CHAPTER - III

CONCEPT OF NADA IN YOGA
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Yōgā is a great gift of India to the world. The yōgī, by making the human body itself a laboratory and workshop and by controlling the mind, (cittavṛttinirōdh) realized many truths among which those concerning ‘Nāḍā and Saṅgīta’ are of great importance. The facts established by science were known to the Indian Yōgi centuries ago and strove to gain the means of realization and attain Jīvan-mukti. For instance, the fact that various forms of energy are interconvertible and that light travels faster than sound were known to the Yōgī’s.

The word sound used in the context of yōgā is used here to correspond to nāḍā. The line of thought of an age always finds expression through words. What is understood as sphōta is grammar, dhvani in poetics is called nāḍā in yōgā and the word nāḍā has given an impetus and new vistas to expression. According to the literal meaning of the topic, this chapter should be devoted to the question as to what is the place of ‘Nāḍā’ in the concept of yōgā.

The word yōgā has different connotations such as acquisition, union, meditation, a trick or contrivance, physical fitness, practical use, viśkambhā etc. of astrology, remedy, treachery, wealth, substance, a means to an end, armour, action of
mantra and diligence. The word yōgā is derived from the root ‘Yuj yujir’ with the suffix. Pāṇini in his ‘Gaṇapatha’ has included Yuj in three guṇa-s viz: (1) as root ‘Yuj’ in Divādijñānā, meaning profound meditation. (2) as root ‘Yuji’ in Rudādijñānā, meaning combination. (3) as root ‘Yuj’ in Curādijñānā, meaning control.  

A union of two separate objects in yōgā. e.g. Ravi-Candra-yōgā. Here, the word yōgā is used in the sense of becoming ‘One’. The fulfillment of a want would also be in a way yōgā. The acquisition of wealth also does imply combination. Thus in both technical and general usage Yōgā primarily means a union. In Mathematics also this word has been used in the sense of addition. Yōgā has conventionally come to be associated with that school of Darśanā (Philosophy) which concern itself with a union of the individual and the universal consciousness. The scriptures have called it a power which joins the ‘Jīvātman’ with the ‘Paramātman’.

The Sage Hiraṇyagarbha is regarded as the first teacher of yōgā; the statement “hiranyagarbhō yōgasya vaktā nanyāḥ purātanaḥ” in Yājñavalkya smṛti bears testimony to this. But the earliest available authentic work on Yōgā is that of Sage Patañjali. In it we do not find an elaborate treatment of the subject but only a general survey. The upanisads mention four
branches of yōgā. They are Mantra- Yōgā, Laya- Yōgā, Hatha-Yōgā and Rāja- Yōgā.³

When we examine the physical substance from earth to space, the expression of physical substances is seen most on earth. Even the layman can see a seat in a three dimensional state in whatever shape it appears. All the aspects of physical objects including the space and emotion can find expressions in visual experience. Like knowing the physical aspects of the biological world and the visual aspects of the earth, we can understand that the different shapes of the earth, different colors, rocks, stones, dust, clay etc. along with the sound they produce when they confront with each other the vibrations, the dust make in the atmosphere and the solution it forms when it dissolves in water are all forms of physical expression following the gate lines of the creation of earth. The dust when it dissolves in water loses its sound vibrations. When it goes to live it loses its prāṇā and rasa and becomes rūpā and sparśā. When it goes to air only śabdā and sparśā remains. When it enters in the space, we can count it as a source of sound vibrations taking in to consideration the possibilities of movement of the matter by which it is constituted. But the truth remains the sound travel only through the air. Therefore we can’t imagine the vaikhari expression of sound in the air, only the parā-pāśyanti forms can be imagined.
WHAT IS YOGA?

Restraining the jñānendriyā-s and karmendriyā-s from moving into the worldly pleasures, controlling the breath, concentrating the mind in ātmatatva (the self) is called yōgā. The apanan which exists hiding from Mūlādhārā to Anāhatā and the prāṇā which is hidden from Brahmāndhrā to Anāhatā joins together to produce the para form of sounds. This goes up through viśudhi to become Vaikhari when reaches the mouth with the help of vyāna. We translate the desires of the mind to Mantrā, Stotra, Gita etc..

Suppose we remove vaikhari and madhyamā from the Nādā and what remains is the astral expressions of Avyākrtākāśa. It is in this ākāśā or the space we have Atmasvarūpa and Brahmaśvarūpa.

Ghrāṇā (smell), rasā, rūpa (shape), sparśā (touch) etc.. are different types of phenomenon. But the greatest phenomenon its expresses in the space.

If one has to elevate the disquiet or tormented mind to a meditative state so that it can be called ‘Bhaumā’ one has to move forward and go beyond all the boundaries of time and space. When we go from the world of order to the world of chaos through Panḍikaraṇā and consider the Šabdatanmatrā
existing in the *Apanākṛta* pure elements, the questions where? How? etc. become insignificant.

Many people believe that the *Prāṇāyāma* is related to breath. If it all it has any relation with the breath, it is insignificant. There are numerous exercises to control *prāṇā* and breath control is only one among them. *Prāṇāyāma* means to have control over *Prāna*, not the control of breath.

According to ancient Indian philosophers *Jagat* is constituted by two things. One is called *Ākāśa* that is pervasive seen inside and outside of every object. Whatever that exists is the evolution of the space. Though *Ākāśa* is divided into *Bhūtākāśa, Maṭhākāśa, Haṭhākāśa, Dāharākāśa, Bāhīrākāśa* etc. all are the same. In the beginning there was only one *Ākāśa*. At the end of the doomsday everything dissolves into the space and the world is again formed from this space during the next creation.

In the *Brhadāraṇyakopaniṣad*:-

\begin{verbatim}
'Sa hōvāca yadūrdhvam ṣaṣṭhānaḥ dāvo,
Yat vāk prthivyā, yatandara, dyāvāprthivyāimē,
Yat bhūtam ca bhavaca bhavasyacca ityacakṣatē
Kasminstadōtam ca prōtam cēti
Sahōvāca yadūrdhvam gārggi/
Ākāśo tadōtam ca prōtam cēti.\textsuperscript{16}
\end{verbatim}
Gārgṛi to Yājñavalkya, which is the thing on which the sky, the earth, the horizons and everything that exist are founded upon. Yājñavalkya says, everything is based on the space. In Chandogyaopaniṣad, Śālavarya asks on which factor does this world depend upon. For this question Pravāhanan replies that all the elements originate in the sky and finally they all dissolve in the space.

THE APPRAISAL OF AKASA

The space is considered as Brahmā because of the quality- sarvajagatkāraṇatvam i.e. the cause of the existence of cosmos. This is beyond creation, destruction and emotion etc. It is Brahma that is self-illuminating and the illumine power of the world which can be considered as Avyākṛtākāśa. It is this Brahmākāśa as it exists as the light of inspiration in the caves of brain (dhīguha) and as the sun illuminating the whole world. This Avyākṛtākāśa is the Brahma which itself is soul. This Avyākṛtākāśa is found illuminating the dark caves of the brain like an inner sun.

‘Ākāśō vai nāma nāmarūpa yōnirvihita’
‘Ṛcō f kṣarē paramē vyōmāni asmin dēva adhviśwē nisēduḥ’
‘Saiśā bhārgavī vāruṇī vidyā Paramē vyōman pratiṣṭitā’
‘Khambrahmā’
‘Ōhm ! Kham brahma kham purāṇam’
In all these śrutivākyā-ś Ākāśa is used to express Brahman. Therefore we can understand that the term Avyākṛtākāśa used in Vivēkacudāmānī means Brahman. Thus we have seen in details the qualities of Vyākṛtākāśa which is called Karmākāśa or Bhūtākāśa, Brahman or Avyākṛtākāśa. But there is another Ākāśa in the world that is Paramākāśa or Supreme space. This is the source of the Ātmacaitanyā or Brahmajñānā. Srinārayana Gūrudevā in his Ātmopadesāsatakā uses the term Paraveli to describe this. In Vedāntā this is referred to us bhūtākāśa.

Taittirīyopaniṣad calls this paramavyōma or this supreme space that exists in the intelligence of man. It is this supreme space which exists as Brahman.

ĀKĀŚA AND PRĀṆĀ

Which is the force that changes Ākāśa to Jagat, it is due to the power of Prāṇā that is space acts as the reason for the creation, preservation and destruction of the world. Similarly Prāṇā acts as the driving force of the Jagat just like the elements getting dissolved in the space in the first and last period of Kalpā. All the material of the world get dissolved in the Prāṇā. It is from this Prāṇā it all the energy comes out Prana is the moving force of the world. It is this force which attracts and
repulses. It is this force which acts in all the metabolic activities of the bodies. It is this force which illuminates the Nādi-s.

"Dear child! Mind is in the fold of the Prāṇa". From the thought to the lowest desire is the work of Prāṇa. It is the sum total of all the mental and physical powers in the world. When they go back to the original structure they are called Prāṇa.

‘All the world up to the svarga (third world), that is heaven is in the hands of Prāṇa’. What was there when there was no Sat and Asat? What was there before the Tamas started hiding the mind. Then the Akāśā was remaining totally stable.

‘Nāsadāsīnno sadāsīttadānim
Ambhaḥ kimasidghanam gabhiram
Ā nītavādam svādhāya tadēkam
tasmādhyāṃnyanna parā kiṃcānaśa
Tam asīt tamasā gūthamagreḥ’

We are hearing the echoes of all these Mantra-s here.

Even then there was no movement for Prāṇa, Prāṇa exists. Although things that we find bright in this world remain are dissolved at the end of the world (Kalpānta). In the beginning of creation they make up into different shapes, emotions and forces. The knowledge about this Prāṇa is called Pranāyamā.
THE AIM OF PRĀNĀYĀMA

Prānāyāma opens an eternal source of energy in this world. Suppose a man attain his knowledge and by controlling prāṇa, he became a supreme power in the world. With control of Prāṇa he can even rearrange the stars and sun. He can control from the microcosm to the macrocosm attaining this power. This is the aim of learning Prānāyāma. There is nothing in this world which can’t be controlled by a Yogi. Even the Dēvā-s, other deities and forefathers are at his beck and call. All the forces of the nature become servants to him.

What is that thing by knowing which we know everything?²⁰ By attaining which Jñāna we can have all Jñānas? It describes that all the books of the world compete each other. If you start learning about the world completely you have to concentrate on each grain of sand, it will take infinite time is impossible. When how will one attain that knowledge? Through Viśeṣajñāna how can one attain Sarvajñatvam? The Yogi-s say that behind the Viśeṣadharma there is a Sāmānyadharma. Behind every principle there is a general principle. If you understand that you can understand everything.²¹ The world is described as a noble seed (akhaṇḍaikasattā) in the unhappiness by the Veda-s. If you can understand the meaning of this Sat, you can understand the world.²² "Dear Maitreyi, by the vision hearing, contemplation and vijñāna you can know this".²²
**DHYĀNAYOGĀ**

Here we have to realize this ātmā. One has to hear about this ātmā, think about it and do the Nididhyāsanā to become the knower\(^2\). Meditation is the medium of this realization. All the sins disappear through the meditation\(^3\). There is no other way to destroy the sin except through meditation.

**ANĀHATA DHVANI**

Bījāksarā is the parama bindu, Nādā is immediately upon this. When the sound disappears into the ‘akṣarabrahma’, the eternal silence dawns upon the Sādhakā. There is a sound on the other side of the Anāhata dhvani which delivers the Yogi from all the doubts. For example integration (niranjana) takes place when the tip of a hair decays beyond half and one hundredth of it. To make it clear it exists as fragrance in flowers, ghee in milk, oil in gingelly, gold in rock, sound in bell etc.. this layā (niranjana) exists in all the elements. The Yogi, who is knower whose mind is free attains his knowledge and exists in Brahma.\(^2\)

**ATMA-SARVARYĀPĪ-
SABDAŚRAVANA FROM NĀDĀBRAHMĀ**

Just like oil existing in gingelly and fragrance in flower, the Brahma exists inside and outside the Purusa. Once you learn
everything about a tree, we can feel its shade is immaterial. Similarly the soul exists as the timeless one everywhere.

_Bṛhadāraṇyakopaniṣad_ says; when one plays _Viṇā_, one cannot realize the quality or hear the sound of that particular _Viṇā_. We only recognize the sound similar to other _Viṇā_. For the person who can understand that sound of the drums is nothing but a reflection of the _Nādabrahma_ can realize the fact that whatever one hears is the subtle reflections of _Nadabrahma_ connected by _Nādā_ like gems in _sūtra_. So the _ātmā_ attains liberation through sound; it can be sound of a drum, _Shaṅkhu_ (Conch) or _Viṇā_ the effect is the same. In every physical and astral experiences this truth exists. Thus, without rejecting anything, absorbing everything, you can realize the fact that everything is nothing but _Brahmā_. For the man who realizes this truth nothing is out of him even if all the experiences and things are different. Even if the experiences are of versatile nature he can understand that all these are the different reflections or expressions of the same truth. It is the _Atmaprakāśā_ which exists as the cause and effect of everything. Thus a mind without _Rāgā_ and _Dveṣā_ which is withdrawn from all the material or physical subjects for the attainment of self realization understand the unity in diversity of the world. He can understand that it is this eternal light that illuminates all the real and unreal experiences of him in the _Jāgrat, Svapnā_ and the _Suṣuptī_ state.
The seekers of knowledge contemplates on Brahmā in form of Ōhmkkārā. In Akārā which is the first part of Praṇavā there exists Prthvi, Agni, Ṛgveda, Bhūr, Pitāmaha etc. In the second aspect of ‘U’kārā exists Antariksā, Yajurveda, Vāyu, Bhūvas, Viṣṇu etc. In the third matra ‘M’kārā consists of dyau, sūrya, sāmavedā, svarlokā, mahēśvarā etc. ‘A’kārā has pitavānā and rajoguna. ‘U’ kārā has Śvētavanā and Satvagunā. ‘M’kārā has Kṛṣnavanā and Tamogunā. This Ōhmkkārā is Aṣṭāngayuktā, Catuspadayuktā having Trinētrā and existing as Panca-devadatmakam. A person who hasn’t realized this truth of Praṇavamantrā cannot be called a Brahmān. This Praṇavā is the bow, ātmā or soul is the arrow and Brahmā is its goal. With the help of the arrow which is the soul, the archer or the Śādhakā crosses his goal the Brahma and becomes free. It is from Ōhmkkārā that all the Svar-ā-s descended, the three worlds appeared from this. Even the smallest part of Brahma can wash away the sins. It can also bring glory and happiness in ones life. This truth is explained in the last lessons. Holding the head and neck high, control the mind and the senses, the Yōgi rowing his boat which is the Praṇavā through the sea of Samsārā.
NADAGRAM - THE SEAT OF PRANAVA

The Pranavā exists as unbreakable stream of oil or the continuous ringing of bells. Here Pranava means the sound. Nāda is Pranava existing in a special state. The caturīyāvastā of praṇava is nāda. Only a vēdajñā can recognize this. In Patanjali’s Yōgasūtra, Ōhmkarā (praṇavā) is used as a symbol of power. The relation between Isvara and Praṇava, Praṇava the vācyā vācaka bhavasambandha is eternal. It becomes clear with conventional knowledge, it was not made by anyone like other sounds31. Japa is the medium to awake the spiritual tendency of the soul. The technique of realizing the soul through Japa is described.

PRANAYAMA THROUGH OHMKARA

One has to meditate on god that exists as light in the lotus of the heart. Inhale through the Idā (left nostril) and keep it in the abdomen32. Then meditate on Ōhmkarā which exists as fire in the middle part of the body. Inhale the Prāṇā taking four minutes is called Purakā. Purakā is also called Brahma. Keep this air sixteen minutes in the chest is called Kumbhakā. Kumbhakā is also called Visnu. Exhale the air to the right nostril taking eight minutes is called Recakā and also called Rudrā. These are the three DeVa-s of Prāṇāyāmā.
PRĀNA THROUGH THE SIX CAKRĀS

The purification of PRĀNA or PRĀNAYĀMĀ happens to the six cakra-s of the body. The prāṇā which struggles in material world reaches god by going up the cakra-s and sings into material decay when it goes down. The breathing of common people exists in these two stages. The pure prāṇā gets Īśvaradarśanā (the vision of god). The Prāṇā which exists in all parts of the body under control goes up opening all the cakra-s reaching the Sahasrārapadmā and attains the ŚivaŚaktiYogā. One can attain this state through Prānāyāma. Śadādhāra or the six cakra-s are named taking into account the multiple experiences one gets when the Prāṇā goes up to the Sahasrārapadmā. The six cakra-s are Muladhāra, Svādhiṣṭāna, Manipūrakā, Anāhata, Viśudhā and Ajñā. These names symbolize the experiences of Jīva in all these six cakra-s.

THE IMPORTANCE OF IDĀ, PINDALA AND SUŚUMNA IN PRĀNAYĀMĀ

The three basic nādi-s of Prānāyāmā are Idā, Piṅgala and Suśumna. The energy which exists as a female serpent at the tip of the backbone or Muladhāra is called Kundalini. When this Kundalinīśakti is awakened it comes up through the Suśumna and reaches the Sahasrārapadma. Yōgi enters samādhi at this state. This experience is described in Yogavāsiṣṭam.
PRĀNĀ AND MIND

One laughs, rejoices, plays with affection and similarly feels happy, ekeout his livelihood with intelligence and care, is afraid of danger from all quarters, quarrels, reflects, when afflicted with grief, gets intoxicated with newly acquired fortune, quails at the vengeful acts of his foes, when filled with lust, enjoys, putting on a smile. In all this one should know that in the body the mind takes delight in sensual pleasure with the aid of memory. In which every part of the body the vital air abides, there in with the mind surely abides. The mind is said to be the moon, the sun, to be the vital air and the eyes, to be fire. They are suspectively the Bindu, the Nāda and the Kalā. Oh! Brahmā, having as their deities, Viṣṇu, Brahmā and Īśwara (Śivā) respectively.

THE PRANAVADHVANI- RĘCAKĀ

Ohṃkāra gets completed through Ręcakā. Here it enters into Layam. One has to do the churn of these two through meditation and reach the Gūthatattvā. By this one realizes the eternal light that exists in the heart of all those living souls which exists with the glory greater than a thousand suns. With this one becomes void of sins.
THE PRANAVADHVANI- PŪRAKĀ 38

Where is the cause of Srṣṭi, Stiti and Laya and where does mind dissolve that is the Paramapāda of Viṣṇu. The lotus flower has eight petals and thirty-two cells here the sun with moon as its centre is situated. In the centre of the moon there is a fire and in the centre of the fire there is a light. In the centre of this light there is the throne of Bhagavān which is studded by many valuable gems. Here Bhagvan Vāsudeva is seen decorated by Srīvalsam and Kaustubham. One should meditate Vāsudeva whose glory is greater than millions of suns and moons. One should meditate on the Lord Mahāviṣṇu while doing Pūrakā.

THE PRANAVADHVANI - KUMBHAKĀ 39

When you practice Kumbhakā concentrating at the heart you should meditate Brahmā, who is white and red in colour. When you do recaka meditate on Bhagavān Saṅkarā who is the destroyer of all the sins. Sivā is like the Kadali flower which has a Pushyamukhā at the bottom and Nālam at the top. He is sitting absorbed in himself. Meditate on the lotus heart hundred organs, hundred petals and with Sun, Moon and the Fire in the middle. When this lotus flower blooms through meditations you get the realization of the sun, the moon and the fire. Once you conceive the seeds of this the mind reaches a permanent state. Vēdajñā is one who knows Tristānā, Tripatrā, Tribhmvāvu, Trayakṣarā,
**Trimatra** and **Ardhamātra**. The **Yogi** should practice **Yogasādhanā** through the **Kandanāla**. Through meditation one has to transform this lotus to the size of an **Arthamātra**. Then he has to draw the air through the **Susumnā nādi** and dissolve it in him. At the centre part of the body at the **Lalātastāna** is situated in the **Amṛtastāna**. This is the great **Brahmastāna**.

**THE SIX ORGANS OF YOΓĀ**

**Asana**, **Praṇayamā**, **Pratyāhārā**, **Dhāranā**, **Dhyana**, **Samadhī** are the six organs of **Yoga**. There are numerous **Jīva Yoni-s** and therefore numerous **Asana-s**. Only the **Lord Mahēswara** knows all the secret of **Yoga**. There are four main **Āsanā-s**; **Sidhasana**, **Bhadrasanā**, **Simhāsanā** and **Padmāsanā**. The first cakra is **Mūlādharā** and the second is **Śvādhīstāna**. In between this at the root of the sex organ which is the **Kāmarūpa**. At the anal part in the **Adhāra cakra** there is a lotus with four petals. In its centre is the root of **Kāma**. The **Sidhā-s** totally deny this organ. It is at the centre that the **Lingam** exists.

**WHO IS THE YOGAVIT?**

**Yogavit** is one who realizes the truth of the glowing gem which is in his **Mastakā** (forehead). The **Praṇa** exists with a colour equal to the **Saptasuvrāṇā**. It exists like a stream of **Vidyut**. It
exists four *Angulā* from the *Agni stāṇā*. It exists below the *Mētra stāṇā*. It is the real *Prāṇā*. It depends on the *Svā istāṇa Cakrā*. *Svā istāṇā* is found at the root of *Mētra*. There exists a body of *Psāṇa* or Vāyu like *Ratnatantu*. The *Candra* which is at the navel is called *Manipūrakā*. It is in this *cakrā* that we can find the *Mahacakra* which has 12 parts. It is the control centre of all the *Pāpa*-s and *Punyā*-s. Until the *Jīva* understands the principle of this *cakrā* it has to wander in the world of virtues and verses.45

**NĀDI JÑĀNA**

Below the navel above the *mēdram* there is nerve centre which looks like the egg of a bird. 72,000 *nādi*-s go out from this nerve centre. Among them 72 are main *nādi*-s.46

It is said that among the 72 main *nadi*-s 10 are Pranavahini. They are *Idā, Piṅgalā, Susumnā, Gāndhārī, Hastigīvā, Puṣā, Yaśasvinī, Ālambuṣa, Kuhū* and *Śaṅkhinī*.47 The knowledge about these *nādi cakrā* is essential for *yōghi*-s. Among this *Idā, Piṅgalā* and *Susumnā* represents *Sūrya, Candra* and *Agni*. The *Prāṇā* always moves through these nerves. *Idā* is the left side and *Piṅgalā* is right side. *Susumnā* is in the centre. These three are most important channels of *Prāṇā*.
In Amṛtanādōpaniṣad\textsuperscript{48} observes that the breathing in the length of 30 Aṅgulā is called Prāṇā.

\textbf{YŌGĀ ESSENTIAL FOR BODY PURIFICATION}

In Garbhōpaniṣad it is said that a human being has 180 Saṁ-dhi-s (joints), 107 Marma-s, 360 Asti-s (bones), 100 Snāyu-s, 700 Sira-s (Nerves), 500 Majjā-s (marrows) and 4.5 crores Hair.\textsuperscript{49} Depending upon the variety of food, there will be differences in the heart and the tongue. The amount of the Kapha, Mēdus, Malam and Mūtram depends on the foods that one takes. In
one’s face exists in Āhavānīyagnī in the stomach Gārhapatyagnī and the heart exists the Dakṣināgni says the Upaniṣad. The Jñānā and Jāṭharāgni are responsible for our good and bad actions. Yōgā helps us to sublimate the physical body which is all the time involved in material pleasure. Thus these Vāyu-s live in the 1000 Nādi-s. The life glows depending on the power of the breath on the top and the bottom of the body. Therefore the Jīvā knows no rest.

**AJAPAGAYATRIMANTRAJAPA**

The Apānan attracts the Prāṇā and the Prāṇā attracts the Apānan. The Yōgī is the person who realizes this. Thus the Jīva goes out with ‘Hā’ kārā and comes in with ‘Sa’ kārā. In short the Jīvā always recites the Mantrā Humsam. It recites this mantra about 21,600 times. This Ajapāgāyatrimantra gives realization to the Yōgī-s.

Through Ajapāgāyatri a man becomes totally pure. There is no other purifying technic equal to this. On can realize Brahma through this Mantrā. The Paramēśvarisaktī is sleeping with the face covering it. The yōgī who realizes this fact opens this Mōkṣakavāda with the Kuṇḍaliniśaktī. If a Yōgī practices Mūlabantābhyaśa the Prāṇā and Apānan will unite together. And the result is that even an old man can become young.
MULABANDHA\textsuperscript{53}

When one makes the \textit{Apana} with the downward course move upwards by force, by construction (of the Sphincter-muscle of the rectum as they call it) This is known as \textit{Mulabandha}. When the \textit{apana} coursing upwards reaches the region of \textit{vahni} or fire, then the flame of fire, caused by the vital air to move up, increases in its length. When the fire and the \textit{apana} reach the heated \textit{Prana} (vital air), then by that (\textit{Prana}) reaches an overheated condition and a flame is generated in the body. By that flame the sleeping \textit{Kundalini}, being very much heated, is roused and like a snake belabored with a stick, becomes erect with hissing and by way of entering its hole, reaches the interior of the \textit{Brahma nadhi}. Hence the \textit{yogin}-s should always practice the \textit{mulabandha}. Place in the heal at the \textit{Yonistana} keeping the anus open \textit{Apanavayu} should be drawn upwards. This practice is called \textit{Mulabanta}.

UDDIYANABANDHA\textsuperscript{54}

Keeping the face goes the abdomen above the navel like a bird when one practises \textit{Uddiyanabandha}. This is like forming into a lion to fight with the elephant of death.

After the \textit{Kumbhaka} and before expelling the vital air, the \textit{uddiyana} has to be performed, by which \textit{bandha} the
Prāṇā (vital air) rises up in to the susumnā nadi and for that reason this has been called by Yōgin-s by the name of Uddiyānā. While in the Vajrāsanā, one should firmly hold with the two hands the two feet and press the Kanda or knot near the region of the ankles then. Then he should resort to the Paścimastānā in the abdomen, the heart and the neck, where by the Prāṇā (vital air) would slowly and steadily reach the junction of the abdomen. This should always be performed slowly, after shaking off all disorders of the belly.

JALANDARABANDHA

Through Jālandarabandhā one controls the ‘Amṛt’ in the head. Through this one can control the Karmabandhā (Karmic principles). Because of the Jālandarabandhā the amṛt doesn’t get in to fall in the Agni. The air also doesn’t move. The bandhā, known as the Jālandharā, should be performed at the end of the Pūraka (after inhalation). This is in the form of constructing the throat causing obstructions to the passage of the vital air. When construction of the throat is made by suddenly contracting the nether part of it and with the Paścimastānā of the middle, the vital air will enter the Brahmaṇādi. Having assumed the proper posture well, in the manner described above and rousing the Sarasvati, he should control the prāṇa-air.
KHECARIMUDRA

Folding the tongue on the opposite side touching at the Kapālakuharā, one should concentrate between the eyebrows and practice of the Khecarimudrā one can rise above death, fear and diseases. Sleep, hunger, thirst etc. goes out of him. He also rises above sexual feelings. No sperm ejaculation happens in his body. Even if this happens through the Yonimudrā a Yogi can draw this up. Vīryā is of tough colours, white and red. The white is called 'Śuklā' and the red is called 'Mahārajas'. The Mahārajas which is red in colour exists in the yonistānā of the Yogi. While the Śuklā exists in the Candrastānā. The union of this two is very rare. Śuklā is the Śiva svarūpa and the Rajus is the Saktisvarūpa. Bija is the moon and Rajus is the sun. The yogi realizes the truth of the unity of these different aspects.

ĀTMANIRNAYA

The Astadalakamalā is situated at the heart. The Jīvātma depends on these lines and exists as a glow in the centre of an atom. Everything is inside it. It knows everything. It does everything. It is that which thinks that it exists. It is the doer of all actions. It is that which enjoys and laments. It exists as different people in different places. But its internal nature is the same. By concentrating on it one can develop Bhakti, Buddhi
and Dharmā. When it rests on the white coloured petal in the Agni corner, Buddhi falls in to sleep and laziness. When it rests on the dark coloured petal on the right side, the Buddhi enters into Dveśā, Kopa etc.. When it rests on the Niruti corner (a blue coloured petal) Buddhi falls in to Papakarma. When it rests on the eastern side on the transparent petal (Spāṭikavarnā) one feels attracted to plays (Krīḍā-s and Lilā-s).

When it rests on the Vāyu corner where there is a red petal (Māṇikyavarnā) it attains movement, Vyāgryā etc.. On the northern side in the yellow coloured petal when it concentrates on that petal the feeling of romance dominates the mind.

When it rests on the Īśāna corner where the petal has the colour of Vyāryā it finds happiness in Kripa, Dāna etc..

When Mati exists in the joints (Sandhi-s) one suffers from Mahāvyādhi-s like Vata, Pitta and Kapha. When it is in the middle it opens the path of knowledge, the mind finds happiness in music, dance etc.. When there is trouble for the eye to correct that this gets dissolves in the primary line (Prāthamarēkhā) and the sleep occurs. That primary line has the colour of hibiscus (Cemparatī: a kind of flower). The dream state in the centre of sleep state exists in the middle of the sleep state. When one rises to evaluate those things that one hears and
sees in the dream strain occurs. To eradicate that strain it disapp­pears in the second line (Rekha). The colour of that is equal to lightning (Indracapā). In Suṣupti this energy exists as eternal consciousness and helps us to attain mōkṣa. When it dissolves in the middle of the Secondary line (Dvidiyarekha) we enter in to the Turiya state. In this state the intellect is connected with the supreme soul. At this stage one should concentrate with total confidence on his supreme soul without any other thought. At this state the Prāṇa becomes one with the āpanā. At the state of Turiya everything becomes part of happiness. The multiplicity disappears in unity. The materialistic aspect of mind ends. He becomes one with the paramātmā in which resides the body in the form of paramatmā. This is the state of mōkṣa (deliverance).

CONTROL OF VAYU

One has to meditate on the triangular position mentioned before which has five colours and has Pr. thvītatva. One has to meditate on the Pañcavāyu which includes Bija, Varṇa and Stāna. ‘Ra’ kārā which is in the form of sun is the Apanabīja. ‘La’ kārā which has the form of earth is the Vyānan just the colour of hibiscus flower. ‘Va’kāra is like conch (Sankhu) it is in Udāna. ‘Ha’ kārā is transparent like the sky. The places of
Samānan are heart, navel, nose, ears and the toe (first finger of leg). This Samānayu resides in 72,000 nādi-s and 4 1/2 crores hairs in the body. In fact Samānan and Prāna are the same. It is also the Jīva. Concentrating on the mind one can perform Recaka, Pūraka and Kumbhaka very slowly attracting them to the lotus of the heart. Controlling the Prānāyāy and Apanāyayu one should recite the Pranavamantra.61

AMURTA NADA SRAVAŅAM62 (HEARING THE VOICELESS SOUND)

Narrowing the throat and the sexual organ one should manipulate the Susumnā nādi which looks like a lotus tread from the Mūladhāra. Then one hears the sound of Vīnā and Conch. At the inner side of the mouth is the centre of the four holes. The voice that passes through this hole resembles the sound of peacock. Like the Sun shining in the sky the soul shines here. Here the Puruṣā should dissolve his mind and see the soul. There is the Nādabindu which has the colour of gems. Those who know this reach the Kaivalyā.

The greatness of the investigation of the Nādā62

There is no mantra higher than the Nādā: There is no God higher than one’s own Atman, there is no worship higher than
investigation of the Nāda, there is no happiness higher than satisfaction. By one who desire to acquire psychic powers, the heart of the Ātmā-mantrā should be kept as a profound se-

**FOOT NOTES**

   “Yōgasūcitavrūttinirōdhah”

5. *Varāha Upanisad, ch. V, II, verse 19, 20 Yōgatattvā Upaniṣad.* A useful analysis of Yōga will be found in Rājendra Ghose’s “Samkārs and Rāmānuja”. Mention is also made of a threefold division corresponding to the three vaidic khaṇḍas, viz, Karma-Yōga (Karma-Kaṇḍa), Bhakti-Yōga (Upāsana Kāṇḍa), Jñāna or Rāja - Yōga (Jñāna - Kāṇḍa). Karma Yōga is good action without desire for its fruit. Bhakti Yōga is devotion to God.  
   *Āmṛtanādōpapīṣad verse 30*  
   What is earthen (Pārthiva) is of five Matras. What is water (Varuna) is of four matrās, what is fiery (Agnīyā) is of three matrās what is of Air (vāyu) is of 2 matras, while ‘Ākāśa’ is of one matras. What is of no matra (Amātrā - brahma) should also be meditated upon, by the Yōgins.

6. *Bṛhadāraṇyakopānīṣad, 3.8, 3.4*  
   Sa hōvāca yadūrdhvam yajñāvalkya divō,  
   Yat vāk prthivyā, yatandara, dyavapṛthivyāime,  
   Yat bhūtam ca bhavaci bhavisyaacca ityācaksate  
   Kasminstadōtam ca prōtam cēti  
   Sahōvaca yadūrdhvam gārggi/
   Ākāśō tadōtam ca prōtam cēti.


   *Chandōgōpānīṣad* 1-9-1  
   *The Mandalabrahmana Upaniṣad.* Brāhmaṇā.IV
The knowledge of the five-fold Vyoṣma or Akāśa and its fruit. ver. 1 to 4.

8. Yogasikhopanisad, Ch. I ver. 141 to 144.
   Chāndogyopanisad 8-14-1
   Akāśo vai nāma
   Namarūpa yōnirvihita
   Yogaśikhopanisad V - 20 to 24

9. Rgveda samhitā - 1-164-39
   Rgoṣ kṣarē paramē vyomani
   asmin dēva adhīviswē nisēduḥ

10. Taittiriya Upaniṣad - 3.6
    Saīsa bhargavi vārūni vidyā
    Paramē vyōīnan pratistitā

11. Chāndogyopanisad - 4-10-4
    Kham brahma

12. Brhadāraṇyakopanisad - 5-1-1
    Ōḥm ! Kham brahma kham purāṇam

13. Vivēkacūdamani - V. 132

14. Ātmopadesasūnataki - V.2
    Karanavumindriyavm Kalēbaram
    .................................. tirrāṇī ēcētītēṇam

15. Taittiriya Upaniṣad - Brahmānandavalli, Anuvākam I.
    Brahmāvidāpnoti param, tadēṣāpyuktā,
    Satyam jñānamānadam brahma,
    Yo vēda nihitam Guhayam parame vyōīman

16. Chandogyopanisad 6-8-2
    Prāṇabandhanam hi sōmya manah

17. Praśnōpaniṣad - 2-13
    Prāṇasya idam vaśo sarvam tridive
    yat pratistitam.

18. Rgveda - 10 - 129. 1,2,3
    Nāsadāśīnō sadāśītadānīm

105
Ambhaḥ kimāsid gaḥanam gabhiram
Ā nītavādam svadhayā tadekam
tasmadhyanynanna parā kincanāsā
Tam asiḥ tamasā guṭhamagraḥ

19. Mundakopanisad, 1-1-3
Kasminnu bhagavō vijnātē
sarvamidam vijnātēm bhavati

19. Amṛta nādōpanisad, 5 to 16.

20. Chāndogyōpanisad - 3-14-1
Sarvam khalvidam Brahma

21. Chandogyōpanisad - 6.2.1
Sadēva sōmya idamagra asīt
cākamēvadvitiyam

22. Brhadāraṇyakōpanisad - 2-4-5
Maitreṣyā! Atmanō va arē dvijānēna
sravanēna matya vijñānēna idam
sarvam viditam

23. Yogasūtra 3-2 P.98
“Atma va arē draṣṭavyoḥ sṛṣṭavyoḥ mantavyah”
nitidhyāsiteiva.
tatrapratyayecikatanata dhyānam

24. Yogasikhopanisad - ver. 24 to 27.
Dhyānabindu Upanisad, ver.1.
“Yadi śailasamampāpam vistirīpanam bahuyajanam
bhidyatē dhyānayogēna nanyah bhidō kadacana”

25. Dhyānabindu Upanisad ver. 5,6,7
“Puṣpamadhyē yatha gandhah
Payōmadhyē yatha ghṛtam
Tilamadhyē yatha tailam
Paśaṇēsvīva kānīcanām”
“Ēvam sarvāni bhūtāni manau śutramivatmini
stirabhuddhirasammūthō brahmavit brahmaṇī stitah”.

Svētāśvatārōpanisad, ch- I., V 15
26. **Brhadāraṇyaka Upaniṣad** - 2 - 4 - 9
   “Sā yathā vināyeyi vadyamānāyeyi na bāhyan śabdān śaknuyāt grahaṇāyā
evinaeyeitu grahaṇēna vināvādasya va śabdo ghritah”

27. **Amṛtanaṇḍa Upaniṣad** ver. 2 to 4
   **Dhyānabindu Upaniṣad** 9 to 17
   **Yogaśikha Upaniṣad** Chap. II, ver 5-6, 11-14

28. **Dhyānabindu Upaniṣad** - ver. 16 to 17
   “Ōhmāraaprabhava deva ōhmāraaprabhavā svarāḥ
   Ōmāraaprabhavam sarvam traṁśkyam sa carācara
   hravō dhati pāpand dirghah sampatpradō vīyavāt
   Ardhamatra samayuktāḥ pranavō mōksadayakah”

29. **Śvetāsvatara Upaniṣad** - 2.8
   “Trirunatam stāpya sāmam sarīram
   ṛḍīndriyāni manasa samnivēṣya.
   Brahmādūpēṇa pratarēta vidvān
   srotamsi sarvāni bhayavahakani”

30. **Yogaśūtra of Patañjali** - Samādhi pādam ver. 27
    Tasya vācakāḥ pranavah

31. **Patañjali’s Yogaśūtra** - ver.28
    Tājapstadardabhavānam

32. **Yogatattvopanisad** - ver. 63 to 64

33. **Rājayoga** - Svāminivēkandah. Ch.V
    Adhyatmika prāṇāyamam. P. 75

34. **Yogaśikha Upaniṣad** - Ch.I, 168, 172 - 175
    P. 359 to 360.
    “Suśumnantaratali tējolyasandhim
    Pibantān sudhāmaṇḍalam dravayantīm
    sudhēmorrttimide mahanandarūpam”
35. **Yogavāsiṣṭham** - Introduction
   Śadadhāra paṅkṛruhantē viracat

36. **Yogacūdamani Upanisad** - 1. 4. 6.
   Caturbhujam syādādharam svādhīstānam ca Śatdalam
   Nābhaух dasādalam padnam hrdaye dvādaśarakom
   Śītaśadalām visuddhākyam bhrūmadhye dvidalam tathā
   Śahasradala sankhyātam brahmarandhro mahapathi

37. **Amṛtanāḍopanisad**, ver.11
   Sending up gently breath (outward), emptying the space (in the region of
   the heart) of the nirātmakā (air not forming part of one’s own body) and
   keeping to a state at sunya (void) such is the description of Rēcakā.

38. **Amṛtanāḍopanisad**, ver.21 to 39
   The Kumbhakā which is practised along with sūrya, ujjayī, śītalī and
   Bhastrī as the fourth, th is the combined Kumbhakā.

39. **Amṛtanāḍopanisad**, ver. 12
   Even as a man sucks in water through the stalk of a lotus, even
   so should breath be drawn in by Idā and Piṅgala.

40. **Dhūnānabindu Upanisad** - ver. 30 to 36
   Ataśi puṣpaśānkasam Nābhīstānē pratiṣṭitam
caturbhujam mahāvisnum pūrakēṇa vicintayēt
   ...............................................................
   Padmasyōtgatānām kṛtva bōdhaandragnī
dvīya

41. **Yogatattvōpanisad**, ver. 36 to 39, 41 to 42
   Ṛjukāyah prāṇjaliśca praṇāmedīṣṭa dēvatam
   tato daksīṇā hastasya aṅgustēneiva piṅgalam ēto
42. **Dhyānabindu Upaniṣad** ver. 36 to 40
   Tristānam ca tripatrām ca
tribrahma ca trayāksaram
trimāṭrāṃdhamatram va
yastam veda sa veda vit

Bhruvārmadhyē lalāte tu nāsikayāṣtu mūlatah
Jāniyādamrtaṃ stānam tatbrahmayātanaṃ mahat.

43. **Yogacūdamanī Upaniṣad**

44. **Yogasūtra of patañjali** 2. 291
   Yamaniyamāsanaprāṇāyāmmaprātyāhār̥h
dhārāṇa dhyāna samudhayō f stāṅgāni

45. **Amṛtanaḍōpanisad** ver. 5 to 10
   That is known as the sixfold (śadāgas) yōga, which has six compo-
nents, pratyāhār̥h Dhīṇa, prāṇāyamā, Dhāraṇā, Tāraka and Samādhi.

46. **Dhyānabindu Upaniṣad** - ver. 51
   Tatra nādyāḥ samutpannāḥ sahasrāṇi dvisaptatih
   Tēṣu nādi sahasrēṣu dvisaptatirdśāhṛdah

47. **Yogasūkhaṇīpanisad** Ch. V, ver. 16 to 27
   **Yogasūkhaṇīpanisad** Ch. V. ver. 10 - 15.

48. **Amṛtanaḍōpanisad** - ver. 31, 32
   “Trīṃśaparvāṅgula prāṇā”
   Having made the connection with the mind one should meditate
on the Ātman, through his own Ātman. Prāṇā is thirty and a half digit lengths in its
range in the Akasic space of the heart, where it is merged with vāk and other
Prāṇā-s. This which is within vāk and other prāṇā-s. This which is within the range
of the external (Bāhya) Prāṇā, is known as the Ādhyatmikā prāṇā.

49. **The Darsāṇaṇīpanisad** ver.13 to 47.
50. Ibid. Section. V. ver. 2 to 12.

51. Dhyanabindu Upaniṣad, ver. 61 to 65.

52. Yōgacūdamani Upaniṣad./ The meditation of the Ajapāgayatī - ver. 31 to 36, Hamsopaniṣad, ver. 1 to 9.

53. Yōgakundalvupaniṣad ver. 42 to 46
Dhyanabindu Upaniṣad ver. 74 to 76.
Yōgacūdamani Upaniṣads - ver. 45 to 51.

54. Yōgakundalvupaniṣad ver. 47 to 50
Dhyanabindu Upaniṣad ver. 74

55. Yōgakundalvupaniṣad ver. 51 to 53
Dhyanabindu Upaniṣad ver. 78

56. The Yōgasīkhopaniṣad ver. 38 to 42

One should perform the Bandhā, known as Uḍḍiyāṇa, in the navel and in the middle of the organ of sex. By doing so, he moves making Uḍḍiyāṇa or ascending upwards. In virtue of that power, it is the seat of Uḍḍiyāṇa. He should construct the throat a little. This is Jālandhara-bandhā. He should, with firm mind and self possessed, perform the bandhā known as the Khecari Mudrā. The tongue moving in reverse direction enters the spinning in the cranium. The eyes turn inwards in to the interior of the eyebrows. This forms the khecari mudrā. When by the Yogin the crevice above the uvula is closed up with the khecari, the nectar does not fall over the fire, nor does the vital air leap forwards. Neither hunger nor thirst, nor sleep, nor sloth is produced. He who knows the khecari mudrā, for him there will be no death.

Yōgacūdamani Upaniṣad, ver. 52 to 58.

Yōgasūtram 2. 28
Yōgāngānustānādāsudhikṣayē
Jñānadiptirāvivēkakhyatē
tē
Yōgasūtravyākhvānam bhāṣyam, 3/6
Yōga Ṛvopadhyāyē katham ēvamuktam
Yōgēṇa yōgō jñatavyō yōgō yōgōt prāvarttate
yōj pramattastu yōgēṇa sa yōgē ramate cīram.

57. The Secret of Yogic Healing by Atreyé P.5 to 6.
58. Dhyānabindu Upaniṣad ver. 94
   Adhātmanirnayaṃ vyākhyāsyē
   Upaniṣadakṣepā Viṣṇu P. 217.
   Yogatattvopanisad ver. 131 to 135.

59. Dhyānabindu Upaniṣad ver. 94
   Upaniṣadakṣepā Viṣṇu P. 217.
   Āstacakra navadvāra devanampurayodhyā
tasyāh birnavayāh kōṣāh svargō jñotisāvrtatāh
   Atharvavedam. 10-2-31
   Prakāśakriyāstātūśilah bhūvendriyātmakam
   bhūgopavargathā ḍṛṣṭya - Yōgasūtra - 2115
   Ḍrātyāga pradipika 1st 105/176
   Śāndīnaśūndhānānt keśantarī pāpasūcayāh
   niranijane vijñante nīcitarāmārūtan.

61. Tadvairāgyādapi dōsahījāksaye kaivalyam.
   Yōgasūtram 3. 51.
   Yogatattvopanisad ver. 136 - 142.

60. Dhyānabindu Upaniṣad ver. 95 to 100
   Yogatattvopanisad ver. 97 to 101
   Yōgasūkhaṇiṣad ver. 18 to 20. Ch. II

62. Yōgasūkhaṇiṣad ver. 20 - 21. Ch. II.
   Ḍrīmāṇiṣad - ver. 16, 10 to 13.