PART II: METHODOLOGY AND TECHNIQUES OF 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. ¹

¹ To check if refinements have been added to the description of the techniques, visit www.kriyayogainfo.net at least once a year.
CHAPTER 6
LAHIRI MAHASAYA'S KRIYA YOGA – FIRST PART

INTRODUCTION
The techniques of Kriya Yoga are explained in the second and in the third part of this book. Other interesting subjects like the value of the Devotional Prayer or the Kriya of the cells are dealt with in the fourth part of the book.

The second part of the book is addressed to the persons who are curious about the details of the original Lahiri Mahasaya's Kriya and about that form of Kriya taught by Swami Hariharananda.

First we discuss Lahiri Mahasaya's Kriya. It's a Kriya that in my opinion originates from Tantric Hatha Yoga and from particular discoveries made by Lahiri Mahasaya himself. Sufi mystics with their Dhikr give a huge contribution. This Kriya is a set of very effective methods. If you want a practical guide to metabolize them, utilize chapter 12.

In chapter 6 the basic technique of Kriya Pranayama is introduced. In chapter 7 you find the description of all the techniques which are traditionally part of First Kriya. In chapter 8 we introduce the Second, Third and Fourth Kriyas. This is altogether the art of Thokari. In chapter 9 we introduce the Fifth and the Sixth Kriyas. This is the art of Tribhanganurari movement.

In chapter 10 we discuss Swami Hariharananda's Kriya. This Kriya is influenced by the Radhasoami movement. Entering the Omkar dimension plays a predominant role.

The persons already initiated into the Kriya taught by the organizations inspired by PY's teachings will find food for thought in chapter 11 – chapter 11 completes the second part. They can try to understand the reason why PY decided to make some modifications in the Kriya techniques. PY's Kriya path has an unprecedented simplifying power. If the mind of the reader is open, a very important understanding will happen.

Chapter 12
This is the third part of the book. It contains what I judge essential. In my opinion, a novice self-taught man may start his Kriya practice from here. This part envisages 8 essential routines to be mastered in a pair of years. Such a beginner will first face the technique of Kriya Pranayama as it was
taught by Sri's Mukherjee. This technique is not difficult to learn. Coupled with 4 techniques that do not belong to classic Kriya Yoga and that are taught in chapter 12, guarantees a fantastic result. In writing this chapter I utilized my personal experience to envisage a good plan of practice.

Note about the different levels of Lahiri Mahasaya's Kriya

First Level
The first level of this Kriya is grounded on the technique of Kriya Pranayama. Normally each session opens with a short preparation and ends with a phase that many call "Meditation" but it would be more correct to call "Pratyahara" that means "withdrawal of the senses." After this transition phase, a kriyaban is open to a dimension that is beyond the mind.

In the first level we achieve the melting together of the energies Prana and Apana. A particular state happens in our consciousness. Lahiri Mahasaya calls it Equilibrium; it is situated half road between the awareness of the external reality and the awareness of the internal state of peace.

Before starting the practice of Kriya Pranayama, the Nadis Ida and Pingala are partially blocked and the Prana has difficulty to flow. Through this condition of Equilibrium the state of Prana in the body changes. It becomes possible guiding our Prana in the subtle channel of Sushumna.

A good signal that the breath has become "subtle" is given by a particular realization: during the exhalation we feel that our breath doesn't go out of the body through the nostrils but travels within, filling with fresh energy the cells of the body.

In the first level, the obtainment of Kechari Mudra is undoubtedly of great value since it creates perfection in Kriya Pranayama and calms enormously the functions of the mind. Other events can happen during the months or the years when you one is busy with the first level. Other procedures come in handy, even if they are not, because of inexperience, used in every aspect of their power.

Second Level
In this level we consider a very subtle work upon the Chakras and a strong work upon the heart Chakra. The Chakras are not an obstacle, we do not want to entertain here any negative concept of them. But we know that our
duty is not only to awake them but go beyond them. This is the real meaning of the Second Level. We shall utilize the power of Thokar which is directed toward the heart Chakra – this will happen also in the Third level of Kriya, in greater dimensions.

In the Second Level, the mental pressure of Prana upon each Chakra becomes stronger. A positive transformation is noticed in the practice of Kriya Pranayama which becomes more solid.

Third Level
The Third level of Kriya is devoted to the practice of Thokar using a long Kumbhaka (holding of the breath.) Here a kriyaban exerts a very great action on the Chakra of the heart. Knowing that the heart is the place in the body where the traditions says that the immortal Self resides, some schools of Kriya consider this as the last level of Kriya. They don't know other levels of Kriya.

There is no doubt that through a great, long, work with this Third Level of Kriya no other technique is necessary. There is a strong connection between the heart Chakra and Kutastha. The bright point (Bindu) that appears in the heart Chakra during the practice of the Third level of the Kriya is the same reality that appears as a white star in the center of Kutastha. Entering the star of Kutastha crossing the so-called "tunnel of eternity " or entering a deep state of ecstasy that is expressed as the "contemplation of the uncreated light in the heart" (typical expressions of the Hesychasts) embody the same event.

Fourth Level
Do you want to improve at the maximum the practice of the Kriya Pranayama, while the attainments regarding the Chakra of the heart remain unaltered? Then you must practice the Fourth Level of Kriya where Thokar is applied on all the Chakras.

It has been said that if you create a great impact on the Muladhara Chakra, Kundalini comes up and crosses the center of the heart bringing its potentialities to the maximum expansion. In that state our breath is totally internalized, therefore Kriya Pranayama is practiced in a state very similar to the breathless state. This must be kept present when we face the mysterious reality of the Macro movement Tribhangamurari

Another way of living the Fourth level
Part I: Macro Tribhangamurari
At this level, those who accept the teaching of Satya Charan Lahiri (one of the grandsons of Lahiri Mahasaya) 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 level is a prosecution of the previous level but seems to belong to another word.

**Part II: Micro Tribhbangamurari**
The door of the spine is opened. Now we can meet the subtle 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 we become able to leave the dimension of time and space and reach the highest Asamprajnata Samadhi which leads to Kaivalya state.

**Note about Swami Harihananda's Kriya vision**

**First Level**
Practically speaking, this is the stage in which, mainly through simple procedures (among which a great place is given to Forward Bendings and Maha Mudra), a kriyaban succeeds in perceiving the astral sounds, light and a moving sensation inside each Chakra, while the perceptions of the external world diminish in power. Through the daily repetition of this form of meditation, kriyabans enters the channel of Sushumna deepening their contact with the Omkar reality.

**Second Level**
This level is more mysterious, because in it we dissolve the obstacles represented by the Tattwas (five elements.) By referring to the well known theory of the five elements, we understand that our duty is to dissolve the deceptive reality that is at their basis. We must reach the realization that every aspect of the physical reality is made of one only substance: the Spiritual Light. The five Tattwas (earth, water, fire, air, ether) are an illusion.

Working with this ideal in mind, a kriyaban drives the Prana from the body toward the spine and inside the spine. Through the help of concentration, utilizing also a particular tool like the repetition of the letters of the Sanskrit alphabet on the "petals" of the Chakras and on different parts of the body, the Prana gets sucked in the upper part of the head. A kriyaban enjoys an ecstatic state and is ready for the last work that happens in a new dimension having its seat in the upper part of the brain and over it.

**Third Level**
In this level a work is started to pacify the Prana in the crown of the head. Some movement of the head are still necessary.
**Fourth Level**
In this level, immobility in the whole body, head included, is established. A deep concentration, that gradually becomes effortless, happens in the five parts of our head: frontal, left, back, right and under Fontanelle. Then the mind is lost and the estatic state ensues.

**Fifth Level**
A simple instruction is given to reach the perfect breathless state. The awareness of a kriyaban is not only on the calm Prana in the body but also over the body. A new center over Sahasrara is revealed. The mind is lost in the divine Light, over Sahasrara and gradually comes down in Cerebellum.

**Sixth Level**
There are two ways of describing this level. One is to say that we reach the Brahma Randra which is the subllest aspect of Bindu – a place beyond time and space. Another way is to say that we reach the abode of the spiritual Light of God which is in the pineal gland.

**Conclusion**
In Lahiri Mahasaya's Kriya we work to bring the Light of the Spirit in all the parts of our being. Each Chakra is awakened, each Chakra is considered spiritual.

In Swami Hariharananda's Kriya we find a tendency to escape from what in Lahiri's Kriya is considered a duty: to face our human nature and live more in the heart and less in the brain. In Swami Hariharananda's Kriya we don't find that huge work upon the region of the heart. There is the tendency to move the center of our awareness in the higher regions of the astral dimension.

In both paths we have wonderful procedures to reach the region situated in the highest part of the brain where we can experience the dimension of great, deep peace. Our heart is full of inexpressible joy. But this joy becomes alienation if is not supported by a work upon the heart and, finally, upon the basic Chakra Muladhara.

It is inspiring to read the words that Lahiri Mahasaya has left in his diaries.

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2 To locate such point, raise the chin, focus your attention where the divine Light seems to originate.
"The breath is normally externally oriented. If, through the practice of Pranayama it is made internally oriented, then it is possible, through the technique of Thokar, to open the door of the internal temple. With a forceful impact upon the Anahata Chakra the door opens. A deep engrossment occurs and this state becomes stable for a prolonged period. By achieving this state the mind becomes saddened by seeing the suffering in others." (Lahiri Mahasaya)

This sentence is the summary of Lahiri Mahasaya's Kriya with its different phases. After obtaining the perfection in Pranayama it is possible to obtain the fruit of Thokar. The door finally opens and... "the mind becomes saddened by seeing the suffering in others." The promise of Lahiri Mahasaya is to become one with humanity [you cannot become one if you do not feel the suffering in other human beings.]

Identifying the Sahasrara Chakra with our supreme goal means to follow a refined illusion. Reaching the Brahma Randra, o the pineal gland... does not mean having achieved our final goal but only an intermediary phase. The true destination is the "Uncreated Light" (so said the Hesychasts) in the region of the heart. The obsession about always holding the mind in the Sahasrara region has produced people full of Ego that have lost contact with the reality of the life and have become fix in behaviors and theories that are the caricature of the spiritual path.

In my life I made the choice of refusing living in Sahasrara. I said a total yes to Lahiri Mahasaya's Kriya.
SPIRITUAL ANATOMY

- 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 Bhrumadhyya (the point between the eyebrows) are strictly related to Ajna and can not be considered as separated entities. Medulla is considered the physical counterpart of Ajna Chakra. What matters is that by finding stability of concentration in any of the three points, the spiritual eye (Kutastha), 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 Kutastha is utilized at the place of Bhrumadhyya.

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.

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 you 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 little down, near the chest (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 only 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. 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.

[II] Mentally chant Om in each Chakra. Enjoy the breathing process.
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 and at the same time placing Om in each Chakra is difficult. However, Lahiri Mahasaya wrote

3 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].
that going ahead without chanting *Om* in each *Chakra*, your *Kriya* becomes "tamasic" [of negative 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.) Enjoy the beautiful feeling of fresh air that seems to come up through the spine and pierce each *Chakra*, enjoy the warm exhaled air permeating each zone of the body from top to bottom. You actually perceive this. This is not a figment of your imagination! Merge your awareness with the beauty of this deep breathing.  

A short pause between inhalation and exhalation and between exhalation and inhalation comes naturally. The pause do no last more than 2-3 seconds. Each pause is a moment of comfortable peace.

**[III]** *Perceive the energy moving through the spine*

After some days or weeks of regular practice, during inhalation, you will perceive a cold current coming up through the spine – or simply a diffused fresh sensation. During exhalation you will perceive a lukewarm sensation in the spine. Exhalation could be longer than inhalation. 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 ecstastic sensation.

**[IV]** *Listening 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. 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.

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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.
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.

**Remark**

This practice 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. However we must remember that to practice of Kriya Pranayama with a strong concentration on the upper part of your head is not appropriate for a beginning or medium level students. 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.

IMPORTANT NOTE

Are various descriptions of the central technique of Kriya Pranayama really different one from another?

Is there one 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 the version you are going to study in chapters 6 and 7 (so close to Lahiri Mahasaya's words) is still only a PREPARATION for deep, deep Kriya Yoga.

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 practice, procedure, method. Some call this the "Kriya state" and this name is very appropriate.
CHAP\v\ER 7
LAHIRI MAHASAYA'S KRIYA YOGA – SECOND PART
(\v\ompletion of the explanation of First Kriya routine)

The practice described in the preceding chapter is unique, you won't find another similar with regard to beauty and sweetness. Now, to add something (Maha Mudra, Navi Kriya and Yoni Mudra) has in itself a slight probability to damage this idyll. You know, traditional teaching of the First Kriya includes these three practices. Usually Maha Mudra and Navi Kriya are a good preparation to the practice of Kriya Pranayama and Yoni Mudra is practiced at the end of your routine. Other arrangements are not only possible [everything is possible: life is yours] but are rational, logic and surely useful.

Not only that, you can decide to practice other techniques – for example the traditional Pranayamas like Nadi Sodhana Pranayama, Kapalabhati, Bha\v\strika.... and you can tell me that they are fare more useful than what is given by the tradition of Kriya Yoga.

There are many things to consider when experimenting. In chapter 12 we shall discuss this theme. Now let us learn these three pillars of Kriya Yoga initiation.

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 pain or injury, 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: the Advanced Form of 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 Om's.

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*, a short but deep inhalation draws the energy into the head again. Simultaneously the head moves back into its normal position.

The procedure is repeated likewise on the right side.

![Diagram](image)

**Fig.3** The energy enters the *Dantian* along four directions.

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 $4 \times 9 = 36$ 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 – nice**

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

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. The optimum is to have 4 cycles of Navi Kriya.

**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.

![Fig.5 Yoni Mudra](image)

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**
You have read 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**
This is the most pleasing part of the routine. *Chakras* are like knots that can be untied if "touched" by one's concentration. One feels vast and free as the sky and knows the formless joy. 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!

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 10-20 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 2-4 minutes.

Try to catch the sweetness emanating from each *Chakra*. It does not suffice to keep on exerting a mental and even physical pressure on each *Chakra*, unable to relax. Do not complicate the teaching with 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 *bijas*.... You risk all the sweetness is dispelled. Even ... mentally chanted Om in each *Chakra* may be disturbing.

The secret lies in maintaining the awareness in each of them until a sensation of sweetness is felt, 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 with great seriousness until a deep silence settles in the consciousness. While going ahead with the *Kriya path*, you will discover that the *mental Pranayama*
will turn first into the Second Kriya and finally will become the supreme form of Kriya Pranayama, the one that Lahiri Mahasaya called Uttam Pranayama (Excellent Pranayama.)

DIFFERENT WAYS TO PLAN YOU 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: Maha Mudra  K. Pranayama  Navi Kriya  Yoni Mudra  Mental Pranayama
Example 2: Maha Mudra  Yoni Mudra  Navi Kriya  K. Pranayama  Mental Pranayama
Example 3: K. Pranayama (only 12)  Maha Mudra  Navi Kriya  Yoni Mudra  K. Pranayama again  Mental Pranayama

You will learn to utilize your meditation born intuition for effective handling any issue that arises from life. 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)"

DIGRESSION ABOUT KECHARI MUDRA

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. [In the next Chapter we shall introduce a method (Talabya Kriya) to achieve 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.

- **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.)

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 one 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  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.

**First effects of Kechari Mudra**

During the first three weeks of *Kechari Mudra*, you experience "dizziness" and fogged up mental faculties. Be prepared for this eventuality and consider abstaining from driving and any work involving a significant proportion of risk during this time.

*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 features of one’s consciousness. The mind works in a more restrained way and enjoys an essential rest; each thought becomes more concrete and precise.

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.

**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.
Thokar is the art of forcing (pushing) energy from the body (precisely from the head or lungs) somewhere in the spine to unlock a knot, an inner obstacle.

Thokar in its variants represents 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 the Bandhas are contained in Thokar; Maha Veda is that form of Thokar that we call Fourth Kriya.

The practice of Thokar is always preceded by the practice of Kriya Pranayama and, if possible, by the practice of Navi Kriya.

<table>
<thead>
<tr>
<th>Second Kriya [Elementary form of Thokar]</th>
<th>You focus your concentration on the two upper parts of the lungs (first the right, then the left), guiding the energy from the left lung into the heart Chakra. This happens in a sharp way. This way is called Thokar.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Third Kriya [Advanced form of Thokar]</td>
<td>You do the same action as in Second Kriya but you repeat it many, many times while holding your breath.</td>
</tr>
<tr>
<td>Fourth Kriya</td>
<td>After hitting the heart Chakra, the energy does not stop there. From the heart is guided to the Muladhara Chakra location. There you apply the procedure of Maha Veda or Tadan.</td>
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</table>

SECOND KRIYA

(Inhalation)
Moderately contract the muscles at the base of the spine. Your chin is lowered. Inhale and at the same time rise the awareness along the spinal column. Interlaced hands are placed over the navel to create a mental pressure over the first three Chakras. This pressure is perfected by adding the practice of Uddiyana Bandha. During the inhalation, lift the chin following the inner movement of the Prana; mentally chant Om in each Chakra. Or you can mentally chant the syllables of the Vasudeva Mantra (Om Namo Bhagavate Vasudevaya.) Om is chanted in the first Chakra, Na
in the second, Mo in the third, Bha in the fourth, Ga in the fifth and Ba in Bindu. Hold your breath.

(Holding the breath)
Move your head a few millimeters to the left, then return to the center with your chin slightly up. Without stopping turn your face to the right. The chin goes down a bit to get closer to the front of the right shoulder. There should be no stress in this movement.

Fig.8 Second Kriya
The person is seen from behind

Mentally chant "Tee" at the top of the right lung. Then slowly move your head to the symmetrical position by mentally placing "Va" at the top of the left lung. The syllable Su is vibrated in the center of the heart Chakra.

The singing of the syllable "Su" involves a precise stimulus in the heart Chakra; this is the simple Thokar that appears in the Second Kriya. While you hit this Chakra, intensify the practice of the Mula Bandha.

(Exhalation)
While exhaling go ahead intensifying the energy of the heart. Repeat very slowly De, Va, Ya in the heart Chakra. Repeat the procedure at least 12
times. Close your practice with *Mental Pranayama*

**THIRD KRIYA [ADVANCED FORM OF THOKAR]**

Initial inhalation which is the same of the previous technique. After inhalation hold your breath.

Move your head a few millimeters to the left, then return to the center with your chin slightly up. Without stopping turn your face to the right. The chin goes down a bit to get closer to the front of the right shoulder.

Mentally chant "Teee" at the top of the right lung. Then slowly move your head to the symmetrical position by mentally placing "Va" at the top of the left lung. The syllable *Su* is vibrated in the center of the heart *Chakra* while directing the chin near the center of your chest with a rapid movement. This produces a hit (*Thokar*) upon the heart Chakra.

Do not exhale, repeat the "*Te Va Su*" procedure. "Repeat" means: raise your chin and focus for an instant your awareness to *Bindu* where you vibrated the sixth syllable *Ba*, move your head a few millimeters to the left, then return to the center with your chin slightly up. Without stopping turn your face to the right... vibrate *Teee* at the top of the right lung. Then move your head to the symmetrical position by mentally placing *Va* at the top of the left lung, then practice again *Thokar* on the heart by vibrating *Su* in it.

...repeat and repeat... : "*Te Va Su" "Te Va Su" "Te Va Su"..."

Feel the irradiation of Light increasing. Hold the breath until you feel that it is correct to exhale.

To give an idea of the speed of the movements, the entire process from inhalation to exhalation with 12 repetitions of the rotation of the head (each rotation concluding with the movement of the chin toward the chest) lasts around 80 seconds.

This technique is to be practiced once a day.

**A first counsel to increase comfortably the number of rotations**

Traditionally, one begins with 12 cycles of the head movements unhurriedly during one single breath and increases by one every day up to 200 repetitions. This *Kriya* is considered mastered when one reaches 200
rotations without interrupting the *Kumbhaka* state. It is imperative not to feel uneasiness! "Do not force" is the pressing recommendation!

Now, how is it possible to achieve the goal of 200 rotations, without interrupting the *Kumbhaka* state, comfortably? Satisfying this request appears very difficult – almost impossible. Almost all *kriyabans* are jammed after 30-40 repetitions, while gasping for breath.

Does the solution lie in going ahead rotating your head much more quickly? No, this would be silly. Please consider what I am explaining now.

When you feel you have neared your limit holding your breath, while keeping the chest expanded and the abdominal muscles and diaphragm contracted and immobile, let a minimal (almost imperceptible) sip of air go out whenever the chin is lowered toward the chest and let an imperceptible sip of air enter whenever the chin is brought up. Do not do any specific act of inhaling or exhaling: relax and allow this phenomenon happen of its own accord. The sensation will always be of not breathing at all.

In other words, if you want to go ahead comfortably with this practice, you must give up the idea of keeping a perfect *Kumbhaka* while trying to reach the 200 rotations goal.

The counsel to renounce a perfect *Kumbhaka* is strange, but if you go ahead with this and repeat it a sufficient number of times (usually it's a matter of a couple of months), one day you will make a beautiful discovery: this strategy is no more necessary! Thanks to the effect of this practice upon the ganglia exerting an influence on the central cardio respiratory mechanisms, the practice happens in better and better conditions, until one day you will be able to complete the 200 rotations without breathing and without hurry. You will experience a state of consciousness characterized by heightened feeling of freedom from physical laws. It is a matter of inner realization – an instinct which is discovered in time.

**FOURTH KRIYA [COMPLETE FORM OF THOKAR]**

Inhale as you have done for Second and Third Kriya. Hold your breath.

**First part**

Do the practice "*Te Va Su*" one time hitting the heart *Chakra*. Go ahead holding your breath. Hit the third *Chakra* with the syllable *De* – the movement of the head starts from the upper part of the left lung. In the
same way hit the second Chakra with the syllable Va. In the same way hit the first Chakra with the syllable Ya. Exhale. Repeat the procedure at least 12 times.

![Diagram of Muladhara Chakra and Thokar](image)

Fig.9 Fourth Kriya

**Second part**

Now intensify the practice of hitting the Muladhara Chakra producing a particular effect in the spine.

When you come down with Thokar in Muladhara, lift your body with the help of the hands (just few millimeters) and then let the butts touch the seat with a mild jolt. Have at least three jolts. Be sure that you are holding your breath during them! Exhale, slowly and deeply. Relax any tension, perceive an ecstatic feeling. This detail is very important: it is a signal that the Prana has entered the spine and Kundalini starts its travel upwards. The mental energy (not just the physical action) that you put in this exercise is a decisive factor. Repeat this Kriya for 6 to 12 times. Wait months before increasing.
Now, after exhaling, don't pause but inhale very, very slowly, feeling that you are really entering the spine. Come up as far as possible, crossing each Chakra while trying to reach your head. Proceed with great delicacy and sensitivity.

You will discover that you can, very easily, guide the movement of the energy up the spine. But it is possible that you feel that you have not completed the spinal path. Don't worry. Let your task unaccomplished and start another round of Fourth Kriya.

After that round, try again your experience the Internal Breath. Whatever happens, whatever you perceive (a very delicate current moving up the spine) is precious.

At a certain moment you will experience with renewed joy that you are really inside the spine and your Pranayama has become more subtle than you ever thought possible. You will feel the beauty and the strength of this process: for some days you will not desire to do any other thing.

**FINAL REMARKS ABOUT THOKAR**

There are some points that I desire to touch here before going to Chapter 10.

A kriyaban should resume the practice of Kriya Pranayama after the practice of Thokar. This is necessary because all the restlessness due to the physical movements done during the Thokar should be appeased as much as possible. Kriya Pranayama is a very good tool to obtain this.

The second point is to force the energy of the body into Kutastha at the end of the routine. For that purpose I recommend the practice of Gayatri Kriya. This technique existed before Lahiri Mahasaya begun his mission of spreading Kriya. Its structure is well known in India and is considered the subtlest way of using the Gayatri Mantra.

**GAYATRI KRIYA**

The Gayatri Mantra is considered to be a supreme vehicle for gaining spiritual enlightenment. The purest form of Gayatri Mantra is Tat Savitur Varenyam Bhargho Devasya Dhimahi Dhiyo Yonaha Prachodayat. (Oh, great Spiritual Light who has created the Universe, we meditate upon Your glory. You are the embodiment of Knowledge. You are the remover of all
This *Mantra* is prefaced with either a short or a long invocation. The short invocation is: *Om Bhur, Om Bhuvah, Om Swaha*. The terms *Bhur, Bhuvah, Swaha* are invocations to honor the three planes of existence (physical, astral, and causal respectively) and to address their presiding deities. The long invocation is: *Om Bhur, Om Bhuvah, Om Swaha, Om Mahah, Om Janah, Om Tapah, Om Satyam*. This invocation is more complete since it recognizes that there are more planes of existence: the seven *Lokas*. *Mahah* is the mental world, the plane of spiritual balance; *Janah* is the world of pure knowledge; *Tapah* is the world of intuition; *Satyam* is the world of Absolute, Ultimate Truth. We can be satisfied with the explanation that these sounds are used to activate the *Chakras* and connect them to the seven spiritual realms of existence. In our procedure, we use only the opening long invocation in its complete form and not all the parts of the *Gayatri Mantra*. The *Kriya* tradition we are following here links *Manipura* with *Om Mahah* and *Anahata* with *Om Swaha*. The reason is that the world of thinking, evoked by *Om Mahah*, is more appropriate to the nature of the third *Chakra*, while the causal world of pure ideas, evoked by *Om Swaha*, is related to *Anahata Chakra*.

**Practical instruction**

Become aware of the *Muladhara Chakra*. Contract the muscles near its physical location: the contraction can be repeated two-three times. Through a deep inhalation (not necessarily as long as in *Kriya Pranayama*) visualize the *Muladhara Chakra* coming up into the point between the eyebrows, where you perceive it as a full moon. You don't come up "touching" the other *Chakras*. Now they don't exist. Hold the breath and focus on the "inner space" between the eyebrows. This comes out easily with *Kechari Mudra*. On the screen between the eyebrows, a particular color experience happens – this color is different for each *Chakra*. Mentally chant at least three times the specific *Mantra* for the *Muladhara Chakra*: *Om Bhur*. Then, through a long exhalation, ideally lower this *Chakra* from the point between the eyebrows to its proper location in the spine. Now you know what to do with each other *Chakra*.

The *Mantras* to be utilized are:

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5 "Ke-chari" is literally translated as "the state of those who fly in the sky, in the ether". A particular "space" is created in the region between the tip of the tongue and the point between the eyebrows and is perceived as a "vacuum", although it is not a physical void. By merging into this empty space, it is easier for a *kriyaban* to perceive the rhythms of each *Chakra* and distinguish them one from another.
Add a particularly intense concentration at the point between the eyebrows. Hold your breath; raise your eyebrows, become aware of the light. Repeat Om Satyam.

Now complete the "round" by lifting Chakras 5, 4, 3, 2, 1, always using the contraction, the chanting of the Mantra, being aware of any particular Light experience in Kutastha. If possible repeat the procedure 6 to 12 rounds.

In Kriya tradition, the Chakras are related to the five Tattwas: earth, water, fire, air, and ether. Offering each Tattwa individually to the light of the "spiritual eye" gathering and intensifying in the region between the eyebrows is the highest action ever conceived to dispel the last shell of illusion. The experience of the changing colors in the spiritual eye means to perceive the particular vibration and light frequency of each Chakra. By familiarizing with these frequencies leads you to the realization that all the universe exists in Kutastha.

**Advanced practice**
In time it will be possible for you to mentally repeat "Om Bhur" 36 times holding your breath. This gives you the power to tune with earth-Tattwa experiencing the peculiar "vibration" of the Muladhara Chakra.

At the same time, by repeating the Mantra "Om Bhuvah" 36 times it will be possible to tune with water-Tattwa having its seat in the second Chakra.... then comes the turn of the fire-Tattwa...

**Digression about the effects of an intensive practice 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 are governed by superficial emotions and instincts that include our religious conditioning, our weak points, our fears, 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 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; the consequence is that our deeper and most earnest choices sometimes withdraw to an irrevocable halt.

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.

And lo, some put aside Kriya Yoga forever, while others 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. An indomitable internal strength wants to produce sheer calamity in their life. Sometimes we have the idea that a person wants only one thing: to affirm with stubbornness his "right to pain and suffering" – the last is an expression of the Mother, main disciple and companion of Sri Aurobindo.

The destructive effects of yielding to this force remind those of an asteroid falling through the atmosphere on its way to fire and destruction. So, there is a reasonable hope that the completion of the Incremental Routines save one from being a victim of this havoc, having built an almost automatic reflex of not being influenced or guided by frantic emotions.

Many kriyabans break some important human relationships because they assume that their religious choices are criticized. Sometimes a breakup of a relationship is unavoidable, other times it is a great loss especially if it is
the product of the orgasm of pride. Many times people are annoyed by sincere and constructive criticism as if it was a useless display of cruelty.

They believe the other counterpart provokes sadistically enervating discussions with inappropriate topics.

Sometimes kriyabans are too prideful to accept other "uninitiated" people's commons sense. On the contrary, it is necessary to listen to other people's opinion, especially if it comes from our family or from all people who love us. Those who have become prey of destructive cults, have not listened anyone's opinion. The more the criticism has sound basis, the more one feels as if they were swallowing a black, sharp-edged rock.

A *kriyaban* who believes they are following their heart but who is actually just venting their most violent frustrations, can, on this occasion, reject any discussion and break off a relationship lasting a lifetime with an action 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 saint, any true mystic 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, driving the presently exciting pleasure of freedom to the top. This emotion -- which is perhaps a sadistic satisfaction in disguise -- makes existence to be as beautiful as ever, just like being reborn after a long and painful malady. Wisdom has no chance of prevailing. A strange frenzy fills the mind of our kriyaban, making even the most trivial activity enjoyed with uninterrupted voluptuousness, surrounded by flashes of blue. Yet a pain in their heart remains, despite the rosiest projects. 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. Wounded pride is an emotion that suffocates.
In this school the *Fifth Kriya* happens in three steps called: *Amantrak, Samantrak* and *Thokar* (this *Thokar* is different from what was described in the preceding chapter.) A new concept – the *Macro movement Tribhangamurari* – is introduced.

The *Sixth Kriya* will then be introduced by discovering that the *movement Tribhangamurari* exists also inside each *Chakra*. It will be called *Micro movement Tribhangamurari*.

The *Macro movement 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*. At the end this perception is reinforced through the help of the 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.

**FIFTH KRIYA**

**Amantrak**
Start a deep, very 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. Let *Prana* and awareness come slowly downwards along the *Tribhangamurari* path and reach *Muladhara*. Another half minute is required.

The *Tribhangamurari* path starts from *Bindu*, goes up to the left of a very short length, 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.

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.

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, very 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. However, resolve to do your best to lengthen your breath.

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."

We must clarify that those teachers did not give the initiations in Second, Third, Fourth Kriya. They gave initiation only into First Kriya, then required a particular preparation for this Amantrak: to practice Kriya Pranayama 200 a day for two – three months.

For those who have practiced conscientiously all the previous steps, a good prescription is this: "For a couple of months repeat this technique 36 times, once a day, then start to practice the following technique Samantrak."

**Samantrak**

*Samantrak* means: "with the use of a Mantra." Now the breath is free, forget it wholly.

![Fig.11 Tribhanga Murari 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. Teee* (with prolonged eee ...) is chanted in the center 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 (hit): 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 one minute. If you realize it is shorter, let us say 45/50 seconds, make a resolution to reach the exact timing.

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

The prescription for starting the following practice are the same we have described for Amantrak. However, read carefully the following:

*Don’t be in a hurry!*  
Amantrak and Samantrak create in your body the perception of a particular internal movement. The Thokar Tribhangamurari procedure should be applied only when this energetic flow is well printed in your consciousness.

This technique, correctly applied, has the power to create 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, which are put with care like seeds in each center 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.

Let us reflect: why did Satya Charan Lahiri gave up teaching various Kriya techniques and spread only the traditional teachings of the First Kriya and
completed them with the *Tribhangamurari* teachings? I think the reason is simple: he decided to eliminated teachings (for example extreme forms of *Thokar* that include a very long *Kumbhaka*) that were too much problematic for most people. The *Tribhangamurari* teachings do not create problems. If practiced in large numbers and added to the techniques of *First Kriya*, they are very effective.

Some say that the *Macro movement Tribhangamurari* 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.) In my opinion, however, that movement does not appear spontaneously at all. It appears after many attempts, acting patiently.

**Thokar Tribhangamurari**

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 its downward energetic flow along the *Tribhangamurari* path, crossing the heart *Chakra*. All this happens in a fluid way and within 30 seconds or less. The following description of the movements of the head may seem complicated at first but with a minimum of patience, the right movement of the head will be learned: you need only to understand that it is conceived in the most logical and effective way of intensifying a particular snakelike downward flow of the energy. Let us now begin to 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. Remain only an instant in this position, with the chin raised and 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 *Bindu* to the point in the back of the right side of the body. Realize how this simple movement accompanies perfectly the descent of energy.

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6 What is essential is: do not be influenced by the dynamics of the technique of classic *Thokar* learned in Chapter 9!
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, STOP! 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.

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.

![Image](image.png)

**Fig.12** Thokar Tribhangamurari as seen from the front

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*.

![Fig. 13 The same movements (only the descent) as seen from the back](image)

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 specific movements of the head. The problem is that many *kriyabans* focus all the attention on giving the strokes and don't understand 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. Now 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 our 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 Tribhangamurari**

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. A minimum of 8-10 months is required to complete it.

While *Amantrak* and *Samantrak* are practiced every day, the Incremental sessions of *Thokar Tribhangamurari* 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!
What to do at the end of this long process (Amantrak, Samantrak and Thokar.)

Pranayama with Thokar Tribhangamurari
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 singing Yaaa ..., the exhalation begins. During this exhalation create a subtle "eeee ..." sound in the throat and feel that a white light is entering the earth 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.

SIXTH KRIYA: MICRO MOVEMENT TRIBHANGAMURARI
This procedure reminds the teaching of Swami Hariharananda. He taught us to contact the Omkar reality in its manifestations of sound, light and movement or swinging sensation. The swinging sensation of the Omkar reality had a central place in his teaching.  

The books of Yoga explain the importance of feeling the energy moving throughout the body, for example rising from the Muladhara along the spine or, as Sri Aurobindo explained, coming down from the high and

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7 I remember that during his meeting with devotees he touched the head and the chest of some of them, vibrating his hand, trying to transmit a feeling as of a "oscillation."
infused in the body. Swami Hariharananda on the contrary hinted at a movement sensation or oscillation within each *Chakra*.

Perceiving an oscillation inside each *Chakra* is not exactly like perceiving the *Tribhangamurari* form in small dimensions, however the effects are, more or less, the same. 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!

**Practical instruction**
After a minimum of 12 rounds of *Thokar Tribhangamurari*, you learn now to experience the movement *Tribhangamurari* in smaller dimensions inside 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 five new centers and finally for *Muladharga*. 
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 lower 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.

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.

Remain immobile with no movement at all of the spinal column or of 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 round is determined by the speed of the chanting of the Mantra. For many people, the chanting of the Mantra and consequently, the micro-motion 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-motion, repeat the same procedure in Chakras 2, 3, 4, 5, then in Bindu, then in the five centers outside the spine, and finally in Muladara. This is one round: practice 3-12 rounds. At the end of this practice, remain with the awareness centered in the light that you will perceive 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 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 to me that this last Incremental Routine, besides being the best preparation for the conscious exit out of the body at death (Mahasamadhi), burned forever the necessity of reincarnating.  

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8 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;
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 other days pass by. 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 which are 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! 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 *Swadhistan*.... 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....

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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 nel Kutastha*. At the moment of death, they merge with the Infinite through the same procedure.
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 to grant himself the joy and the privilege of completing the recommended number of repetitions without every yielding to the temptation of hurried practices.
CHAPTER 10
KRIYA YOGA IN THE VISION OF SWAMI HARIHARANANDA

This particular form of Kriya, at a certain point, seems to transcend the spine with its Chakras and take refuge at the top, at the upper part of the head. Coupling these instructions, with some intelligent choice, with Lahiri’s Kriya – it can guide you in a dimension of unspeakable Beauty. I am thankful for what I have learned at the feet of this Teacher. Thank also to a pair of his disciples who helped me to utilize my faculty or reasoning.

In the following techniques the tongue is in the position of "baby Kechari Mudra."

FIRST KRIYA

First Kriya routine
Maha Mudra in two parts (Forward bendings and Maha Mudra proper)
Kriya Pranayama
Jyoti Mudra
Paravastha

Maha Mudra in two parts (Forward bendings and Maha Mudra proper)
In this school Maha Mudra is given with unsurpassed care, making Omkar realization almost tangible even to a beginner. This Maha Mudra is divided into two parts: the Forward Bending and Maha Mudra proper.

Forward bendings
Sit on the pavement in the half-lotus position or on the heels. Exhale. Concentrate on Ajna in the center of your head. Through a deep inhalation (not too long) visualize the breath coming from the physical location of Muladhara up the spine until you complete the breath at Ajna. Hold your breath. Bend at the waist and preferably touch the floor with your head. (The head is placed in the region between the knees. Use your hands freely in order to achieve this position comfortably.)

Gently breathe out and let the breath free. After touching the forehead to the floor, twist first to the right, nearing the right earlobe to the right knee. The head comes near the right knee, the face is turned toward the left knee
so that it is possible to perceive a pressure on the right side of the head; a sensation of space is perceived inside the left side of the brain. Remain in this position for 3 to 30 seconds. Move head back to center until forehead touches ground. Then repeat the same exercise with the other side of your body, reversing the perceptions. Move your head until your left ear is directly over the left knee. Try to experience internal pressure in the left-side of your head; a sensation of space is perceived inside the right side of the brain. Remain in this position for 3 to 30 seconds. Then the head is placed in the region between the knees again, the face turned downward. A pressure is felt on the forehead. A sensation of space is perceived inside the occipital region.

![Fig. 15 Forward bending. First position](image)

[Sitting on heels is also OK!]

During this delicate process you are breathing normally and your awareness is mainly at Ajna while your eyes are focused on Kutastha. Then sit up straight, inhaling deeply. Through a long exhalation let the energy go down from Ajna to Muladhara. Through a deep inhalation visualize the breath coming from the physical location of Swadhisthana up the spine until you complete the breath at Ajna. Repeat all the previous process just as we have done for Muladhara. At the end through a long exhalation you guide the energy from Ajna to Swadhisthana. Then repeat the same process for Manipura, Anahata, Vishuddha and Medulla. In this way you will enjoy six bows.

**Note**

To increase the power of this procedure, you can hold your breath when you are down. You will get a very strong sensation of energy rising up and intensifying in the point between your eyebrows. Breath retention is a powerful Kundalini stimulator. If you are not ready for the power generated by this procedure, if you feel like "spaced out" after your meditation or if
you feel too much irritable, don't hold your breath.

When you bend your body left, your right nostril will open. When you bend your body right, your left nostril will open. When you bend your body in the front, you get equal pressure of flow of breath inside your nostrils. You get balance of the mind and calmness in your body. Your spinal chord passage will open.

The lunar channel of *Ida* is situated at the left side of the spine; the solar channel of *Pingala* is situated at the right side of the spine. Both chords cling to each other. By repeating the previous procedure, they are separated and, as a consequence, an hollow passage is opened between the two. The opening of the spiritual passage within the spine (*Sushumna*) is the starting point of the practice of meditation.

**Maha Mudra**

Bend the left leg under the body so the left heel is near to the perineum. Draw the right knee against the body so the thigh is as close to the chest as possible. The interlocked fingers are placed just below knee applying pressure to your internal organs. Take 5 to 6 very deep breaths with moderate pressure applied to knee. Then inhale deep and hold, extend the right leg, bow down, breath normally and massage the right leg from the foot to the thigh and hip.

Then grasp the right foot in this way: the right hand grabs the right toes while the left hand grabs the inner side of the middle part of the right foot (the arch of the foot). The face is turned to the left. You perceive a sensation like an inner pressure on the right side of the head. It contrasts with the free space sensation in the left side of the brain. Chant *Om* six times in the point between your eyebrows. Then inhale and hold, sit back up onto your left foot with right knee folded into your chest, then exhale into normal conscious breathing.
Practice the whole procedure by reversing the perceptions and the position of the legs. I won't repeat everything – don't forget the chant of *Om* six times in the point between your eyebrows.

Now, draw both knees against your body. Extend both legs, bow down, breath normally and massage both legs from feet to thighs and hips. Then grasp both feet: right hand to right toes, left hand to left toes. Breathe normally, flex feet 4 or 5 times then relax with the head down as near to knees as possible. Experience internal pressure on the front part of the head. A sensation of space is perceived inside the occipital region. Chant *Om* six times in the point between your eyebrows. Then inhale, sit up and hold. Massage briefly toes, fold legs back to chest and exhale. As usual, this exercise is repeated three times.

**Kriya Pranayama**

With eyes closed, deeply inhale into *Fontanelle*. Then exhale into *Ajna*. Hold breath for few seconds (3-4) then inhale up to *Fontanelle*. Hold your breath for few seconds. Then exhale to *Vishuddha*, hold for a few seconds then inhale to *Fontanelle*. Hold your breath for few seconds. Then exhale to *Anahata* ... and so on. At a certain point you have reached the *Muladhara*. Hold your breath for few seconds. Then inhale to *Fontanelle*.

Now repeat in reverser order. Exhale down from *Fontanelle* to *Muladhara*. Hold your breath for few seconds. Then inhale to *Fontanelle*, hold your breath. Then exhale down to *Swadhisthana Chakra* ...pause... inhale... and so on until you exhale down from *Fontanelle* to *Ajna*. This is one cycle (12 breaths). You can repeat the whole cycle for a couple of times.

During the pause between inhalation and exhalation (the awareness is in *Fontanelle*) the breath should be held 2 to 3 seconds, but after several weeks of *Pranayama*, the time of each pause can be gradually increased up to 30 seconds. This detail is very important to create a deeper calmness.

Now then, this flute sound is one thing and the astral sounds is another thing. However, a long concentration upon the flute-like sound is the best action to 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 in the upper part of the head. 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.

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.

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 manifested 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.

Those who are not able to hear any internal sound should not conclude something is wrong. Maybe they have done an enormous effort whose fruits will be enjoyed during the next day's practice or some day in the future. A sign one is heading in the right direction is a sense of mild pressure, like a sensation of liquid peace above or around the head often accompanied by a certain humming in the entire occipital region.

**Jyoti Mudra**

Close your ears with your thumbs while with the index fingers press lightly at the corners of the eyes or covering your eyes with a small pressure. Focus on Kutastha. Allow that part of your attention goes down in the Muladhara. Then ideally lift this Chakra through an inhalation to the point between the eyebrows. Hold the breath for as long as you feel comfortable (about 10 -15 sec) while trying to perceive the particular light of Muladhara in Kutastha. Exhale and ideally place Muladhara Chakra back down to its original position. Part of the attention moves now on the second Chakra. Then do exactly what you have done with the Muladhara Chakra. Then thanks to a short exhalation, this Chakra is ideally brought back into its seat...

The same happens to the Chakras 3, 4, 5 and Medulla. Always try to see the light at the point between the eyebrows. Feel that you are offering each center to the light of the spiritual eye. To end the procedure, put the palms
of your hands over the eyelids and remain there seeing a white Light for 2-3 min. When the Light disappears, lower your hands.

**Paravastha**

*Paravastha* is the state ensuing a good practice of *Kriya*. Remain longer in meditation listening to divine Sound, feeling the vibration and enjoying the divine Light. Perceive the focus of your concentration slowly rising from *Kutastha* to *Fontanelle* and above *Fontanelle* outside of the body. Remain without thoughts perceiving this inner sky which starts from the upper part of your head. When you come to the end of your meditation routine, open your eyes. Stare at what is before you but do not observe anything in particular. Watch without watching. Keep 99% of your attention to *Fontanelle*. 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.

**SECOND KRIYA**

**Second Kriya formal part**

The hands, with fingers intertwined, rest on the abdomen. Inhalation and exhalation are fragmented into 6 + 6 parts. Starting with your chin on the chest, inhale, moving your awareness upwards along the spinal column. Simultaneously, slowly raise the chin as if to accompany the energy and push the energy up. The syllables of the *Vasudeva Mantra* (*Om Namo Bhagavate Vasudevaya*) are mentally placed in each *Chakra* location, while making a short pause in each. During the first "sip" of inhalation, the concentration is on the *Muladhara*, where the syllable *Om* is ideally "put"; during the second "sip", the concentration is on the second *Chakra*, where the syllable *Na* is ideally put … *Mo* in the third, *Bha* in the fourth, *Ga* in the fifth and *Ba* in *Bindu* (*medulla* is not ideally hit.) Now the inhalation is completed and the chin is horizontal.

Hold the breath and practice *Kechari Mudra* as best as you can. The head bends forward towards the throat cavity: the divine Light flows down from above into the occipital region of the brain (therefore in the part of your head that is turned towards the ceiling.) After feeling this for a second or more, resume the normal position and immediately bend the head slightly toward the left shoulder, without turning the face. The previous experience of the divine Light infusion happens again in the right part of the head.

Resume the normal position and bend the head slightly backwards: the experience of divine Light happens in the frontal part of the head. Then
bend your head toward the right shoulder... the experience of divine Light happens in the left part of the head. Close the round by repeating the first movement.

After concluding one rotation of the head, exhalation starts. The exhaling breath is divided into six punctuated parts or pulses. While lowering the chin at a slow pace, the awareness comes down along the spinal column. The syllable Te (usually is the final "e" is lengthened: Teeee) is placed in Medulla, Va in the fifth Chakra... and so on ... Su... De... Va, until Ya (lengthened: Yaaaa) is mentally chanted in the Muladhara. If this is comfortable make a short pause after exhalation. During it, the awareness makes a complete, counter-clockwise turn around the Muladhara Chakra.

What I have described is called by me Omkar Pranayama – in order to avoid saying: "Second Kriya formal part."

The timing of one Omkar Pranayama depends on the individual: usually it is approximately 45-50 seconds but from a certain point onwards, the speed of each repetition of Omkar Pranayama slows down. The breath is "sucked in" and seems to be dissolved. From that moment onwards, all the physical details are only hinted.

You have probably read that in a deep Pranayama, the energy crosses the Chakras just like the thread of a necklace passes through the pearls. It may also happen that the "thread" of energy envelops each "pearl". The counter clockwise rotation of awareness around the crown (induced by the experience of Light coming down from above) can be also perceived in small dimensions winding around the Medulla.

When exhalation begins and you mentally chant Teeee, you can use the starting instants of exhalation to intensify the psychic pressure around the Medulla. This internal action is extended in a natural way to the other Chakras. The path of descent becomes a "helix" that surrounds and creates pressure around each Chakra. Go slowly and do not be in a hurry and let the process proceed at its own pace.

Second Kriya informal part
The breath is natural (as in mental Pranayama.) In each Chakra we shall mentally repeat its associated syllable many, many times. In Muladhara repeat Om, Om, Om, Om, Om... about 36 times. (Do not use Mala to count – remain immobile.) The speed at which you chant the syllables is about two per second. Visualize that Chakra as a horizontal disk, having a diameter of approximately one inch. Visualize these syllables moving on
the surface of the disk in counterclockwise direction, near the
circumference.

Then focus on the second Chakra where you will do exactly the
same action, utilizing the second syllable of the Mantra, namely: Na, Na,
Na, Na, Na... about 36 times. Then focus on the third, repeating Mo, Mo,
Mo, Mo, Mo.... about 36 times. Then focus on the fourth, repeating Bha,
Bha, Bha, Bha ... then on the fifth (Ga, Ga, Ga, Ga, Ga ....), then on
Bindu (Ba, Ba, Ba, Ba, Ba ....).

Now practice the five bents of the head but in a slower way.
The chin bends forward, towards the throat cavity: the divine Light flows
down from above the head (seat of the Eternal Tranquility) into the
occipital region of the brain. After feeling this for about 10-20 seconds,
resume the normal position and bend the head slightly toward the left
shoulder, without turning the face. The previous experience of the divine
Light infusion happens. Divine Light flows down from above the head into
the right part of the brain. Remain in this position for about 10-20 seconds,
then resume the normal position. Now the head bends backwards: the same
experience happens and divine Light flows down into the frontal part of the
brain. Remain in this position for about 10-20 seconds, then resume the
normal position.

Now the head bends slightly toward the right shoulder, without
turning the face. The same experience happens and divine Light flows
down into the left part of the brain, then the spine and the body....
To close the round, the chin bends forward, towards the throat cavity: the
same experience happens ...... The head then resumes its normal position.

You have perceived Light and divine blessings in each of the four
parts of your brain. In this way, the spiritual Light will gradually pervade
each atom of the upper part of your head.

Then focus on Medulla repeating many times Te, Te, Te, Te, Te ...
The absorption state is really strong. Then you will focus on the fifth Chakra
utilizing Va, Va, Va ....
...then fourth.... third .... second .... Muladhara.

Going up this way from Muladhara to Bindu and coming down repeating
the same procedure is one round: the time required is approximately 4-6
minutes. Repeat 3-4 times and then be lost in the meditative state.
Key points

[1] Moving from one Chakra to the next, a kriyaban begins to notice the change of the light vibration in the region between the eyebrows. Later, you will have the experience that a specific sound comes from each center. Being absorbed in listening to astral sound creates inner bliss, putting aside – at least momentarily – our Ego consciousness. This is the moment when the Omkar reality is revealed.

[2] After completing this procedure, the upper part of the brain will remain ideally in the space, separated from the physical body. Swami Hariharananda said that this procedure ends in "cracking the coconut." The coconut is the head, whose upper part will be detached from the lower part. You must actively cooperate to reach this result. You must "invite" the divine energy to pervade the frontal, lateral and back part of your head.

During the day remain in this state as much as you can. Whenever you can withdraw for a short meditation, tune yourself with the Sound, Light, formless power of the Divine rotating inside the cranium.

Employment of the 50 letter-sounds of the Sanskrit alphabet
Swami Hariharananda took the decision of teaching a practice typical of the Tantric Hatha Yoga. It was taught for a certain number of years, later he put it aside. In my opinion it is interesting to give just a hint to it. This procedure is meant to help the seeker to perceive the Divine Energy in the Chakras and in the different parts of the body

In each Chakra
The 50 letter-sounds of the Sanskrit alphabet will be chanted visualizing the petals of each Chakra. There is no breath control.
Start with Hang Kshang in Ajna Chakra: Hang in the left hemisphere of the brain and Kshang in the right. Then place the 16 vowels in the cervical Chakra (Ang Aang Ing Iing Ung Uung Ring Rring Lring Llring Eng Aing Ong Oung Aung Ah) – you chant each letter only once, the same for all the following Chakras. In this practice you visualize each Chakra as a vertical disk radiating Divine Light through its petals. Visualize the number of petals assigned by yogic tradition in clockwise direction. Then place the first 12 consonants in heart Chakra (Kong Khong Gong Ghong Wong Chong Chhong Jong Jhong Neong Tong Thong), chant the following 10 in Manipura (Dong Dhong Nong Tong Thong Dong Dhong Noing Pong
Phong), then the following 6 in *Swadhistana* (Bong Bhong Mong Jong Rong Long) and finally the last 4 in *Muladhara* (Vong Shhong Shong Song). In each *Chakra*, you start from upper left go down left and come up from the right part. Three cycles are recommended. Close repeating the two letters Hang Kshang in *Ajna*.

**In the crown of the head**
The 50 letter-sounds of the Sanskrit alphabet are spiraled around the cranium, activating the *Omkar* sound which is perceived in the center of the brain – in the so called "Cave of *Brahma*", the seat of the pituitary and of the pineal gland. You start from the back of the crown, begin with the vowels, then the consonants. Make all the tour counterclockwise, then repeat clockwise. Twelve couple of rotations (6+6) are recommended. The good effects of this procedure are easily to be perceived and therefore this procedure is perceived as "heaven sent."

**In different parts of the body**
The 50 letter-sounds of the Sanskrit alphabet are placed in the 50 parts in which the human body [according to the tantric tradition] can be divided. No breath control. Put your hand on the different parts of your body that we shall describe, uttering distinctly at the same time the appropriate letter for that part.

1 ANG Forehead  
2 AANG Mouth  
3 ING Left eye  
4 IING Right eye  
5 UNG Left ear  
6 UUNG Right ear  
7 RING Left nostril  
8 RRING Right nostril  
9 LRING Left cheek  
10 LLRING Right cheek  
11 ENG Inner mouth (without touching)  
12 AING Chin  
13 ONG Upper lip and set of teeth  
14 OUNG Lower lip and set of teeth  
15 AUNG Forehead & top of head  
16 AH Whole face (touching with both hands)  
17 KONG Left shoulder  
18 KHONG Left elbow  
19 GONG Left wrist  
20 GHONG Left knuckle  
21 WONG Left finger joints  
22 CHONG Right shoulder  
23 CHHONG Right elbow  
24 JONG Right wrist  
25 JHONG Right knuckle  
26 NEONG Right finger joints  
27 TONG Left thigh joint  
28 THONG Left knee  
29 DONG Left ankle  
30 DHONG Ball of the left foot  
31 NONG Left toes  
32 TONG Right thigh joint  
33 THONG Right knee  
34 DONG Right ankle  
35 DHONG Ball of the right foot  
36 NOING Right toes  
37 PONG Left ribs  
38 PHONG Right ribs  
39 BONG Whole back (touch up and down)  
40 BHONG Lower abdomen  
41 MONG Upper abdomen  
42 JONG Heart center  
43 RONG Left shoulder  
44 LONG Back of neck  
45 VONG Right
shoulder  46 SHHONG From left shoulder to right hand  47 SHONG From right shoulder to left hand  48 SONG From left shoulder to right foot  49 HAM From right shoulder to left foot  50 AKSHAM Moving down the front of the body

**Jyoti Mudra Second Kriya**

During this practice you contract (and then relax) the muscles near the physical location of each Chakra. The position of the hands and fingers for this Jyoti Mudra is the same as in First Kriya: you stick your thumbs in your ears with the index fingers covering your eyes.

Become aware of the Muladhara Chakra. Contract the muscles near Muladhara: the back part of the perineum. Then lift this Chakra through an inhalation to Kutastha. Hold the breath for as long as you feel comfortable (about 10 - 15 sec) while trying to perceive the particular Light of Muladhara in Kutastha. Relax the tension and exhale.

Then make a "leap of awareness" to the second Chakra Swadhisthana and contract the muscles of the sex organ and the sacrum. You can practice Vairoli Mudra (contract and relax both the urethral sphincter and the muscles of the back near the sacral center.) Then do exactly what you have done with the Muladhara Chakra...

When Swadhisthana is again in its initial position, place the focus of your awareness on the third Chakra Manipura. Tighten the muscles of the abdomen at the level of the navel: quickly contract and relax the navel, the abdominal muscles and the lumbar are of the spine. Then do exactly what you have done with the previous two Chakras...

Repeat the same scheme for Anahata Chakra. Expand the chest. Bring the shoulder blades together and concentrate on the spine near the heart. Feel the contraction of the muscles near the dorsal center. Then lift this Chakra through an inhalation to the point between the eyebrows. Hold .... etc.

Focus on the fifth Chakra Vishuddha. Move your head quickly from side to side (without turning your face) a couple of times, perceiving a grinding sound in the cervical vertebrae. This is only to localize the cervical center. Now contract the muscles of the back of the neck near the cervical vertebrae. To astrally locate Vishuddha Chakra we need a different procedure. Inhale from the cervical center without particular muscle concentration to Kutastha. Now, holding your breath, practice the five inclinations of the head:

a) turn the head to the left (the hands follow; the slight pressure upon ears
and eyes does not change) the right elbow comes near the right breast,
b) turn the head to the right, the left elbow comes near the left breast,
c) return to the central position and bow the head forward;
d) bow the head back
e) then again in the front. Return to the normal position
Exhale from Kutastha to the Vishuddha Chakra.

For Medulla we have the following procedure. Inhale very slowly from the base of the spine. During this inhalation, contract the muscles at the base of the spine, then the muscles near the sex organ, then the muscles near the navel and near the Manipura Chakra, then contract the muscles near the dorsal center, near the region of the throat and, finally, clench your teeth and put wrinkles in the forehead. see the light at the point between the eyebrows. Feel that you are offering your sixth center to God. Exhale and release the contraction.

For Sahasrara Chakra we have the following procedure. Inhale, contract all centers like we have done for Ajna Chakra then with teeth clenched, push the portion of your head which is above the eyebrows (cranium) up into the high heavens, offer it to God. Exhale, and release the contraction.

To end the procedure, put the palms of your hands over the eyelids and remain there seeing a milky white Light for 2-3 min. When the Light disappears, lower your hands and bow in the front and pray to the form of God you prefer. Open your eyes but remain concentrated inside, in the pituitary gland and see the divine Light in all things. Then enjoy Paravastha as in the First Kriya.

THIRD KRIYA

Here starts the meditation without action that happens in the upper part of the brain where the dimension of static Prana reigns. Obviously, there is always a minimum of action: only in the final state of Samadhi there is no action.

Brain orbit forgetting breath. With physical movement
The breath is natural, not controlled. Practice Kechari Mudra to the best of your ability. Bend your head forward. Feel the energy present in the frontal region of your head and mentally vibrate Bha there. Without raising your chin to normal position, guide slowly your head in the position in which the head is bent toward the left shoulder – as if you try touching the left shoulder with your left ear. Feel the energy present in the left side of the brain (over your left ear) and mentally vibrate Ga there. From this position,
guide slowly both your head and the flow of energy backwards in the occipital region of the brain. Mentally vibrate *Ba* there. Slowly guide your head in the position in which the head is bent toward the right shoulder – as if you try touching the right shoulder with the right ear. Mentally chant *Teee* on the right side of the brain (over your right ear.) Always feel the flow of energy moving to each position.

Slowly return to initial position with the head bent forward. Mentally vibrate *Ba* there. Now, slowly straighten your head and return with chin parallel to the ground while your attention moves toward the central part of your brain under *Fontanelle*. Mentally vibrate *Su* there. This completes the first round. Repeat this practice 12 times.

This rotation of energy is, by some teachers, called *Thokar Kriya*. The reason is that during this practice the energy moves with pressure through the brain substance. Reflect: *Thokar* has not the unique meaning of "blow" but also that of "touching with pressure." This internal pressure, this friction, creates the Divine Light manifestation.

**FOURTH KRIYA**

**Brain orbit – immobility**

After having completed the required number of rotations, it is not difficult to move to this last part in which the energetic movement happens in immobility.

Breath naturally. Repeat mentally, without hurry and without moving your head, the syllables *Bha, Ga, Ba, Te, Ba, Su* trying to perceive the same
energetic movement you have previously induced. A ball of Light is turning inside your brain. After each round, this Light comes internally under Fontanelle. Practice about 36 rounds during each Kriya routine.

**Note**

These two last practices create a very strong effect. In a merciless way you become aware of the ego's subtle tricks that drive human actions. The reason for many wrong decisions appears with a definitive clarity, free of all covering veils. The ego is a very complicated mental structure: it is not possible to destroy it, but it can be made transparent. There is a price to pay: there might appear (hours after the practice) inexplicable waves of fear, the sensation of not knowing where you are and where you are directed to. This is a natural reaction coming from some subtle layers of the brain you have touched.

If you feel unfocused or spacey – as if you were under the influence of drugs, experiencing a state of too much *detachment* from the world and from worldly things – then it is wise to complete the practice with some repetitions of Second Kriya, both the formal part of it (6 repetitions) and the informal part (3 repetitions.)

**Brain orbit – comprehensive practice**

This practice is the happy crowning of the effort done with the two previous techniques. It makes the cosmic sound of *Om* to naturally rise and be perceived by your enchanted awareness. You will listen only to this. Therefore the mental chanting of *Bha Ga Ba Te Va Su* is of no utility. The same will happen with the following three last procedures. You will focus only upon *Omkar* sound and won’t need any *Mantra* chanting.

Focus on *Muladhara*. Inhale deeply and ideally lift this *Chakra* in the central part of the brain, under Fontanelle, over Ajna Chakra. Visualize that *Chakra* as a disk, large as the circulation of energy that you have previously created.

Feel that the air is squeezed from the abdomen and stored in the upper part of the lungs. Hold your breath and start to put into motion the rotation of the energy in the head just as you have learned to do previously. The rotation of the energy happens in the head but, at the same time, it happens also around the real location of the *Muladhara Chakra* at the base of the spine. Hence, two rotations of energy happen at the same time: it seems difficult but it will become natural. [Remember also that at the end of each circle, the flow of energy is directed inside toward its center.]
The ideal number of rotations associated with each Chakra is 36 but a beginner is contented with a smaller number. Usually the need to breathe will disappear. Exhale when you need to exhale and guide the Muladhara Chakra back to its location at the base of the spine.

Inhale raising the second Chakra and repeat the procedure. Repeat the procedure for each Chakra up to Ajna. Repeat it again for Ajna and then for all the other Chakras down to Muladhara. The practice ends by breathing freely, putting all the attention in the Fontanelle. Peace, internal joy, breathless state, listening to internal sounds, perceiving the spiritual Light... this is what you will experience. Your practice of Kriya will become a love story with Beauty itself. Be sure, be confident: after a certain period of time, a remarkable experience of Kundalini awakening will happen. It will overcome you when you rest in the supine position. Without experiencing any start of surprise, you will find yourself ferried from a sweet dream to an authentic heaven; you will return to daily life with tears in your eyes — tears born of endless devotion.
When you master this procedure – when effortless *Kumbhaka* stabilizes and you are able to experience 36 (complete) rotations of *Prana* in your brain for each *Chakra*, namely 432 rotations of energy during 12 *Kumbhaka* – then you will perceive the entire universe filled with the effulgence of Divine Light. The effect is that during the day, a state of never before experienced clarity of mind will surprise you. The foundation of your consciousness will be perceived as a continuous joy, having no reason whatsoever.

*Note*
It is perfectly natural to approach this practice by slightly rotating your head (and also by mentally chanting the six syllables of the *Mantra*.) Although this is not required, this might be useful for beginners. If this happens, try to move gradually toward physical immobility and toward listening to actual *Omkar* Sound.

**FIFTH KRIYA**

**Dissolve the breath in Brahmaloka**
The 8th *Chakra* is the door that puts you in contact with your astral body. Its opening involves the cleansing of what holds you to the cycle of death and rebirth, namely worn-out psychological patterns. It is the center of spiritual compassion and spiritual selflessness. A *kriyaban* who realizes the essence of this *Chakra* becomes completely selfless and lives with compassion rather than judgment.

Some *Kriya* or *Kundalini Yoga* teachers explain that this *Chakra* is located 5-6 cm. over Fontanelle. Other locations are given: 8 cm., 30 cm., 60 cm. .... We must trust our perception. Let us sweetly swing our trunk and head from side to side with the focus of attention over our head until we feel this *Chakra*. That is the right location!

Inhale, slowly drawing *Prana* from *Muladhara* to the 8th *Chakra*. During this procedure, don’t focus on any other *Chakra* in the spine. Move up feeling distinctly that the energy crosses the *Fontanelle* and reaches the 8th *Chakra*. Concentrate there and enjoy the equilibrium state between inhalation and exhalation. Exhale sweetly, letting *Prana* descend from the 8th *Chakra* to *Muladhara*. (Feel distinctly that the energy, coming down, crosses the *Fontanelle.*) When you feel the need to inhale repeat the procedure. Repeat again and again until the state of your consciousness is totally changed and your breath is very subtle, almost non-existent.
Now inhale sweetly from Muladhara to the 8th Chakra, raising breath and Prana. Exhale sweetly from the 8th Chakra down the spine, but do not come down intentionally to the Muladhara Chakra. You will see that the exhaling current reaches spontaneously a certain point in the spine. This point is not necessarily one of the different Chakras. Wherever this point is, it is fundamental to feel it clearly inside the spine. This point becomes the starting point of the next inhalation. Inhale then from this new starting point into the 8th Chakra. The current comes up through the spine: now the length of the path is obviously shorter. Pause there. Exhale sweetly down the spine: probably the exhaling current makes a shorter path, shorter than the previous. This is the new starting point. Inhale from this new position upwards...

By repeating this procedure, you will reach a particular mental and physical condition in which you will remain breathless, with total focus on
the 8th Chakra. If, after a long pause, the breath appears again, repeat the process from the beginning (inhaling from Muladhara). Go ahead patiently, unperturbed. The point is to make the breath cease, entering a dimension where it is no longer necessary.

SIXTH KRIYA

Meditation upon the light in Cerebellum

Rotate your awareness around the 8th Chakra. Perceive a ball of Light that makes a circulation around your 8th Chakra and then touches the center of this Chakra. Repeat many times this perception without any mental chanting of Mantra. Let the ball of Light do not come inward after tracing one circle but come down, piercing the Fontanelle at an angle.

While the ray is coming down raise your chin and feel the ray of Light reaching your Cerebellum. Remain immobile for a few seconds, wholly immersed in the intensity of the dazzling white Light shining from there to the whole brain. Lower your chin without losing the concentration upon the Light. Rest a moment there, and then repeat the procedure. Gradually during the next days repeat the experience more and more times. The Divine Light becomes stable at the Cerebellum.
Meditation upon the light shining in the Pineal Gland

Perceiving constantly the Divine Light in Cerebellum is a very high state, but you must learn how to go beyond it. Our goal is to learn to locate your Pineal Gland and enter it.

In order to achieve this goal, intuitively condense all the Light in Cerebellum and direct it toward your Pineal Gland. This gland is located very near the Cerebellum, but slightly forward and above it, along a line forming a 60° angle (with the pavement.) A substantial help comes by doing a movement like the one utilized to obtain the coming down of Light and focusing it in the Cerebellum, but more slow and almost imperceptible. The movement should be only hinted, with no muscular tension at all. The last immersion in the Light happens after this slight movement, when you are almost immobile: there is a sort of internal tension that guides you intuitively toward the Pineal Gland.

![Fig.21](image) The Light moves from the Cerebellum to the Pineal gland

Repeat and repeat your attempt until you succeed in entering the Pineal Gland. Here the union with the Divine takes place. The state of TAT TVAM ASI manifests. During this time of divine oneness, one is devoid of body consciousness and unaware of one’s surroundings.

After the Omkar sound ceases to exist
the Effulgent Form appears.
Nothing exists except the Sun of the Soul.
I, Shama Churn, am that Sun. (Lahiri Mahasaya) ⁹

⁹ Lahiri Mahasaya is Shama Churn – Shyama Charan. This sentence is contained in Lahiri Mahasaya's diaries. Many sentences from the diaries are to be found in the book Purana Purusha by Dr. Ashok Kumar Chatterjee
CHAPTER 11

DISCUSSIONS WITH STUDENTS OF PY'S CORRESPONDENCE COURSE

This appendix is devoted to those students who are serious about going ahead on the Kriya path utilizing only the techniques that can be obtained by the organizations that spread PY's teachings. Apart from the technique of Kechari Mudra, often quoted in PY's writings and surely practiced by him, they don't feel the necessity of mixing PY’s techniques with other spiritual procedures. They feel they are PY's disciples and believe that by adopting other teachings is equivalent to betray him.

When I followed PY's teachings, our "Meditation counselor" explained that the worst evil was disloyalty toward Guru and his organization. With the term "disloyalty" she meant even just reading what other persons who left the organization had written about Kriya Yoga. After posting my book online, I had an intense email exchange with various researchers faithful to PY. After having clarified that they did not approve my decision to write in such explicit way Lahiri Mahasaya's Kriya techniques, they asked me how I can be sure that PY had simplified or modified some details of the Kriya procedures. Trying to perceive what was stirring in their heart and mind, I felt that their worry consisted in the possibility they had missed something important, for example techniques not contained in the correspondence course, that PY could have shared only with some intimate disciples.

Those kriyabans were very serious, honest, deeply motivated. No nonsense would ever slip out of their mouths. I learned to listen to them respectfully and silently whenever they corrected some of my fancy interpretations of Kriya Yoga. Many, without being exhibitionist, were able to quote by heart many passages from the works of PY. They had studied all the Kriya material written or dictated by PY and often remembered verbatim key quotations from that material. They had read and re-read through those texts several times trying to decode them.

10 Many kriyabans do not consider these techniques exactly equal to those of Lahiri Mahasaya. They are not here described in detail, but freely commented according to my personal experience – for what its worth. I give it for granted that the reader knows them. In order to avoid confusion, I will denote them in the following way: PY's First Kriya, PY’s Second Kriya.....

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They always struck me with their extraordinary commitment to a regular practice of *Kriya*. Although unsatisfied with their understanding of the subtle mechanism underlying the *Kriya* procedures and tormented by many doubts, they never dismissed the practice. It was clear that they were following the *Kriya* path not for esoteric curiosities, not to find an alternative cure to anxiety, depression …. but for one reason only: to follow and realize the spiritual path so fascinatingly delineated in PY's autobiography.

The greatest part of our discussions concerned the *Higher Kriyas*. This is perfectly explainable. To many *kriyabans* the crisis with their *Kriya* organization began when their request of having a seminar on the *Higher Kriyas* received an incomprehensible, anachronistic "NO".

The meetings organized to review the basic teachings (*Kriya proper* plus *Hong So* and *Om techniques*) were always a source of inspiration. The disappointment of not getting this opportunity also in the field of the *Higher Kriyas* was unbearably bitter. 11

Every student wanted at least to see how such techniques were performed. Each technique included some physical movements: if you study them only from a written text, you are never sure about your correct performance.

We had inspiring conversations. The purpose of this Chapter is to refer in synthesis the main points of those conversations. I am confident they contain interesting information.

This summary is divided into three parts:
[I] A rational approach to *First Kriya* routine
[II] Adding PY's Third Kriya in an intelligent way
[III] Work with PY’s Second Kriya till the last days of our life

11 We know that recently a couple of the organizations based upon PY’s legacy proved they had understood that it doesn't pay to behave in such a way and are giving regular initiation into the *Higher Kriyas*.
[I] A RATIONAL APPROACH TO FIRST KRIYA ROUTINE

Let us consider a Kriya routine where the well known techniques of Hong So and Om are practiced at the end.

It is wise to start with Maha Mudra followed by Kriya proper. This can be practiced with open, semi closed or closed mouth: are all good. The logic order is: first mouth open then closed. The hypothesis that only open mouth Pranayama causes the energy to flow through the Sushumna channel – implying that the lateral currents of Ida and Pingala had no role – is baseless. Breath and energy move in Sushumna only when the breath is subtle, internalized and this happens after a great effort of concentration and relaxation.

As for Kechari Mudra, a good number of kriyabans has achieve it. One of my kriyaban friends had a strange opinion: he stated that Pranayama with Kechari was too "weak", being deprived of the strong sensations in the spine that you feel with mouth Pranayama. It was clear that this friend had tormented himself for a long time before taking his decision to give up Kechari Mudra.

Reviewing that episode, I think that the problem was the beauty of the sounds of the breath obtained with the open or semi closed mouth. The fact is that with the mouth closed and the tongue in Kechari Mudra (even baby Kechari) the sound is destined to become clean and fine like that of a flute. This flute-like sound is experienced only after a committed practice, when the spine is "clean" like an empty tube.

An important information about the Kriya practice is this: there are two versions of the Kriya proper, one taught in 1930 and one more recent. In my opinion a serious kriyaban should have experience of both versions. The first one matches perfectly the description of Kriya given in AOY: "The Kriya Yogi mentally directs his life energy to revolve, upward and downward, around the six spinal centers.... " This does not match with the technique that is given nowadays.

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12 PY in his writings and in his talks gave the definition of Kechari Mudra without introducing any practical exercises to be performed over a certain period of time in order to achieve it.
A good practice to be done after Kriya proper (and also after Jyoti Mudra) is Hong So technique

After Kriya proper you can utilize the Hong So technique, practicing it in the spine.

a) While you are watching your breath, never establish a rhythm in the mental chanting of Hong So! If by mentally chanting this Mantra you follow a rhythm, this rhythm will never settle down. Your mind will not guide you to the state of calm breath. Don't permit that the implacable rhythm of the litany: "Hong So, Hong So, Hong So, Hong So..." marches onward like the clackerty clack of the wheels of a train.

If your body can physiologically stay off-breath for some instants or for long moments, the rhythm should not cause the breathing process continue implacably. If you don't let the pauses exist, then you will never realize you are in the condition of living the emancipating experience of the breathless state.

Be always very attentive to each pause. Respect it, have care of it, merge with it. Enjoy the beauty of this pause, no matter if it lasts just an instant!

b) The pause after inhalation is different from the pause after exhalation. In normal, not controlled, breathing there is the tendency to exhale immediately after inhalation. Inhaling, the rib cage expands and gets into an elastic tension. If there is no control, this elastic force, even if it is minimal, is released immediately after inhalation. If you want to practice the Hong So technique in the best of the ways, after inhalation wait calmly and without any forcing the stimulus to exhale. Accept that the rib cage remains expanded and therefore in slight tension for some instants. When, after this pause, the stimulus to exhale appears, exhale.

c) Visualize your breath going up and down the spine with Hoooong and Soooo. No control – your breath is free. You can go ahead in this way for some minutes, then, when the breath is so short that the procedure is on the verge of evaporating into nothing, try to feel this short breath happening in each Chakra. One short, almost invisible, but complete breath happens in Muladhara and is blended with the soothing chant of Hong and So. This breath is like a peaceful vibration in a silent mind. Then place your concentration on the second Chakra: another breath happens there, then another breath happens in the third Chakra ... and so on... up and down along the spine... until there is no more breath.
If you practice in this way, a "virtuous circle" between this growing calmness and the reduced necessity of oxygen will start. This leads to an extraordinarily result even for those who deem they are only clumsy beginners. You are flying along the spinal tunnel towards a state of paradisiac tranquility. In time you will realize the truth contained in the words of a great disciple of PY: "I have learned to live by inner joy." (J.J.Lynn)

A note about the Om meditation technique
Contrarily to what some students think, this technique works. But it works only if you practice as it is taught: in the recommended position, with arm rest, closing one's ears with your hands (no ear plugs) while mental chanting *Om* innumerable times, with total commitment to internal listening without ever discouraging.

Often your hands seem paralyzed. You won't sense them anymore: this is the moment to keep on, undeterred. Usually you do not notice the exact instant when you start listening to the internal sounds: at a certain point you notice you are already listening to them since some time. The internal sounds don't appear when the mind is active thinking, but only when it is perfectly void, even void of the I consciousness, void of the thought you are doing a certain practice. When you reach a total void (to some this state seems having entered the sleep state), when the repetition of the *Mantra* has created a transformation of your state of consciousness, you will be surprised by a certain indefinite internal sound. You will sweetly become aware of them.

Great experiences ensue from this meditation technique. But it is necessary to devote to this technique the necessary time it requires. After the *Om technique* no other procedure should follow.

[II] ADDING GRADUALLY PY's THIRD KRIYA

Preliminary practice
The practice of the above described *Kriya* routine coupling the procedure of *Kriya proper* with the procedure of *Hong So* routine is the best preparation for *Third Kriya*. Through that routine you learn the art of producing a breath which is long and deep but at the same time SPONTANEOUS.

What I am writing seems illogical. Let me express this concept in another way: the lesson of *Kriya proper* and the lesson of *Hong So* join together. In
the Third Kriya you need to utilize a breath in which there is no trace of violence. No trace of forcing this event because Third Kriya is really an event, it is not something that you make, that you produce with you ability. Third Kriya happens in Sushumna. "Happens" .. this is the point! Only a similar breath in which you respect the natural pause after each inhalation has the power to guide your awareness into Kutastha.

Utilize a natural breath through the nose. Now, in this first preliminary to Kriya routine, avoid the practice of Thokar (movements of the head.) This first practice should happen in immobility. Your aim is to let you awareness move along the spinal tunnel. The ability you have achieved after months or years of Kriya proper is utilized in guiding awareness and Prana in the first Chakra, then into the second Chakra... and so on .... Chakra after Chakra, up to Kutastha, the point between the eyebrows, and then returning back to Muladhara. This must happen in a state of absolute immobility, mentally repeating the 12 syllables of the Mantra typical of Lahiri Mahasaya's Higher Kriyas. The breath is calm, imperceptible. A micro pause happens in each Chakra. During each micro pause you realize that there is a force born in the abdominal region that allows you to move the Prana. During that practice, you are in a state of great peace. If the breath becomes "too much calm, imperceptible", this is not a clue that you way you practice is wrong. No, it is a hint that your practice is correct.

You can gradually increase of the number of the repetitions. Try to respect the following plan: you start with the practice of 25 repetitions once a day, for two weeks. Then 50 repetitions a day for two other weeks. Then 75 repetitions a day for two other weeks... then 100... and so on, increasing of 25 in 25 until you practice 200 repetitions a day for two weeks. And then? Then you are ready for the real procedure of Third Kriya. I mean that in the dimension I have just tried to describe you utilize the Thokar procedure.

Second incremental routine
Now you are ready to draw the best from the complete technique – "Complete" means: as per written lessons. As promise I do not describe the procedure of Thokar. I am writing (in this chapter) for person who have already received initiation. During this following subtle effort you start with Kriya proper and then your meditation born intuition will guide you to let the correct Third Kriya happen in your life.

Start again with 25 repetitions of the complete procedure. Your breath is very, very subtle. You will witness how the current in the spine starts to move spontaneously. Be concentrated but do not force the process of
raising the energy during inhalation and let it move smoothly down during exhalation.

The incremental plan is the same: 25 repetitions of the technique every day, once a day, for two weeks. Then 50 repetitions a day for two other weeks... 75 ... 100... 125......150 ...175 ....200 for two weeks! The power that this plan can put into motion is indescribable.

Unfortunately if one has not the courage to overcome the 12 prescribed repetitions of the Third Kriya, will never realize the power contained in this technique! Increase therefore the number of repetitions, increase without fear and end your routine by trying further to calm the breath and reach the breathless state. Do the movements of the head in a very delicate way avoiding to stress the cervical vertebrae!

**What can we say about Fourth Kriya?**

As you know the technique is the same as Third Kriya. There is only this long process of holding the breath and repeat the head movements.

Unfortunately, many in our group after receiving PY's Third and Fourth Kriya, were not able to resist the temptation of trying Fourth Kriya on the spot – "if it leads to Samadhi, why not try it now"? After about 15 - 20 rotations, Kumbhaka became stressful. Instead of giving up, we repeated a couple of times the same attempt, while discomfort increased while a feeling of nausea or dizziness goes on launching its alarm signals. Eventually we stopped, defeated. The gain was zero, less than zero! Not only we had not obtained the slightest trace of Samadhi, but we had lost the initial tranquil state.

Now, after all the work done, you will experience the procedure of Fourth Kriya in a more comfortable way ... Here I can share only a common consideration that all the kriyabans with which I have spoken agree upon.

In a routine in which you experience this Fourth Kriya, immediately after the practice, enjoy some rounds of Third Kriya and some rounds of the simple Kriya proper. Practice until you feel calmness, then concentrate, for a long time, on the heart Chakra.

kkk

**[III] WORK WITH PY'S SECOND KRIYA TILL THE LAST DAYS OF OUR LIFE**

Now we have become familiar with PY's First, Third, and Fourth Kriya.
The tendency is to renounce the use of the breathing process and work only with pure awareness. Our breath has become almost evanescent. The work we are going to do happens apparently in the spine, actually it happens in Kutastha. Kutastha has different layers, like an onion. We start by becoming aware of its outer layer which is ... the Chakra Muladhara!

We will certainly continue to do what we have done for a long time, namely moving within the spinal tunnel. Yet now our intuition will fall into line with a new way of conceiving the reality of the spine.

We shall focus on the Muladhara and discover that we are in Kutastha, then focus on Swadhisthana and realize we are in Kutastha but in a subtler dimension, the same will happen with Manipura ... at some point we shall be in front of the white star in Kutastha..

While shifting the focus of concentration from Chakra to Chakra, we will refine our attunement to subtler vibrations.

Through the instruments of the Third and the Fourth Kriya we have unfastened most part of the subtle obstacle of the heart Chakra (Hridaya Granti Ved.)

PY's Second Kriya is the conclusion of the long phase of our path where Pranayama is enriched with the Bandhas and with the great stimulation that happens through the procedure of Thokar.

In PY's Second Kriya we force our concentration upon each Chakra until the essence of each of them is revealed. To say that we will meet the essence of the Chakras means that we shall also meet the essence of the Tattwas (the five elements.) Indeed the first five Chakras preside over the 5 elements: earth, water, fire, air, ether. One may think that this is part of Indian philosophy. Well, what will happen in our experience is touching, feeling, realizing these five elements.

In Kriya, subtle experiences take place, and what will happen is described very well by PY in his correspondence course. He explains very clearly the physical changes that occur in our bodies depending on the predominance in our consciousness of one Tattwa. He describes particular patterns of the flow of breath through the nostrils, different flavors that we perceive in our mouth....

Of course, it is difficult to perceive the essence of the five elements; it is a procedure that even in the esoteric literature is rarely and cautiously
mentioned.

PY's Second Kriya helps to internally listen to the sound of the Chakra during the practice of Kriya Proper. Some "strong" experiences happen in the spine, especially if one stretches out immediately after the practice. Each "experience" gives such an intensity of devotion that one is surprised to discover it in his own life.

The First and the Second Kriya tend to merge together.

Being in tune with the Om vibration, a sense of vastness pervades our consciousness. The Om vibration will take on a slightly different tone in each Chakra. Kriya Pranayama then gives the feeling of flying through different regions of an inner sky.