die forever" – meaning to become forever free in Spirit. It was explained that this last Incremental Routine, besides being the best preparation for the conscious exit out of the body at death (Mahasamadhi), burns forever the necessity of reincarnating.

As for what happens during the process of Mahasamadhi, we have heard many stories about possible "Kriya ways" of leaving the physical shell; obviously we cannot vouch for their authenticity. Some assert that the typical practice is Thokar; others hint at procedures happening entirely in Kutastha. We can reasonably assume that it is not always possible to perform the physical movement of Thokar. To focus one's awareness in the spine or at the point between the eyebrows may be the only thing possible. The most interesting thing I've heard is that some kriyabans, during the last weeks or months before leaving the body, practice only one technique: perceiving the Micro-movement Tribhangamurari only in Kutastha. At the moment of death, they merge with the Infinite through the same procedure.

Now let me clarify how this last routine has to be accomplished. In Micro-movement Incremental Routine we have 36 sessions of practice. What's new is that the major part of this session requires more than one day.

On the first day you perceive 36 Micro-movements in each of the 12 centers. The second session requires that you perceive 36x2 Micro movements in each center. [You experience one single long round: 72
Micro movements in the first *Chakra* without interruption, then 72 in the second *Chakra*, and so on....] After some days, you face the third session with 36x3 Micro movements in each center. Then for some days you rest. Then you have your 36x4 session which will fill up your whole day.

The next steps: 36x5, 36x6, 36x7, 36x8, will not only fill up a whole day but also part of the next day. Therefore you must divide your effort into two parts. What was heretofore never allowed now happens: you can sleep a whole night between the two parts and this is considered one session. What is important is that you start more or less immediately on the morning of the next day. Therefore, you are not allowed to go to work and it is also recommended that you keep silent, avoiding any opportunity for conversation. (However, the use of common sense should always prevail; if addressed, a polite reply is always imperative.)

You can now understand that the following sessions require more days; the last session requires about 12 days!

In order to be sure you have understood let me describe what happens during the last session: you perceive 36x36 micro movements in each center! This means: 1296 micro movements in *Muladhara*, 1296 in *Swadhisthana*.... and so on, ending after some days in *Muladhara* with 1296 movements.

Let me emphasize that one should never skip over a stage. Don't think, "On my next Summer holidays I'm going to find a dozen days to practice 36x36." No! It does not work in this way. Before perceiving the Micro movement 36x36 times in each center you must have perceived it 36x35 times. And before this, you should have perceived it 36x34 times, and so on....

Completing this *Incremental Routine* is really a giant achievement. Many splendid experiences will happen and the last internal obstacles will be cleared one after another. When you have completed your practice, you discover that you cannot describe it because the bliss experienced has totally effaced from your memory the modalities of your experience.

A *kriyaban* should make every effort to create the opportunity (while the last days of one's life are approaching) to grant himself the joy and the privilege of completing the recommended number of repetitions without every yielding to the temptation of hurried practices.

**Some teachers add to the previous teaching a Fourth Kriya**

This procedure is the art of penetrating the star of *Kutastha* through *Tribhangamurari Micro Movement*.

The instruction is the following: mentally repeat the syllables of the *Mantra* we have utilized up to now, in the space between the eyebrows
An overview of the meaning the Higher Kriyas

Kriya Yoga is a four-step spiritual path to prepare one to Kundalini awakening. The steps are defined in the following way:
1. Raising the tongue
2. Piercing of knot of the dorsal center
3. Crossing knot of the navel
4. Crossing of knot of the coccyx center

The main feature of Kriya Yoga is that its steps follow the "Pre-Reverse Order". Why "Pre-Reverse"? From the moment of our conception, Kundalini began a slow journey of descent starting from the cells forming our brain and medulla into the cells of our new spine. This is the direct path. Kundalini awakening follows a "Reverse order" – from Muladhara to the brain. The four-step Kriya path is a "Downward journey" because the knots are opened from top to bottom (tongue, heart, navel, coccyx). Thus it follows a "Pre-Reverse Order". In Kriya Yoga we work in four different places, abiding by an order which is contrary to the one followed by Kundalini during its awakening.

There are so many subtle phenomena happening during these four phases. Kriya Yoga cannot be reduced to the sheer destruction of four obstacles. The Prana in the whole body has to be appeased, the contact with the Omkar reality has to be created and deepened indefinitely. This leads to experience, when the time is ripe, the breathless state. It is good we keep this in mind, now that we are going to describe what it means to unfasten the four knots.

1. Tongue Knot (Jihuah -- or Jihva -- Granthi)

The tongue knot consists in the physiological fact that our tongue is normally unable to touch the uvula and, consequently, enter the nasal pharynx. Because of this, we are not kept connected with the reservoir of energy in the Sahasrara region. When through Kechari Mudra we succeed in tapping this inexhaustible inner source, we can reap the best from our practice of Kriya. Many subtle transformations are going to happen in our psycho physical system: a quietening down of all useless, unwanted thoughts, intruding main mental process and a rekindling of the vital force in our body.

It should be clarified that crossing the knot of the tongue is also partially accomplished when the tongue tip is simply turned back and
touches the middle of the upper palate at the point where the hard palate becomes soft.

2. Heart Knot (*Hridaya Granthi*)
After achieving *Kechari Mudra*, the downward journey of static *Prana* from *Sahasrara* toward *Muladhara*, opening each knot and dissolving all obstacles, has begun. The next obstacle to be crossed is *Hridaya Granthi* (the heart's knot). This knot is also called *Vishnu Granthi*: Lord *Vishnu* is the lord of preservation. This knot creates the desire to preserve ancient knowledge, traditions, institutions... It produces "compassion", a keen desire to help suffering humanity. Discriminating knowledge combined with *Yoga* effort can unfasten the knot of *Vishnu* and obtain deliverance from the traditional bonds, deeply rooted in our genetic code.

In our *Kriya* tradition this knot is unfastened by completing the three parts of the technique *Tribhanga murari movement* that we have discussed in the previous chapter.

The heart knot is **struck** by applying a particular kind of pressure or blow (*Thokar*) at the *Anahata Chakra*’s location. The mind becomes dead and Conscious Absorption manifests. The heart knot is **pierced** by repeating the *Thokar* procedure over and over. [Other variations of the *Thokar* procedure will be discussed in other parts of the book.]

By perfecting the procedure of *Thokar a kriyaban* becomes one with the element "air" (the fourth of five *Tattwas*) which has its seat in the fourth *Chakra*. Tuning with the air *Tattwa*, allows a person enter a sublime state: the awareness of Divine Sound and Light is intensified greatly. The breathless state is achieved because breathing is controlled by the cardiac plexus.

3. Navel Knot (*Nabhi Granthi*)
Crossing the navel knot happens by perfecting the procedure of *Navi Kriya*. *Prana* and *Apana currents* are united in the navel region, after they are activated and balanced through *Kriya Pranayama*. *Samana* current, whose role is guiding all the *Prana* present in the body into the *Sushumna* channel, is intensified.

In order to understand what happens through the action of *Navi Kriya*, it is necessary to refer to the *Dantian* center. Such center, introduced by the Taoist *Internal Alchemy* it is not just a theoretical hypothesis but a tangible reality. It is located about two and one-half inches below the belly button and about one and one-half inches inside: it can be visualized as a ball about one and one-half inches in diameter.

Now, crossing the navel knot means reaching with the awareness the *Dantian* center. It is explained that to settle into this zone, means to be born to the spiritual life. *Dantian* is the place where the sexual, love, and
spiritual energies are gathered and blended. It contains our unique, individual vibration, the "note" which embodies our will to live in the physical body. In Kriya Yoga books you don’t find expression like: "Cultivation of the spiritual embryo" or of the "elixir of immortality"; "Coming back to the center"; "The birth of the golden flower"; "The creation of the dazzling gem". They simply explain that "the process of Samadhi begins in the navel center."

Very interesting is the explanation that the vibration which is created in the Dantian ascends spontaneously into the heart region and then into the point between the eyebrows. Internal Alchemy explains that we have three Dantian – in the abdomen (lower Dantian), in the heart region (middle Dantian) and in the region between the eyebrows (upper Dantian). This matches perfectly with the description of the three main stages of Savikalpa Samadhi: merging with Omkar and Tranquility (in the navel); merging with Bhakti (in the heart); merging with spiritual Light (in Kutastha.)

4. Muladhara knot (Muladhara Granthi)

When Prana in our mental and physical body is perfectly calmed, we face the task of unfastening the last knot.

This knot is also called Brahma Granthi: it preserves the ignorance of our infinite nature and is the first obstacle in the spiritual search, since it obstructs the Kundalini’s path as she begins to move toward the higher centers. 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.

Through the Tribhangu Murari Macro movement, the space of the heart was enlightened; now we try to obtain a similar experience in the location of the different Chakras. Through the Micro movement the different colors of the Tattwas are perceived.

This technique implies the experience of a peculiar sensation of movement within the perfect stillness of each Chakra. The screen of illusion is broken and the awareness can enter Sushumna and move towards Kutastha. In the beginning only a faint thread of energy is able to enter Sushumna but by repeating this procedure for a great number of times, the knot of Muladhara is completely unfastened – Kundalini is then free to rise in all its power and reach Kutastha. This event is called Rudra Granthi Ved. After piercing the Rudra knot, the time bound consciousness dissolves – the yogi establishes himself in the supreme Atman whose seat is Sahasrara Chakra. Perfect emancipation is achieved.