The following technique should be employed to practise on the other side.

1. Sit on the floor with the legs stretched straight in front. Bend the left knee and place the left foot at the root of the right thigh, the left heel pressing against the navel.

2. Exhale, turn the trunk to the right, swing the right arm from the shoulder, grip the left ankle firmly with the right hand from behind the back and bend the right leg up. (Plate 337.) This is the first stage.



337

3. Lift the right foot over the left thigh and place it on the floor by the outer side of the left knee. (Plate 338.) Take a few breaths. This is the second stage.



338



339

4. Exhale again, turn the trunk to the right to bring the left shoulder over the right knee and with the left hand hold the right foot. Turn the

neck to the right, raise the chin and gaze up. (Plate 339.) This is the final stage. Hold the pose on this side for the same length of time as on the other.

5. Release the hold on the right foot, lift it over the left thigh and straighten the right leg. Next release the grip over the left ankle, straighten the left leg and relax.

Effects

This difficult lateral movement tones the spine by supplying the spinal nerves with a copious supply of blood. It increases gastric activity, helps to digest food and eliminate toxins. The spine and the abdomen being kept healthy ensures tranquillity of body and mind. The spine is given the maximum lateral twist.

123. *Aṣṭāvakrāsana* Thirteen* (Plates 342 and 343)

This āsana is dedicated to the sage Aṣṭāvakra, the spiritual preceptor of King Janaka of Mithilā, who was the father of Sītā. It is related that when the sage was in his mother's womb, his father Kagola (or Kahola) made several mistakes while reciting the Vedas (the sacred scriptures). Hearing these the unborn sage laughed. The father became enraged and cursed his son to be born as Aṣṭāvakra. So it came to pass that he was born crooked in eight places. These crooks earned him the name Aṣṭāvakra or Eight-Crooks. The sage's father had been defeated in a philosophical debate by Vaṇḍi, the court scholar of Mithilā. While yet a boy the sage became a great scholar and avenged his father's defeat by worsting Vaṇḍi in argument and becoming the preceptor of Janaka. Then his father blessed him, his deformity vanished and he became straight.

The āsana is given in two stages.

Technique

1. Stand with the feet about 18 inches apart.

2. Bend the knees, rest the right palm on the floor between the feet and place the left palm on the floor just beyond the left foot.

3. Bring the right leg over the right arm and rest the back of the right thigh on the back of the right arm just above the elbow. Bring the left leg forward between the arms but close to the right one. (Plate 340)

4. Exhale and lift both the legs off the floor. Interlock the legs by placing the left foot upon the right at the ankle (Plate 341) and extend the legs sideways to the right. (Plate 342.) The right arm will be

gripped between the thighs and will be slightly bent at the elbow. The left arm should be straight. Balance on the hands for some time in this position with normal breathing. This is the first stage.



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342



343

5. Now exhale, bend the elbows and lower the trunk and head until they are parallel to the floor. (Plate 343.) Move the head and trunk from side to side while breathing normally. This is the second stage.

6. Inhale, straighten the arms, raise the trunk (Plate 342), uncross and release the legs and lower them to the floor.

7. Repeat the pose on the other side, reading the word left for right and vice versa in positions 2 to 5 above.

Effects

This āsana strengthens the wrists and arms and also develops the muscles of the abdomen.

124. *Eka Hasta Bhujāsana* Five* (Plate 344)

Eka means one. Hasta means a hand and bhuja an arm.

Technique

1. Sit on the floor with the legs stretched straight in front. (Plate 77)

2. Exhale, bend the right leg at the knee, clasp it at the ankle with the right hand and place it on the back of the right upper arm. Now the back of the right thigh will touch the back of the upper right arm. Place it as high up as you can.

3. Place the palms on the floor and with an exhalation raise the whole body above the ground and balance. (Plate 344)

4. Stay in this position for 20 to 30 seconds with normal breathing.

5. Keep the left leg straight and parallel to the floor throughout the balance.



344

6. Exhale, lower the trunk to the floor, release the right leg, stretch it out straight in front and repeat on the other side for the same length of time.

Effects

This āsana strengthens the arms and exercises the abdominal organs.

125. *Dwi Hasta Bhujāsana* Four* (Plate 345)

Dwi means two or both, hasta means a hand and bhuja an arm. It is a variation of Eka Hasta Bhujāsana (Plate 344).

Technique

1. Stand with the feet 18 inches apart.

2. Bend the knees and rest the palms on the floor between the feet.

3. Bring the right leg over the right arm and rest the back of the right thigh on the back of the right upper arm. Likewise place the left thigh on the left arm.

4. Exhale, lift the feet from the floor and balance on the hands. Stretch the arms straight and keep the feet together, high up. (Plate 345)

5. Stay in the position from 20 to 30 seconds with normal breathing.

6. Exhale, bend the elbows, lower the body to the floor, release the legs, stretch them straight in front and relax.

Effects

The effects are the same as in Eka Hasta Bhujāsana.



345

126. *Bhujapīdāsana* Eight* (Plate 348)

Bhuja means an arm or shoulder. Pīda means pain or pressure. In this āsana, the body is balanced on the hands by resting the back of the knees on the shoulders, hence the name.

Technique

1. Stand in Tāḍāsana. (Plate 1.) Spread the legs till the feet are about two feet apart.

2. Stoop forward and bend the knees.

3. Place the palms on the floor about a foot and a half apart, between the legs. (Plate 346)

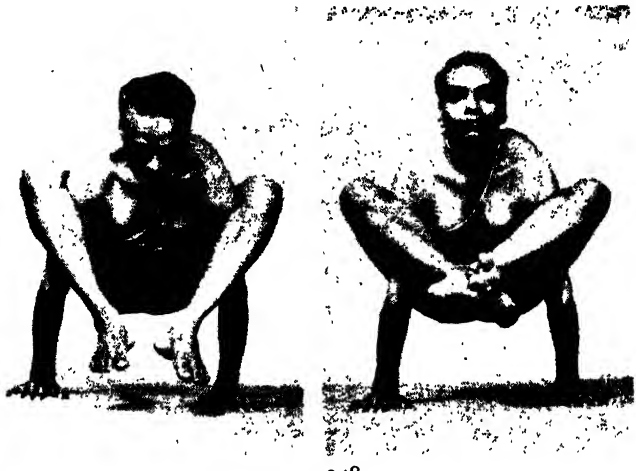


346

4. Rest the back of the thighs on the back of the upper arms. Rest the thighs on the middle of the upper arms between the shoulders and elbows.

5. While placing the thighs in this position, in the beginning raise the heels from the floor.

6. Exhale, slowly raise the toes off the floor one by one, balance on the hands (Plate 347) and then interlock the feet at the ankles. (Plate 348.) In the beginning the legs will slip down and there will be difficulty in balancing. To secure the balance try and place the back of the thighs as high up on the upper arms as you can. The arms will be slightly bent at the elbows. Try and extend the arms as far as you can and raise the head up.



347 348

7. Remain in the balancing position with normal breathing as long as the wrists can bear the weight of the body. Then release the feet by taking the legs back one by one (Plates 349 and 350) and then rest them on the floor. Lift the hands from the floor and stand up in Tāḍāsana. (Plate 1)



349 350

8. Repeat the pose by changing the position of the interlocked ankles. If, at first, the right foot is placed over the left one at the ankle, then

while repeating the pose place the left foot over the right one at the ankle.

Effects

By the practice of this āsana the hands and the wrists grow strong, as do the abdominal muscles due to contraction of the abdomen. The body will feel light. The minor muscles of the arms will be developed and toned by the practice of this pose, which requires no special apparatus or gymnasiums. The various parts of the body supply the weights and counterweights. All that is needed is strength of will.

127. *Mayūrāsana* Nine* (Plate 354)

Mayūra means a peacock.

Technique

1. Kneel on the floor with the knees slightly apart.

2. Bend forward, invert the palms and place them on the floor. The little fingers should touch and the fingers should point towards the feet. (Plate 351)



351

3. Bend the elbows and keep the forearms together. Rest the diaphragm on the elbows and the chest on the back of the upper arms. (Plate 352)

4. Stretch the legs straight one by one and keep them together and stiff. (Plate 353)

5. Exhale, bear the body weight on the wrists and hands, raise the



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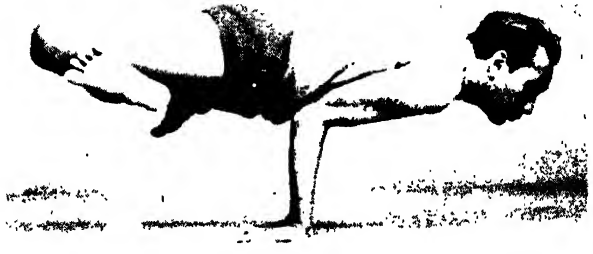
legs from the floor (either one by one or together) and at the same time stretch the trunk and head forward Keep the whole body parallel to the floor with the legs stretched out straight and the feet together (Plate 354)

6 Hold the pose as long as you can, gradually increasing the time to between 30 and 60 seconds Do not put pressure on the ribs The diaphragm being pressed, breathing will be laboured

7. Lower the head to the floor and then the legs. Place the knees on the floor by the side of the hands, then lift the hands and relax.

8. After mastering this position learn to cross the legs as in Padmāsana (Plate 104) while practising the posture instead of keeping the legs stretched out straight. This variation is known as:

128. *Padma Mayūrāsana* Ten* (Plate 355)



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Effects

This āsana tones up the abdominal portion of the body wonderfully. Due to the pressure of the elbows against the abdominal aorta, blood circulates properly in the abdominal organs. This improves digestive power, cures ailments of the stomach and spleen, and prevents the accumulation of toxins due to faulty eating habits. Persons suffering from diabetes will find the pose beneficial. As a peacock destroys snakes, this āsana kills toxins in the body. It also strengthens the forearms, wrists and elbows.

129. *Haṃsāsana* Ten* (Plate 356)

Haṃsa means a swan. This posture is very similar to Mayūrāsana (Plate 354), except that the placing of the hands is different. In Mayūrāsana the little fingers touch and the fingers point to the feet, whereas in Haṃsāsana the hands are so placed that the thumbs touch and the fingers point to the head. The posture resembles the plant balance in modern gymnastics.

Technique

1. Kneel on the floor with the knees slightly apart.

2. Bend forward and place the palms on the floor. The thumbs should touch and the fingers should point forward.

3. Bend the elbows and keep the forearms together. Rest the diaphragm on the elbows and the chest on the back of the upper arms.

4. Stretch the legs straight one by one and keep them together.

5. Exhale, swing the trunk forward, bear the body weight on the wrists and hands, raise the legs from the floor and keep them stretched straight with the feet together and parallel to the floor. (Plate 356)



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6. Balance in this position without holding your breath as long as you can. The forearms will not remain perpendicular to the floor due to the greater pressure on the wrists as a result of the position of the hands. It is harder to balance in Haṃsāsana than in Mayūrāsana. As the diaphragm is being pressed, breathing will be hard and laboured. The forearms do not bear the weight of the body as in Mayūrāsana.

7. Exhale and rest the head and toes on the floor. Place the knees on the floor by the side of the hands, take the weight of the body off the elbows, raise the hands and the head from the floor and relax.

Effects

This āsana tones the abdominal region of the body, because due to the pressure of the elbows against the abdominal aorta, blood circulates properly in the abdominal organs. This improves digestive power and prevents the accumulation of toxins in the system. It develops and strengthens the elbows, forearms and wrists.

130. *Pīnchā Mayūrāsana* Twelve* (Plate 357)

Pīncha means the chin or a feather. Mayūra means a peacock. At the approach of the rainy season peacocks dance. When they start they lift up their trailing tail feathers and spread them to form fans. In this posture, the trunk and legs are lifted off the floor and the body is balanced on the forearms and palms. The pose resembles that of a peacock starting his dance.

The pose is given below in two stages: in the second, the hands are lifted from the floor and the palms cupped under the chin, while the balance is maintained only on the elbows. The second stage is known as Śayanāsana. (Plate 358)

Technique

1. Kneel on the floor. Bend forward and rest the elbows, forearms and palms on the floor. The distance between the elbows should not be wider than that between the shoulders. Keep the forearms and hands parallel to each other.

2. Stretch the neck and lift the head up as high as possible.

3. Exhale, swing the legs up and try to balance without dropping the legs behind the head. (Plate 357)



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4. Stretch the region of the chest up vertically. Keep the legs stretched up vertically and together at the knees and ankles. The toes should point up.

5. Tighten the leg muscles at the hips and knees. While balancing, stretch the shoulders up and keep the thighs taut. Balance for a

minute. This is the first stage. In the beginning, try to get the balance by doing the pose against a wall so that you do not topple over. Gradually learn to stretch the spine and shoulders and to keep the head up and after mastering the balance do the pose in the middle of the room.

6. After perfecting the first stage, when the balance is secured lift the hands one by one from the floor, join the wrists and cupping the palms, place them under the chin. The body is balanced in this second stage of the posture only on the elbows. This is difficult, but by determined and regular practice one can achieve it. This second stage is known as the posture of repose:

131. *Sayanāsana* Fifteen* (Plate 358)

Effects

The posture develops the muscles of the shoulders and back. It tones the spine and stretches the abdominal muscles.

132. *Adho Mukha Vṛkṣāsana* Ten* (Plate 359)

Adho Mukha means having the face downwards. Vṛkṣa means a tree. The pose is the full arm balance in modern gymnastics.

Technique

1. Stand in Tāḍāsana. (Plate 1.) Bend forward and place the palms on the floor about a foot away from a wall. The distance between the palms should be the same as between the shoulders. Keep the arms fully stretched.

2. Take the legs back and bend the knees. Exhale, swing the legs up against the wall and balance. If the hands are kept far from the wall, then when the legs are supported by the wall the curvature of the spine will be great and will cause much strain. It will also be difficult to balance if the hands are kept away from the wall. Stay in the pose for a minute with normal breathing.

3. After learning to balance on the hands against the wall, take the feet away from the wall. Then try the pose in the middle of the room. Keep the legs fully stretched and the toes pointing up. Lift the head as far up as you can. (Plate 359)

Effects

The pose develops the body harmoniously. It strengthens the shoulders, arms and wrists and expands the chest fully.



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133. *Kūrmāsana* Fourteen* (Plates 363 and 364)

Kūrma means a tortoise. The āsana is dedicated to Kūrma the Tortoise Incarnation of Viṣṇu, the maintainer of the universe. Many divine treasures had been lost in a universal flood including amṛta (nectar) with which the gods preserved their youth. To retrieve the lost treasures the gods entered into an alliance with the demons and jointly undertook to churn the cosmic ocean. Viṣṇu became a great tortoise and dived to the bottom of the ocean. On his back was Mount Mandara for the churning stick and round the mountain was twined the divine serpent Vāsuki for the rope. The ocean was churned by the joint efforts of the gods and demons in pulling the snake and twirling the mountain. From the churned ocean emerged amṛta and various other treasures including Lakṣmī, consort of Viṣṇu and the goddess of wealth and beauty.

The pose is given in three stages. The final one resembles a tortoise with head and limbs withdrawn under its shell and is called Supta Kūrmāsana (Plate 368), the sleeping tortoise pose.

Technique

1. Sit on the floor with the legs stretched straight in front. (Plate 77.)



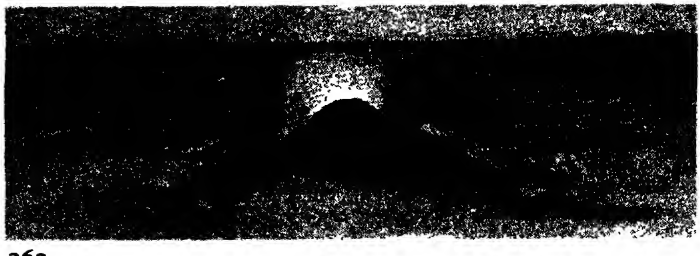
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Widen the legs until the distance between the two knees is about a foot and a half.

2. Bend the knees and lift them up by drawing the feet towards the trunk.

3. Exhale, bend the trunk forward and insert the hands one by one under the knees. (Plates 360 and 361.) Push the arms underneath the knees and stretch them straight out sideways. Rest the shoulders on the floor and keep the palms on it. (Plate 362.) Take a breath.

4. Exhale, stretch the trunk, still more, extend the neck and bring the forehead, then the chin and lastly the chest down to the floor. Then stretch the legs straight again. (Plates 363 and 364.) The knees will then be near the armpits and the back of the knees will touch the back of the upper arms near the armpits.

5. Gradually intensify the stretch until the chin and the chest rest on the floor. Extend the legs fully also and press the heels down to the floor. This is the first stage. Hold this position from 30 to 60 seconds.



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6 Now turn the wrists so that the palms face up, and keeping the legs, trunk and head in the same position, move the arms back from the shoulders and stretch them straight so that the forearms are near the hip joints (Plate 365) Stay in this position without bending the elbows for 30 to 60 seconds This is the second stage

7 Bend and lift up the knees Then lift the chest slightly off the floor, move the hands behind the back by bending at the elbows and clasp them (Plate 366)

8 Now move the feet towards the head Interlock the feet at the ankles by placing the right foot over the left one or vice versa (Plate 367)

9 Exhale, insert the head in between the feet and keep the forehead on the floor The back of the head will touch the interlocked feet near the ankles This is the final stage known as

134 *Supta Kūrmāsana* Fourteen* (Plate 368)

Stay in this pose from one to two minutes It is advisable to change the position of the feet while interlocking them, so that if at first the right foot is placed over the left one, when changing the position of



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the feet place the left foot over the right one. This will develop the legs evenly.

10. Inhale, lift the head and release the hands and feet; stretch the legs out straight, recline on the floor and relax.

11. Breathe normally throughout the three stages described above.

Effects

This pose is sacred to a yogi. While describing the qualities of a sthita-prajñā (one who is stable of mind) to Arjuna, the Blessed Lord says: 'When, again as a tortoise draws its limbs in on all sides, he withdraws his senses from the objects of sense, and then his understanding is well-poised.' (*Bhagavad Gītā*, second discourse, verse 58.) In this pose the limbs are withdrawn and the body resembles a tortoise. The mind becomes calm and composed and one develops equanimity whether in sorrow or in joy. It will gradually become free from anxiety amid pains and indifferent amid pleasures, while the emotions of passion, fear and anger will loosen their hold upon the mind.

On the purely physical level the effects are also great. It tones the spine, activates the abdominal organs and keeps one energetic and healthy. It soothes the nerves of the brain and after completing it one feels refreshed as though one had woken up from a long undisturbed sleep.

This āsana prepares the aspirant for the fifth stage of yogic practices, namely, Pratyāhāra (withdrawal of the senses from outside objects).

135. *Eka Pāda Śīrṣāsana* Fifteen* (Plate 371)

Eka means one. Pāda means a leg or a foot. Śīrṣa means the head.

Technique

1. Sit on the floor with the legs stretched straight in front. (Plate 77)



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2. Bend the knee, lift the left foot and bring it near the trunk by holding the left ankle with both hands. (Plate 369)

3. Exhale, pull the left thigh up and back, bend the trunk a little forward and place the left leg on the back of the neck. (Plate 370.) The outer side of the lower left leg just above the ankle will touch the back of the neck.

4. Raise up the neck and head, keep the back straight, let go of the left ankle and fold the palms in front of the chest. (Plate 371.) The back of the left thigh will then touch the back of the left shoulder. If the head is not held up properly, the leg will slip off the neck. The right leg should lie straight on the floor. The back of the entire leg should touch the floor and the toes point forward.



371

5. Remain in this position from 15 to 60 seconds with deep breathing.

6. Unfold the palms, hold the left ankle with both hands, lower the left leg to the ground and straighten it.

7. Repeat the pose on the right side, placing the right leg behind the neck. The left leg should lie straight on the floor. Keep the pose on both sides for the same length of time.

Effects

By the practice of this posture the neck and the back grow stronger while the thighs and the hamstring muscles are stretched fully. The abdominal muscles are contracted and the digestive power increases. Until one has practised the posture one does not realise the weight and pressure of the leg which rests on the neck.

Eka Pāda Śīrṣāsana Cycle

The āsanas given below can be done in continuation of Eka Pāda Śīrṣāsana (Plate 371) one after another at a stretch. There is no need to do them separately.

First, perform the entire cycle of āsanas doing Eka Pāda Śīrṣāsana with one leg placed on the back of the neck. Then rest for a minute or two and repeat the cycle with the other leg placed on the back of the neck. These poses are strenuous and require long practice to master.

136. *Skandāsana* Sixteen* (Plate 372)

Skanda is the name of Kārtikeya, the god of War, whose birth forms the subject matter of *Kumāra-saṁbhava*, the epic poem written by Kālidāsa. Once the gods were troubled by the demon Tāraka, who it was prophesied could only be destroyed by the son of Śiva and Pārvatī, the beautiful daughter of the mountain Himālaya. But the

prospect of Śiva having a son seemed to the other gods to be very faint, because he was continually wrapped in meditation after the death of his wife Satī. Pārvatī, who was the reincarnation of Satī, was sent by the gods to wait upon Siva, but though she made many attempts to win his attention he took no notice of her. Vasanta, the god of Spring, and Kāma, the god of Love, did their best to help Pārvatī to win Śiva. Kāma shot his arrow of desire at him and disturbed him in his meditation. Śiva opened his third eye and by the flames issuing from it burnt Kāma to ashes. In order to win her husband of a former life, Pārvatī decided to follow Śiva in asceticism. She laid aside her ornaments and became a hermitess on a nearby peak, and in this guise, Śiva, who had already been smitten by Kāma's arrow, noticed and fell in love with her. Śiva and Pārvatī were married at a great ceremony, which all the gods attended. Pārvatī gave birth to the war-god Skanda, who when he grew to manhood, slew the demon Tāraka.

Technique

1. Do Eka Pāda Śīrṣāsana. (Plate 371)

2. With an exhalation, bend the trunk forward and hold the outstretched right leg with both hands as in Paschimottānāsana (Plate 160) and rest the chin on the right knee.

3. Extend the chin to prevent the leg from slipping off.

4. Stay in the pose for about 20 seconds with deep breathing

137. *Buddhāsana* Twenty-two* (Plate 373)

Buddha means enlightened. This āsana is a continuation of Skandāsana. (Plate 372)



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Technique

1. From Skandāsana (Plate 372) with the left leg placed on the back of the neck, inhale and raise the head and trunk up.

2. Hold the left ankle with the left hand and lower the leg still further.

3. Raise the right arm from the shoulder, move it sideways and turn the forearm back to bring it over the left ankle from above the left foot. (Plate 373)

4. Stay in the pose for about 15 seconds with deep breathing. Inhale, lift up the head and trunk.

138. *Kapilāsana* Twenty-two* (Plate 374)

Kapila was the name of a great sage, who is said to have been the founder of the Sankhya system of philosophy. This āsana is a continuation of Buddhāsana. (Plate 373)

Technique

1. Maintain the hand grip in Buddhāsana with the left leg placed on the back of the neck, exhale, bend the trunk forward and rest the chin on the outstretched right knee as in Paschimottānāsana. (Plate 160)

2. Stay in the pose from 10 to 15 seconds with deep breathing. Inhale, lift up the head and trunk and release the hand grip.

139. *Bhairavāsana* Sixteen* (Plate 375)

Bhairava means terrible, formidable. This is one of the eight aspects of Śiva.



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Technique

1 After releasing the hand grip in Kapilāsana (Plate 374), exhale and recline backwards

2 Fold the arms across the chest Keep the right leg stretched straight on the floor (Plate 375)

3 Stay in the pose for about 20 seconds, with deep breathing

140 *Kala Bhairavāsana* Nineteen* (Plate 378)

Kāla Bhairava is Siva in his terrible aspect as destroyer of the universe, a personification of the destructive principle

Technique

1 After completing Bhairavāsana (Plate 375), unfold the arms from the chest, press the palms to the floor and come back to Eka Pāda Sīrsāsana The palms should be kept by the side of the hips

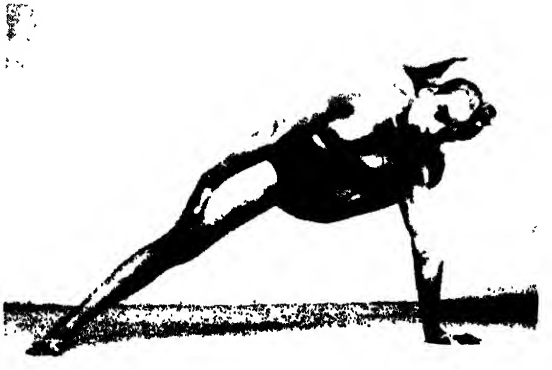
2 Move the right leg sideways to the right

3 Exhale, raise the body off the floor (Plate 376) and take two breaths

4. Exhale, take the right arm off the floor, turn the trunk to the right and place the right arm along the right thigh. (Plate 377.) Take two breaths.



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377

5. Now stretch the right arm up vertically. (Plate 378)

6. The whole body is balanced sideways on the left palm and the outer side of the right foot, the right leg forming an angle of 30 degrees from the floor.

7. Stay in the pose for about 20 seconds with deep breathing.

141. *Chakorāsana* Twenty* (Plates 379 and 380)

Chakora is a bird like a partridge, which is said to feed on moonbeams.



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Technique

1. From Kāla Bhairavāsana (Plate 375), place the right palm on the floor and bending the right knee, rest on the floor with the left leg on the back of the neck, thus coming back to Eka Pāda Śīrṣāsana. (Plate 371)

2. Press the palms on the floor by the side of the hips.

3. Raise the hips off the floor and balance the body on the palms. Lift the outstretched right leg up until it forms an angle of about 60 to 75 degrees from the floor. (Plates 379 and 380.) Stay in the pose to your capacity with normal breathing.

142. *Dūrvāsāsana* Twenty-one* (Plate 383)

Dūrvāsa was the name of a very irascible sage whose anger has become proverbial.

Technique

1. From Chakorāsana (Plate 379) rest the outstretched right leg on the floor. Bend the right knee and squat by resting the palms on the floor. (Plate 381)

2. Then rest the palms on the right thigh. Exhale, press the palms on the right thigh, pull the trunk up and gradually stand up on the right leg, keeping it erect by making the muscles taut. (Plate 382)

3. Pull the waist and chest up, fold the hands in front of the chest



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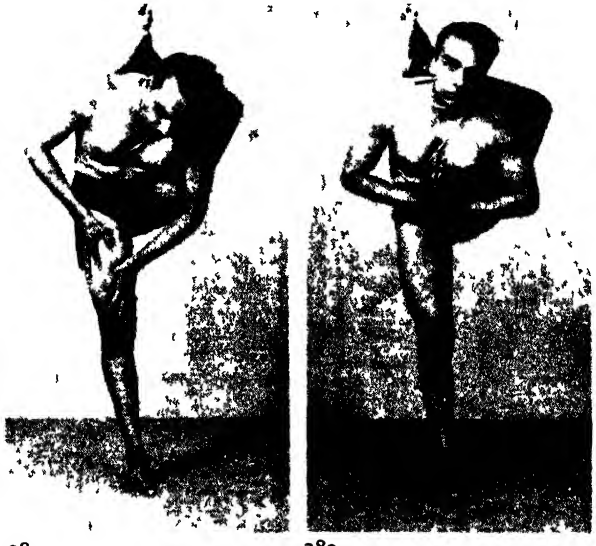


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381

and balance the body on the right leg (Plate 383.) The left leg lies across the back of the neck. Try to breathe normally.



382 383

4. Hold the posture as long as you can. Since it is difficult to balance, use the support of a wall or a friend to start with.

143. *Ruchikāsana* Eighteen* (Plates 384 and 385)

Ruchika was the name of a sage, the grandfather of Bhagavān Parasurāma, the sixth incarnation of Viṣṇu.

Technique

1. After completing Dūrvāsāsana (Plate 383), exhale, bend the trunk forward and rest the palms on either side of the right foot. (Plates 384 and 385)

2. Rest the head on the right knee without allowing the left leg to slip from the back of the neck. Then gradually extend the neck until the chin touches the right knee, as in Uttānāsana. (Plate 48)

3. Stay in the pose for about 15 seconds with normal breathing.

4. Bend the right knee, sit on the floor, release the left leg from the back of the neck and relax.



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5. Then put the right leg behind the neck and repeat the cycle of āsanas given above, reading the word 'left' for the word 'right' and vice versa.

Effects of the āsanas in the Eka Pāda Śīrṣāsana Cycle

The various movements in this cycle of āsanas tone up the muscular, nervous and circulatory systems of the entire body. The spine receives a rich supply of blood, which increases the nervous energy in the chakras (the various nerve plexuses situated in the spine), the fly-wheels in the human body machine. These poses develop the chest and make the breathing fuller and the body firmer; they stop nervous trembling of the body and prevent the diseases which cause it; they also help to eliminate toxins by supplying pure blood to every part of the body and bringing the congested blood back to the heart and lungs for purification. By the practice of these āsanas the haemoglobin content of the blood improves, the body and mind become vigorous and the capacity for work increases.

144. *Viranchyāsana I* Nineteen* (Plates 386 and 387)

Virancha or Viranchi is one of the names of Brahmā, the supreme

Being, the first deity of the Hindu Trinity, to whom is entrusted the work of creating the world.

Technique

1. Sit on the floor with the legs stretched straight in front. (Plate 77)

2. Bend the right knee and place the right foot at the root of the left thigh in half Padmāsana.

3. Bend the left knee, bring the foot near the trunk and grasp the left ankle with both hands. Exhale, pull the left thigh up and back, bend the trunk a little forward and place the left leg on the back of the neck. The outer side of the left leg just above the ankle will touch the back of the neck.

4. Raise the head and neck up, keep the back erect and let go of the left ankle.

5. Now raise the left arm up vertically, bend it at the elbow and take it behind the back of the neck over the left leg across the neck. Lower the right arm, bend it at the elbow and raise the right forearm up behind the back till the right hand is level with and between the shoulder-blades. Clasp the hands behind the back between the shoulders. (Plates 386 and 387)



386



387

6. Stay in this pose from 10 to 20 seconds with normal breathing. Unclasp the hands, lower the left leg, straighten the right one and return to position 1.

7. Repeat the pose on the other side for the same length of time, reading left for right and vice versa.

145. *Viranchyāsana II* Ten* (Plate 388)

Technique

1. Sit on the floor with the legs stretched straight in front. (Plate 77)

2. Bend the left leg at the knee and move it back. Place the left foot by the hip joint, keep the toes pointing backwards and rest them on the floor. The left leg will now be in Virāsana. (Plate 89)



388

3. Then follow the technique stated above for Viranchyāsana I. (Plate 386)

Effects

Both these poses strengthen the back and the neck while the shoulder movements become freer. The thighs and hamstring muscles are extended fully, the abdominal muscles contract and digestive power increases.

146. *Yoganidrāsana* Eighteen* (Plate 391)

Nidrā means sleep. Yoganidrā is a state between sleep and wakeful-

ness. It is also the name given to the sleep of Viṣṇu at the end of a Yuga, an age of the world.

In this pose the legs are interlaced behind the back of the neck and the hands are clasped behind the back which rests on the ground. The legs form the Yogi's pillow and the back is his couch. The practice of this pose warms up the body very rapidly. It is therefore used by Yogis living at high altitudes to keep warm.

Technique

1. Lie flat on the back on the floor. (Plate 219)

2. Bend both the knees and bring the legs over the head.

3. Exhale, move the right leg from behind the right shoulder by holding the right foot with both the hands and placing it well behind the back of the neck, as in Eka Pāda Śīrṣāsana. (Plate 389)



389

4. Maintain the position of the right leg, breathing in several times.

5. Exhale and with the help of the left palm move the left leg behind the left shoulder and place it under the right leg. (Plate 390.) Lock the feet at the ankles.

6. Lift the shoulders well up, move the arms behind the back and clasp the fingers. (Plate 391.) The back of the upper arms will be in contact with the back of the thighs. Take a few breaths.

7. Exhale, lift the chest well up and stretch the neck back. This is the final position (which is the reverse position of Supta Kūrmāsana, Plate 368). Stay in the pose for 30 to 60 seconds, trying to breathe normally.



390



391

8. Exhale and release the hand grip behind the back and the leg grip behind the neck.

9. Relax on the floor, keeping the legs straight for some time.

10. Then repeat the pose for the same length of time, first placing the left leg behind the back of the neck with the right leg under it.

11. Loosen the hand and leg grips and relax on the floor.

12. Do not cross both legs first and then move them behind the neck. This will not give the correct feel of the āsana. Remember to bring one leg behind the back of the neck and then the other leg under the first one. Before resting the legs behind the neck, raise the neck and dorsal region and also extend the shoulders, so that the latter do not get wedged between the chest and the legs. This will ensure that the pose is correct.

Effects

In this pose the spine is given a full forward stretch and one feels a pleasing sensation in the back. It is one of the best front bending poses. Even the maximum stretch of Paschimottānāsana (Plate 160) does not give the same feeling of right exercise, comfort and rest as the correct practice of Yoganidrāsana.

In the back bending poses the lungs and the abdominal muscles are given maximum expansion. In this āsana the lungs and the abdominal muscles are contracted to the full. In a short time, the practice of the pose tones the kidneys, liver, spleen, intestines, gall bladder, prostates and the urine bladder. The abdominal organs will be free from diseases by continued practice of this pose. It also exercises the gonads and releases energy and vitality in the system. The nerves will be rested and energy will be stored in the body for better thinking and better work.

147. *Dwi Pāda Śīrṣāsana* Twenty-four* (Plate 393)

Dwi Pāda (dwi = two or both; pāda = leg or foot) means of both feet. In Eka Pāda Śīrṣāsana (Plate 371) one leg is placed behind the back of the neck. In this āsana both legs are so placed, the hands are folded in front of the chest and the body is balanced on a small section of the seat near the tail-bone. This is difficult and one is apt to fall backwards. The pose is very similar to Yoganidrāsana (Plate 391), but here the body is vertical, whereas in Yoganidrāsana the back rests on the floor.

Technique

1. Sit on the floor with the legs stretched straight in front. (Plate 77)

2. Bend both knees and bring the feet near the trunk.

3. Exhale, catch the right ankle with both hands, pull the right thigh up and back, bend the trunk a little forward and place the right leg on the back of the neck as in Eka Pāda Śīrṣāsana. The back of the right thigh will then touch the back of the right shoulder. Release the hands from the ankle and take a few breaths.

4. Exhale, catch the left ankle with the left hand, pull the left thigh up and back and place the left leg over the right one in the same manner as described above. Release the hand from the left ankle, but keep the feet locked at the ankles. Place the hands on the floor by the side of the hips and balance upright on the portion of the seat near the tail-bone. (Plate 392.) This requires practice. Try to maintain normal breathing.

5. Lift the hands off the floor, fold them in front of the chest and stay balanced in the vertical position for a few seconds or as long as you can from 10 to 30 seconds. (Plate 393.) This is the final position.



392



393

6. After holding this posture, place the palms on the floor by the side of the hips, exhale, straighten the arms and pull the body up by taking the weight on the hands. Do not release the ankle lock. (Plate 394.) Hold the pose from 10 to 20 seconds to your capacity.

7. Release the foot lock at the ankles, stretch the legs up vertically and balance on the hands. This is called:

148. *Tittibhāsana* Twenty-two* (Plate 395)
Tittibha is an insect like a firefly.

After staying in this position for a few seconds, bend the legs at the knees, lower the body to the floor, release the legs from the arms, stretch them straight in front and rest for a few seconds.

8. Repeat the movements for the same length of time, this time first placing the left leg on the back of the neck and then the right leg on the top of the left one. Finally relax on the floor.

Effects

In this āsana the lungs and abdominal muscles are most tightly contracted. The spine is given a full forward stretch and the abdominal organs benefit quickly from the exercise. The effect is the same as that of Yoganidrāsana (Plate 391), but in this pose the thigns are stretched



394



395

more and greater strain is felt on the neck, the sacrolumbar region of the spine and the abdomen.

149. *Vasiṣṭhāsana* Eighteen* (Plate 398)

Vasiṣṭha was a celebrated sage or seer, the family priest of the solar race

of kings and the author of several Vedic hymns, particularly of the seventh Maṇḍala of the Ṛg Veda. He was a typical representative of the brahmanic dignity and power and is one of the seven sages who are identified with the stars of the Great Bear. The rivalry between him and the royal sage Viśvāmitra, a kṣatriya (a man of the warrior caste) who by his piety and asceticism raised himself to brahman status, forms the subject of many legends.

The āsana is dedicated to the sage Vasiṣṭha.

Technique

1. Stand in Tāḍāsana. (Plate 1.) Bend forward, rest the palms on the floor and take the legs back about 4 to 5 feet as if you are doing Adho Mukha Śvānāsana. (Plate 75)

2. Turn the whole body sideways to the right and balance on the right hand and foot only. The outer side of the right foot should rest firmly on the floor. Place the left foot over the right one, rest the left palm on the left hip and balance, keeping the body straight. (Plate 396.) In order to learn the art of balancing in this position, be close to a wall so that the inner side of the right foot rests against it.



396

3. Exhale, bend the left leg at the knee, move the body slightly forward and catch the left big toe between the thumb and the index and middle fingers of the left hand. (Plate 397.) Pull the left arm and the left leg up vertically. (Plate 398.) The grip on the toe will be like that described in Supta Pādāṅguṣṭhāsana. (Plate 284.) Balance in this position, keeping the arms and legs rigid, with deep breathing, for about 20 to 30 seconds.

4. Release the toe grip, rest the left leg again over the right foot and lower the left hand to the hip once more.

5. Exhale, turn the body over to the left so that it balances only on the

left hand and the left foot. Repeat the pose on this side for the same length of time, following the technique stated above, reading right for left and left for right.



397



398

Effects

This pose strengthens the wrists, exercises the legs and tones the lumbar and coccyx regions of the spine.

150. *Kaśyapāsana* Nineteen* (Plates 399 and 400)

This āsana is dedicated to the sage Kaśyapa, son of the sage Marīchi, a son of Brahmā. He bore an important share in the work of creation. It is said that Kaśyapa married the thirteen daughters of Dakṣa. He begot by Aditi the twelve Adityas (the gods) and by Diti the Daityas (the

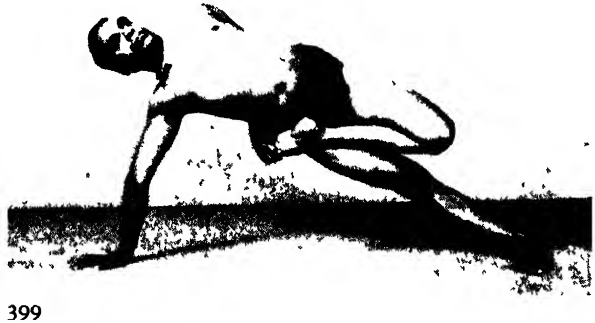
demons). By his other wives he had diversified and numerous progeny such as serpents, reptiles, birds and nymphs of the lunar constellations. He was thus the father of Sūrya (the sun god) and all living beings and is often called Prajāpati (the Progenitor).

Technique

1. Stand in Tāḍāsana. (Plate 1.) Bend forward, rest the palms on the floor as in Uttānāsana (Plate 47) and take the legs back about 4 to 5 feet, in Adho Mukha Śvānāsana. (Plate 75)

2. Turn the whole body sideways to the right and balance on the right hand and foot. The outer side of the right foot should rest firmly on the floor. Place the left foot over the right foot, rest the left palm on the left hip and balance keeping the body straight. (Plate 396)

3. Exhale, bend the left knee and place the left foot at the root of the right thigh as in half Padmāsana. Swing the left arm from the shoulder behind the back and with the left hand catch the left big toe. This is the final position. (Plates 399 and 400.) Balance in it for some time with deep breathing. The entire chest and the extended right arm should be in one plane.

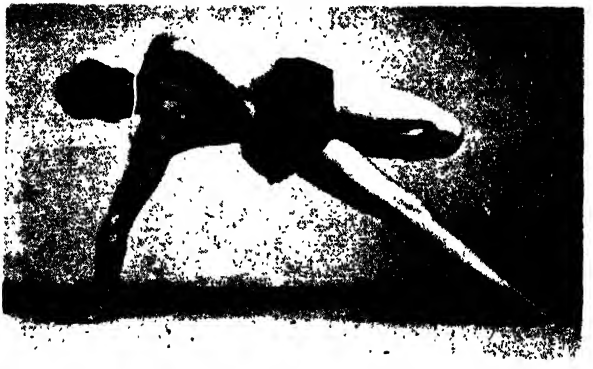


399

4. Exhale, release the left foot, place it again over the right one and put the left hand on the left thigh. (Plate 396.) Take a few deep breaths.

5. Exhale, turn the body over to the left so that it balances only on the left hand and foot. Place the right foot at the root of the left thigh in half Padmāsana and catch the right big toe from behind the back with the right hand. Balance on the both sides for an equal length of time.

6 Exhale, release the right foot and place it over the left foot and the right hand on the right thigh.



400

7. Rest the right palm on the floor and come back to Uttānāsana (Plate 47), take a few breaths and with an exhalation return to Tāḍāsana. (Plate 1)

Effects

This āsana strengthens the hands and relieves pain and stiffness in the sacral region of the spine.

151. *Viśvāmitrāsana* Twenty* (Plate 403)

Viśvāmitra was the name of a celebrated sage. He was originally a kṣatriya (a member of the warrior caste), being the king of Kanyākubja. One day while out hunting, he went to the hermitage of the sage Vasiṣṭha, and seeing there Kāmadhenu (the Cow of Plenty), offered the sage untold treasures in exchange for her. On being refused, the king tried to take her by force. A long contest ensued in which the king was defeated. Although sorely vexed, he was greatly impressed with the power inherent in Brahmanism. The king devoted himself to the most rigorous austerities until he successively achieved the status and titles of Rājarṣi (a royal sage, a saint-like prince), Riṣi (a sage or seer), Maharṣi (a great sage or patriarch of mankind) and finally Brahmarṣi (a Brahmanical sage), but he was not content until Vasiṣṭha himself called him Brahmarṣi. During his arduous penance, the heavenly nymph Menakā seduced him and conceived Śakuntalā, the heroine of Kalidasa's famous drama.

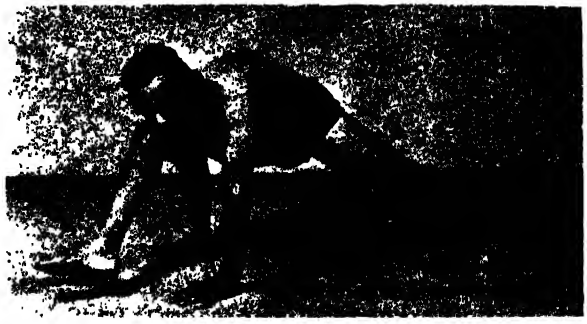
This āsana is dedicated to Viśvāmitra.

Technique

1. Stand in Tāḍāsana. (Plate 1.) Bend forward, rest the palms on the

floor and take the legs back about 4 to 5 feet, as in Adho Mukha Śvān-āsana. (Plate 75)

2. Exhale, swing the right leg over the right hand and place the back of the right thigh on the back of the upper part of the right arm. (Plate 401)



401

3. Immediately turn the body to the left, place the left arm along the left thigh and balance. (Plate 402)



402

4. Turn the left foot sideways and press the sole and heel on the floor.

5. Stretch the right leg straight up and take two breaths.

6. Exhale, stretch the left arm up vertically from the shoulder and gaze at the outstretched left hand. (Plate 403)

7. Stay in the pose from 20 to 30 seconds with deep breathing.

8. Exhale, release the right leg and come back to position 1.

9. Repeat the pose for the same length of time on the other side, following the technique stated above, reading right for left and left for right.



403

Effects

This pose strengthens the hands and the abdominal organs and exercises the thigh muscles.

152. *Bakāsana* Nine* (Plates 406 and 410)

Baka means a crane.

The body in this pose resembles that of a crane wading in a pool of water, hence the name.

The techniques here are given in two different ways, one for beginners and the other for advanced pupils.

Technique for beginners

1. Squat on the haunches with the feet together. The soles and heels should rest completely on the floor. Raise the seat from the floor and balance. (Plate 317)

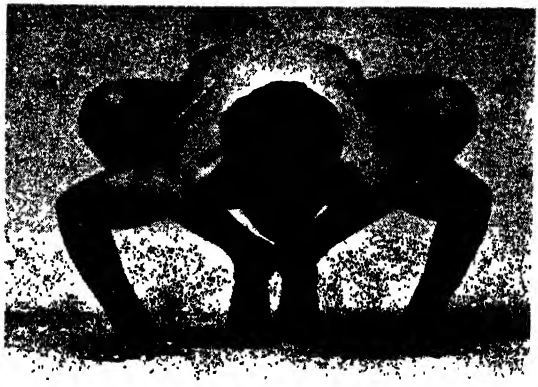
2. Widen the knees and move the trunk forward.

3. Exhale, wrap the arms around the bent legs and rest the palms on the floor. (Plate 318)

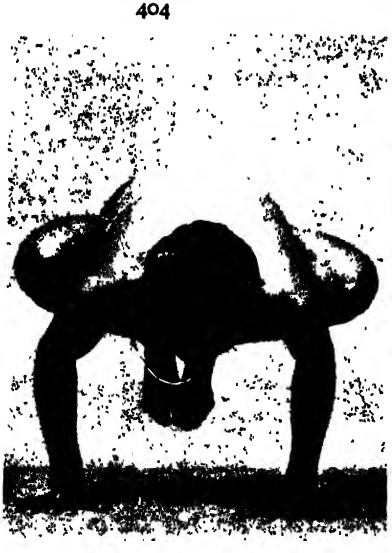
4. Bend the elbows, raise the heels from the floor, move the trunk further forward and rest the shins on the back of the upper arms near the armpits. (Plate 404.) Take 2 or 3 breaths.

5. Exhale, swing the body forward and lift the toes off the floor. (Plate 405)

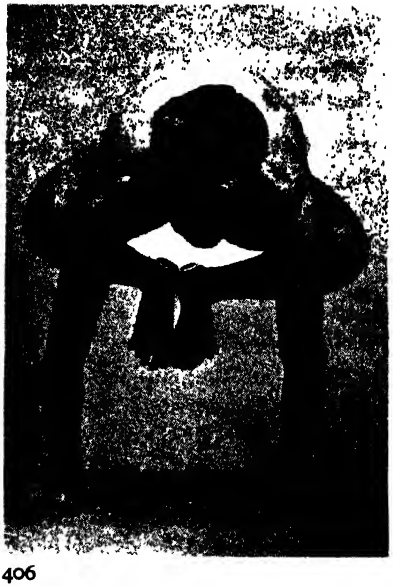
6. Stretch the arms straight and balance the entire body on the hands. (Plate 406)



404



405



406

7. Stay in this position for 20 to 30 seconds with normal breathing.

8. Exhale, bend the elbows, lower the trunk, release the legs from the armpits, squat on the floor and relax.

Technique for advanced pupils

1. Perform Sālamba Śīrṣāsana II. (Plate 192)

2. Exhale, bend the knees and lower the legs so that the thighs touch the stomach and chest.

3. Place the right knee on the back of the upper right arm as near the armpit as possible, then the left knee similarly on the left arm. The feet should be kept together. (Plate 407.) Secure this position and balance with even breathing.



407



408

4. Exhale, pull the trunk up and raise the head off the floor. (Plate 408.) Stretch and straighten the arms and raise the buttocks. (Plate 409.) Extend the neck and keep the head as high as possible. (Plate 410)

5. Balance in this position on the hands for a few seconds by tightening the muscles in the region of the diaphragm. Try to breathe normally.

6. Exhale, rest the head on the floor and go back to Sālamba Śīrṣāsana II. Then lower the legs to the floor and rest. Advanced pupils may perform Ūrdhva Dhanurāsana (Plate 486) by dropping the legs back after going up in Śīrṣāsana II and then standing up straight in Tāḍāsana. (Plate 1.) After one has mastered Viparīta Chakrāsana (Plates 488 to 499) it is a soothing exercise after practising Ūrdhva Dhanurāsana.

Effects

This āsana strengthens the arms and abdominal organs since the latter are contracted.



409



410

153. *Pārśva Bakāsana* Sixteen* (Plate 412)

Pārśva means side, flank or oblique, baka means a crane or a wading bird. Here the legs are in a lateral position.

Technique

1. Perform Sālamba Śīrṣāsana II. (Plate 192)

2. Exhale and bend the knees so that the thighs touch the stomach and chest.

3. Keep both thighs and feet together. Turn the bent legs and trunk obliquely to the right. Rest the left thigh on the back of the upper right arm as near the armpit as possible. (Plate 411.) Take a few deep breaths and balance.

4. Then with an exhalation lift the head from the floor, tighten the muscles near the diaphragm, straighten the arms and balance on the hands. (Plate 412.) Stay in this position for a few seconds with even breathing. Greater strain will be felt on the apparently free arm.

5. Bend the elbows, rest the head on the floor (Plate 411) and again go back to Sālamba Śīrṣāsana II.

6. Then bend the knees and turn the bent legs obliquely to the left.



411



412

Rest the right thigh on the back of the upper left arm as near the armpit as possible. Exhale, lift the head off the floor and balance as in position 4.

7. Go back again to Sālamba Śīrṣāsana II after resting the head on the floor. Then either lower the legs to the floor and relax or move into Ūrdhva Dhanurāsana (Plate 486) and stand up in Tāḍāsana. (Plate 1.) When one has mastered Viparīta Ḉhakrāsana (Plates 488 to 499), it is a soothing exercise after practising Ūrdhva Dhanurāsana.

Effects

This pose strengthens the arms. By continued practice the lateral muscles of the abdomen will develop and the intestines will grow stronger.

154. *Ūrdhva Kukkuṭāsana* Eighteen* (Plates 417, 418 and 419)

Ūrdhva means upwards. Kukkuṭa means a cock. In this posture the body resembles a strutting cock, hence the name.

Technique

1. Perform Sālamba Śīrṣāsana II. (Plate 192)

2. After securing steadiness, move into Padmāsana by placing the right foot at the root of the left thigh and the left foot at the root of the right thigh (Plate 413), then with an exhalation bend the legs and rest them on the back of the upper arms as near the armpits as possible. (Plate 414.) Secure this position and balance with even breathing.



413



414

3. Exhale, press the palms firmly on the ground, pull the trunk up and raise the head off the floor following the stages of the movement as in Plates 415 and 416. Stretch and straighten the arms and lift up the buttocks Extend the neck and keep the head as high as possible. (Plates 417, 418 and 419)

4. Balance in this position on the hands for a few seconds by tightening the muscles in the region of the diaphragm. Try to breathe normally.



415



416



417



418

5. Exhale, bend the elbows, lower the head to the floor following Plates 414 and 413, and return to Sālamba Śīrṣāsana II by releasing the foot lock of Padmāsana.

6. Again perform Padmāsana, this time placing the left foot first at the root of the right thigh and the right foot at the root of the left thigh. Then repeat the āsana as stated above.

7. After staying for the same length of time on both the sides, go back to Sālamba Śīrṣāsana II, lower the legs to the floor and relax. Advanced



419

pupils may then move into Ūrdhva Dhanurāsana (Plate 486) by dropping the legs behind the back and extending the arms and then stand up in Tāḍāsana. (Plate 1.) When one has mastered Viparīta Chakrāsana (Plates 488 to 499), it is a soothing exercise after practising Ūrdhva Dhanurāsana.

Effects

The spine is stretched fully and the effect of Paschimottānāsana (Plate 160) is gained in a very short time. The arms and the abdominal organs will grow strong.

All these intricate and difficult positions bring results quicker than the simple ones. When the body becomes more pliable, the simple poses will have little or no effect. The wise therefore discard them and practise the intricate poses just as a scholar will not repeat the alphabet daily. But, just as dancers daily practise some basic steps and do not discard them, so also pupils of yoga should continue daily to perform Śīrṣāsana (Plates 184 to 218) and Sarvāngāsana with their cycles. (Plates 234 to 271)

155. *Pārśva Kukkuṭāsana* Twenty-four* (Plates 424 and 424a; 425 and 425a)

Pārśva means side, flank or oblique. Kukkuṭa means a cock.

Technique

1. Perform Sālamba Sīrṣāsana II. (Plate 192)
2. Move into Padmāsana by placing first the right foot on the root of

the left thigh and then the left foot at the root of the right thigh. (Plate 413.) After securing steadiness, exhale, turn the trunk to the right (Plate 420) and lower the legs so that the left thigh rests on the back of the upper right arm. (Plate 421.) Secure this position and balance for some time with even but fast breathing due to the lateral twist of the trunk.



420



421

3. The pose is a difficult one, the hardest part being to place the thigh on the opposite hand. In the beginning one finds it difficult to balance while securing the proper placing of the thigh and one often sits down on the floor with a hard bump.

4. Exhale, press the hands firmly on the ground, raise the head from the floor (Plate 422) and pull the trunk. (Plate 423.) Stretch and straighten the arms and lift up the buttocks. Extend the neck forwards and hold the head up as high as possible. (Plate 424)

5 This is the final position. Balance the body on the hands for a few seconds as long as you can. Greater strain will be felt on the left arm which is apparently free.

6. Exhale, bend the elbows, lower the head to the floor and go up again to Śīrṣāsana II. Then release the foot lock of Padmāsana.

7. Rest for a while in Śīrṣāsana. Move into Padmāsana again, this time by placing first the left foot at the root of the right thigh and then the right foot at the root of the left thigh. Then repeat the pose on the left side. (Plate 425.) Here the right thigh will rest on the back



422



423



424



425

of the upper left arm While balancing the body on the left side it is necessary to change the position of the legs in Padmāsana If they are not changed, it is extremely difficult to rest the thigh on the back of the opposite upper arm

8 Stay for the same length of time on both sides

9 After perfecting the positions as explained above in paras 4 and 7 an attempt may be made, without releasing the foot lock in para 6, to turn the body to the left, rest the right thigh on the upper left arm, raise the head from the floor and balance (Plate 424a)



424a



425a

10. Go back to Śīrṣāsana II. Then after completing the pose from para. 7 without changing the crossed leg by turning the body to the right, attempt to place the left thigh on the upper right arm, raise the head from the floor and balance. (Plate 425a)

11. Hold the pose for the same length of time on all occasions. Then go back to Śīrṣāsana II, lower the legs to the floor and relax. Or perform Ūrdhva Dhanurāsana (Plate 486) and then stand up in Tāḍāsana. (Plate 1.) When one has mastered Viparīta Chakrāsana (Plates 488 to 499) this is an exhilarating exercise after practising Ūrdhva Dhanurāsana.

Effects

In addition to the benefit one secures from Ūrdhva Kukkuṭāsana (Plate 419), in this variation the spine receives a lateral twist and is toned. The chest, arms and the abdominal muscles and organs become stronger and vital power increases.

156. *Gālavāsana* Sixteen* (Plates 427 and 428)

Gālava was a sage and one of Viśvāmitra's pupils. This āsana is dedicated to him.

Technique

1. Perform Sālamba Śīrṣāsana II. (Plate 192)

2. Then move into Padmāsana (by placing the right foot at the root of the left thigh, and the left foot at the root of the right thigh, Plate

413), exhale and bend the trunk so that the thighs touch the stomach and chest.

3. Take a few breaths, turn the trunk to the right and with an exhalation lower the folded legs to where the shins cross on the back of the right upper arm as near the armpit as possible. (Plate 426.) Secure the position, take a few deep breaths and balance.



426

4. Exhale, pull the body up by raising the head from the floor, tighten the muscles near the diaphragm, straighten the arms, balance on the hands (Plate 427) and stay in this position for a few seconds up to your capacity. In this pose greater strain will be felt on the left shoulder and arm, which are apparently free.

5. Bend the elbows, rest the head on the floor and again go up to Sālamba Śīrṣāsana II without releasing the foot lock of Padmāsana.

6. Exhale, bend the trunk, rest the legs on the back of the upper left arm and balance as you did on the right. (Plate 428)

7. Bend the elbows, rest the head on the floor and go up to Sālamba Śīrṣāsana II and release the foot lock. Do Padmāsana again, this time first placing the left foot at the root of the right thigh and the right



427



428

foot at the root of the left thigh and repeat the āsana as described above.

8. Do Sālamba Śīrṣāsana II again after resting the head on the floor. Then either lower the legs to the floor and relax or do Ūrdhva Dhanurāsana (Plate 486) and stand up in Tāḍāsana. (Plate 1.) When one has mastered Viparīta Chakrāsana (Plates 488 to 499), this exercise is soothing after practising Ūrdhva Dhanurāsana.

Effects

By continued practice of this pose, the wrists and the abdominal organs will grow stronger and the lateral muscles of the abdomen will also develop. The spine will become more elastic and the neck and shoulders will grow powerful. This pose has the combined effects of Śīrṣāsana (Plate 184), Padmāsana (Plate 104) and Paschimottānāsana (Plate 160)

157. *Eka Pāda Gālavāsana* Twenty-one* (Plates 431 and 433)

Eka means one. Pāda means a leg. Gālava is the name of a sage.

Technique

1. Perform Sālamba Śīrṣāsana II. (Plate 192)

2. Exhale, place the right foot at the root of the left thigh in half Padmāsana and bend the trunk till the legs are parallel to the floor.

3. Then bend the left leg at the knee. Take a few deep breaths. Exhale and rest the right foot on the back of the upper left arm. While placing the foot, turn it so that the toes point in the same direction as the fingers. Rest the right knee on the back of the upper right arm. (Plate 429)



429

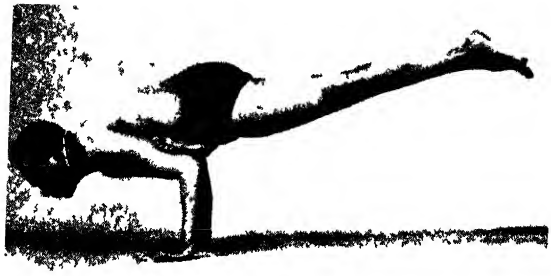
4. Secure the position of the right leg and take a few breaths. Stretch the left leg straight and keep it parallel to the floor. (Plate 430)



430

5. Exhale and lift the body up by raising the head off the floor. The left leg remains straight and parallel to the floor. The elbows remain bent, the upper arms stay parallel to the floor and the forearms from the wrists to the elbows remain perpendicular to it. (Plate 431)

6. Extend the neck and keep the head as high as possible. Stay in this position for a few seconds. Since the diaphragm is being pressed, breathing will be fast and laboured.



431

7 Bend the left leg at the knee, rest the head on the floor and again go up to Sālamba Sīrsāsana II

8 Take a few deep breaths and repeat the āsana, this time bending the left leg to half Padmāsana, placing the left foot on the back portion of the upper right arm and the left knee on the back portion of the left upper arm and raise the head off the floor (Plates 432 and 433) Stay for the same length of time on both sides Return to Sīrsāsana again



432

9 One can finish the pose by either lowering the legs to the floor or by moving into Ūrdhva Dhanurāsana (Plate 486) and then standing up in Tādāsana (Plate 1) When one has mastered Viparīta Chakrāsana (Plates 488 to 499), this exercise is exhilarating after practising Ūrdhva Dhanurāsana

Effects

This pose strengthens the wrists The abdominal organs are massaged by the pressure of the foot against the abdomen



433

158. *Dwi Pāda Ḳouṇḍinyāsana* Twenty-two* (Plate 458)

Dwi Pāda (dwi = two or both; pāda = leg or foot) means both feet.

Kouṇḍinya was a sage belonging to the family of Vasiṣṭha and founded the Kouṇḍinya Gotra (sect). This āsana is dedicated to him.

Technique

1. Perform Sālamba Śīrṣāsana II. (Plate 192)

2. Exhale and lower the legs straight together until they are parallel to the floor. (Plate 434.) Pause here and take a few breaths.



434

3. Exhale, turn the trunk slightly to the right and move both legs sideways to the right. (Plate 435.) Lower both legs together over the right arm so that the outer side of the left thigh above the knee rests on the back of the upper right arm as near the armpit as possible. (Plate 436)



435



436



437

4. Balance and take a few breaths. Then exhale and firmly pressing down both palms to the floor, lift the head off the floor. (Plate 437.) Then raise the trunk and stretch the neck. (Plate 438.) This is the final position in which the legs will be in the air almost parallel to the floor, while due to the twist of the trunk, breathing will be fast. Balance as long as you can from 10 to 20 seconds. Greater pressure will be felt on the left shoulder and arm which are apparently free.



438

5. Bend the knees, rest the head on the floor and again go up to Sālamba Śīrṣāsana II. Rest here for a while and repeat the āsana on the left side as described above, reading left for right and vice versa. Here the right thigh will rest on the back of the upper left arm. Stay for the same length of time on both sides. Go up to Śīrṣāsana again.

6. To complete the pose, either lower the legs to the floor and relax or do Ūrdhva Dhanurāsana (Plate 486) and stand up in Tāḍāsana. (Plate 1.) When one has mastered Viparīta Chakrāsana (Plates 488 to 499), this exercise is exhilarating after Ūrdhva Dhanurāsana.

Effects

The pose tones the abdominal organs. The colon moves properly and toxins therein are eliminated. It requires experience to balance with the legs well stretched. The spine will become more elastic due to the lateral movement and the neck and arms will become more powerful.

159. *Eka Pāda Kauṇḍinyāsana I* Twenty-three* (Plate 441)

Eka means one. Pāda means a leg or foot. Kauṇḍinya is the name of a sage.

Technique

1 Perform Sālamba Sīrsāsana II (Plate 192)

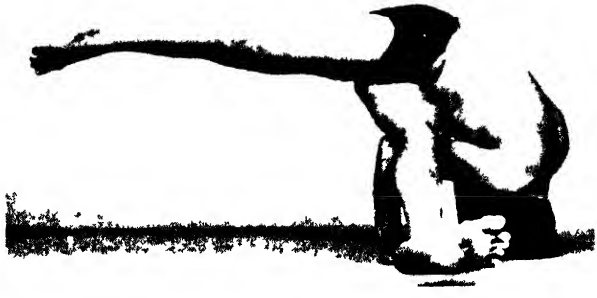
2 Exhale, lower the legs straight together until they are parallel to the floor (Plate 434) Pause here and take a few breaths

3 Exhale, bend the legs and move the left leg sideways to the right Place the left leg over the back of the upper right arm so that the outer side of the left thigh above the knee rests as near the right armpit as possible (Plate 439) Take a few breaths and balance



439

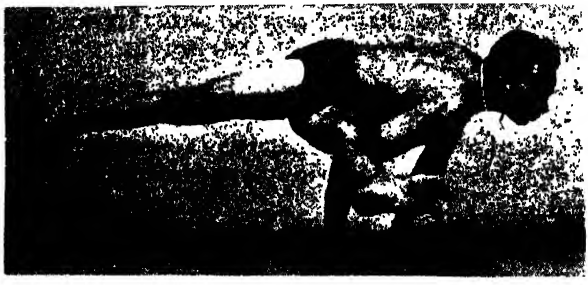
4 Stretch the left leg straight sideways and the right leg straight back (Plate 440) Take two breaths



440

5 Exhale, raise the head above the floor, extend the arms and balance on the hands Keep both legs straight and taut at the knees (Plate 441)

This is the final position. Remain in the pose as long as you can up to 30 seconds with normal breathing.



441

6. Bend both knees, exhale, rest the head on the floor and again go up to Śīrṣāsana. Rest here for some time with normal breathing.

7. Repeat the āsana on the other side for the same length of time as above, reading left for right and vice versa. Here the right thigh will rest on the back of the upper left arm and the left leg will be stretched straight back. Then again go up to Śīrṣāsana as stated in position 6.

8. To complete the pose, either lower the legs to the floor and relax, or do Ūrdhva Dhanurāsana (Plate 486) and stand up in Tādāsana. (Plate 1.) When one has mastered Viparīta Chakrāsana (Plates 488 to 499), this exercise is exhilarating after Ūrdhva Dhanurāsana.

Effects

The pressure of the legs on the abdomen in this pose massages the abdominal organs. The spinal twist rejuvenates and strengthens the spine. The arms and neck grow powerful.

160. *Eka Pāda Kouṇḍinyāsana II* Twenty-four* (Plates 442 and 443)

Technique

1. Perform Viśvāmitrāsana (Plate 403) with the right leg over the back of the upper right arm.

2. Exhale, place the left palm on the floor. Move the head and trunk towards the floor. Bend both the elbows, keep the body parallel to the floor, stretch both the legs straight and keep the toes off the floor. Balance the body on the hands as long as you can. The left leg will be stretched straight back while the right leg is stretched on the right side. The inner side of the right thigh rests on the back of the right upper arm. (Plates 442 and 443)



442



443

3. The pose is very strenuous and requires persistent effort to master. Breathing will be fast and hard. Stretch the neck and keep the head up.

4. Lower the left leg to the floor, remove the right leg from the right arm and relax for some time.

5. Repeat the pose on the other side, this time keeping the left leg on the back of the upper left arm and the right leg straight behind. Stay for the same length of time on both sides.

6. Advanced pupils may do the pose from Sālamba Śīrṣāsana II (Plate 192) by following the technique of Eka Pāda Koundinyāsana I (Plate 441), but placing one leg on the back of the upper arm of the same side as in Plate 444 and then lifting the head off the floor, keeping both legs straight and parallel to the floor.

7. Repeat the pose on the other side and then go back to Śīrṣāsana II (Plate 192), perform Ūrdhva Dhanurāsana (Plate 486) and stand in Tāḍāsana (Plate 1) or perform Viparīta Chakrāsana. (Plates 488 to 499)



444

Effects

The pose strengthens the arms and abdominal organs and the thigh muscles

161 *Eka Pāda Bakāsana I* Twenty-six* (Plates 446 and 447)

Eka means one Pāda means leg or foot. Baka means a crane.

Technique

1. Perform Sālamba Sīrṣāsana II. (Plate 192)

2 Exhale, lower both legs until they are parallel to the floor. (Plate 434.) Bend the right knee and place the right shin on the back of the upper right arm as near the armpit as possible Keep the left leg in the air parallel to the floor (Plate 445) Secure this position and balance with even breathing



445

3 Exhale, pull the trunk up, raise the head off the floor and stretch the neck forward Try to keep the body parallel to the floor and do not rest any part of it on the left elbow (Plates 446 and 447)



446



447

4 Stay in this position for 10 to 20 seconds with full extension of the spine and of the stretched left leg Try to breathe normally This is a difficult balancing pose

5 Bend the left leg and rest the head on the floor Exhale, and return to Sālamba Sīrṣāsana II.

6 Repeat the āsana on the left side for the same length of time, keeping the right leg stretched straight in the air parallel to the floor

7 Go back to Sālamba Sīrsāsana II, lower the legs to the floor and rest Advanced pupils may perform Ūrdhva Dhanurāsana (Plate 486) and stand up in Tāḍāsana (Plate 1.) When one has mastered Viparīta

Chakrāsana (Plates 488 to 499), this exercise is exhilarating after Ūrdhva Dhanurāsana.

Effects

In this pose, the organs or the abdomen are contracted on one side and stretched on the other. To balance in this pose the abdominal muscles and organs are exercised more than the arms.

162. *Eka Pāda Bakāsana II* Twenty-five* (Plates 451 and 452)

Technique

1. Perform Sālamba Śīrṣāsana II. (Plate 192)

2. Exhale, lower the legs until they are parallel to the floor. (Plate 434.) Bend the left knee and rest the left shin on the back of the upper left arm as near the armpit as possible as in Bakāsana. (Plate 410.) Move the right leg to the right until it extends beyond the right arm, so that the inner side of the right thigh touches the back of the upper right arm. (Plate 448)



448

3. Exhale, pull the trunk up, raise the head off the floor and extend the neck forward. (Plates 449 and 450.) Now bring the right leg in front and stretch it straight without touching the floor. Stretch the arms straight and balance. (Plate 451)

4. Stay in this position for 10 to 20 seconds, with full extension of the spine and the right leg. Try to breathe normally.

5. Bend the right knee, place the head on the floor and go to Sālamba Śīrṣāsana II. (Plate 192)



449



450

6. Repeat the āsana on the other side for the same length of time, keeping the left leg stretched straight in front and the bent right leg back of the upper right arm. (Plate 452)

7. There are two ways of completing the pose. You can bend the leg stretched straight in front, then go up to Śīrṣāsana and lower the legs. Once you have mastered this method you may try the other one. Here you keep the leg stretched straight in front. Then you bend the elbows, stretch the bent leg back and keep it straight and parallel to, without touching, the floor. Keep the whole body and the head off the floor. You will now be in Eka Pāda Kouṇḍinyāsana II. (Plates 442 and 443.) Then exhale, rest the head on the floor, bend both legs and go up to Śīrṣāsana II. Then move into Ūrdhva Dhanurāsana (Plate 486) followed by Viparīta Chakrāsana. (Plates 488 to 499)



451



452

Effects

The abdominal organs and muscles as well as the hands, chest and back become stronger. Here our own body acts as a weight-lifting apparatus and the different directions in which it moves cause the various parts of the body to bear the weight and thereby gain strength.

163. *Yogadaṇḍāsana* Nineteen* (Plate 456)

Yogadaṇḍa means the staff of a Yogin. In this pose, the yogi sits using one leg as a crutch under the armpit, hence the name.

Technique

1. Sit on the floor with the legs stretched straight in front. (Plate 77)

2. Bend the right leg at the knee and bring the right foot beside the right hip. The right leg will now be in Vīrāsana. (Plate 86)

3. Take the left leg to the left to widen the distance between the thighs and bend it at the knee so that the left foot is near the right knee. (Plate 453)



453

4. With the right hand catch the left foot. Turn the trunk to the right and with an exhalation, turn the left foot up towards the chest, keeping the left knee on the floor. Take a few breaths and with an exhalation, draw the left foot up underneath the left armpit. The left foot now rests like a crutch under the left armpit which the sole touches. (Plate 454)

5. After taking a few breaths, exhale, move the left arm from the shoulder round the left foot and bring it behind the back. (Plate 455.) Move the right arm from the shoulder behind the back and clasp the left forearm. turn the head to the left, raise the chin and gaze up. (Plate 456)

6. Stay in the pose for about 30 seconds with deep breathing.



454



455



456

7. Release the hands, straighten the legs and relax.

8. Repeat the pose on the other side for the same length of time. Now, bend the left leg so that the left foot is besides the left hip and the right foot rests under the right armpit like a crutch and clasp the right forearm behind the back with the left hand.

9. It takes time and practice to be comfortable in the āsana, but when you are it is restful.

Effects

In this pose, the spine is rested and the body relaxed. It also makes the knees and ankles more elastic in movement.

164. *Supta Bhekāsana* Twenty-one* (Plate 458)

Supta means reclining. Bheka means a frog. This pose is the reverse posture of Bhekāsana. (Plate 100)

Technique

1. Sit in Vīrāsana. (Plate 86)

2. Turn the palms up and insert each hand under the respective foot. Push the feet up from the floor and recline. Take a few breaths.

3. Exhale, lift the hips off the floor (Plate 457), pull the thighs up and arch the trunk, resting the crown of the head on the floor. (Plate 458)



457



458

4. The body rests on the crown of the head, the elbows and knees. The forearms will be perpendicular to the floor and the hands will hold the outer side of the feet near the little toes. Try and raise the toes level with the hip joints.

5. Stay in the pose from 20 to 30 seconds, with normal breathing.

6. Lift the head from the floor and the hands from the feet so that the legs drop to Supta Vīrāsana. (Plate 96)

7. Sit up in Vīrāsana, straighten the legs and relax.

Effects

This āsana tones the spine. In it blood circulates well round the knees, ankles, hips and neck, and backache is relieved. It relieves any internal derangement of the knee joints. The pressure of the hands on the feet strengthens the arches and cures flat feet. Atrophy and other defects of the leg muscles are cured by its continued practice. The lungs are fully expanded and the abdominal organs benefit.

165. *Mūlabandhāsana* Thirty-two* (Plates 462 and 463)

Mūla means the root, the base, the beginning or the foundation. Bandha means a fetter, bond, or posture.

Technique

1. Sit in Baddhakoṇāsana. (Plate 101)

2. Insert the hands between the thighs and the calves and hold the feet, each with its respective hand.

3. Join the soles and heels. Raise the heels, keep the toes on the ground and drag the feet near the perineum. (Plate 459)



459

4 Hold this position and move the hands, so that the palms rest on the back of the hips. (Plate 460)



460



461

5 Lift the body off the floor with the help of the hands and move the hips forward (Plate 461), simultaneously turning the feet and the knees to push the heels forward without moving (Plates 462 and 463)



462



463

6 Rest the body on the toes and knees and hold the pose from 30 to 60 seconds with deep breathing

7. To release the position move the hands in front and bear the weight on them. Lift the trunk, turn the heels and then straighten the legs. While releasing the pose do not put any weight on the legs.

Effects

This āsana exercises Mūlādhāra Chakra, the prostate gland and gonads. It also has the wonderful effect of controlling excessive sexual desire and helps to save energy. It therefore controls and stills the mind.

'The mind is the lord of the Indriyas (organs of the senses); Prāṇa is the lord of the mind; Laya or absorption is the lord of Prāṇa; and that Laya depends on Nāda (the inner sounds). When the mind is absorbed, it is called Mokṣa (emancipation); but others say that it is not: however, when the Prāṇa and Manas (the mind) have been absorbed, an undefinable joy ensues.' (*Haṭha Yoga Pradīpikā*, 4th chapter, verses 29 and 30.)

Baddhakoṇāsana (Plate 101) and Mūlabandhāsana are a great help to people with excessive sexual desire. When this desire is controlled, energy is sublimated and real joy of life is limitless.

166. *Vāmadevāsana I* Fifteen* (Plate 465)

Vāmadeva is the name of a sage, and also of Śiva, the third god of the Hindu Trinity, who is entrusted with the work of destruction.

Technique

1. Sit in Baddhakoṇāsana. (Plate 101)

2. Insert the right hand between the right thigh and calf. Keep the toes of the right foot on the ground, raise the heel and drag the foot near the perineum. Remove the hand and push the heel forward towards the floor, lift the body off the floor, move the right hip forward and put the right knee on the ground. The right foot is now in Mūlabandhāsana. (Plate 464)

3. Now place the left foot at the root of the right thigh, that is, in Padmāsana. (Plate 104)

4. Swing the left arm from the shoulder behind the back and with an exhalation catch the left big toe. With the right hand grip the front of the left foot.

5. Turn the neck to the right (Plate 465) and balance for 30 seconds with deep breathing.

6. Release the position, come back to Baddhakoṇāsana and repeat the āsana on the other side for the same length of time following the technique described above, reading left for right and vice versa.



464



465

Effects

The pose cures stiffness of the legs and relieves pain. It keeps the genital organs healthy. It also tones the spine and aids digestion.

167. *Vāmadevāsana II* Fifteen* (Plate 466)

Technique

1. Sit on the floor and widen the thighs.

2. Bend the left knee back so that the left calf touches the back of the left thigh.

3. With the left hand lift the left foot up until the left heel touches the left hip joint. Hold the left foot with the left hand as in Bhekāsana. (Plate 100)

4. With the right hand place the right foot at the root of the left thigh as in Padmāsana. (Plate 104)

5. Using both hands press the soles of the feet together until they touch. (Plate 466)

6. The trunk will lean towards the leg in Padmāsana. Balance by gripping the hands and hold the pose for 30 seconds with deep breathing.

7. Release the hands and legs and repeat the pose on the other side,



466

keeping the right foot in Bhekāsana and the left one in Padmāsana. Stay for the same length of time on both sides.

Effects

The āsana relieves pain, cures stiffness in the legs and keeps the genital organs healthy. It also tones the spine and improves digestion.

168. *Kandāsana* Thirty-nine* (Plates 470, 471, 471a and 471b)

Kanda means a bulbous root, a knot. Verses 107 and 113 in the third chapter of the *Haṭha Yoga Pradīpikā* speak of the Kanda as follows:

107. The Kuṇḍalinī sleeps above the kanda (the place near the navel where the nāḍīs unite and separate). It gives Mukti (emancipation) to the yogins and bondage to the fools. He who knows her knows Yoga.

113. The Kanda is 12 inches above the anus and extends 4 inches both ways. It has been described as round and covered as if with a soft white piece of cloth. (The word used in the text is vitasti which means a measure of length equal to 12 'angulas' (a finger's breadth), the distance between the extended thumb and little finger.)

Technique

1. Sit on the floor with the legs stretched straight in front. (Plate 77.) Bend the knees, widen the thighs, bring the feet towards the trunk until the heels are close to the perineum and keep the knees on the floor. The position is similar to Baddhakoṇāsana. (Plate 101)

2. Hold the right foot with the right palm and the left foot with the left palm.

3. With the help of the hands, draw the feet up towards the trunk, invert the ankles (Plate 467), pull the knees and thighs (Plate 468), and place the heels and the outer sides of the feet against the navel and chest. (Plate 469.) To start with the feet are likely to slip down. Practise the pose for a few weeks, holding the feet firmly against the chest.



467



468

4. Release the hands, and either stretch the arms straight and rest the back of the hands on the knees (Plate 470) or join the palms in front of the chest. (Plate 471.) Keep the back erect and stay in the pose for about 30 seconds with deep breathing.



469



470

5. Advanced pupils may raise the hands, palms together, above the head. (Plate 471a.) Then try to join the palms behind the back and balance (Plate 471b): this is the most difficult part of the āsana.

6. Hold the feet with the hands, lower them to the floor and rest.

7. As the pelvic and other joints of the legs are rotated it takes a long time to master the pose.



471



471a



471b

Effects

Every muscle below the navel is exercised. The pose cures stiffness in the hip, knee and ankle joints. It restores sexual energy and controls sexual desires.

The āsana also exercises the Svādhiṣṭhāna Chakra (the hypogastric plexus) and the Maṇipūraka Chakra (the solar plexus), thus helping proper digestion.

169. *Hanumānāsana* Thirty-six* (Plates 475, 476 and 476a)

Hanumān was the name of a powerful monkey chief of extraordinary strength and prowess. The son of Vāyu, the god of Wind, and Anjāna, he was the friend and devoted servant of Rāma, the seventh incarnation of Viṣṇu. When Rāma, his wife Sītā and his brother Lakṣmaṇa were in exile as hermits in the Daṇḍaka forest, Rāvaṇa, the demon king of Laṅkā (Ceylon), came to their hermitage in the guise of an ascetic and seizing Sītā carried her off to Laṅkā while Rāma and Lakṣmaṇa were hunting game. The brothers searched far and wide for Sītā, and enlisted the help of Sugrīva, the king of the monkeys, and his general Hanumān. Hanumān went in search of Sītā, crossed the sea by leaping over the straits, found her in Rāvaṇa's palace, and brought the news to Rāma. With the aid of a great army of monkeys and bears Rāma built a causeway of stones across the sea to Laṅkā and after a fierce battle slew Rāvaṇa and his hosts and rescued Sītā. During the battle, Lakṣmaṇa had been struck by an arrow and lay unconscious and it was said that the only cure was the juice of a herb which grew in the Himālayās. With one prodigious leap Hanumān crossed the sea and reached the Himālayās to bring back with him the mountain top on which the life-giving plant grew and thus saved the life of Lakṣmaṇa. This āsana is dedicated to Hanumān and commemorates his fabulous leaps. It is practised by going down on the floor with the legs spread out laterally while the hands are folded in front of the chest. It resembles the splits of Western ballet.

Technique

1. Kneel on the floor. (Plate 40)

2. Rest the palms a foot apart on the floor on either side of the body.

3. Lift the knees up. Bring the right leg forward and the left leg back. (Plate 472.) Try to stretch both the legs straight with an exhalation and keep the hips up. (Plate 473.) Then press the legs and hips to the ground, and bear the weight on the hands. (Plate 474)

4. It takes a long time to master this position and to attain it one



472



473



474

must make several attempts each day to rest the legs straight on the floor, with the buttocks touching the ground. The back portion of the front leg and the front portion of the rear leg should touch the floor.

5. Once the straight legs position is attained, sit on the floor, raise the hands, fold them in front of the chest and balance. (Plate 475.) Stay in the pose from 10 to 30 seconds with normal breathing.



475

6. Then with the help of the hands raise the hips and repeat the pose for the same length of time, keeping the left leg in front and the right leg behind. (Plate 476)



476

7. Remember that the back of the knee joint of the front leg and the knee of the back leg should touch the floor.

8. Advanced pupils may raise the hands above the head, stretch up, put the palms together and balance. (Plate 476a.) This gives an extra stretch to the legs, and relieves strain on the back.

Effects

This beautiful pose helps to cure sciatica and other defects of the legs. It tones the leg muscles, keeps the legs in condition and if practised regularly is recommended for runners and sprinters. It relaxes and strengthens the abductor muscles of the thighs.

170. *Samakoṇāsana* Thirty-eight* (Plate 477)

Sama means the same, like, even or straight. Koṇa means an angle



476a

and a point of a compass In this āsana the split is performed with the legs spread apart sideways, and the hands are folded in front of the chest It is harder to perform than Hanumānāsana (Plate 475) Both the legs and the pelvic region of the body are in one straight line

Technique

1 Stand in Tādāsana (Plate 1), rest the hands on the hips and spread the legs apart sideways to your capacity (Plate 29)

2 Place the palms on the floor (Plate 30) and with an exhalation stretch the legs further and further until you sit on the floor with both legs spread sideways in a straight line The entire back of the legs, especially the back of the knees, should rest on the floor

3 Join the palms in front of the chest (Plate 477) and stay in the pose for a few seconds

4 Place the palms on the floor, raise the hips and bring the legs closer



477

and closer to each other until you stand up again in Uttānāsana. (Plate 47.) Then stand in Tāḍāsana (Plate 1) and relax.

Effects

In this pose the hip joints are exercised and the legs are made to move freely in all directions. The spine is stretched and any defect in the lower part of the spine is cured. The pose, like Hanumānāsana (Plate 475), tones the leg muscles and makes the legs shapely. It prevents the development of hernia and relieves sciatic pains. It helps the blood to circulate in the pelvic region and genital organs and keeps them healthy.

171. *Supta Trivikramāsana* Thirty-nine* (Plate 478)

Supta means reclining. Trivikrama (tri - three; vikrama — a step, stride or pace) is a name of Viṣṇu. The āsana is dedicated to Vāmanāvatār, the Dwarf Incarnation of Viṣṇu. It is said that Bali, the grandson of Prahlāda, who was the king of the demons, gained control of the world. Bali practised asceticism by which his power so increased that he threatened even the gods who prayed to Viṣṇu for help. The god descended on earth and was born as the dwarf son of the Brahman sage Kaśyapa and his wife Aditi. At one of the sacrifices performed by Bali, Viṣṇu appeared before him in the form of a dwarf (Vāmana) and asked for as much earth as he could cover in three strides. Bali, who was noted for his liberality, unhesitatingly granted this boon. Thereupon, the Dwarf assumed a mighty form, and made three strides. The first covered the earth, and the second the heavens. As there was no other place for the third stride, Bali offered his own head on which the Lord planted his foot. He then sent him and all his legions to Pātāla, the nether regions, and allowed him to be its ruler. The universe was thus once more restored to the gods.

This āsana is more difficult than Hanumānāsana. (Plate 475.) Here, the pose is performed by lying on the floor on the back, then doing the splits and holding the heel of one foot near the head, while the other heel rests on the floor.

Technique

1. Lie flat on the back on the floor, keeping both legs straight. (Plate 219)

2. Raise the right leg up. Interlock the fingers, stretch the arms and hold the right heel in the cup of the hands.

3. Exhale, pull the right leg straight down behind the head and place the right big toe on the floor, without letting go of the heel. (Plate

478.) The inner side of the right calf will touch the right ear and the elbows will be widened slightly. The left leg should remain straight on the floor throughout.



478

4. Remain in the pose as long as you conveniently can with normal breathing.

5. Release the right heel and lower the right leg beside the left one.

6. Repeat the pose for an equal length of time, now holding the left heel and keeping the right leg on the floor.

7. After finishing this strenuous pose, rest for a while and relax.

Effects

In this pose, the legs are fully stretched. It prevents and cures hernia. It also lessens sexual desire and thereby stills the mind.

172. *Ūrdhva Dhanurāsana I* Seven* (Plate 482)

Ūrdhva means upwards. Dhanu means a bow. In this posture the body is arched back and supported on the palms and soles.

Technique (This is for beginners)

1. Lie flat on the back on the floor. (Plate 219)



479

2. Bend and raise the elbows over the head, and place the palms under the shoulders. The distance between the palms should not be wider than the shoulders and the fingers should point towards the feet.

3. Bend and raise the knees, then bring the feet nearer until they touch the hips. (Plate 479)

4. Exhale, raise the trunk and rest the crown of the head on the floor. (Plate 480.) Take two breaths.



480



481

5. Now exhale, lift the trunk and head and arch the back so that its weight is taken on the palms and the soles. (Plate 481)

6. Stretch the arms from the shoulders until the elbows are straightened, at the same time pulling the thigh muscles up. (Plate 482)



482

7. To get a better stretch, exhale and pull the thigh muscles still higher by lifting the heels off the floor. Extend the chest, stretch up the sacral region of the spine until the abdomen is taut as a drum and then lower the heels to the floor, maintaining the stretch of the spine.

8. Remain in this position from half a minute to a minute, with normal breathing.

9. With an exhalation, lower the body to the floor by bending the knees and elbows.

172a. *Ūrdhva Dhanurāsana II* Fifteen* (Plate 486)

Technique (This is for intermediate pupils)

1. Stand erect with the feet one foot apart and the palms on the hips.

2. Push the pelvic region slightly forward (Plate 483), exhale and curve the trunk back so that the weight of the body is felt on the thighs and the toes. (Plate 484)

3. Raise the arms above the head and drop the hands on to the floor. (Plate 485.) Immediately try to straighten the arms at the elbows and rest the palms on the floor. (Plate 486.) If the elbows are not stretched immediately as the palms touch the floor, one is likely to bang the head.



483



484



485



486

4. After securing the above position stretch the legs and arms straight. (Plate 487)



487

5. While learning the pose this way it is helpful to use a friend or a wall. Stand about three feet from a wall with your back to it. Curve the back and move the head towards the wall. Raise the arms over the head and rest the palms on the wall. Push the pelvis forward so that the body weight is felt on the thighs and move the palms down the wall until you touch the floor. Use the wall for coming up in a similar manner. After mastering this, only use the wall until you are half-way up. Then learn to do the āsana in the middle of the room.

173. *Viparīta Chakrāsana in Ūrdhva Dhanurāsana.* Twenty-six* (Plates 488 to 499)

Technique (This is for advanced pupils)

1. Stand erect. Bend forward and place the palms on the floor. Exhale and swing both legs up as though you were doing the full arm balance (Plate 359), bend the knees, arch the back and drop the legs behind the head. (Plate 486)

2. While the legs are coming down beyond and behind the head, contract the hips, extend the back up, stretch the ribs and abdomen and straighten the arms at the elbows. Unless you do this, you will sit on the floor with a bump.

3. When all this has been mastered, learn the reverse swinging movements of the leg as shown from Plates 488 to 499, so that one swings the legs up and back in a reverse somersault movement. This reverse somersault into the forward bending position is called *Viparīta*

Chakrāsana, the reversed wheel pose. (Viparīta = reverse, contrary, opposite, inverted; chakra = wheel.) Most people, however, can only learn to do it with the aid of a competent teacher.



488



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499

4. If, however, no guru is available and you have confidence in yourself, you can try to achieve the reverse somersault movement in the following manner. Do Ūrdhva Dhanurāsana near a wall so that the feet face the wall about a foot away from it. Swing the trunk with an exhalation towards the shoulders so that the weight of the body is borne on the wrists and shoulders. Then lift one leg from the floor and place the foot on the wall at the height of about two feet. Press and push against the wall with that foot, lift the other leg off the floor and with an exhalation swing the legs over the head, making a reverse somersault. After repeated attempts, you will gain confidence. You will learn to rock the body forward and backward and to swing the trunk towards the shoulders with a backward movement of the legs in the reverse somersault. When vou are sure of taking the legs off the floor, then try Viparīta Chakrāsana in the middle of the room away from the wall. This is how I learnt the reverse somersault movements in Viparīta Chakrāsana.

Effects

This āsana is the beginning of the advanced and difficult back-bending poses. It tones the spine by stretching it fully and keeps the body alert and supple. The back feels strong and full of life. It strengthens the arms and wrists and has a very soothing effect on the head. Once Viparīta Chakrāsana is mastered, it can be repeated several times a day. It gives one great vitality, energy and a feeling of lightness.

174. *Eka Pāda Ūrdhva Dhanurāsana* Twelve* (Plates 501 and 502)

Eka means one. Pāda is a leg. Ūrdhva means upwards and dhanu a bow.

Technique

1. After performing Ūrdhva Dhanurāsana (Plate 486), exhale and raise the right leg off the floor.

2. Stretch the right leg straight, and keep it at an angle of about 45 degrees from the floor. (Plate 500)

3. Then lift the right hand from the floor and place it on the right thigh. (Plate 501.) The body is then balanced on the left hand and foot. Hold this position from 10 to 15 seconds, with normal breathing.

4. Exhale, lower the hands and raised leg and go back to Ūrdhva Dhanurāsana.

5. Repeat the pose by lifting the left leg and placing the left hand on the left thigh, balancing the body on the right hand and leg. (Plate 502.) Maintain the pose on this side for the same length of time.



500



501

Effects

In addition to the benefits derived by Ūrdhva Dhanurāsana (Plate 486), this beautiful āsana develops a sense of balance and gives grace and poise.



502

175. *Kapotāsana* Twenty-one* (Plates 507 and 512)

Kapota means a dove or a pigeon. In this pose the chest expands and puffs out like that of a pouter pigeon, hence the name.

Technique (For beginners)

1. Sit in Vīrāsana on a folded blanket. (Plate 90)

2. Recline back on the blanket and do Supta Vīrāsana. (Plate 95.) Stretch the arms over the head, bend the elbows and place the palms near the ears, the fingers pointing to the shoulders. (Plate 503)



503

3. Bear the weight on the palms and exhale. Stretch the arms and raise the whole body from the knees by stretching the thighs and then join the knees. (Plate 504)

4. Contract the buttocks, stretch the entire spine, bend the elbows and hold the toes. (Plate 505.) Then rest the elbows on the floor. (Plate 506.)



504





506

Breathing will be very fast and laboured as the diaphragm is fully contracted.

5. Take a few quick breaths, exhale, raise the pelvic region by tightening the muscles of the thighs. Gradually bring the hands near the heels and catch them by bringing the head towards the feet. Now place the crown of the head on the soles of the feet. (Plate 507)



507

6. Stay in the pose for a few seconds. Gradually increase the time according to your capacity up to a minute.

7. Exhale, release the grip on the feet and lower the head and body until you are again in Supta Vīrāsana. (Plate 95.) Straighten the legs one by one and relax on the floor.

Technique (For advanced pupils)

1. Kneel on a folded blanket with the feet and knees together. Place the hands on the hips, stretch the thighs and keep them perpendicular to the floor. (Plate 40)

2. Exhale, stretch the entire spine and bend back as in Plates 508 and 509. Take the arms over the head towards the feet, place the palms on the heels and grip them. (Plate 510.) Breathing will be fast and laboured. Take a few quick breaths.



508



509

3. Exhale, stretch the spine still further back, bend the elbows and place them on the floor. (Plate 511)

4. Stretch the neck back and rest the crown of the head on the soles of the feet. Contract the buttocks, lift up the pelvic region, stretch the thighs and catch the ankles. (Plate 512)

5. Remain in this position as long as you can for about 60 seconds, breathing rhythmically.



510



511



512

6. Release the grip on the feet. Extend the arms and bring the body forward until you are again standing on the knees. Then rest on the floor and relax.

Effects

The pose tones up the entire spinal region as the blood is made to circulate well round the spinal column. Since the pelvic region is stretched, the genital organs keep healthy. The diaphragm is lifted up and this massages the heart gently and helps to strengthen it. The chest expands fully. It is essential to master Kapotāsana before practising the more difficult back-bending poses, which cannot be done until you have perfected Kapotāsana and Viparīta Daṇḍāsana (Plate 516) to Maṇḍalāsana (Plates 525 and 535)

176. *Laghu Vajrāsana* Twenty-three* (Plate 513)

Laghu means little, small, easy as well as lovely, handsome, beautiful. Vajra means a thunderbolt, the weapon of Indra, the king of gods.

Technique

1. Kneel on the floor with the knees and feet together. Rest the palms on the sides of the waist. (Plate 40)

2. Exhale, arch the spine back and at the same time tighten the muscles of the thighs. (Plates 508 and 509)

3. Push the hips forward and keep bending the spine back until the crown of the head rests on the feet. It requires great practice to achieve the necessary spinal elasticity. The weight of the body is borne only on the knees.

4. When the above position is achieved, remove the hands from the waist, stretch the arms straight from the shoulders and grip each knee with the respective hand. (Plate 513)

5. Due to the spine being stretched and the pressure against the abdomen, breathing will be fast and laboured. Try to hold the pose from 10 to 15 seconds while breathing normally.

6. Exhale, keep the knees firm, raise the head and trunk until you are kneeling again. Then sit on the floor and rest.

Effects

This āsana tones the spinal nerves and exercises the coccyx (the terminal triangular bone of the vertebral column). The pose, if practised regularly, relieves pain and disc displacements in the lower region of the spine. Due to the arch, the abdominal muscles and chest are fully extended.



513

177. *Dwi Pāda Viparīta Daṇḍāsana* Twenty-four* (Plate 516)

Dwi Pāda means both feet. Viparīta means reverse or inverted. Daṇḍa means staff or rod, a symbol, authority or punishment as well as the body and its prostration. The Hindu devotee prostrates before the Lord lying flat upon the floor, face downwards with hands outstretched. The Yogi on the other hand prostrates himself in the graceful inverted arch described below.

Technique (For beginners)

1. Lie flat on the back. (Plate 219)

2. Extend the arms over the head, bend the elbows and place the palms underneath the shoulders, fingers pointing to the feet. Also bend and raise the knees, bring the feet near the hips and rest them on the floor. (Plate 479)

3. Exhale and at the same time lift up the head and trunk and rest the crown of the head on the floor. (Plate 480.) Take a few breaths.

4. Exhale, extend the legs, straighten them one by one bearing the weight on the hands, head and neck. (Plate 514)

5. Take the left hand off the floor and place it behind the head, resting the elbow on the floor. (Plate 515.) Take two breaths.

6. Now remove the right hand from and place the elbow on the floor, move the hand behind the head, interlock the fingers and rest the cupped hands against the back of the head. This is the final position. (Plate 516.) In it the head and the hands will be in the same position as in Sālamba Śīrṣāsana I. (Plate 190)



514



515

7. The diaphragm being contracted, breathing will be fast and short. Take a few breaths, exhale and raise the shoulders as high as you can above the floor, as also the chest, trunk, hips, thighs and calves. Stretch the legs straight from the pelvis to the ankles. Dig the heels into the floor and stay in this position to your capacity from one to two minutes.

8. Move the feet towards the head, bend the knees, release the finger-lock, raise the head from the floor, lower the trunk and relax.

9. The neck, chest and shoulders should be fully extended and the pelvic region raised as high as possible above the floor. To start with the neck will not stay perpendicular to the floor as it should and there will be a tendency for the head and forearms to slip away. So rest the feet against a wall and ask a friend to press down the elbows until the distance between the feet and the head on the floor is properly adjusted while the spine and legs are fully extended.



516

Technique (For advanced pupils)

1. Do Sālamba Śīrṣāsana I (Plate 190), bend the knees and drop the legs behind the back on the floor, following the various movements as in Plates 517, 518 and 519.



517



518

2. This should be done without lifting the elbows off the floor and without disturbing the position of the head on the floor.



519

3. Now stretch the legs straight one by one (Plates 520 and 516) and at the same time raise and stretch the dorsal and lumbar regions of the spine. Press the heels firmly on the floor.



520

4. Contract the buttocks, raise the pelvic region up and tighten the knees, thighs and calves.

5. Attempt to stay in this position for a minute or two with normal breathing.

6. Then bend the knees and swing the legs up with an exhalation back to Sālamba Śīrṣāsana I. Rest there for a few seconds with deep breathing and lower the legs to the floor. Release the grip of the fingers, lift the head from the floor and relax or perform Ūrdhva Dhanurāsana (Plate 486) and stand in Tādāsana (Plate 1) or move into Viparīta Chakrāsana. (Plates 488 to 499)

Effects

This exhilarating pose keeps the spine sound and healthy while the chest expands fully. Along with this, one also feels the effects of Śīrṣāsana. It is recommended for relieving pain in the coccyx region of the spine.

The pose has a very soothing effect on the mind, so that the emotionally disturbed find it a great boon.

178. *Eka Pāda Viparīta Daṇḍāsana I* Twenty-six* (Plate 521)

Eka means one and Pāda a leg or foot. Viparīta means reverse or inverted. Daṇḍa is a staff or rod, a symbol of authority and punishment. It also means the body. The pose is an advanced movement of Dwi Pāda Viparīta Daṇḍāsana. (Plate 516)

Technique

1. Perform Dwi Pāda Viparīta Daṇḍāsana. (Plate 516)

2. Exhale and lift the left leg up vertically while keeping the right leg on the floor in Viparīta Daṇḍāsana. (Plate 521)



521

3. Stay in this pose with normal breathing for 10 seconds.

4. Lower the left leg and come to Viparīta Daṇḍāsana. Then with an exhalation, repeat the pose for an equal length of time, keeping the right leg perpendicular.

5. Come back to Viparīta Daṇḍāsana and then relax on the floor.

6. Advanced pupils may, with an exhalation, swing both the legs up to Sālamba Śīrṣāsana I (Plate 190), then lower them to the floor and relax or perform Ūrdhva Dhanurāsana (Plate 486) and stand up in Tāḍāsana (Plate 1) or move into Viparīta Chakrāsana. (Plates 488 to 499)

Effects

The pose tones the spine and expands the chest fully. Coupled with this are the effects of Śīrṣāsana. (Plate 190.) This exhilarating pose also soothes the mind.

179. *Eka Pāda Viparīta Daṇḍāsana II* Twenty-nine* (Plate 523)

This is a more strenuous version of the earlier āsana.

Technique

1. Perform Dwi Pāda Viparīta Daṇḍāsana. (Plate 516)

2. Move both feet towards the head.

3. Release the fingers, spread the wrists and rest the palms on the floor.

4. With an exhalation, raise the head off the floor, extend the neck towards the legs and bring the right leg nearer to the hands.

5. Catch the right ankle with both hands and keep the entire foot on the floor. (Plate 522)



522

6. When the grip on the ankle is firm, exhale and lift the left leg up vertically by stretching the shoulders up and extending the spine. Keep the leg up taut at the knee. (Plate 523)



523

7. Stay in the pose from 10 to 15 seconds. Due to the contraction of the abdominal muscles, breathing will be fast and laboured.

8. Bring the left leg down to the floor.

9. Release the right ankle and catch the left one. Repeat the pose described above, now raising the right leg up vertically. Stay in the pose on the other side for the same length of time. Then lower the raised leg.

10. Release the ankle and with an exhalation swing both the legs up to Sālamba Śīrṣāsana I (Plate 190), then lower them to the floor and relax or do Ūrdhva Dhanurāsana (Plate 486) and stand up in Tāḍāsana (Plate 1) or move into Viparīta Chakrāsana. (Plates 488 to 499)

Effects

In this āsana, the abdominal muscles are exercised and the spine is toned. As the bending is more strenuous, the effect is correspondingly greater.

180. *Chakra Bandhāsana* Thirty-one* (Plate 524)

Chakra means a nerve centre, the fly-wheels in the machine, that is the human body. Bandha means a fetter or a bond. The chakras are the

regions situated within the spinal column where the nāḍis cross each other. There are seven of them in the human body. They are (1) Mūlādhāra Chakra (the pelvic plexus); (2) Svādhiṣṭhāna Chakra (the hypogastric plexus); (3) Maṇipūraka Chakra (the solar plexus); (4) Anāhata Chakra (the cardiac plexus); (5) Viśuddha Chakra (the pharyngeal plexus); (6) Ājñā Chakra (the plexus of command between the two eyebrows); and (7) Sahasrāra Chakra (the thousand petalled lotus, the upper cerebral centre). The chakras are subtle and not easily cognisable. Though they are here compared to the various plexi, it should not be taken for granted that the plexi alone are the chakras.

Technique

1. Perform Dwi Pāda Viparīta Daṇḍāsana. (Plate 516)

2. Move both the feet towards the head with an exhalation.

3. Release the fingers, spread the wrists and rest the forearms on the floor, fingers pointing to the feet. Take two breaths.

4. With an exhalation raise the head off the floor and extending the neck towards the legs, bring both the feet nearer to the hands.

5. Then catch the right ankle with the right hand and the left ankle with the left hand and rest the feet on the floor. Take two breaths.

6. Grip the ankles firmly and with an exhalation, press the feet and the elbows to the floor and arch the trunk by stretching the shoulders and the thighs. (Plate 524)



524

7. Stay in the pose from 10 to 15 seconds. Breathing will be fast.

8. Release the grip on the ankles, rest the crown of the head on the floor and interlock the fingers behind the head. Now with an exhalation swing the legs up to Sālamba Śīrṣāsana I (Plate 190) and then lower them to the floor and relax or do Ūrdhva Dhanurāsana (Plate 486) and perform Viparīta Chakrāsana (Plates 488 to 499) or stand in Tāḍāsana.

Effects

All the chakras are stimulated. The āsana helps the adrenal glands to function healthily. The rectum, kidneys, neck and eye muscles are exercised.

181. *Maṇḍalāsana* Twenty-seven* (Plates 525 to 535)

Maṇḍala means a wheel, a ring, circumference or orbit. Keeping the head and hands in Sālamba Śīrṣāsana I (Plate 190) circle round the head clockwise and then anti-clockwise. The movements of your feet will then form a circle, maṇḍala or orbit round your head which should remain stationary.

Technique

1. Perform Dwi Pāda Viparīta Daṇḍāsana. (Plate 525)



525

2. Without disturbing the head position, raise the shoulders and chest as high as possible.

3. Move the legs sideways clockwise one after the other and so circle round the head. When the legs come to the 3 o'clock and 9 o'clock positions, raise the opposite shoulder slightly, and lifting the chest up and forward, rotate the trunk as shown in the plates. (Plates 525 to 535.) The spine is given a complete circular rotation of 360 degrees.



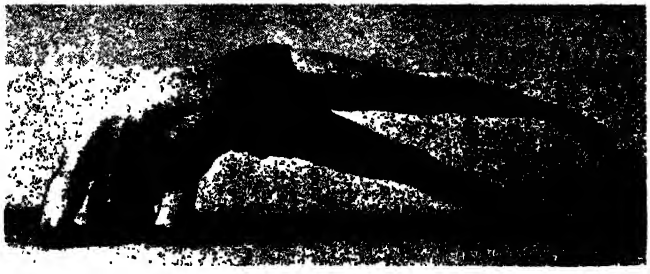
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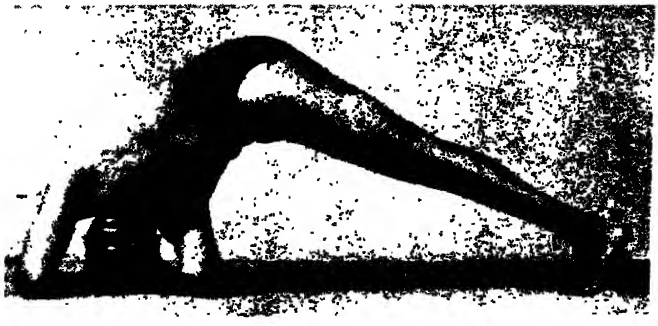
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4. After completing the full circle clockwise, pause awhile and take a few deep breaths. Then repeat the movement anti-clockwise following the plates in the reverse order.

5. To get sufficient elasticity it is necessary first to make the spine supple by practising Viparīta Chakrāsana (Plates 488 to 499) in Ūrdhva Dhanurāsana. (Plate 486.) To start with the neck and shoulders sag towards the floor. After they have gained sufficient strength and the back has become elastic it is easier to perform this āsana.



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Effects

During the rotation, the trunk and abdomen are contracted on one side and stretched on the other side. This keeps the spine and the abdominal organs in trim and promotes health and longevity



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534



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182. *Vṛśchikāsana I* Thirty-two* (Plates 536 and 537)

Vṛśchika means a scorpion. In order to sting its victim the scorpion arches its tail above its back and then strikes beyond its head. This posture resembles that of a striking scorpion, hence the name.

Technique

1. Kneel on the floor, bend forward and rest the elbows, forearms and palms on the floor parallel to each other. The distance between the forearms should not be wider than that between the shoulders.

2. Extend the neck and lift the head as high as you can above the floor.

3. Exhale, swing the legs and trunk up and try to balance without dropping the legs beyond the head. Stretch the region of the chest up vertically, keeping the arms from the elbows to the shoulders perpendicular to the floor. Stretch the legs up vertically and balance. This is Pīncha Mayūrāsana. (Plate 357)

4. After balancing on the forearms, exhale, bend the knees, raise the neck and head as high as you can above the floor, stretch the spine from the shoulders and lower the feet until the heels rest on the crown of the head. (Front view: Plate 536.) After you have learnt this, try to keep the knees and ankles together and the toes pointing. (Side view. Plate 537.) From the heels to the knees, the legs should be perpendicular to the head. The shins and the upper arms should be parallel to each other.

5. As the neck, shoulders, chest, spine and abdomen are all extended in this pose, breathing will be very fast and heavy. Try to breathe normally and stay in this posture as long as you can for about 30 seconds.

6. After holding the pose to your capacity, drop the legs to the floor beyond the head, lift the elbows from the floor and straighten the arms to perform Ūrdhva Dhanurāsana. (Plate 486)

7. Then, either stand up in Tāḍāsana (Plate 1) or do Viparīta Chakrāsana. (Plates 488 to 499)

8. To relieve the strain on the back caused by Vṛśchikāsana, bend forward and touch the palms on the floor without bending the knees – Uttānāsana. (Plate 48)

183. *Vṛśchikāsana II* Thirty-three* (Plate 538)

This is a harder version of the earlier one as it is practised while doing the full arm balance – Adho Mukha Vṛkṣāsana. (Plate 379)



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Technique

1. Stand in Tāḍāsana. (Plate 1.) Bend forward and place the palms on the floor. The distance between them should be the same as that between the shoulders. Keep the arms fully stretched.

2. Lift the legs and bend the knees. Exhale, swing the trunk and legs up vertically and balance on the hands. Lift the neck and head as high as possible above the floor. This is Adho Mukha Vṛkṣāsana. (Plate 359)

3. After securing the balance, exhale, bend the knees, stretch the spine and chest and lower the feet till the heels rest on the crown of the head. Keep the toes pointing. When balancing try to keep the knees and ankles joined. The shins should be perpendicular to the head and the arms to the floor. The shins and arms should be parallel to each other. (Plate 538)

4. It is extremely difficult to balance in this pose, which is much harder to perform than doing it as described earlier in Pīncha Mayūrāsana. (Plate 537)

5. It requires tremendous strength of the wrists and determined and continued effort to master this āsana. Breathing will be fast and laboured because the neck, shoulders, chest and spine are extended and the



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abdomen is contracted. Try to maintain normal breathing and stay in the pose as long as you can from 10 to 15 seconds.

6. Then drop the legs to the floor beyond the head to perform Ūrdhva Dhanurāsana (Plate 486) and either stand up in Tāḍāsana (Plate 1) or perform Viparīta Chakrāsana. (Plates 488 to 499)

7. To get relief from the strain on the back caused by Vṛśchikāsana, bend forward and touch the palms on the floor without bending the knees – Uttānāsana. (Plate 48)

Effects

The lungs expand fully while the abdominal muscles are stretched. The entire spine is vigorously toned and remains healthy. The āsana has also psychological significance. The head which is the seat of knowledge and power is also the seat of pride, anger, hatred, jealousy, intolerance and malice. These emotions are more deadly than the poison which the scorpion carries in its sting. The yogi, by stamping on his head with his feet, attempts to eradicate these self-destroying emotions and passions. By kicking his head he seeks to develop humility, calmness and tolerance and thus to be free of ego. The subjugation of the ego leads to harmony and happiness.

184. *Eka Pāda Rājakapotāsana I* Twenty-eight* (Plate 542)

Eka means one, pāda the leg or foot and kapota a dove or pigeon. Rājakapota means the king of pigeons. In this āsana, the chest is pushed forward like that of a pouter pigeon, hence the name of the pose.

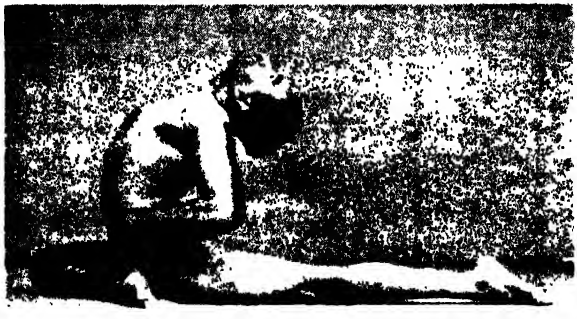
Technique

1. Sit on the floor, with the legs stretched straight in front. (Plate 77)

2. Bend the right knee and place the right foot on the floor so that the right heel touches the left groin. Keep the right knee on the floor.

3. Take the left leg back and rest its entire length straight on the floor. The front of the left thigh, knee and shin and the upper part of the toes of the left foot will then touch the floor.

4. Place the palms on the waist, push the chest forward, stretch the neck, throw the head as far back as possible and balance for some time in this preparatory movement of the pose. (Plate 539)



539

5. Now rest the hands on the floor in front, bend the left knee and lift the left foot up near to the head. The left leg from the knee to the ankle should be perpendicular to the floor and to achieve this, tighten the muscles of the left thigh.

6. With an exhalation, take the right arm over the head and grip the left foot with the right hand. (Plate 540.) Take a few breaths. Then exhale again and catch the left foot with the left hand. Rest the head against the left foot. (Plate 541)

7. Push the chest forward, move the hands further down, grip the ankles and lower the head so that the upper lip touches the left heel. (Plate



540



541



542

542.) Stay in the pose for about 10 seconds. As the chest is expanded fully while the abdomen is contracted, breathing will be fast. Try and breathe normally.

8. Release the grip of the hands on the left ankle one by one and place the palms on the floor. Straighten the left leg and bring it in front, then straighten the right leg.

9. Repeat the pose on the other side for the same length of time. This time the left foot will touch the right groin, the right leg will be stretched back and the right foot will be caught by extending both arms over the head.

185. *Vālakhilyāsana* Forty-five* (Plate 544)

The Vālakhilya were heavenly spirits the size of a thumb, produced from the Creator's body. They are said to precede the Sun's chariot and to number sixty thousand. They are referred to in Kālidāsa's epic poem *Raghuvaṁśa.* This difficult āsana is a continuation of Eka Pāda Rājakapotāsana I. (Plate 542.) (Do not attempt it until you have mastered Eka Pāda Rājakapotāsana I and can perform the latter comfortably and gracefully.)

Technique

1. Perform Eka Pāda Rājakapotāsana I. (Plate 542.) After gripping the left ankle firmly with both the hands, contract the hips and move the coccyx up. Without releasing the ankle, stretch the left leg back (Plate 543) and take a few breaths.



543

2. Exhale, extend the arms further and push the leg down until it lies flat on the floor. The entire front of the leg from the thigh to the toes should touch the floor. (Plate 544)



544

3. Stay in the pose for a few seconds. As the chest is fully extended while the abdominal organs are contracted, breathing will be fast and laboured.

4. Release the ankle grip, straighten the back and rest for a while.

5. Repeat the pose on the other side for the same length of time.

Effects

The pose is a counter movement of Jānu Śīrṣāsana (Plate 127) and it rejuvenates the lower region of the spine. In it more blood circulates round the pubic region, keeping it in a healthy condition. By practising this and other poses of the Rājakapotāsana cycle, disorder of the urinary system is rectified. The neck and shoulder muscles are exercised fully. The thyroids, parathyroids, adrenals and gonads receive a rich supply of blood and this increases one's vitality. This and other āsanas of the Rājakapotāsana cycle are recommended for controlling sexual desire.

186. *Eka Pāda Rājakapotāsana II* Twenty-nine* (Plate 545)

Technique

1. Sit on the floor, with legs stretched straight in front. (Plate 77)

2. Bend the right knee and place the sole and heel of the right foot flat on the floor. The shin of the right leg will then be almost perpendicular to the floor and the calf will touch the back of the thigh. Place the right heel near the perineum. The right leg will now be in Marīchyāsana I. (Plate 144)

3. Take the left leg back and rest the entire length of it on the floor.

4 Bend the left leg at the knee until the left shin is perpendicular to the floor. Balance the body on the right foot and the left knee. In order

to balance push the right knee forward until the right thigh is parallel to the floor and the shin is almost at an angle of 40 degrees to the floor.



545

5. With an exhalation, take the right arm over the head and grip the left foot firmly with the right hand. Take a few breaths and after exhaling again take the left arm over the head and catch the same foot with the left hand as well. Rest the head on the foot. (Plate 545)

6. Push the chest forward and hold the pose for about 15 seconds.

7. Due to the extension of the chest and contraction of the abdomen breathing will be fast. Try to keep it normal.

8. Release the grip on the ankles and straighten the legs.

9. Repeat the pose on the other side. This time the left leg will be in Marīchyāsana I, the right foot will be caught by the hands and the balance maintained while the head rests on it. Hold the pose for the same length of time on both sides.

10. This āsana is easier than the earlier one, once the difficulty of balancing in it is overcome.

187. *Eka Pāda Rājakapotāsana III* Thirty* (Plate 546)

Technique

1. Sit on the floor, with both legs stretched straight in front. (Plate 77)

2. Bend the left leg at the knee so that the toes point back and touch the floor by the left buttock. The inner side of the left calf should touch the outer side of the left thigh and the left knee should be kept on the floor. The left leg will not be in Vīrāsana. (Plate 89)

3. Take the right leg back and rest its entire length straight on the floor.

4. Place the palms on the floor. Exhale, bend the right knee and take the right foot up near the head. The right shin from knee to ankle should be perpendicular to the floor and to get this position, tighten the muscles of the right thigh. Take a few breaths.

5. Exhale, stretch the spine and neck, throw the head back and taking the arms one by one over the head grip the right foot and rest the head on it. (Plate 546.) Balance for about 15 seconds and try to breathe normally.



546

6. Release the grip on the right ankle and straighten the legs.

7. Repeat the pose for the same length of time on the other side. Now the right leg will be in Vīrāsana and the head will rest on the left foot which will be caught by both hands taken over the head.

188. *Eka Pāda Rājakapotāsana IV* Forty* (Plate 547)

Technique

1. Kneel on the floor and place the palms on either side of the body on the floor. Lift the knees up. Bring the right leg forward and the left leg back and stretch both legs straight with an exhalation. The back of the leg in front and the front of the leg in the rear should touch the floor.

The legs will now be in Hanumānāsana (Plate 475), which resembles the splits of Western ballet.

2. Push the chest forward, extend the neck and throw the head as far back as you can. Bend the left knee and take the left foot up near the head. The left shin from knee to ankle should be perpendicular to the floor.

3. With an exhalation, take the left arm over the head and grip the left foot with the left hand. After taking a few breaths, exhale again, take the right arm over the head and catch the left foot with the right hand. Rest the head against it. (Plate 547)



547

4. Stay in the pose for about 10 seconds. Release the grip on the left foot and come back to Hanumānāsana. (Plate 475.) Raise the hips from the floor by placing the palms on the ground.

5. Now return to Hanumānāsana, this time keeping the left leg stretched straight on the floor in front. Bend the right knee and take the right foot up near the head.

6. Repeat the pose by catching the right foot and resting the head on it. Stay for the same length of time on this side.

Effects of the Eka Pāda Rājakapotāsana Cycle

These poses rejuvenate the lumbar and dorsal regions of the spine. The neck and shoulder muscles are fully exercised and the various positions of the legs strengthen the thighs and ankles. The thyroids, parathyroids, adrenals and gonads receive a rich supply of blood and function properly, which increases vitality. In these poses more blood circulates round the pubic region, which is kept healthy. These āsanas are recommended for disorders of the urinary system and for controlling sexual desire.

189. *Bhujaṅgāsana II* Thirty-seven* (Plate 550)

Bhujaṅga means a serpent. This pose is preparatory to Rājakapotāsana (Plate 551), and resembles that of a serpent about to strike.

Technique

1. Lie flat on the floor on the stomach. Bend the elbows and place the palms on the floor on either side of the waist.

2. Exhale, lift the head and trunk up and back, by stretching the arms fully, without moving the pubic region and the legs. (Plate 73)

3. Remain in this position breathing normally for a few seconds.

4. Exhale, bend the knees and lift the feet up. The weight of the body will be felt on the pelvic region, thighs and hands. Take a few breaths.

5. Taking more pressure on the right hand, lift the left hand off the floor and with a deep exhalation swing the left arm back from the shoulder and grasp the left knee-cap. (Plate 548.) After a few breaths exhale again fast and deeply, and swinging the right arm back from the shoulder, grip the right knee-cap with the right hand. (Plate 549)



548

6. Stretch the legs straight on the floor again without loosening the grip on the knees. Stretch the neck and throw the head as far back as you can. (Plate 550.) Gradually try to bring the knees as close to each other as possible.

7. Contract the anus, tighten the thighs and hold the pose for about 15 to 20 seconds. As the spine, chest and shoulders are fully extended while the abdomen is contracted, breathing is fast and difficult.



549



550

8. Bend the knees, release the hands one by one from the knee-caps and rest on the floor.

Effects

As the posture is an intensified version of Bhujaṅgāsana I (Plate 73) its effect is greater. Here the sacroiliac, lumbar and dorsal regions of the spine benefit along with the neck and shoulder muscles which are fully stretched. In this pose more blood circulates in the pubic region which is kept healthy. The thyroids, parathyroids, adrenals and gonads receive a copious supply of blood and this results in increased vitality. The chest is also expanded fully.

190. *Rājakapotāsana* Thirty-eight* (Plate 551)

Rājakapota means the king of pigeons. This is a very attractive but

difficult pose. The chest is pushed forward like that of a strutting pigeon, hence this name.

Technique

1. Lie full length on the floor on the stomach, bend the elbows and place the palms on the floor on either side of the waist.

2. Exhale, lift the head and trunk up and back by stretching the arms fully, without moving the pubic region and the legs. Remain in this position for a few seconds, breathing normally.

3. Exhale, bend the knees and lift the feet up. The body weight will be felt by the pelvic region and the thighs. Take a few breaths.

4. Taking pressure on the right hand, lift the left hand and with a fast and deep exhalation swing the left arm back from the shoulder and catch hold of the left knee-cap. (Plate 548.) Take a few breaths Again with a fast and deep exhalation, swing the right arm back from the shoulder and grip the right knee-cap with the right hand. (Plate 549)

5. Raise the chest and using the hold on the knees as a lever stretch the spine and neck still further back until the head rests on the soles and heels. Keep the feet together and the knees as close to each other as possible. (Plate 551)



551

6. Maintain the pose as long as you can for about 15 seconds. As the spine and chest are fully extended while the abdomen is pressed against the ground, breathing will be very fast and difficult and a stay of about 15 seconds will seem like an age. The pose closely resembles Laghu Vajrāsana (Plate 513), the difference being that the body now rests on

the pelvic region and the thighs, instead of on the legs from the knees to the toes.

7. Stretch the legs straight again. Let go of the knees and bring the palms in front on the floor one by one. If both hands are released simultaneously, due to the tension of the spine one is apt to fall on the face and hurt oneself. After resting the palms one by one in front, rest the chest on the floor and relax.

8. If this is difficult, place the palms on the floor and rest the crown of the head on the feet. (Plate 552)



552

Effects

In Kapotāsana (Plate 512) the lumbar region of the spine feels the stretch. In Rājakapotāsana on the other hand, both the lumbar and the dorsal regions of the spine benefit by it. The neck and shoulder muscles are fully stretched and exercised. As the weight of the body falls on the pubic region, more blood circulates there so that the region is kept healthy. The abdominal organs are pressed against the floor and so are massaged. The thyroids, parathyroids, adrenals and the gonads receive a copious and rich supply of blood and this ensures increased vitality. The āsana is recommended for disorders of the urinary system. Along with Kandāsana (Plate 471) and Supta Trivikramāsana (Plate 478) Rājakapotāsana is recommended for controlling sexual desire.

191. *Pādāṅguṣṭha Dhanurāsana* Forty-three* (Plate 555)

Pāda means the foot. Aṅguṣṭha means the big toe and dhanu a bow. This is an intensified version of Dhanurāsana. (Plate 63)

The body here resembles a taut bow from the shoulders to the

knees. The legs from the knees to the toes and the extended arms over the head resemble the tightly drawn bow-string.

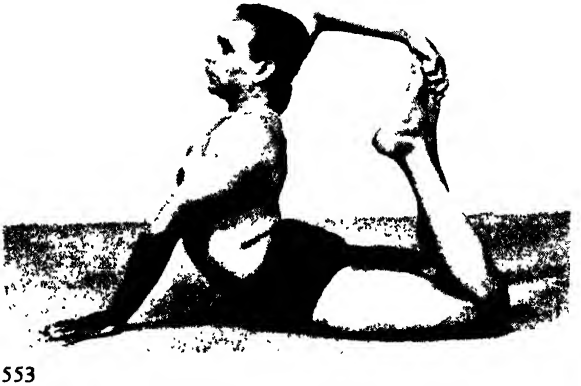
The posture is given below in three movements.

Technique

1. Lie flat on the floor on the stomach, face downwards.

2. Put the palms on the floor on either side of the chest. Press them down and straightening the arms, raise the head and trunk off the floor as in Bhujaṅgāsana I. (Plate 73.) Bend the knees and lift the feet up. Exhale, move the feet and head closer to each other and try to touch the head with the feet. (Plate 552)

3. Place one foot over the other. Then, putting greater weight on the hand on one side, lift the other hand off the floor. With a fast and deep exhalation stretch the lifted arm from the shoulder over the head and catch the toes. (Plate 553.) Now lift the other hand off the floor with an exhalation and also grasp the toes. Maintain a firm grip on the toes and with the right hand catch the right big toe tightly and hold the left one with the left hand. (Plate 554.) Take a few breaths.



553

4. Hold the feet firmly, otherwise they will slip from the hands. Then with an exhalation stretch the arms and the legs as high as you can above the head. Try to straighten the arms at the elbows. This is the first movement. (Plate 555.) Hold the pose for about 15 seconds.

5. Maintaining the grip on the toes, now bend the elbows and pull the feet down until the heels rest on the head. Gradually increase the tension so that the heels rest first on the forehead, then on the eyes



554



555

and lastly on the lips. (Plate 556.) This is the second movement. Stay in the pose for a few seconds.

6. Still maintaining a firm grip on the toes, lower the feet until they touch the sides of the shoulders. (Plate 557.) This is the third movement. Stay in it for a few seconds.

7. After completing the third movement, exhale and stretch the legs and



556



557

arms up. Release the legs one by one, putting the hands down immediately on the floor, otherwise due to the recoil of the spine, one is likely to bang the face. Then rest on the floor and relax.

8. Due to the stretch of the neck, shoulders, chest and spine as well as the pressure of the abdomen against the floor, the breathing will be very fast and laboured. Try to breathe normally during all three movements.

Effects

In this āsana, all the vertebrae benefit from the stretch. The entire body bears the strain and becomes more elastic. The whole weight falls on the abdominal area near the navel and due to the pressure on the

abdominal aorta, blood circulates properly round the abdominal organs. This keeps them healthy and improves the digestion. In this posture the shoulder-blades are well stretched so that stiffness in the shoulders is relieved. The most noticeable effect, however, is that throughout the strenuous movements, the mind remains passive and still. This āsana helps to keep one trim and young in body, and fresh and alert in mind.

192. *Gheraṇḍāsana I* Forty-four* (Plates 561 and 562)

Gheraṇḍa is the name of a sage, the author of the *Gheraṇḍa Saṁhitā*, to whom the āsana is dedicated. The pose is a combination of Bhekāsana (Plate 100) and Pādāṅguṣṭha Dhanurāsana (Plate 555), the arm and leg of one side being in the position of the former āsana, while the arm and leg of the other side are in the latter āsana.

Technique

1. Lie flat on the floor on the stomach, face downwards.

2. Exhale, bend the left knee and move the left foot towards the left hip.

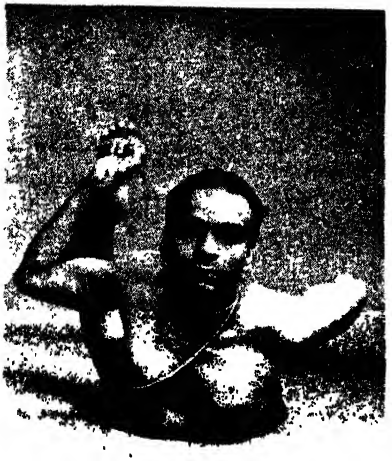
3. Hold the sole of the left foot with the left hand. Take a few breaths. Now rotate the left hand so that the palm touches the upper part of the left foot and the toes and fingers point to the head.

4. Exhale and push the left foot down with the left hand to bring the sole and heel closer to the ground. Lift the head and chest off the floor. The left arm and leg are now in Bhekāsana. (Plate 100.) Take a few breaths.



558

5. With the right hand catch the right big toe by bending the right knee. (Plate 558.) Rotate the right elbow and shoulder (Plate 559) and stretch the right arm and leg up. (Plate 560.) Take a few breaths.



559



560



561



562

6. Exhale, raise the right arm and leg up vertically without releasing the grip on the right big toe. (Plates 561 and 562.) The right arm and leg are now in Pādāṅguṣṭha Dhanurāsana. (Plate 555)

7. Stay in the position from 15 to 20 seconds. Breathing will be fast due to the pressure of the abdomen on the floor.

8. Then exhale, stretch the neck and throw the head back. Bend the right elbow and knee, and pull the right leg down until the foot touches the left shoulder. (Plate 563)



563

9. Stay in this posture for a few seconds.

10. With an exhalation come back to position 6. (Plate 561)

11. Now release the feet, stretch the legs on the floor, lower the head and chest and relax for a short time.

12. Repeat the pose, this time keeping the right arm and leg in Bhekāsana and the left arm and leg in Pādāṅguṣṭha Dhanurāsana. Stay for the same length of time in this position also. Follow the technique given above, reading left for right and vice versa.

193. *Gheraṇḍāsana II* Forty-six* (Plates 564 and 565)

In this āsana, the arm and leg of one side are in Baddha Padmāsana

(Plate 118), while the arm and leg of the other side are in Pādāṅguṣṭha Dhanurāsana. (Plate 555)

Technique

1. Sit on the floor with the legs stretched straight in front. (Plate 77.) Place the right foot at the root of the left thigh and then lie flat on the back.

2. Now roll over on the stomach without disturbing the position of the right foot. Exhale, and moving the right arm from the shoulder behind the back, catch the right big toe with the right hand. The right arm and leg are now in Baddha Padmāsana. (Plate 118.) Take a few breaths and lift the head and chest off the floor.

3. Exhale, bend the left knee and catch the left big toe with the left hand. Rotate the left arm and shoulder and without releasing the grip on the toe lift the left arm and leg up until they are in Pādāṅguṣṭha Dhanurāsana. (Plates 564 and 565)



564

4. Stay in the position for 15 seconds. Breathing will be fast and laboured due to the pressure of the abdomen against the floor.

5. Then exhale, stretch the neck and throw the head back, bend the



565

left elbow and knee and pull the left leg down until the foot touches the right shoulder. (Plate 566)



566

6. Stay in this posture for a few seconds. Due to the pressure on and contraction of the abdomen, breathing will be laboured.

7. With an exhalation come back to position 3. (Plate 564)

8. Release the hold on the feet, stretch the legs straight and lower them, the chest and head to the floor and relax for a short time.

9. Repeat the pose on the other side for the same length of time. The left arm and leg will now be in Baddha Padmāsana, while the right arm and leg will be in Pādāṅguṣṭha Dhanurāsana. Follow the technique stated above, reading left for right and vice versa.

Effects

All the vertebrae benefit from the intense stretch and the whole body becomes more supple. The abdominal area near the navel bears the weight of the body and, due to the pressure on the abdominal aorta, blood circulates properly in that region thus keeping the abdominal organs healthy. This improves the digestion. The shoulder-blades are fully extended so that stiffness in the shoulder joints is relieved. The pose makes the knees firm and relieves pain in the knee joints due to rheumatism or gout. The pressure of the hands on the feet corrects the arches and helps to cure flat feet. The pose strengthens the ankle joints, relieves pain in the heels and helps persons suffering from calcaneal spurs.

194. *Kapiñjalāsana* Forty-three* (Plate 567)

Kapiñjala is a kind of partridge, the Chātaka bird which is supposed to live only on raindrops and dew.

The pose is a combination of Vasiṣṭhānāsana (Plate 398) and Pādāṅguṣṭha Dhanurāsana (Plate 555) and is a difficult one to master.

Technique

1. Stand in Tāḍāsana. (Plate 1.) Bend forward, rest the palms on the floor and move the legs back about 4 to 5 feet as if performing Adho Mukha Svānāsana. (Plate 75)

2. Turn the whole body sideways to the right and balance it on the right palm and foot. The outer side of the right foot should rest firmly on the ground.

3. Place the left foot over the right foot, rest the left palm on the left hip and balance, without moving the body. (Plate 396.) The right side of the body is in Vasiṣṭhāsana.

4. Exhale, bend the left leg at the knees and catch the left big toe firmly between the thumb and the index and middle fingers of the left hand.

5. Rotate the left elbow and shoulder and stretch the left arm and leg behind the back to form a bow, without releasing the grip on the left big toe. (Plate 567.) The left arm and leg are now in Pādāṅguṣṭha Dhanurāsana.



567

6. Balance for a few seconds, keeping the right arm and leg rigid and also maintaining the grip of the left hand on the left big toe. As the spine, chest, neck and shoulders are fully stretched and the abdomen is contracted, breathing will be laboured.

7. Release the grip on the left big toe, straighten the left leg and place the left foot over the right foot and the left hand on the left hip. Rest both palms and feet on the floor as in position 1 above. Then repeat the pose on the other side for the same length of time. The left side of the body will now be in Vasiṣṭhāsana (Plate 398) while the right side will be in Pādāṅguṣṭha Dhanurāsana. (Plate 555.) Follow the technique given above, reading left for right and vice versa.

Effects

In this posture the wrists are strengthened and the shoulder-blades fully exercised so that stiffness in the shoulder joints is relieved. The legs are toned and all the vertebrae benefit. The chest expands fully and the abdominal muscles become powerful. The āsana helps to keep the whole body in good condition.

195. *Śīrṣa Pādāsana* Fifty-two* (Plate 570)

Śīrṣa means the head and pāda the foot. This is the hardest of all the back-bending poses and is practised while balancing on the head in Śīrṣāsana. (Plate 190.) Here the back is arched after the head stand and the feet are brought down until the heels rest on the back of the neck and the big toes are caught by the hands and made to touch the back of the head.

Technique

1. Spread a blanket on the floor, kneel on it and perform Sālamba Śīrṣāsana I. (Plate 190)

2. Bend the knees and lower the legs behind the back. (Plates 517 and 518.) Exhale, stretch the spine, contract the buttocks, pull back and lower the thighs (Plate 568) and feet until the toes touch the back of the head. (Plate 569.) Without moving the elbows, lift the wrists slightly off the ground and catch the big toes with the hands without loosening the finger grip. (Plate 570.) Push the chest forward and stay in the pose as long as you can, for a few seconds.



568



569

3. In other back-bending postures, one is able to get some help to stretch the spine. Here, however, the spine has to move independently in order to get the requisite curvature.

4. As the spine, chest, shoulders and neck are fully stretched, and the abdomen is contracted, it is difficult to breathe normally. Return to Śīrsāsana I (Plate 190), slide the legs to the floor and relax or do Ūrdhva Dhanurāsana (Plate 486) and stand up in Tāḍāsana (Plate 1), or follow on with Viparīta Chakrāsana. (Plates 488 to 492)



570

Effects

In addition to the effects of Śīrṣāsana I (Plate 190), all the vertebrae are exercised in this āsana. As the blood supply to the spine is increased, the nerves do not degenerate. The abdominal organs are also toned by the stretch.

196. *Gaṇḍa Bheruṇḍāsana* Fifty-six* (Plates 580 and 581)

Gaṇḍa means the cheek, the whole side of the face including the temple. Bheruṇḍa means terrible, formidable; it is also a species of bird. This difficult back-bending posture is given below in two stages.

Technique

1. Fold a blanket on the floor and lie on it full length on the stomach, face down with the hands stretched back. Stretch the neck and rest the chin firmly on the blanket, otherwise it will scrape on the floor.

2. Bend the elbows, place the hands by the chest, fingers pointing in the direction of the head. Bend the knees and move the feet towards the chest, which will be lifted slightly off the floor. (Plate 571)

3. Exhale, press the palms to the floor, kick the legs and stretch them straight. (Plate 572.) The chin, neck, arms and upper ribs are the only parts of the body touching the blanket on the floor.



571



572



573

4. Take the pressure of the body on the neck and the chin, bend the knees (Plate 573), and lower the feet till they rest on the head. (Plate 574.) Take a few breaths.

5. Exhale, lower the legs still further and bring the feet in front of the head. (Plate 575)

6. Take the palms off the floor, widen the arms from the shoulders, bring them one by one in front of the head and clasp the feet with the hands. (Plates 576 and 577.) Take two breaths.



574



575



576



577

7. Exhale, pull the feet to the floor on each side of the face near the temples and cheeks. (Plates 578.) The heels should touch the shoulders. Now press the toes down with the wrists and forearms. (Plate 579)



578

8. Interlock the fingers and place the palms on the floor by pressing the upper part of the feet with the wrists. (Plate 580.) This is the first stage.

9. Stay in the pose for a few seconds. Due to the intense stretch of the spine and contraction of the abdomen, breathing will be very fast and laboured. Do not hold the breath.

10. Extend the arms straight sideways like the wings of a gliding bird and balance for a few seconds. (Plate 581.) This is the second stage which is more difficult than the first one.



579



580



581

11. Place the palms on the floor, roll the body over the chin (Plates 582 and 583), move into Ūrdhva Dhanurāsana (Plate 486) and stand up in Tāḍāsana (Plate 1) and relax or practise Viparīta Chakrāsana. (Plates 488 to 499)



582



583

Effects

Apart from toning the entire spine and abdominal organs, the āsana stimulates the nerve centres in Mūlādhāra Chakra (the pelvic plexus), Svādhiṣṭhāna Chakra (the hypo-gastric plexus) and Viśuddhi Chakra (the pharyngeal plexus) and the glands situated there. Due to the copious supply of blood to these glands, their functioning improves and this leads to increased vitality.

197. *Viparīta Śalabhāsana* Fifty-eight* (Plate 584)

Viparīta means reverse, opposite or inverted. Śalabha is a locust. The

stretch in this pose is more intense than in Gaṇḍa Bheruṇḍāsana (Plates 580 and 581) and the movements are converse to those in Halāsana. (Plate 241)

Technique

1. Fold a blanket on the floor and lie on it full length on the stomach, face down. Stretch the neck and rest the chin firmly on the blanket, otherwise it will scrape.

2. Bend the elbows and place the palms by the chest, fingers pointing to the head.

3. Exhale, bend, lift the knees and move the feet towards the chest, which will be lifted slightly off the floor. (Plate 571)

4. Take a few breaths and then with an exhalation, kick the legs up in the air, stretch the body up and balance (Plate 572), taking the weight of the body on the chin, neck, shoulders, elbows and wrists. Try to breathe normally.

5. Exhale, bend the knees (Plate 573), lower the legs and move the feet over and beyond the head until the toes rest on the floor. (Plate 582.) Stretch the feet as far as you can from the head and try to straighten the legs as much as possible. Stretch the arms back, palms down. (Plate 584)



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6. Stay for a few seconds in the āsana, which now appears to be the converse pose of Halāsana. (Plate 241.) Due to the intense stretch of the spine and pressure on the abdomen, breathing will be very fast and laboured, so do not hold the breath.

7. Bend the elbows and widen the arms. Bring the hands near the shoulders and place the palms on the floor. Bend the knees, bring the feet closer to the head (Plate 582), roll the body over the chin (Plate 583) and perform Ūrdhva Dhanurāsana. (Plate 486.) Stand up in

Tāḍāsana (Plate 1) or with an exhalation do Viparīta Chakrāsana (Plates 488 to 499) and relax.

Effects

The effects of this āsana are the same as those of Gaṇḍa Bheruṇḍ-āsana. (Plates 580 and 581.) The purpose of these two āsanas is to awaken Kuṇḍalinī the Divine Cosmic Energy in our bodies, symbolised by a coiled and sleeping serpent lying dormant in the lowest nerve centre at the base of the spine. The Yogi makes a conscious effort to arouse this latent Energy and lead it up the spine to the brain (the Sahasrāra or thousand-petalled lotus in the upper cerebral centre) and then he submerges his ego by concentrating upon the Divine Source of all energy in order to be released from worldly bondage. 'As rivers flow into the sea and so lose name and form, even so the wise man, freed from name and form, attains the Supreme Being, the Self-Luminous, the Infinite.'

198. *Tiriang Mukhottānāsana* Sixty* (Plate 586)

Tiriang means oblique, transverse, horizontal, reverse or upside down. Mukha means the face and also chief, principal or prominent. Uttāna is a deliberate or an intense stretch. In this back-bending posture the head is upside down with an intense stretch on arms, legs and the entire trunk.

Technique

1. Stand in Tāḍāsana. (Plate 1.) Spread the legs a foot apart and rest the palms on the hips.

2. Push the pelvic region slightly forward (Plate 483), exhale and curve the trunk back so that the weight of the body is felt on the thighs and feet. (Plate 484)

3. Raise the arms above the head and drop the hands to the floor. (Plate 485.) Immediately straighten the arms at the elbows and rest the palms on the floor. This is now Ūrdhva Dhanurāsana. (Plate 486)

4. Without moving the heels, widen the distance between the toes, so that the feet will be at an angle instead of parallel to each other.

5. Exhale, stretch the trunk as high as you can above the floor and bring the hands closer and closer to the feet. Stretch the head and neck as far back as possible and touch the feet with the hands. (Plate 585.) Take a few breaths which will be fast and laboured due to the intense stretch of the abdomen, chest and back.

6. With a deep exhalation, lift the hands off the floor one by one and catch the shins just above the ankles. (Plate 586.) Move the toes in and balance. This is the final position. After holding it for a few seconds according to capacity, put the hands one by one on the floor, go back to Ūrdhva Dhanurāsana (Plate 486) and then to Tāḍāsana. (Plate 1.) After mastering the technique, one can release the hands and stand up in Tāḍāsana without going back to Ūrdhva Dhanurāsana.



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Effects

This difficult pose strengthens the legs and tones and vitalises the spine and abdominal organs. The chest and shoulder joints are fully stretched while the pelvic region receives an ample supply of blood and becomes healthier.

199. *Naṭarājāsana* Fifty-eight* (Plates 590, 591 and 591a)

Naṭarāja (naṭa – dancer; rāja – lord, king) is a name of Śiva, Lord of the Dance. Śiva is not only the god of mystical stillness, death and destruction, but also Lord of the Dance. In His Himālayan abode on Mount Kailāśa and in His southern home, the temple of Chidambaram, Śiva dances. The God created over a hundred dances, some calm and gentle, others fierce and terrible. The most famous of the terrible ones

is the Tāṇḍava, the cosmic dance of destruction, in which Siva, full of fury at his father-in-law Dakṣa for killing his beloved spouse Satī, surrounded by his attendants (gaṇas), beats out a wild rhythm, destroys Dakṣa and threatens the world. Śiva, as Lord of the Dance, has inspired some of the finest Indian sculptures and South Indian bronzes.

This vigorous and beautiful pose is dedicated to Siva, Lord of the Dance, who is also the fountain and source of Yoga.

Technique

1. Stand in Tāḍāsana. (Plate 1.) Stretch the left arm out in front keeping it parallel to the floor.

2. Bend the right knee and lift up the right foot. Hold the right big toe between the thumb and the index and middle fingers of the right hand. Bend the lifted right knee and draw the leg up and back. (Plate 587)



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3. Roll the fingers and thumb of the right hand round the right big toe. Simultaneously rotate the right elbow and shoulder and stretch the right arm up behind the head, without releasing the grip on the big toe. (Plate 588.) Again pull the right arm and leg up so that they form a bow behind the back. (Plate 589.) The right thigh will be parallel to the floor and the right shin perpendicular to it. (Plates 590 and 591)

4. Bring the left arm straight in front level with the shoulder, keeping the fingers pointing forward.



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5. Pull the knee-cap up and keep the left leg poker stiff and perpendicular to the floor.

6. Balance firmly from 10 to 15 seconds with deep and even breathing.

7. Release the grip on the right foot, lower both arms and stand again in Tāḍāsana. (Plate 1.) Repeat the pose for the same length of time on the other side. This time, balance on the right leg, catch the left big toe behind the back with the left hand and stretch the right arm straight out in front.

8. Advanced pupils may hold the foot with both hands, rest it on the head and balance. (Plate 591a)



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Effects

This difficult balancing āsana develops poise and a graceful carriage. It tones and strengthens the leg muscles. The shoulder-blades get full movement and the chest expands fully. All the vertebral joints benefit from the exercise in this pose.

200. *Śavāsana* (Also called Mṛtāsana) (Plate 592)

Śava or Mṛta means a corpse. In this āsana the object is to imitate a corpse. Once life has departed, the body remains still and no movements are possible. By remaining motionless for some time and keeping the mind still while you are fully conscious, you learn to relax. This conscious relaxation invigorates and refreshes both body and mind. But it is much harder to keep the mind than the body still. Therefore, this apparently easy posture is one of the most difficult to master.

Technique

1. Lie flat on the back full length like a corpse. Keep the hands a little away from the thighs, with the palms up.

2. Close the eyes. If possible place a black cloth folded four times over the eyes. Keep the heels together and the toes apart.



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3. To start with breathe deeply Later the breathing should be fine and slow, with no jerky movements to disturb the spine or the body.

4. Concentrate on deep and fine exhalations, in which the nostrils do not feel the warmth of breath.

5. The lower jaw should hang loose and not be clenched. The tongue should not be disturbed, and even the pupils of the eyes should be kept completely passive.

6. Relax completely and breathe out slowly.

7. If the mind wanders, pause without any strain after each slow exhalation.

8. Stay in the pose from 15 to 20 minutes

9. One is apt to fall asleep in the beginning. Gradually, when the nerves become passive, one feels completely relaxed and refreshed.

In good relaxation one feels energy flow from the back of the head towards the heels and not the other way round. One also feels as if the body is elongated.

Effects

Verse 32 of the First Chapter of the *Haṭha Yoga Pradīpikā* states: 'Lying upon one's back on the ground at full length like a corpse is called Śavāsana. This removes the fatigue caused by the other āsanas and induces calmness of mind.'

Mṛtāsana is thus described in verse 11 of the Second Chapter of the *Gheraṇḍa Saṁhitā*: 'Lying flat on the ground (on one's back) like a corpse is called Mṛtāsana. This posture destroys fatigue, and quiets the agitation of the mind.'

'The mind is the lord of the Indriyas (the organs of senses), the Praṇa (the Breath of Life) is the lord of the mind.' 'When the mind is absorbed it is called Mokṣa (final emancipation, liberation of the

soul); when Prāṇa and Manas (the mind) have been absorbed, an undefinable joy ensues.' Verses 29 and 30, chapter IV, *Haṭha Yoga Pradīpikā.*

To tame Prāṇa depends upon the nerves. Steady, smooth, fine and deep breathing without any jerky movements of the body soothes the nerves and calms the mind. The stresses of modern civilisation are a strain on the nerves for which Śavāsana is the best antidote.

Bandha and Kriyā

201. *Uḍḍīyāna Bandha* Twelve* (Plates 593 and 594)

Uḍḍīyāna means flying up. Strictly speaking it is not an āsana, but a bandha, that is a restraint. As condensers, fuses and switches control the flow of electricity, so bandhas regulate the flow of prāṇa (energy). In this bandha the prāṇa or energy is made to move from the lower abdomen towards the head. For a detailed discussion on bandha and prāṇa, see Part Three on Prāṇāyāma.

Technique

1. Stand in Tāḍāsana. (Plate 1)

2. Spread the legs a foot apart.

3. Stoop slightly forward, bending the knees slightly and place the hands with the fingers spread wide on the middle of the thighs.

4. Lower the hands until the chin rests in the notch between the collar-bones on top of the breast-bone.

5. Inhale deeply and then exhale quickly so that all the air is forced from the lungs in a rush.

6. Hold the breath (without any inhalation). Pull the whole abdominal region back towards the spine. Contract the abdominal region and lift it up towards the breast-bone, pressing the hands against the thighs. (Plate 593)

7. Maintaining the abdominal grip, lift the hands from the thighs and rest them on the hips.

8. Straighten both legs and the back without loosening the abdominal grip or raising the chin from the breast-bone. (Plate 594)

9. Relax the abdominal muscles but without moving the chin and head. If the latter move, strain is at once felt in the region of the heart.

10. Inhale slowly and deeply.

11. Throughout positions 6 to 9 above, do not inhale. Do not hold the pose for more than 5 to 10 seconds depending on your endurance.



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12. Take a few breaths, then repeat the cycle stated in paras 1 to 10 above. Do not, however, repeat it more than six to eight times at a stretch in 24 hours. Only increase the duration of the pose or the number of cycles under the personal supervision of an experienced Guru.

13. The cycles should be done only once a day at a stretch.

14. Practise on an empty stomach after evacuating both the bladder and bowels.

15. First learn Uḍḍīyāna Bandha in the standing position then in the sitting position as a preliminary step for the practice of Prānāyāma.

16. It should be done during exhalation (rechaka) and retention of breath (kumbhaka) in the various types of Prānāyāma described in Part Three.

Effects

It tones the abdominal organs, increases the gastric fire and eliminates toxins in the digestive tract.

202. *Nauli* Sixteen* (Plates 595 and 596)

The word Nauli is not found in standard dictionaries. 'Ullola meaning

a large wave or surge, conveys some idea of the process of Nauli where the abdominal muscles and organs are made to move laterally and vertically in a surging motion. Nau means a boat and li to cling to, lie on, hide or cover. The pitching of a boat on a stormy sea conveys some idea of the process of Nauli.

Nauli is a kriyā or process and not an āsana. Care should be observed in its performance, otherwise the process leads to numerous diseases. It is not, therefore, recommended for the average practitioner. First master Uḍḍīyāna Bandha before attempting Nauli, which is described in the *Gheruṇḍa Saṃhita* under the name Lauliki.

Technique

1. Stand in Tāḍāsana. (Plate 1)

2. Spread the legs a foot apart, bend slightly at the knees and stoop forward.

3. Place the hands with the fingers spread wide on the thighs just above the knees.

4. Lower the head until the chin rests in the notch between the collar-bones on the top of the breast-bone.

5. Inhale deeply, then exhale quickly so that all the air is forced from the lungs in a rush.

6. Hold the breath (without any inhalation). Pull the whole abdominal region back towards the spine.

7. The area between the pelvic rim and the floating ribs on both sides of the abdomen should be made passive to create hollowness there. At the same time push the abdominal recti forward. (Plate 595 front view; and Plate 596 side view)

8. Maintain this position from 5 to 10 seconds, according to your capacity.

9. Relax the grip on the recti and go back to the position described in para. 6 above.

10. Relax the abdomen and inhale slowly.

11. Take a few deep breaths. Repeat the cycle in paras 1 to 10 above, six to eight times at a stretch only once every 24 hours.

12. Practise Nauli on an empty stomach after evacuating the bladder and bowels.



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Effects

The abdominal recti are strengthened. The other effects of Nauli are the same as those of Uḍḍīyāna Bandha.

Part III
Prāṇāyāma

Hints and Cautions

Read and digest thoroughly the following hints and cautions before attempting the prāṇāyāma techniques mentioned later.

Qualifications for fitness

1. Just as post-graduate training depends upon the ability and discipline acquired in mastering the subject in which one graduated, so prāṇāyāma training demands mastery of āsanas and the strength and discipline arising therefrom.

2. The fitness of the aspirant for training and advancement in Prāṇāyāma is to be gauged by an experienced Guru or teacher and his personal supervision is essential.

3. Pneumatic tools can cut through the hardest rock. In Prāṇāyāma the yogi uses his lungs as pneumatic tools If they are not used properly, they destroy both the tool and the person using it. The same is true of prāṇāyāma.

Cleanliness and Food

4. One does not enter a temple with a dirty body or mind. Before entering the temple of his own body, the yogi observes the rules of cleanliness.

5. Before starting prāṇāyāma practices the bowels should be evacuated and the bladder emptied. This leads to comfort in the bandhas.

6. Preferably prāṇāyāma should be practised on an empty stomach, but if this is difficult, a cup of milk, tea, coffee or cocoa may be taken. Allow at least six hours to elapse after a meal before practising prāṇāyāma.

7. Light food may be taken half an hour after finishing prāṇāyāma practices.

Time and Place

8. The best time for practice is in the early morning (preferably before sunrise) and after sunset. According to the *Haṭha Yoga Pradīpikā*, prāṇāyāma should be practised four times a day, in the early morning,

noon, evening and midnight, with 80 cycles at a time (chapter II, verse 11). This is hardly possible in the fast modern age. What is therefore recommended is to practise at least 15 minutes a day, but the 80 cycles are for intensely devoted practitioners, and not for the average householder.

9. The best seasons in which to start the practice are spring and autumn when the climate is equable.

10. Prāṇāyāma should be done in a clean airy place, free from insects. Since noise creates restlessness practise during quiet hours.

11. Prāṇāyāma should be practised with determination and regularity at the same time and place and in the same posture. Variation is permissible only in the type of prāṇāyāma practised, that is to say, if Sūrya Bhedana Prāṇāyāma is done one day, Śitalī may be done the next day and Bhastrikā be done on the third day. Nāḍī Shodhana Prāṇāyāma, however, should be practised daily.

Posture

12. Breathing in prānāyāma practices is done through the nose only, except in Śitalī and Śitakāri.

13. Prāṇāyāma is best done sitting on the floor on a folded blanket. The postures suitable are Siddhāsana, Vīrāsana, Padmāsana and Baddhakoṇāsana. Any other sitting posture may be taken provided the back is kept absolutely erect from the base of the spine to the neck and perpendicular to the floor. Some types, however, may be done in a reclining position as detailed later.

14. During practice no strain should be felt in the facial muscles, eyes and ears, or in the neck muscles, shoulders, arms, thighs and feet. The thighs and arms should be relaxed deliberately since they are unconsciously tensed during prāṇāyāma.

15. Keep the tongue passive or saliva will accumulate in the mouth. If it does, swallow it before exhalation (rechaka) and not while holding the breath (kumbhaka).

16. During inhalation and retention the rib cage should expand both forwards and sideways, but the area below the shoulder-blades and armpits should only expand forwards.

17. To start with there will be perspiration and trembling which will disappear in course of time.

18. In all the prāṇāyāma practices done in a sitting posture, the head should hang down from the nape of the neck, the chin resting in the

notch between the collar-bones on the top of the breast-bone. This chinlock or Jālandhara Bandha should be used except where specifically stated in the techniques hereafter given.

19. Keep the eyes closed throughout as otherwise the mind will wander after outside objects and be distracted. The eyes, if kept open, will feel a burning sensation, and irritability.

20. No pressure should be felt inside the ear during the practice of prāṇāyāma.

21. The left arm is kept straight, the back of the wrist resting on the left knee. The forefinger is bent towards the thumb, its tip touching the tip of the thumb. This is the Jñāna Mudrā described later in the technique.

22. The right arm is bent at the elbow and the hand is kept on the nose to regulate the even flow of breath and to gauge its subtlety. This is felt through the tips of the ring and little fingers which control the left nostril and through the tip of the thumb which controls the right nostril. Details of the right hand position are discussed in the technique. In some methods of prāṇāyāma both the hands rest on the knees in the Jñāna Mudrā.

23. When a baby learns to walk by itself, the mother remains passive bodily, but alert mentally. In an emergency, as when the child stumbles, her body springs into action to save it from a fall. So also, in the practice of prāṇāyāma the brain is kept passive but alert. Whenever the organs of the body fail to work properly, the watchful brain sends messages of warning. The ear is told to listen for the proper sound of the breath (which is described below). The hand and nose are told to observe the sensitivity of the breath flowing through the nasal passages.

24. It may be asked that if the brain is required to send warnings to the senses, how can one concentrate on prāṇāyāma? A painter absorbed in his work notes various details like perspective and composition, the colour tones and shades, the foreground and background and the strokes of the paint-brush all at once. A musician playing a melody watches his finger movements and sound patterns, the tuning of the instrument and its pitch. Though the artist and the musician are both observing and correcting the details, they are concentrating on their work. So also the yogi observes details like time, posture and an even breath rhythm, and is alert and sensitive to the flow of prāṇa within him.

25. As a careful mother teaches her child to walk carefree, so the careful mind of the yogi teaches the senses to be carefree. By continued practice of prāṇāyāma the senses become free of obsession for the things they once pined for.

26. Each should measure his own capacity when doing prāṇāyāma and not exceed it. This may be gauged as follows: suppose one can with comfort inhale and exhale for 10 seconds each in rhythmic cycles for a given length of time, say 5 minutes. If there is any change in the rhythm in which the period of inhalation or of exhalation decreases, to say 7 or 8 seconds, one has reached one's capacity. To go beyond this point, strains the lungs unduly and brings in its wake a host of respiratory diseases.

27. Faulty practice puts undue stress on the lungs and diaphragm. The respiratory system suffers and the nervous system is adversely affected. The very foundation of a healthy body and a sound mind is shaken by faulty practice of prāṇāyāma. Forceful and strained inhalation or exhalation is wrong, except in Bhastrikā Prāṇāyāma.

28. Evenness of breathing leads to healthy nerves and so to evenness of mind and temper.

29. Āsanas should never be practised immediately after prāṇāyāma. If prāṇāyāma is done first, allow an hour to elapse before starting āsanas, for the nerves which are soothed in prāṇāyāma are liable to be ruffled by the bodily movement of the āsanas.

30. Prāṇāyāma, however, may be done not less than 15 minutes after mild practice of āsanas.

31. Strenuous āsanas cause fatigue. When exhausted do not practise prāṇāyāma in any sitting posture, as the back cannot stay erect, the body trembles and the mind becomes disturbed. Deep breathing as in Ujjāyī done in a reclining position relieves fatigue.

32. When deep, steady and long breathing cannot be maintained rhythmically, stop. Do not proceed further. The rhythm should be gauged from the nasal sound produced in inhalation ('ssssssa' which sounds like a leak in a cycle tube) and exhalation (the aspirate 'huuuuuuuuum' sound). If the volume of the sound is reduced, stop.

33. Try to achieve an even ratio in inhalation (puraka) and exhalation (rechaka). For example, if one is for 5 seconds during a given continuous cycle, the other should be for the same time.

34. The Ujjāyī and Nāḍī Śodhana types of prāṇāyāma are the most

beneficial ones which can be practised by pregnant women, preferably in Baddhakoṇāsana. During pregnancy, however, the breath should never be held without the guidance of an experienced teacher.

35. After completing any prāṇāyāma practice always lie down on the back like a corpse in Śavāsana (Plate 592) for at least 5 or 10 minutes in silence. The mind should be completely switched off and every limb and sense organ completely passive as if dead. Śavāsana after prāṇāyāma refreshes both the body and the mind.

Kumbhakas

36. All the three Bandhas, namely Jālandhara, Uḍḍīyāna and Mūla, should be observed in kumbhaka (retention of breath after full inhalation or restraint following complete exhalation) as mentioned later. The bandhas are like safety-valves which should be kept shut during the practice of kumbhakas.

37. Thorough mastery of inhalation (puraka) and exhalation (rechaka) is essential before any attempt is made to learn antara kumbhaka (retention following inhalation).

38. Bāhya kumbhaka (restraint following exhalation) should not be tried until antara kumbhaka has become natural.

39. During the practice of kumbhaka there is a tendency to draw in air as well as to tighten and loosen the diaphragm and abdominal organs for the sake of increasing the period of retention. This is unconscious and unintentional. Care should be taken to avoid it.

40. If it is found difficult to hold the breath (khumbaka) after each inhalation or exhalation, do some cycles of deep breathing and then practise kumbhakas. For instance, 3 cycles of deep breathing may be followed by one cycle of kumbhaka. Then there should be another 3 cycles of deep breathing followed by a second cycle of kumbhaka, and so on.

41. If the rhythm of inhalation or exhalation is disturbed by holding the breath, lessen the duration of kumbhaka.

42. Persons suffering from eye or ear trouble (like glaucoma and pus in the ear) should not attempt to hold the breath.

43. Sometimes constipation occurs in the initial stages following upon the introduction of kumbhaka. This is temporary and will disappear in due course.

44. The normal rate of breaths per minute is 15. This rate increases

when the body is upset by indigestion, fever, cold and cough, or by emotions like fear, anger or lust. The normal rate of breathing is 21,600 breaths inhaled and exhaled every 24 hours. The yogi measures his span of life not by the number of days, but of breaths. Since breathing is lengthened in prāṇāyāma, its practice leads to longevity.

45. Continuous practice of prāṇāyāma will change the mental outlook of the practitioner and reduce considerably the craving of his senses for worldly pleasures like smoking, drinking and sexual indulgence.

46. In the practice of prāṇāyāma the senses are drawn inwards and in the silence of the kumbhaka the aspirant hears his inner voice calling: 'Look within! The source of all happiness is within!' This also prepares him for the next stage of yoga, pratyāhāra, which leads to freedom from the domination and tyranny of the senses.

47. Since the eyes are kept closed throughout the practice of prāṇāyāma, the passage of time is noted by the mental repetition (japa) of a sacred word or name. This repetition of the sacred words or names is the seed (bīja) planted in the yogi's mind. This seed grows and makes him fit for dhyāna or concentration, the sixth stage of Yoga. Ultimately it produces the fruit of samādhi, where there is experience of full consciousness and supreme joy, where the yogi merges with the Maker of the Universe and feels what he can never express—yet cannot entirely conceal. Words fail to convey the experience adequately, for the mind cannot find words with which to describe it. It is a feeling of that peace which passeth all understanding.

BANDHAS, NĀḌIS AND CHAKRAS

In order to follow the techniques of prāṇāyāma it is necessary to know something about bandhas, nāḍis and chakras.

Bandha means bondage, joining together, fettering or catching hold of. It is also a posture in which certain organs or parts of the body are contracted and controlled.

Nāḍi is a tubular channel in the body through which energy flows.

Chakras are wheels or circles. Those in the body are the fly-wheels in the body machinery.

When electricity is generated, it is necessary to have transformers, conductors, fuses, switches and insulated wires to carry the power to its destination, as without these the electricity generated would be lethal. When prāṇa is made to flow in the yogi's body by the practice of prāṇāyāma it is equally necessary for him to employ bandhas to prevent the dissipation of energy and to carry it to the right quarters without causing damage elsewhere. Without the bandhas, prāṇa is lethal.

The three main bandhas, which are important for prāṇāyāma, are: (1) Jalandhara Bandha, (2) Uḍḍīyāna Bandha and (3) Mūla Bandha.

The first one which the yogi should master is Jālandhara. Jāla means a net, a web, a lattice or a mesh. In Jālandhara the neck and throat are contracted and the chin is made to rest on the chest in the notch between the collar-bones and at the top of the breast-bone. It is mastered while doing Sarvāngāsana (see pp. 205–20) and its cycles, for here also the chin is pressed against the sternum. The Jālandhara Bandha regulates the flow of blood and prāṇa to the heart, the glands in the neck and the head together with the brain. If prāṇāyāma is performed without Jālandhara Bandha pressure is immediately felt on the heart, behind the eyeballs and in the ear cavity and the head feels dizzy. Jālandhara Bandha is essential in the three processes of prāṇāyāma, namely, pūraka (inhalation), rechaka (exhalation) and kumbhaka (retention).

Uḍḍīyāna means flying up. The process in Uḍḍīyāna Bandha is to lift the diaphragm high up the thorax and to pull in the abdominal organs against the back towards the spine. It is said that through Uḍḍīyāna Bandha, the great bird prāṇa is forced to fly up through the suṣumṇā nāḍi, the main channel for the flow of nervous energy, which is situated inside the meru-daṇḍa or the spinal column. It is said that Uḍḍīyāna is the best of bandhas and he who constantly practises it as taught by his Guru or master becomes young again. It is said to be the lion that kills the elephant named Death. It should be performed only during bāhya kumbhaka following rechaka, that is, during the interval between complete exhalation and fresh inhalation when breathing is suspended. It exercises the diaphragm and abdominal organs. The cavity created by the lift of the diaphragm gives a gentle massage to the muscles of the heart, thereby toning it. Uḍḍīyāna Bandha should never be attempted during antara kumbhaka, that is the interval between complete inhalation and the start of exhalation when breath is retained, otherwise it will strain the heart and diaphragm and the eyes will puff out.

Mūla means root, source, origin or cause, basis or foundation. Mūla Bandha is the region between the anus and the scrotum. By contracting this region, Apāna Vāyu (the prāṇa in the lower abdomen), whose course is downwards, is made to flow up to unite with the Prāṇa Vāyu, which has its seat in the region of the chest.

Mūla Bandha should be attempted first in antara kumbhaka (retention after inhalation). The region of the lower abdomen between the navel and the anus is contracted towards the spine and pulled up towards the diaphragm. In Uḍḍīyāna Bandha the entire region from the anus to the diaphragm up to the sternum is pulled back towards the spine and lifted up. But in Mūla Bandha the whole lower abdominal area between the

anus and the navel is contracted, pulled back to the spine and lifted up towards the diaphragm.

The practice of contracting the anal sphincter muscles (the Aśvinī Mudrā) helps one to master Mūla Bandha. Aśva means a horse. This mudrā (a sealing posture) is so called because it suggests the staling of a horse. It should be learnt while doing various āsanas, especially Tāḍāsana, Śīrṣāsana, Sarvāngāsana, Ūrdhva Dhanurāsana, Uṣtrāsana and Paścimottanāsana.

It is said that by the practice of these bandhas the sixteen ādharas are closed. Ādhāra (from the root ('dhṛ' - to support) means a support, a vital part. The sixteen vital parts are: the thumbs, ankles, knees, thighs, prepuce, organs of generation, navel, heart, neck, throat, palate, nose, the middle of the eyebrows, forehead, head and Brahmarandhra (the aperture in the crown of the head through which the soul is said to escape on leaving the body).

There is a grave danger in attempting to learn the Uḍḍīyāna and Mūla Bandhas by oneself, without the personal supervision of an experienced Guru or teacher. Improper performance of the Uḍḍīyāna Bandha will cause involuntary discharge of semen and loss of vitality, while that of Mūla Bandha will seriously weaken the practitioner who will lack virility. Even the correct performance of Mūla Bandha has its own dangers. It increases sexual retentive power, thereby tempting the practitioner to abuse that power. If he succumbs to that temptation, he is lost. All his dormant desires are aroused and become lethal like a sleeping serpent struck with a stick. With the mastery of the three bandhas, the yogi is at the cross-roads of his destiny. One road leads to bhoga or the enjoyment of worldly pleasures; the other leads to Yoga or union with the Supreme Soul. The attraction of worldly pleasures is great. The yogi, however, feels greater attraction for their Creator. The senses open outwards and consequently they are attracted to objects and follow the path of bhoga. If the direction of the senses is changed so that they turn inwards, then they follow the path of Yoga. The yogi's senses invert to meet the Creator, the source of all creation. It is when the aspirant has mastered the three bandhas that the guidance of a Guru is most essential, for under proper guidance this increased power is sublimated for higher and nobler pursuits. The practitioner then becomes an ūrdhvaretus (ūrdhva = upwards; retus = semen) or one who lives a life of celibacy and does not dissipate his virility. He will then acquire moral and spiritual power. The power within him will shine forth like the sun.

While practising Mūla Bandha, the yogi attempts to reach the true source or mūla of all creation. His goal is the complete restraint or bandha of the chitta which includes the mind (manas), the intellect (buddhi) and the ego (ahaṁkāra).

The human body is a miniature universe in itself. Haṭha is composed of the syllables ha and ṭha which mean the sun and the moon respectively. The solar and the lunar energy is said to flow through the two main nāḍis, Piṅgala and Iḍā, which start from the right and the left nostrils respectively and move down to the base of the spine. Piṅgala is the nāḍi of the sun, while the Iḍā is the nāḍi of the moon. In between them is the Suṣumṇā, the nāḍi of fire. As stated earlier, Suṣumṇā Nāḍi is the main channel for the flow of nervous energy, and it is situated inside the meru-daṇḍa or spinal column. Piṅgalā and Iḍā intersect each other and also Suṣumṇā at various places. These junctions are called chakras or wheels and regulate the body mechanism as fly-wheels regulate an engine.

The main chakras are: Mūlādhāra Chakra which is situated in the pelvic region above the anus (mūla - root, cause, source: ādhāra support, or vital part); Svādhiṣṭhāna Chakra above the organs of generation (sva vital force, soul: adhiṣṭhāna seat or abode); Maṇipūraka Chakra is the navel (maṇipūra navel); the Manas and the Sūrya Chakras between the navel and the heart (manas mind: sūrya sun); Anāhata Chakra in the cardiac region (anāhata heart); Viśuddha Chakra in the pharyngeal region (viśuddha pure); Ājñā Chakra between the eyebrows (ājñā - command); the Sahasrāra Chakra, which is called the thousand-petalled lotus, in the cerebral cavity; and Lalāṭa Chakra which is at the top of the forehead (lalāṭa forehead).

It may be that these chakras correspond to the endocrine glands, which supply hormones and other internal secretions to the system. The Mūlādhara and the Svādhiṣṭhāna Chakras perhaps correspond to the gonads (the testicles, penis and prostate in males and the ovaries, uterus and vagina in females). In between these two chakras is the seat of the genitals, known as Kāmarūpa after Kāma the god of passion and love. The abdominal organs like the stomach, spleen, liver and pancreas perhaps correspond to the Maṇipūraka Chakra. The two adrenals may stand for the Sūrya and Manas Chakras. The Anāhata Chakra is the heart and the main blood vessels around it. The Viśuddha Chakra may be the thyroid, parathyroid and the thymus. The Ājñā, Sahasrāra and Lalāṭa Chakras may be the brain matter and the pituitary and pineal glands.

According to the Tantric texts the object of Prāṇāyāma is to arouse Kuṇḍalinī, the divine cosmic force in our bodies. Kuṇḍalinī is symbolised as a coiled and sleeping serpent lying dormant in the lowest nerve centre at the base of the spinal column, the Mūlādhāra Chakra. This latent energy has to be aroused and made to go up the spinal column piercing the chakras up to the Sahasrāra (the thousand-petalled lotus in the head, the network of nerves in the brain) and there to unite with

the Supreme Soul. This is perhaps an allegorical way of describing the tremendous vitality, especially sexual, which is obtained by the practice of Uḍḍīyāna and Mūla Bandhas described above. The arousing of Kuṇḍalinī and forcing it up is perhaps a symbolic way of describing the sublimation of sexual energy.

Technique and Effects of Prāṇāyāma

203. *Ujjāyī Prāṇāyāma* (Plate 597)

The prefix ud attached to verbs and nouns, means upwards or superiority in rank. It also means blowing or expanding. It conveys the sense of pre-eminence and power.

Jaya means conquest, victory, triumph or success. Looked at from another viewpoint it implies restraint or curbing.

Ujjāyi is the process in which the lungs are fully expanded and the chest puffed out like that of a proud conqueror.

Technique

1. Sit in any comfortable position like Padmāsana (Plate 104), Siddhāsana (Plate 84) or Vīrāsana (Plate 89).

2. Keep the back erect and rigid. Lower the head to the trunk. Rest the chin in the notch between the collar-bones just above the breast-bone. (This is the Jālandhara Bandha.)

3. Stretch the arms out straight and rest the back of the wrists on the knees. Join the tips of the index fingers to the tips of the thumbs, keeping the other fingers extended. (This position or gesture of the hand is known as the Jñāna Mudrā, the symbol or seal of knowledge. The index finger symbolises the individual soul and the thumb the Universal Soul. The union of the two symbolises knowledge.)

4. Close the eyes and look inwards. (Plate 597)

5. Exhale completely.

6. Now the Ujjāyi method of breathing begins.

7. Take a slow, deep steady breath through both nostrils. The passage of the incoming air is felt on the roof of the palate and makes a sibilant sound (sa). This sound should be heard.

8. Fill the lungs up to the brim. Care should be taken not to bloat the abdomen in the process of inhalation. (Observe this in all the types of Prāṇāyāma.) This filling up is called puraka (inhalation).



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9. The entire abdominal area from the pubes up to the breast-bone should be pulled back towards the spine.

10. Hold the breath for a second or two. This internal retention is called antara kumbhaka. Observe Mūla Bandha as described on p. 437.

11. Exhale slowly, deeply and steadily, until the lungs are completely empty. As you begin to exhale, keep your grip on the abdomen. After two or three seconds of exhalation, relax the diaphragm gradually and slowly. While exhaling the passage of the outgoing air should be felt on the roof of the palate. The brushing of the air on the palate should make an aspirate sound (ha). This exhalation is called rechaka.

12. Wait for a second before drawing a fresh breath. This waiting period is called bāhya kumbhaka.

13. The process described from para. 7 to para. 12 completes one cycle of Ujjāyi Prāṇāyāma.

14. Repeat the cycles for five to ten minutes keeping the eyes closed throughout.

15. Lie on the floor in Śāvāsana. (Plate 592)

16. Ujjāyi Prāṇāyāma may be done without the Jālandhara Bandha even while walking or lying down. This is the only prāṇāyāma which can be done at all times of the day and night.

Effects

This type of prāṇāyāma aerates the lungs, removes phlegm, gives endurance, soothes the nerves and tones the entire system. Ujjāyi without kumbhaka, done in a reclining position, is ideal for persons suffering from high blood pressure or coronary troubles.

204. *Sūrya Bhedana Prāṇāyāma* (Plate 599)

Sūrya is the sun. Bhedana is derived from the root bhid meaning to pierce, to break or pass through.

In Sūrya Bhedana Prāṇāyāma, the breath is inhaled through the right nostril. In other words the prāṇa passes through the Piṅgalā or Sūrya nādī. A kumbhaka is then performed and the breath is then exhaled through the left nostril which is the path of the Idā nāḍī.

Technique

1. Sit in any comfortable position like Padmāsana (Plate 104), Siddhāsana (Plate 84) or Vīrāsana (Plate 89).

2. Keep the back erect and rigid Lower the head to the trunk. Rest the chin in the notch between the collar-bones just above the breast-bone. (This is Jālandhara Bandha.)

3. Stretch the left arm. Rest the back of the left wrist on the left knee. Perform Jñāna Mudrā with the left hand (as stated in stage 3 of the technique of Ujjāyi).

4. Bend the right arm at the elbow. Bend the index and middle fingers towards the palm, keeping them passive. Bring the ring and little fingers towards the thumb. (Plate 598)

5. Place the right thumb on the right side of the nose just below the nasal bone, the ring and little fingers on the left side of the nose just below the nasal bone, just above the curve of the fatty tissue of the nostrils above the upper jaw.

6. Press the ring and the little finger to block the left side of the nose completely.

7. With the right thumb, press the fatty tissue on the right side so as to make the outer edge of the right nostril parallel to the lower edge of the cartilage of the septum.

8. The right thumb is bent at the top joint and the tip of the thumb is placed at a right angle to the septum. (Plate 599)

9. Now inhale slowly and deeply controlling the aperture of the right



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nostril with the tip of the thumb nearer the nail. Fill the lungs to the brim (puraka).

10. Then block the right nostril so that both are now blocked.

11. Hold the breath for about 5 seconds (antara kumbhaka) while practising Mūla Bandha (see p. 437).

12. Keeping the right nostril completely blocked, open the left nostril partially and exhale through it slowly and deeply (rechaka).

13. During the exhalation regulate the rhythmic flow of air from the left nostril by adjusting pressure with the ring and little fingers, so that the outer edge of the left nostril is kept parallel to the septum. The pressure should be exerted from the inner sides of the tips of the fingers (away from the nails).

14. This completes one cycle of Sūrya Bhedana Prāṇāyāma. Continue with more cycles at a stretch from 5 to 10 minutes, according to capacity.

15. All the inhalations in Sūrya Bhedana are from the right nostril and all the exhalations from the left nostril.

16. Throughout the process, the passage of air is felt at the tips of the fingers and the thumbs and in the nasal membranes where pressure is applied The passage of air makes a sound similar to air escaping from a cycle tube. This sound should be maintained constant throughout by varying pressure on the nostrils.

17. The eyes, temples, eyebrows and the skin on the forehead should remain completely passive and show no sign of strain.

18. The mind should be absorbed completely in listening to the proper sound of the passage of air and in maintaining a proper rhythm in breathing.

19. Each inhalation and exhalation should last for the same length of time.

20. The inhalation and the exhalation should not be forced. An even and slow rhythm should be maintained throughout.

21. Lie down in Śavāsana after completing prāṇāyāma. (Plate 592)

Effects

By reason of the pressure on the nostrils, in this Prāṇāyāma the lungs have to work more than in the case of Ujjāyi. In Sūrya Bhedana they are filled more slowly, steadily, and fuller than in Ujjāyi. Sūrya Bhedana increases digestive power, soothes and invigorates the nerves, and cleans the sinuses.

Note. – It often happens that the passages of both the nostrils are not of the same width, one being bigger than the other. In that case the pressure of the fingers has to be adjusted. In some cases the right nostril is completely blocked while the left one is clear. In that case, inhalation may be done only through the left nostril, while exhalation is done only through the right nostril. In course of time due to the manipulation of the fingers the right nostril clears and inhalation through it becomes possible.

Caution. – Persons suffering from low blood pressure will derive benefit but those with high blood pressure or heart trouble should not hold their breath after inhalation (antara kumbhaka) whilst practising this prāṇāyāma.

205. *Nāḍī Śodhana Prāṇāyāma*

Nāḍī is a tubular organ of the body like an artery or a vein for the passage of prāṇa or energy. A nāḍī has three layers like an insulated electric wire. The innermost layer is called sirā, the middle layer damanī and the entire organ as well as the outer layer is called nāḍī.

Śodhana meaning purifying or cleansing, so the object of Nāḍī Śodhana Prāṇāyāma is the purification of the nerves. A little obstruction in a water pipe can cut off the supply completely. A little obstruction in the nerves can cause great discomfort and paralyse a limb or organ.

Technique

1. Follow the technique given in paras 1 to 8 of Sūrya Bhedana Prāṇāyāma. (Plate 599)

2. Empty the lungs completely through the right nostril. Control the aperture of the right nostril with the inner side of the right thumb, away from the nail.

3. Now inhale slowly, steadily and deeply through the right nostril, controlling the aperture with the tip of the right thumb near the nail. Fill the lungs to the brim (puraka). During this inhalation the left nostril is completely blocked by the ring and little fingers.

4. After full inhalation, block the right nostril completely with the pressure of the thumb and release the pressure of the ring and little fingers on the left nostril. Readjust them on the outer edge of the left nostril and keep it parallel to the septum. Exhale slowly, steadily and deeply through the left nostril. Empty the lungs completely. The pressure should be exerted from the inner sides of the tips of the ring and little fingers (away from the nails) (rechaka).

5. After full exhalation through the left nostril, change the pressure on it by adjusting the fingers. In the changed position, the tips of the ring and little fingers nearer the nails exert the pressure.

6. Now inhale through the left nostril slowly, steadily and deeply, filling the lungs to the brim (puraka).

7. After full inhalation through the left nostril, block it and exhale through the right nostril, adjusting the pressure of the right thumb on the right nostril as stated in para. 2 above (rechaka).

8. This completes one cycle of Nāḍī Śodhana Prāṇāyāma. Here the rhythm of breathing is as follows:

(a) Exhale through the right nostril.
(b) Inhale through the right nostril.
(c) Exhale through the left nostril.
(d) Inhale through the left nostril.
(e) Exhale through the right nostril.
(f) Inhale through the right nostril.
(g) Exhale through the left nostril.
(h) Inhale through the left nostril.
(i) Exhale through the right nostril.
(j) Inhale through the right nostril . . . and so on.

Stage (a) above is the preparatory one. The first real Nāḍī Sodhana Prāṇāyāma cycle starts at stage (b) and ends at stage (e). The second

cycle starts at stage (f) and ends at stage (i). Stage (j) is the safety measure to be observed after the completion of the cycles in order to prevent gasping, breathlessness and strain on the heart.

9. Do 8 to 10 cycles at a stretch as described above. This may take 6 or 8 minutes.

10. Inhalation and exhalation from each side should take the same time. In the beginning the duration will be unequal. Persevere until equality is achieved.

11. After achieving mastery over the equal duration and precision over inhalation and exhalation on either side an attempt may be made to retain breath (antara kumbhaka) after inhaling.

12. This precision is only achieved after long practice.

13. Retention should not disturb the rhythm and equality of inhalation and exhalation. If either are disturbed curtail the period of retention or hold the breath on alternate cycles.

14. During retention after inhalation practise Mūla Bandha (see p. 437).

15. Do not attempt to hold the breath after exhalation (bāhya kumbhaka, Plate 600) until you have mastered retention after inhalation (antara kumbhaka). Then during bāhya kumbhaka practise Uḍḍiyānā (Plates 593, 594) with Mūla Bandha (see p. 437).



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16. Retention and the lengthening of inhalation and exhalation should only be attempted with the help and under the guidance of an experienced Guru.

17. Always conclude by lying down in Śavāsana. (Plate 592)

Effects

The blood receives a larger supply of oxygen in Nāḍī Śodhana than in normal breathing, so that one feels refreshed and the nerves are calmed and purified. The mind becomes still and lucid.

Note. – In the beginning the body perspires and shakes, while the thigh and arm muscles become tense. Such tension should be avoided.

Caution

1. Persons suffering from high blood pressure or heart trouble should never attempt to hold their breath (kumbhaka). They can practise Nāḍī Śodhana Prāṇāyāma without retention (kumbhaka) with beneficial effect.

2. Persons suffering from low blood pressure can do this prāṇāyāma with retention after inhalation (antara kumbhaka) *only*, with beneficial effects.

Prāṇāyāmas

206. *Bhastrikā Prāṇāyāma*

Bhastrikā means a bellows used in a furnace. Here the air is forcibly drawn in and out as in a blacksmith's bellows. Hence the name. The technique is given in two stages here.

Technique Stage I

1. Follow the technique in paras 1 and 2 of Ujjāyi.

2. Take a fast, vigorous breath and exhale fast and forcefully. One inhalation and one exhalation completes a cycle of Bhastrikā. The sound made resembles air rushing through bellows.

3. Complete at a stretch 10 to 12 cycles. Then take a slow deep breath as in Ujjāyi. Retain the breath with Mūla Bandha for 2 to 3 seconds, then exhale slowly and deeply as in Ujjāyi.

4. This Ujjāyi type of breathing rests the lungs and the diaphragm and prepares them for fresh cycles of Bhastrikā.

5. Repeat the cycles of Bhastrikā three to four times with Ujjāyi breathing in between.

6. If the sound of the air lessens, and the vigour diminishes, then reduce their number.

7. After completion lie down in Śavāsana. (Plate 592)

Stage II

1. Follow the technique in paras 1 and 2 of Ujjāyi.

2. Adjust the thumb and finger pressure on the nostrils as explained in the technique of Sūrya Bhedana.

3. Close the left nostril completely but keep the right nostril partially open.

4. Inhale and exhale vigorously only through the right nostril for 10 to 12 cycles of Bhastrikā as in Stage I above.

5. Close the right nostril. Open the left nostril partially and repeat Bhastrikā for an equal number of cycles.

6. Release the fingers from the nostrils.

7. Take a few deep breaths as in Ujjāyi.

8. Repeat the cycles on both sides three or four times, doing Ujjāyi in between.

9. After completion lie down in Śavāsana. (Plate 592)

207. *Kapālabhāti Prāṇāyāma*

The process or kriyā of *Kapālabhāti* (kapāla = skull; bhāti = light, lustre) is a milder form of Bhastrikā Prāṇāyāma. In Kapālabhāti, the inhalation is slow but the exhalation is vigorous. There is a split second of retention after each exhalation. Do a few cycles of Kapālabhāti instead of Bhastrikā if the latter breathing proves too strenuous. Lie down in Śavāsana after finishing Kapālabhāti. (Plate 592)

Effects

Both Bhastrikā and Kapālabhāti activate and invigorate the liver, spleen, pancreas and abdominal muscles. Thus digestion is improved, the sinuses are drained, the eyes feel cool and one has a general sense of exhilaration.

Caution

1. As a locomotive engine is stoked with coal to generate steam to pull the train, so Bhastrikā generates prāṇā to activate the entire body. Too much stoking burns out the boiler of the engine. So also too long a practice of Bhastrikā wears out the system as the breathing process is forceful.

2. Persons with a weak constitution and poor lung capacity should not attempt Bhastrikā or Kapālabhāti.

3. Those suffering from ear or eye complaints (pus in the ear, detachment of the retina or glaucoma) should not attempt them either.

4. Nor should persons with high or low blood pressure.

5. If the nose starts to bleed or the ears to throb and ache, immediately stop Bhastrikā or Kapālabhāti.

6. Do not practise either for some time.

208. *Bhamarī Prāṇāyāma*

Bhamarī means a large black bee.

Technique

The technique of Bhamarī Prāṇāyāma is the same as that of Ujjāyi. The difference is that in Bhamarī, during exhalation, a soft humming sound like the murmuring of bees is made. After completion lie down in Śavāsana. (Plate 592)

Effects

The humming sound in Bhamarī Prāṇāyāma is helpful in cases of insomnia.

209. *Śītalī Prāṇāyāma* (Plate 601)

Sītala means cool. This prāṇāyāma cools the system, hence the name.

Technique

1. Sit in Padmāsana (Plate 104), Siddhāsana (Plate 84) or Vīrāsana (Plate 89).

2. Keep the back erect and rigid and the head level. Perform the Jñāna Mudrā with the hands (see p. 433, para. 21). Here Jālandhara Bandha is not done during inhalation but later.

3. Open the mouth and form the lips into an 'O'.

4. The sides and tip of the tongue touching the teeth, from the molars to the front teeth, should be lifted and curled up. The shape of the tongue will resemble a fresh curled leaf about to open. (Plate 601)



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5. Protrude the curled tongue out of the lips. Draw in the air past the curled tongue with a sibilant sound (ssssssa) to fill the lungs completely. The air is drawn in as if through a pipette or a drinking straw. After full inhalation withdraw the tongue and close the mouth.

6. After full inhalation, lower the head, from the nape of the neck, to the trunk. The chin should rest in the notch between the collar-bones just above the breast-bone. The head is now in the Jālandhara Bandha position.

7. Now hold the breath (antara kumbhaka) for about 5 seconds, practising Mūla Bandha (see p. 437).

8. Exhale slowly with an aspirate sound (hhuuuuuuuum) through the nose as in Ujjāyī.

9. This completes one cycle of Śitalī Prāṇāyāma.

10. Lift the head and repeat the cycle for 5 to 10 minutes.

11. After completion lie down in Śavāsana. (Plate 592)

Effects

This cools the system and soothes the eyes and ears. It is beneficial in cases of low fever and biliousness. It activates the liver and the spleen, improves digestion and relieves thirst.

Caution

1. Persons suffering from high blood pressure should omit antara kumbhaka.

2. Those with heart trouble should not attempt Śitalī Prāṇāyāma in the beginning.

210. *Śitakārī Prāṇāyāma*

Śitakārī is that which causes cold. This is a variation of Sitalī Prāṇāyāma.

Technique

Here the tongue is not curled. The lips are kept slightly parted and only the tip of the tongue protrudes between the teeth. The tongue is kept flat as in its normal state. Follow the same technique as in Śitalī Prāṇāyāma.

Effects

The effects are the same as those mentioned for Śitalī Prāṇāyāma.

Caution

Persons with high blood pressure may find greater strain in Śitakārī than in Śītalī Prāṇāyāma.

211. *Sama Vṛtti Prāṇāyāma*

1. Sama means the same or identical, straight, entire, whole and complete: also similarly or in the same manner.

2. Vṛtti means action, movement, function or operation, a course of conduct or method.

3. In Sama Vṛtti Prāṇāyāma, therefore, an attempt is made to achieve uniformity in the duration of all the three processes of breathing, namely, puraka or inhalation, kumbhaka or retention, and rechaka or exhalation in any type of prāṇāyāma. If one lasts 5 seconds so do the others.

4. This uniformity of 5 seconds should be maintained throughout all the cycles of breathing in any type of Praṇayāma like Ujjāyī, Sūrya Bhedana, Nāḍī Śodhana, Śitalī and so on.

Caution

5. In the beginning Sama Vṛtti Prāṇāyāma should be confined only to inhalation (puraka) and exhalation (rechaka).

6. First, achieve uniformity of length of time in puraka and rechaka then only attempt antara kumbhaka (retention of breath after full inhalation).

7. Start the antara kumbhaka gradually. In the beginning, the ratio of time for pūraka, antara kumbhaka and rechaka should be kept at 1 : ½ : 1. Very slowly increase the proportions to 1 : ½ : 1. After this is firmly established attempt 1 : ¾ : 1. Only after mastering this, increase the proportion of antara kumbhaka so as to achieve the ratio of 1 : 1 : 1.

8. Do not attempt bāhya kumbhaka (restraint of breath after full exhalation) until you have achieved the desired ratio of 1 : 1 : 1 in pūraka, antara kumbhaka and rechaka.

9. If all air is expelled from the lungs, the vacuum inside and the atmospheric pressure outside will create a tremendous strain upon the lungs. Therefore, in the beginning, do not do both antara kumbhaka and bāhya kumbhaka together.

10. Practise antara kumbhaka and bāhya kumbhaka separately or alternately. It is beneficial to practise kumbhakas first by interspersing

them after two or three cycles of deep breathing with pūraka and rechaka alone. For example do two or three cycles of deep breathing and one cycle of antara kumbhaka. Then do two or three cycles of deep breathing followed by one cycle of bāhya kumbhaka. Start with 3 antara kumbhakas and 3 bāhya kumbhakas, and increase the number of kumbhakas very gradually.

212. *Viṣama Vṛtti Prāṇāyāma*

1. Viṣama means among many other things irregular and difficult.

2. Viṣama Vṛtti Prāṇāyāma is so called because the same length of time for inhalation, retention and exhalation is not maintained. This leads to interruption of rhythm and the difference in ratio creates difficulty and danger for the pupil.

3. In this type of prāṇāyāma if full inhalation takes 5 seconds, the breath is held (antara kumbhaka) for 20 seconds, and exhalation takes 10 seconds, the ratio being 1 · 4 : 2. At first the pupil will find it hard to maintain the rhythm during exhalation, but it all eases with practice.

4. Conversely, if inhalation is for 10 seconds, the breath is held for 20 seconds and exhalation takes 5 seconds, the ratio here being 2 : 4 : 1.

5. Again if the length of time can be so varied that if inhalation is for 20 seconds, retention is for 10 seconds and exhalation for 5, the ratio being 4 : 2 : 1.

6. In one cycle of prāṇāyāma, one can adopt the ratios 1 : 2 : 4, 2 : 4 : 1, and 4 : 1 : 2. Then these three ratios are counted as one cycle of prāṇāyāma.

7. If bāhya kumbhaka (restraint after full exhalation and before fresh inhalation) is also observed, the combination of ratios will be greater still.

8. If the different ratios are observed in the Viloma, Anuloma and Pratiloma methods of prāṇāyāma (described below) in the basic varieties of prāṇāyāmas like Ujjāyi, Sūrya Bhedana, Nādī Śodhana, Bhramari, Śitalī and Śitakāri, the number of combinations will be astronomical.

9. No mortal could perform all these different combinations in one lifetime.

10. The path of Viṣama Vṛtti Prāṇāyāma is fraught with danger. Do

not, therefore, dream of attempting to practise it on your own without the personal supervision of an experienced Guru or teacher.

11. Due to disharmony caused by these different time ratios for inhalation, retention and exhalation, all the systems of the body, especially the respiratory and nervous ones, are overtaxed and unduly strained.

12. The caution given on Sama Vṛtti Prāṇāyāma (see p. 453), regarding the practice of kumbhaka in paragraphs 5 to 10, applies with greater force in Viṣama Vṛtti Prāṇāyāma.

13. One now begins to realise the truth of Svātmārāma's statement in the second chapter of the *Haṭha Yoga Pradīpikā*: 'Prāṇa should be tamed more slowly and more gradually than lions, elephants and tigers (according to one's capacities and physical limitations); otherwise it will kill the practitioner.'

VILOMA, ANULOMA AND PRATILOMA PRĀṆĀYĀMAS

Sama Vṛtti and Viṣama Vṛtti Prāṇāyāma are concerned with the maintenance of a particular ratio of time taken in inhalation, retention and exhalation.

The Viloma, Anuloma and Pratiloma types of Prāṇāyāma are concerned with the methods and techniques of inhalation and exhalation. In Viloma, the inhalation or exhalation is not one continuous process, but is done gradually with several pauses. In Anuloma, inhalation is through both nostrils as in Ujjāyi and exhalation is alternate through either nostril as in Nāḍī Sodhana. In Pratiloma, all inhalation is alternate through either nostril while all exhalation is through both nostrils as in Ujjāyi.

213. *Viloma Prāṇāyāma*

Loma means hair. The particle vi is used to denote negation or privation. Viloma thus means against the hair, against the grain, against the natural order of things.

In Viloma Prāṇāyāma inhalation or exhalation is not one uninterrupted continuous process, but is interrupted by several pauses. For instance, if continuous inhalation to fill the lungs or continuous exhalation to expel the air were to take 15 seconds in each case, in Viloma there would be a pause of about 2 seconds after every third second of inhalation or of exhalation. The process of inhalation or of exhalation is thus lengthened to 25 seconds. The technique given below is in two stages, which are distinct.

Technique: Stage I

1. Viloma Prāṇāyāma can be done either in a sitting posture or while lying down.

2. If done when seated, keep the back erect, lower the head to the trunk so that the chin rests in the notch between the collar-bones on the top of the breast-bone. This is Jālandhara Bandha. Keep the hands in Jñāna Mudra (see p. 433, para. 21).

3. Inhale for 2 seconds, pause for 2 seconds holding the breath, again inhale for 2 seconds, again pause for 2 seconds holding the breath, and continue like this until the lungs are completely full.

4. Now hold the breath for 5 to 10 seconds (antara kumbhaka) according to capacity, practising Mūla Bandha (see p. 437).

5. During the pauses in the process of inhalation Mūla Bandha should be practised.

6. Exhale slowly and deeply as in Ujjāyi with an aspirate sound (huuuum). During exhalation relax the Mūla Bandha.

7. This completes one cycle of the first stage of Viloma Prāṇāyāma.

8. Repeat 10 to 15 cycles of this first stage at a stretch.

Stage II

9. Rest for a minute or two.

10. Then take a deep breath without any pauses as in Ujjāyi with a sibilant sound (ssssssa), keeping the chin on the top of the breast-bone. Fill the lungs completely.

11. Hold the breath from 5 to 10 seconds (antara kumbhaka), keeping the Mūla Bandha grip.

12. Exhale for 2 seconds and pause for 2 seconds. Again exhale for 2 seconds, pause for 2 seconds and continue like this until the lungs are completely emptied.

13. During the pauses maintain the Mūla Bandha grip.

14. This completes one cycle of the second stage of Viloma Prāṇāyāma.

15. Repeat the second stage of Viloma 10 to 15 times at a stretch.

16. This completes Viloma Prāṇāyāma.

17. Then lie down in Śavāsana. (Plate 592)

Effects

Viloma Prāṇāyāma in the first stage helps those suffering from low blood pressure. In the second stage it benefits persons suffering from high blood pressure.

Caution

1. The second stage of Viloma should only be done when lying down by persons suffering from high blood pressure.

2. Those suffering from heart complaints should not attempt it until they have mastered the Nāḍī Śodhana and Ujjāyi Prāṇāyāmas.

214. *Anuloma Prāṇāyāma*

Anu means with, along with or connected: also in an orderly succession. Anuloma, therefore, means in regular gradation, with the hair (loma hair), along the grain or in natural order. In Anuloma Prāṇāyāma, inhalation is done through both nostrils and exhalation alternately through either nostril.

Technique

1. Sit in any comfortable position like Padmāsana (Plate 104), Siddhāsana (Plate 84) or Vīrāsana (Plate 89).

2. Keep the back erect and rigid. Lower the head to the trunk and rest the chin in the notch between the collar-bones just above the breast-bone. (This is the Jālandhara Bandha.)

3. Inhale deeply through both nostrils as in Ujjāyi until the lungs are fully filled.

4. Hold the breath after inhalation (antara kumbhaka) from 5 to 10 seconds according to capacity, maintaining Mūla Bandha (see p. 437).

5. Bring the right hand to the nose as described in Sūrya Bhedana Prāṇāyāma, relax the Mūla Bandha and exhale slowly from the partially opened right nostril, keeping the left one completely blocked. Completely empty the lungs and then lower the hand.

6. Inhale through both nostrils, until the lungs are filled as in para. 3.

7. Hold the breath after inhalation (antara kumbhaka) from 5 to 10 seconds according to capacity, maintaining Mūla Bandha. The retention of breath described in para. 4 and in this para. should be of equal length.

8. Again bring the right hand to the nose. Release the Mūla Bandha and close the right nostril completely. Now keep the left nostril

partially open, and exhale slowly and deeply to empty the lungs completely.

9. This completes one cycle of Anuloma Prāṇāyāma.

10. Do 5 to 8 cycles at a stretch.

11. Then lie down in Śavāsana. (Plate 592)

Effects

The effects are the same as those of Ujjāyi, Nāḍī Śodhana and Sūrya Bhedana.

Caution

1. In Anuloma Prāṇāyāma, the exhalation lasts longer than the inhalation. This leads to a variation in the rhythm of breathing. This is difficult and should therefore be done by advanced pupils only.

2. Persons suffering from blood pressure or heart ailments and nervous disorders should not attempt it as the results may be disastrous.

215. *Pratiloma Prāṇāyāma*

Prati means opposite. This type of Prāṇāyāma is the converse of Anuloma. In it inhalation is alternate through either nostril and then exhalation is through both nostrils as in Ujjāyi.

Technique

1. Sit in any comfortable position like Padmāsana (Plate 104), Siddhāsana (Plate 84) or Vīrāsana (Plate 89).

2. Keep the back erect and rigid. Lower the head to the trunk. Rest the chin in the notch between the collar-bones just above the breast-bone. This is the Jālandhara Bandha.

3. Stretch the left arm. Rest the back of the left wrist on the left knee. Perform the Jñāna Mudra with the left hand (see 203, 3).

4. Bend the right arm at the elbow, and the index and middle fingers towards the palm, keeping them passive. Bring the ring and little fingers towards the thumb. (Plate 598)

5. Place the right thumb on the right side of the nose just below the nasal bone and the ring and little fingers on the left side of the nose just below the nasal bone, just above the curve of the fatty tissue of the nostrils.

6. Press the ring and little fingers to block the left side of the nose completely.

7. With the right thumb, press the right side of the fatty tissue so as to make the outer edge of the nostril parallel to the lower edge of the cartilage of the septum.

8. The right thumb is bent at the top joint and the tip of the thumb is placed at a right angle to the septum. (Plate 599)

9. Now inhale slowly and deeply, controlling the aperture of the right nostril with the tip of the thumb nearer the nail. Fill the lungs to the brim (puraka).

10. Then block the right nostril so that both the nostrils are now blocked.

11. Hold the breath for about 5 to 10 seconds (antara kumbhaka) and stay in Mūla Bandha (see p. 437).

12. Lower the right hand. Release the Mūla Bandha grip. Exhale slowly and deeply as in Ujjāyi (203) until the lungs are completely empty

13. Again raise the right hand to the nose. Inhale through the partially opened left nostril slowly and deeply, keeping the right nostril completely closed.

14. Fill the lungs to the brim.

15. Hold the breath with the Mūla Bandha grip from 5 to 10 seconds. The retention of breath (antara kumbhaka) after inhalation from either nostril should be of equal duration.

16. Lower the right hand, release the Mūla Bandha, exhale slowly and deeply, completely expelling all air from the lungs as in Ujjāyi.

17. This completes one cycle of Pratiloma Prāṇāyāma.

18. Do 5 to 8 cycles at a stretch.

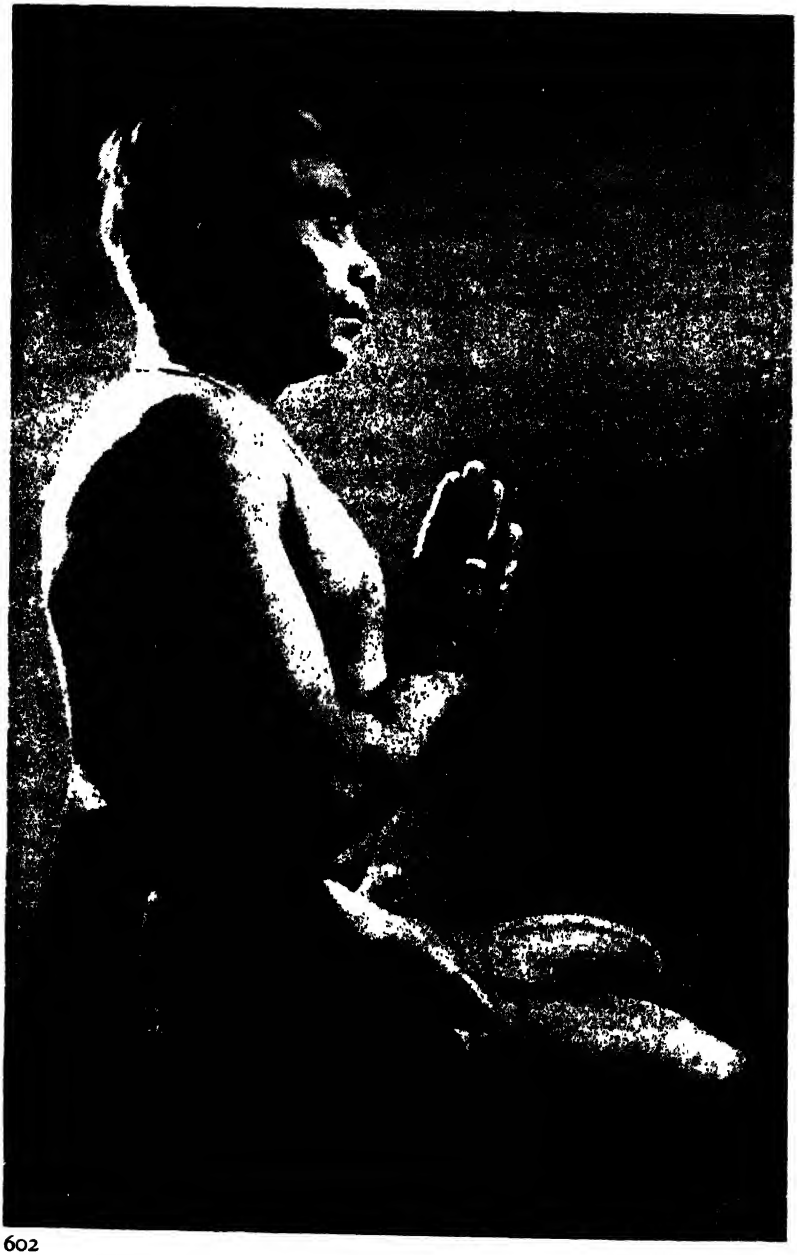
19. Then lie down in Śavāsana. (Plate 592)

Effects

The effects are the same as those of Ujjāyi, Nāḍī Śodhana and Sūrya Bhedana Prāṇāyāma.

Caution

1. Here, as in Anuloma, there is variation in the breath rhythm as the inhalation is longer than the exhalation. This difficult type of prāṇāyāma should, therefore, only be done by advanced pupils.



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2. Persons suffering from blood pressure, heart ailments and nervous disorders should not attempt it, as the results will be disastrous.

216. *Sahita and Kevala Kumbhaka Prāṇāyāma*

Sahita means accompanied by, together with or associated with.

When prāṇāyāma practices are observed with the intentional aid and deliberate accompaniment of bāhya and antara kumbhaka, they are known as Sahita Kumbhaka Prāṇāyāmas.

Kevala means isolated, pure, absolute and perfect. When the practices of kumbhaka becomes *instinctive*, they are called Kevala Kumbhaka.

When the pupil has mastered Kevala Kumbhaka, he has isolated himself from the world and is in tune with the Infinite. He has obtained a measure of control over one of the most subtle and powerful of elements which can pervade the smallest crevice as well as the vast sky. His mind is completely absorbed with Prāṇa and becomes as free as Prāṇa itself.

As a wind drives smoke and impurities from the atmosphere, prāṇāyāma drives away the impurities of the body and the mind. Then, says Patañjali, the DIVINE FIRE within blazes forth in its full glory and the mind becomes fit for concentration (dhāraṇā) and meditation (dhyāna). (*Yoga Sutras*, chapter II, 52 and 53.) This takes a long time. By degrees is the darkness banished by the dawn.

Appendix I

Āsana Courses

I am dividing the āsanas into three groups; the primary, intermediate and advanced courses. I am giving the series of āsanas in a serial order for practice and the possible time it may take to gain control in all these three courses.

(The figures within the brackets after the āsanas denote the serial number of the illustrations.)

COURSE ONE

1st and 2nd week

Tāḍāsana (1); Vṛkṣāsana (2); Utthita Trikoṇāsana (4 and 5); Utthita Pārśvakoṇāsana (8 and 9); Vīrabhadrāsana I & II (14 and 15); Pārśvottānāsana (26); Sālamba Sarvāngāsana I (223); Halāsana (244); Savāsana (592).

3rd and 4th week

Utthita Trikoṇāsana (4 and 5); Utthita Pārśvakoṇāsana (8 and 9); Vīrabhadrāsana I & II (14 and 15); Parivṛtta Trikoṇāsana (6 and 7); Pārśvottānāsana (26); Prasārita Pādottānāsana I (33 and 34); Salamba Sarvāngāsana I (223); Halāsana (244); Śavāsana (592).

5th and 6th week

Utthita Trikoṇāsana (4 and 5); Utthita Pārśvakoṇāsana (8 and 9); Vīrabhadrāsana I & II (14 and 15); Parivṛtta Trikoṇāsana (6 and 7); Pārśvottānāsana (26); Prasārita Pādottānāsana I (33 and 34); Ūrdhva Prasārita Pādāsana (276 to 279); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Sālamba Sarvāngāsana I (223); Halāsana (244); Ujjāyī Prāṇāyāma (Section 203) for five minutes in Śavāsana (592).

7th week

Consolidate the āsanas and increase the length of stay in all of them.

8th week

Utthita Trikoṇāsana (4 and 5); Utthita Pārśvakoṇāsana (8 and 9); Vīrabhadrāsana I, II & III (14, 15 and 17); Ardha Chandrāsana (19); Parivṛtta Trikoṇāsana (6 and 7); Pārśvottānāsana (26); Prasārita

Pādottānāsana I & II (33 and 34, 35 and 36); Ūrdhva Prasārita Pādāsana (276 to 279); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Sālamba Sarvāngāsana (223); Halāsana (244); Ujjāyī Prāṇāyāma (Section 203) for five minutes in Śavāsana (592).

9th and 10th week

Utthita Trikoṇāsana (4 and 5); Utthita Pārśvakoṇāsana (8 and 9); Vīrabhadrāsana I, II and III (14, 15 and 17); Ardha Chandrāsana (19); Parivṛtta Trikoṇāsana (6 and 7); Parivṛtta Parśvakoṇāsana (10 and 11); Pārśvottānāsana (26); Prasārita Pādottānāsana I & II (33 and 34, 35 and 36); Parighāsana (39); Ūrdhva Prasārita Pādāsana (276 to 279); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Sālamba Sarvangāsana I (223); Halāsana (244); Karṇapīdāsana (246); Ekapāda Sarvāngāsana (250); Jaṭara Parivartanāsana (274 and 275); Ujjāyī Prāṇāyāma with inhalation retention (Section 203) for five minutes in Śavāsana (592).

11th and 12th week

Utthita Trikoṇāsana (4 and 5); Parivṛtta Trikoṇāsana (6 and 7); Utthita Pārśvakoṇāsana (8 and 9); Parivṛtta Pārśvakoṇāsana (10 and 11); Vīrabhadrāsana I, II & III (14, 15 and 17); Ardha Chandrāsana (19); Pārśvottānāsana (26); Prasārita Pādottānāsana I & II (33 and 34, 35 and 36); Pādāngusthāsana (44); Pādahastāsana (46); Uttānāsana (48); Parighāsana (39); Ūrdhva Prasārita Pādāsana (276 to 279); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Sālamba Sarvāngāsana I (223); Halāsana (244); Karṇapīdāsana (246); Ekapāda Sarvāngāsana (250); Jaṭara Parivartanāsana (274 and 275); Ujjāyī Prāṇāyāma with inhalation retention (Section 203) in Śavāsana (592).

13th week

Repeat and become steady in your daily practices. Those who find it difficult to master all these āsanas within this period can continue with them for several more weeks.

14th and 15th week

Sālamba Śīrṣāsana I (184); Utthita and Parivṛtta Trikoṇāsana (4 and 5, 6 and 7); Utthita and Parivṛtta Pārśvakoṇāsana (8 and 9, 10 and 11); Vīrabhadrāsana I, II & III (14, 15 and 17); Ardha Chandrāsana (19); Pārśvottānāsana (26); Prasārita Pādottānāsana I & II (33, 34, 35 and 36) Pādāngusthāsana (44); Pādahastāsana (46); Uttānāsana (48); Parighāsana (39); Śalabhāsana or Makarāsana (60 or 62); Dhanurāsana (63); Bhujangāsana I (73); Ūrdhva Prasārita Pādāsana (276 to 279); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Sālamba Sarvāngāsana I (223);

Halāsana (244); Karṇapīdāsana (246); Supta Koṇāsana (247); Pārśva Halāsana (249); Ekapāda Sarvāngāsana (250); Jaṭara Parivartanāsana (274 and 275); Mahāmudra (125); Januśīrṣāsana (127); Daṇḍāsana (77); Paschimottānāsana (160); Ujjāyī Prāṇāyāma with inhalation retention (Section 203) in Savāsana (592).

16th and 17th week (Observe the change in the order of the āsanas)

Sālamba Śīrṣāsana I (184); Utthita and Parivṛtta Trikoṇāsana (4, 5, 6 and 7); Utthita and Parivṛtta Pārśvakoṇāsana (8, 9, 10 and 11); Vīrabhadrāsana I, II & III (14, 15 and 17); Ardha Chandrāsana (19); Pārśvottānāsana (26); Prasārita Pādottānāsana I & II (33, 34, 35 and 36); Pādāngusṭhāsana (44); Pādahastāsana (46); Uttānāsana (48); Ūrdhva Prasārita Ekapādāsana (49); Utkaṭāsana (42); Parighāsana (39); Uṣṭrāsana (41); Salabhāsana or Makarāsana (60 or 62); Dhanurāsana (63); Chaturanga Daṇḍāsana (67); Bhujangāsana I (73); Ūrdhva Mukha Śvānāsana (74); Adho Mukha Śvānāsana (75); Vīrāsana (86); Sālamba Sarvāngāsana I (223); Halāsana (244); Karṇapīdāsana (246); Supta Koṇāsana (247); Pārśva Halāsana (249); Ekapāda Sarvāngāsana (250); Pārśvaikapāda Sarvāngāsana (251); Jaṭara Parivartanāsana (274 and 275), Ūrdhva Prasārita Pādāsana (276 to 279); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Mahāmudrā (125); Jānuśīrṣāsana (127); Paschimottānāsana (160); Poorvottānāsana (171); Śavāsana (592); Siddhāsana (84). Do Ujjāyī Prāṇāyāma (without inhalation retention) (Section 203) in Siddhāsana.

18th week

Repeat.

If you now find all the standing āsanas are easy enough, you can do them on alternate days or twice a week.

19th to 21st week

Sālamba Śīrṣāsana I (184); Pārśva Śīrṣāsana (202 and 203); Ekapāda Śīrṣāsana (208 and 209); Sālamba Sarvāngāsana I (223); Sālamba Sarvāngāsana II (235); Nirālamba Sarvāngāsana I (236); Nirālamba Sarvāngāsana II (237); Halāsana (244); Karṇapīdāsana (246); Supta Koṇāsana (247); Pārśva Halāsana (249); Ekapāda Sarvāngāsana (250); Pārśvaikapāda Sarvāngāsana (251); Ūrdhva Prasārita Pādasana (276 to 279); Jaṭara Parivartanāsana (275); Chakrāsana (280 to 283); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Utkaṭāsana (42); Uṣṭrāsana (41); Vīrāsana (89); Śalabhāsana (60); Dhanurāsana (63); Chaturanga Daṇḍāsana (67); Bhujangāsana I (73); Urdhva Mukha Svānāsana (74), Adho Mukha Svānāsana (75); Mahāmudra (125); Jānusīrṣāsana (127); Triangmukhaikapāda Paschimottānāsana (139); Ardha Baddha Padma Paschi-

mottānasana (135); Marīchyāsana I & II (144, 146 and 147); Ubhaya Pādāngusṭhāsana (167); Ūrdhva Mukha Paschimottānāsana I (168); Paschimottānāsana (160); Poorvottānāsana (171); Bharadwājāsana I & II (297, 298, 299 and 300); Mālāsana II (322); Baddha Koṇāsana (102), Śavāsana (592); Ujjāyī Prāṇāyāma without Kumbhaka or retention (Section 203) in Siddhāsana (84).

22nd to 25th week

Follow the serial order up to Chakrāsana (280 to 283) as in the 19th week. Then: Salabhāsana (60); Dhanurāsana (63); Chaturanga Daṇḍāsana (67); Bhujangāsana I (73); Ūrdhva Mukha Śvānāsana (74); Adho Mukha Śvānāsana (75); Jānuśīrṣāsana (127); Ardha Baddha Padma Paschimottānāsana (135); Triangmukhaikapāda Paschimottānāsana (139); Marīchyāsana I & II (144, 146 and 147); Paschimottānāsana (160); Ubhaya Pādāngusṭhāsana (167); Ūrdhva Mukha Paschimottānāsana I (168); Lolāsana (83); Gomukhāsana (80); Simhāsana I (109); Padmāsana (104); Parvatāsana (107); Tolāsana (108); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Uṣṭrāsana (41); Utkaṭāsana (42); Uttānāsana (48); Bharadwājāsana I & II (297, 298, 299 and 300); Marīchyāsana III (303 and 304); Ardha Matsyendrāsana I (311 and 312); Mālāsana II (322); Baddha Koṇāsana (102); Śavāsana (592); Ujjāyī Prāṇāyāma without retention (Section 203) in Siddhāsana (84).

26th to 30th week

Śālamba Śīrṣāsana I (184); Pārśva Śīrṣāsana (202 and 203); Ekapāda Śīrṣāsana (208 and 209); Ūrdhva Padmāsana (211); Piṇḍāsana in Śīrṣāsana (218); Śālamba Sarvāngāsana I & II (223 and 235); Nirālamba Sarvāngāsana I & II (236 and 237); Halāsana (244); Karṇapīdāsana (246); Supta Koṇāsana (247); Pārśva Halāsana (249); Ekapāda Sarvāngāsana (250); Pārśvaikapāda Sarvāngāsana (251); Ūrdhva Padmāsana (261); Piṇḍāsana in Sarvāngāsana (269); Jaṭara Parivartanāsana (275); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Jānuśīrṣāsana (127); Ardha Baddha Padma Paschimottānāsana (135); Triangmukhaikapāda Paschimottānāsana (139); Marīchyāsana I (144); Paschimottānāsana (160); Ūrdhva Mukha Paschimottānāsana I (168); Gomukhāsana (80); Lolāsana (83); Simhāsana I (109); Padmāsana (104); Parvatāsana (107); Tolāsana (108); Matsyāsana (113); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Marīchyāsana III (303 and 304); Ardha Matsyendrāsana I (311 and 312); Baddha Koṇāsana (102); Adho Mukha Śvānāsana (75); Ūrdhva Mukha Śvānāsana (74); Chaturanga Daṇḍāsana (67); Salabhāsana (60); Dhanurāsana (63); Uṣṭrāsana (41); Utkaṭāsana (42); Uttānāsana (48); Garuḍāsana (56); Śavāsana (592); Ujjāyī Prāṇāyāma

with Antar Kumbhaka (inhalation retention) (Section 203) in Siddhāsana (84), or in Vīrāsana (89) or in Padmāsana (104).

When you do the standing positions, eliminate the various movements in Śīrṣāsana and Sarvāngāsana cycles and do the rest. If Padmāsana has not yet been mastered, try to do so by continuing the āsanas for several weeks. One can add more of them to the programme if one can do so without strain.

For those who are satisfied with this first course I will now give a short three-day course which whenever followed will benefit the body and bring harmony to the mind.

First day of the week

Sālamba Śīrṣāsana I (184) for 10 minutes; Sālamba Sarvāngāsana I (223) for 10 minutes; Halāsana (244) for 5 minutes; Jaṭara Parivartanāsana (275) half a minute on each side; Paripoorṇa Nāvāsana (78) for one minute; Ardha Nāvāsana (79) for 20 to 30 seconds; Paschimottānāsana (160) for 3 to 5 minutes; Marīchyāsana III (303 and 304) for 30 seconds each side; Ardha Matsyendrāsana I (311 and 312) for 30 seconds on each side. If Marīchyāsana III or Ardha Matsyendrāsana I is difficult to perform then do Bharadwājāsana I and II (297, 298, 299 and 300). Parvatāsana (107) for one minute; Matsyāsana (113) for 20 to 30 seconds; Śalabhāsana (60) for 20 to 30 seconds; Dhanurāsana (63) for 30 seconds; Ūrdhva Mukha Śvānāsana (74) for 20 to 30 seconds; Adho Mukha Śvānāsana (75) for one minute; Uttānāsana (48) for 1 to 2 minutes; Śavāsana (592) for 5 minutes and Nāḍī Śodhana Prāṇāyāma in Padmāsana (104) or in Vīrāsana (89) or in Siddhāsana (84) with inhalation retention for 10 minutes and 6 Uḍḍīyānas (Section 201) and again do Śavāsana (592).

Second day of the week

Sālamba Śīrṣāsana I (184) for 10 minutes; Pārśva Śīrṣāsana (202 and 203) for 20 seconds each side; Ekapāda Śīrṣāsana (208 and 209) for 10 to 15 seconds on each side; Ūrdhva Padmāsana (211) for 20 seconds; Piṇḍāsana in Śīrṣāsana (218) for 30 seconds (do all these at one stretch). Sālamba Sarvāngāsana I (223) for 8 to 10 minutes; Sālamba Sarvāngāsana II (235) for 30 seconds; Nirālamba Sarvāngāsana I & II (236 and 237) for 30 seconds each; Halāsana (244) for 5 minutes; Karṇapīdāsana (246) for 30 seconds; Supta Koṇāsana (247) for 20 seconds; Pārśva Halāsana (249) for 20 seconds on each side; Ekapāda Sarvāngāsana (250) for 15 seconds on each side; Pārsvaikapāda Sarvāngāsana (251) for 15 seconds on each side; Ūrdhva Padmāsana (261) for 20 seconds; Piṇḍāsana in Sarvāngāsana (269) for 20 seconds (all to be done at one stretch). Jaṭara Parivartanāsana (275) for 15 seconds on each side; Ūrdhva

Prasārita Pādāsana (276 to 279) for 15 seconds on each position; Mahāmudra (125) for 20 to 30 seconds on each side; Jānuśīrṣāsana (127), Ardha Baddha Padma Paschimottānāsana (135), Triangmukhaikapāda Paschimottānāsana (139), Marīchyāsana I & II (144, 146 and 147) for 20 seconds on each side in all these āsanas; Paschimottānāsana (160) for 3 minutes; Ūrdhva Mukha Paschimottānāsana I (168) for one minute; Marīchyāsana III (303 and 304) for half a minute on each side; Ardha Matsyendrāsana I (311 and 312) for half a minute on each side; Baddha Koṇāsana (102) for one minute; Uttānāsana (48) for 2 minutes; Savāsana (592) for 5 minutes. Ujjāyī Prāṇāyāma (Section 203) or Nāḍī Sodhana Prāṇāyāma (Section 205) for 8 minutes in any comfortable āsana and then end with Śavāsana (592).

Third day of the week

Sālamba Śīrṣāsana I (184) for 10 minutes; Utthita Trikoṇāsana (4 and 5) for half a minute on each side; Parivṛtta Trikoṇāsana (6 and 7) for half a minute on each side; Utthita Pārsvakoṇāsana and Parivṛtta Pārsvakoṇāsana (8, 9, 10 and 11) for 20 seconds each side; Vīrabhadrāsana I, II & III (14, 15 and 17) for 15 seconds on each side; Ardhachandrāsana (19) for 20 seconds on each side; Pārśvottānāsana (26) for 30 seconds on each side; Prasārita Pādottānāsana I (33 and 34), Pādāngusthāsana (44) for 30 seconds; Pādahastāsana (46) for 30 seconds; Uttānāsana (48) for one minute; Ūrdhva Prasārita Ekapādāsana (49) for 15 seconds on each side; Garuḍāsana (56) for 10 seconds on each side; Utkaṭāsana (42) for 15 seconds; Parighāsana (39) for 15 seconds on each side; Uṣṭrāsana (41) for 20 seconds; Bhujangāsana I (73) for 20 to 30 seconds; Vīrāsana (89), Supta Vīrāsana (96) and Paryankāsana (97) for 30 to 40 seconds in each āsana; Padmāsana (104), Parvatāsana (107), Tolāsana (108), Matsyāsana (113) for 30 seconds in each āsana; Gomukhāsana (80) 15 seconds on each side, Lolāsana (83) for 15 seconds; Simhāsana I (109) for 20 seconds; Paschimottānāsana (160) for 3 to 5 minutes; Ujjāyī Prāṇāyāma (Section 203) or Nāḍī Sodhana Prāṇāyāma (Section 205) without Kumbhaka or retention for 10 minutes; Śavāsana (592) for 5 minutes.

Again one can repeat in the same order on the following days resting on Sundays or doing only Śīrṣāsana I (184) for 10 minutes; Sālamba Sarvāngāsana I (223) for 10 minutes; Halāsana (244) for 5 minutes; Paschimottānāsana (160) for 5 minutes and Nāḍī Sodhana Prāṇāyāma (Section 205) for 15 minutes with inhalation retention and Śavāsana (592) for 5 minutes.

If one finds that the number of āsanas or the length of time they take has increased, one can adjust according to capacity and the time at one's disposal. Do Śavāsana (592) after Prāṇāyāma.

Do Antarkumbhaka (inhalation retention) only when you have mastered the art of deep inhalation and deep exhalation without any jerks.

Do not do the āsanas and Prāṇāyāma together. You may feel the strain and the fatigue.

If you do Prāṇāyāma in the mornings, then āsanas can be done in the evenings or half an hour after the āsanas.

Never do āsanas immediately after Prāṇāyāma, but one can practise Prāṇāyāma after āsanas if one is still fresh.

Those who wish to prostrate to the sun (sūryanamaskar) and to develop the arms and chest, can do the following āsanas in sequence at first for six rounds, increasing the number according to capacity.

Āsanas	*Method of breathing*
1. Tāḍāsana (1)	Inhalation
2. Uttānāsana (47 and 48) and jump to,	Exhalation, inhalation (Plate 47)
3. Chaturanga Daṇḍāsana (66 and 67)	Exhalation
4. Ūrdhva Mukha Śvānāsana (74) and go back to,	Inhalation
5. Chaturanga Daṇḍāsana (67)	Exhale, inhale
6. Adho Mukha Śvānāsana (75) and from here jump to,	Exhale
7. Uttānāsana (47 and 48) and then back to,	Inhalation
8. Tāḍāsana (1)	Exhalation

Important āsanas in Course 1

Utthita Trikoṇāsana (4 and 5); Parivṛtta Trikoṇāsana (6 and 7); Utthita Pārśvakoṇāsana (8 and 9); Parivṛtta Pārśvakoṇāsana (10 and 11); Vīrabhadrāsana I & III (14 and 17); Ardhachandrāsana (19); Pārśvottānāsana (26); Prasārita Pādottānāsana I (33 and 34); Ustrāsana (41); Uttanāsana (48); Salabhāsana (60); Dhanurāsana (63); Adho Mukha Śvānāsana (75); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Siddhāsana (84); Vīrāsana (89); Baddha Koṇāsana (102); Padmāsana (104); Matsyāsana (113); Jānuśīrṣāsana (127); Paschimottānāsana (160); Sālamba Śīrṣāsana I (184); Sālamba Sarvāngāsana I (223); Halāsana (244); Marīchyāsana III (303 and 304); Ardha Matsyendrāsana I (311 and 312); and Śavāsana (592).

If these āsanas are mastered then the others given in this course will come even without regular practice.

COURSE TWO

31st to 35th week

Sālamba Śīrṣāsana I (184); Ūrdhva Daṇḍāsana (188); Pārśva Sīrṣāsana (202 and 203); Parivṛttaika Pāda Śīrṣāsana (206 and 207); Ekapāda Śīrṣāsana (208 and 209); Pārśvaikapāda Śīrṣāsana (210); Ūrdhva Padmāsana (211); Pārśva Ūrdhva Padmāsana (215 and 216); Piṇḍāsana in Sīrṣāsana (218); Sālamba Sarvāngāsana I & II (223 and 235); Nirālamba Sarvāngāsana I & II (236 and 237); Halāsana (244); Karṇapīdāsana (246); Supta Koṇāsana (247); Pārśva Halāsana (249); Ekapāda Sarvāngāsana (250); Pārśvaikapāda Sarvāngāsana (251); Ūrdhva Padmāsana (261); Piṇḍāsana in Sarvāngāsana (269); Pārśva Piṇḍāsana (270 and 271); Setubandha Sarvāngāsana (259); Ekapāda Setubandha Sarvāngāsana (260); Jaṭara Parivartanāsana (275); Supta Pādāngusṭhāsana (285 to 287); Chakrāsana (280 to 283); Paripoorna Nāvāsana (78); Ardha Nāvāsana (79); Uṣṭrāsana (41); Vīrāsana (89); Supta Vīrāsana (96) Paryaṅkāsana (97); Jānu Sīrṣāsana (127); Ardha Baddha Padma Paschimottānāsana (135), Triang Mukhaikapāda Paschimottānāsana (139); Krouchāsana (141 and 142); Marīchyāsana I (144); Paschimottānāsana (160); Baddha Padmāsana (118); Yoga Mudrāsana (120); Parvatāsana (107); Kukkuṭāsana (115); Garbha Piṇḍāsana (116) (all the Padmāsana Cycle can be done at one stretch). Upaviṣṭa Koṇāsana (151); Ākarna Dhanurāsana (173 and 175); Baddha Koṇāsana (102); Marīchyāsana III (303 and 304), Ardha Matsyendrāsana I (311 and 312); Salabhāsana (60), Dhanurāsana (63), Pārśva Dhanurāsana (64 and 65); Uttānāsana (48); Nāḍī Sodhana Prāṇāyāma (Section 205) without inhalation retention for 10 minutes and Ujjāyī Prāṇāyāma (Section 203) in Savāsana (592).

36th to 40th week

Follow the above order in Sālamba Śīrṣāsana and cycle and Sālamba Sarvāngāsana and cycle up to Supta Pādāngusṭhāsana (285 to 287); Utthita and Parivṛtta Trikoṇāsana (4 and 5, 6 and 7); Utthita and Parivṛtta Pārsvakoṇāsana (8 and 9, 10 and 11); Vīrabhadrāsana I & III (14 and 17); Ardha Chandrāsana (19); Pārśvottānāsana (26); Pādāngusṭhāsana (44); Pāda Hastāsana (46); Uttānāsana (48), Utthita Hasta Pādāngusṭhāsana (23); Ardha Baddha Padmottānāsana (52); Vātāyanāsana (58), Jānu-Śīrṣāsana (127); Parivṛtta Jānu-Śīrṣāsana (132); Ardha Baddha Padma Paschimottānāsana (135); Krounchāsana (141 and 142); Marīchyāsana I (144); Paschimottānāsana (160); Ūrdhvamukha Paschimottānāsana I (168); Ūrdhvamukha Paschimottānāsana II (170); Baddha Padmāsana (118), Yoga Mudrāsana (120); Kukkuṭāsana (115);

Garbha Piṇḍāsana (116); Simhāsana II (110); Matsyāsana (113); Baddha-koṇāsana (102); Upaviṣṭa Koṇāsana (151); Ākarṇa Dhanurāsana (173 and 175); Marīchyāsana III (303 and 304); Ardha Matsyendrasana I (311 and 312); Uttānapādāsana (292); Śalabhāsana (60); Dhanurāsana (63); Pārśva Dhanurāsana (64 and 65); Ūrdhva Dhanurāsana I (482); Śavāsana (592); Nāḍī Śodhana Prāṇāyāma (Section 205) for 5 minutes; Sūryabhedana Prāṇāyāma (Section 204) for 5 minutes with inhalation retention; Uḍḍīyāna (Section 201) for 8 times.

40th to 44th week

Consolidate all the positions concentrating on the āsanas which were left out in Course I.

45th to 50th week

Śālamba Śīrṣāsana I (184); Sālamba Śīrṣāsana II (192); Sālamba Śīrṣāsana III (194 and 195); Baddha Hasta Śīrṣāsana (198); Mukta Hasta Śīrṣāsana (200 and 201); Pārśva Śīrṣāsana (202 and 203); Parivṛttaikapāda Śīrṣāsana (206 and 207); Ekapāda Śīrṣāsana (208 and 209); Pārśvaikapāda Śīrṣāsana (210); Ūrdhva Padmāsana (211); Pārśva Ūrdhva Padmāsana (215 and 216); Piṇḍāsana in Śīrṣāsana (218); Sālamba Sarvāngāsana I & II (223 and 235); Nirālamba Sarvāngāsana I & II (236 and 237); Halāsana (244); Karṇapīdāsana (246); Supta Koṇāsana (247); Pārśva Halāsana (249); Ekapāda Sarvāngāsana (250); Pārśvaikapāda Sarvāngāsana (251); Pārśva Sarvāngāsana (254); Setubandha Sarvāngāsana (259); Ekapāda Setubandha Sarvāngāsana (260); Ūrdhva Padmāsana (261); Pārśva Ūrdhva Padmāsana (264 and 265); Piṇḍāsana in Sarvāngāsana (269); Pārśva Piṇḍāsana (270 and 271); Supta Pādāngusṭhāsana (285 to 287); Anantāsana (290); Paschimottānāsana (160); Parivṛtta Paschimottānāsana (165); Jānu-Śīrṣāsana (127); Parivṛtta Jānu-Śīrṣāsana (132); Krounchāsana (141 and 142); Ākarṇa Dhanurāsana (173 and 175); Baddha Padmāsana (118); Yoga Mudrāsana (120); Kukkuṭāsana (115); Garbha Piṇḍāsana (116); Gorakṣāsana (117); Simhāsana II (110); Matsyāsana (113); Supta Vīrāsana (96); Ekapāda Koṇāsana (100); Baddha Koṇāsana (102); Ardha Matsyendrāsana I (311 and 312); Marīchyāsana III (303 and 304); Marīchyāsana IV (305); Mālāsana I (321); Uttānapādāsana (292); Ūrdhva Dhanurāsana I (482) 6 times and Śavāsana (592).

(All the Śīrṣāsana cycle can be done at one stretch staying 10 to 15 seconds on each side, except Śīrṣāsana I (184) where you have to stay for 5 minutes. Also stay for 5 minutes in Sālamba Sarvāngāsana I (234) and Halāsana (244) for 5 minutes each, and the rest for 15 seconds on each side. Do Paschimottānāsana (160) for 3 to 5 minutes and the rest of the āsanas from 15 to 20 seconds.)

Do Nāḍī Sodhana (Section 205) with Antara Kumbhaka or inhalation retention for 10 minutes, Bhastrika (Section 206) for 3 minutes and Uḍḍīyāna (Plates 593, 594) 8 times.

51st to 54th week

Do the important āsanas of Course I and perfect the poses in Course II. Some will be mastered quickly, but others will take longer. Adjust, therefore, to your own convenience.

55th to 60th week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271 except 267); Jatara Parivartanāsana (275); Supta Pādāngusthāsana (285 to 287); Anantāsana (290); Ūrdhva Prasārita Pādāsana (276 to 279); Paschimottānāsana (160); Parivṛtta Paschimottānāsana (165); Urdhva Mukha Paschimottānāsana I (168); Ākarṇa Dhanurāsana (173 and 175); Bhujapīdāsana (348); Kūrmāsana (363 and 364); Supta Kūrmāsana (368); Ekapāda Śīrṣāsana (371); Padmāsana cycle (104 to 120) and Supta Vajrāsana (124); Bhekāsana (100); Baddha Koṇāsana (102); Marīchyāsana III (303 and 304); Ardha Matsyendrāsana I (311 and 312); Mālāsana I (321); Pāśāsana (328 and 329); Uttānapādāsana (292); Setubandhāsana (296); Ūrdhva Dhanurāsana II (486) twelve times following the technique 11 in the section on the āsana; Uttānāsana (48); Śavāsana (592); Prāṇāyāma as mentioned above and start meditation in Siddhāsana (84), Vīrāsana (89), Baddha Koṇāsana (103) or Padmāsana (104).

61st to 65th week

Śīrṣāsana and cycle (184 to 218). If the Sālamba Śīrṣāsana II & III (192, 194 and 195), Baddha Hasta Śīrṣāsana (198) and Mukta Hasta Śīrṣāsana (200 and 201) are mastered, they can be dropped as daily practices but should be done once in a while so that the balance is not lost. Sarvāngāsana and cycle (234 to 271 except 267); Jatara Parivartanāsana (275); Supta Pādangusthāsana (285 to 287); Anantāsana (290); Paschimottānāsana (160); Parivṛtta Paschimottānāsana (165); Ākarṇa Dhanurāsana (173 and 175); Kūrmāsana (363 and 364); Supta Kūrmāsana (368); Ekapada Sīrṣāsana (371); Skandāsana (372); Bhujapīdāsana (348); Aṣṭāvakrāsana (342 and 343); Ekahasta Bhujāsana (344); Dwihasta Bhujāsana (345); Adhomukha Vṛkṣāsana (359—against the wall); Padmāsana cycle (104 to 124); Marīchyāsana III (303 and 304); Ardha Matsyendrāsana I (311 and 312); Pāśāsana (328 and 329); Uttānāpādāsana (292); Setubandhāsana (296); Ūrdhva Dhanurāsana for 12 to 15 times as stated in the 55th week; Uttānāsana (48); Śavāsana (592). Follow the Prāṇāyāma as stated previously and increase the length of

inhalation, inhalation retention, exhalation and also the cycles and finish with meditation in the āsanas as stated above.

66th to 70th week

Sīrṣāsana I and cycle (184 to 218 except 192, 194, 195, 198 and 200–1); Adhomukha Vṛkṣāsana (359); Mayūrāsana (354); Padma Mayūrāsana (355); Nakrāsana (68 to 71); Sālamba Sarvāngāsana and cycle (234 to 271 except 267), Jaṭara Parivartanāsana (275); Supta Padangusṭhāsana (285 to 287), Anantāsana (290); Uttānapādāsana (292); Setubandhāsana (296); Ūrdhva Dhanurāsana (486); from Vṛkṣāsana (359) for 12 times and arch up to Tāḍāsana (1); Marīchyāsana III (303 and 304), Ardha Matsyendrāsana I (311 and 312); Pāśāsana (328 and 329); Bhujapīḍāsana (348); Aṣtavakrāsana (342 and 343); Bakāsana (406); Paschimottānāsana (160), Parivṛtta Paschimottānāsana (165), Upaviṣta Koṇāsana (151); Ākarṇa Dhanurāsana (173 and 175); Padmāsana cycle (104 to 124); Kūrmāsana (363 and 364); Supta Kūrmāsana (368); Ekapāda Sīrṣāsana (371); Skandāsana (372); Baddha Koṇāsana (102); Bhekāsana (100); Supta Vīrāsana (96); Śavāsana (592).

71st to 73rd week

Do as explained in the 66th week but at the time of performing Ūrdhva Dhanurāsana (486) add Ekapada Ūrdhva Dhanurāsana (501 and 502) and proceed with Marīchyāsana III (303 and 304) and do the rest. Do Prāṇāyāma as stated above and after Uddiyāṇa, add Nauli (Section 202) 6 to 8 times and finish with meditation.

74th to 78th week

Repeat all the āsanas of Course One and Course Two.

Important āsanas in Course Two

Utthita Hasta Pādāngusṭhāsana (23); Vātāyanāsana (58); Nakrāsana (68 to 71); Bhekāsana (100); Simhāsana II (110); Garbha Piṇḍāsana (116); Yoga Mudrāsana (120); Supta Vajrāsana (124); Parivṛtta Jānu-Sīrṣāsana (132); Krouncnāsana (141 and 142); Upaviṣta Koṇāsana (151); Parivṛtta Paschimottānāsana (165); Ākarṇa Dhanurāsana (173 and 175); Ūrdhva Daṇḍāsana (188); Sīrṣāsana and Sarvāngāsana cycles; Supta Pādāngusṭhāsana (285 to 287); Anantāsana (290); Setubandhāsana (296); Pāśāsana (328 and 329); Aṣtāvakrāsana (342 and 343); Bhujapīḍāsana (348); Mayūrāsana (354); Adhomukha Vṛkṣāsana (359), Kūrmāsana (363 and 364); Supta Kūrmāsana (368); Ekapāda Sīrṣāsana (371); Skandāsana (372); Bakāsana (406); and Ūrdhva Dhanurāsana (486).

For those who like to do the āsanas from Course One and Two, I now give the method of practice in a week's course.

First day of the week

Śīrṣāsana and cycle (184 to 218 except 192, 194–5, 198, 200–1); Sarvāngāsana and cycle (234 to 271 except 267); Supta Pādāngusṭhāsana (285 to 287); Anantāsana (290); Paschimottānāsana (160); Utthita and Parivṛtta Trikoṇāsana (4 and 5, 6 and 7); Utthita and Parivṛtta Pārśva Konāsana (8 and 9, 10 and 11); Virabhadrāsana I, II and III (14, 15 and 17); Ardha Chandrāsana (19); Utthita Hasta Pādāngusṭhāsana (23); Pārśvottānāsana (26); Prasārita Pādottānāsana I and II (33 and 34, 35 and 36), Ardha Baddha Padmottānāsana (52); Pādāngusṭhāsana (44); Pādahastāsana (46); Uttānāsana (48); Marīchyāsana II, III and IV (144–6, 303–4, 305); Ardha Matsyendrāsana I (311 and 312); Mālāsana I & II (321 and 322); Pāśāsana (328 and 329); Ūrdhva Dhanurāsana (486) for 12 times; Śavāsana (592). Nāḍī Śodhana Prānāyāma (Section 205) for 15 minutes and meditation for 5 minutes.

Second day of the week

Śīrṣāsana and cycle (184 to 218); Adhomukha Vṛkṣāsana (359); Mayūrāsana (354); Padma Mayūrāsana (355); Nakrāsana (68 to 71); Salabhāsana or Makarāsana (60 or 62); Dhanurāsana (63); Pārśva Dhanurāsana (64 and 65); Chaturanga Daṇḍāsana (67); Bhujangāsana I (73); Ūrdhva Mukha Śvānāsana (74); Adhomukha Śvānāsana (75); Sālamba Sarvāngāsana cycle (234 to 271 except 267); Jaṭara Parivartanāsana (275); Supta Pādāngusṭhāsana (285 to 287); Ūrdhva Prasārita Pādottānāsana (276 to 279); Chakrāsana (280 to 283); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Utkaṭāsana (42); Uṣtrāsana (41); Parighāsana (39); Garuḍāsana (56); Vātāyanāsana (58); Marīchyāsana III (303 and 304); Ardha Matsyendrāsana I (311 and 312); Pāśāsana (328 and 329); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Ekapāda Śīrṣāsana and Skandāsana (371 and 372); Ūrdhva Dhanurāsana (486) for 15 times and Śavāsana (592); Uḍḍīyāna (Section 201) and Nauli (Section 202) for 8 times each. Ujjāyi Prāṇāyāma (Section 203) with inhalation retention for 10 minutes and meditation for 5 minutes.

Third day of the week

Sālamba Śīrṣāsana (184) 10 minutes; Sarvāngāsana I (234) 10 minutes; Halāsana (244) 5 minutes; Supta Pādāngusṭhāsana (285 to 287); Ūrdhva Prasārita Pādāsana (276 to 279); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Jānu-Śīrṣāsana (127); Parivṛtta Jānu-Śīrṣāsana (132); Ardha Baddha Padma Paschimottānāsana (135); Triang Mukhaikapāda

Paschimottānāsana (139); Krounchāsana (141 and 142); Marīchyāsana I (144); Paschimottānāsana (160); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Parivṛtta Paschimottānāsana (165); Ākarṇa Dhanurāsana (173 and 175); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Ekapāda Sīrsāsana and Skandāsana (371 and 372); Ūrdhva Dhanurāsana (486) for 15 times and Ekapāda Urdhva Dhanurāsana once (501 and 502); Uttānāsana (48) and Savāsana (592). Sūryabhedana Prāṇāyāma (Section 204) for 10 minutes; Ujjāyi (Section 203) for 5 minutes; Bhastrika (Section 206) for 3 minutes and meditation for 5 minutes.

Fourth day of the week

Sālamba Sīrṣāsana and cycle (184 to 218 except 192, 194–5, 198, 200 and 201); Sālamba Sarvāngāsana and cycle (234 to 271 except 267); Jaṭara Parivartanāsana (275); Supta Pādāngusṭhāsana (285 to 287); Paschimottānāsana (160) for 5 minutes; Padmāsana and cycle (104 to 124); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97), Upaviṣṭa Koṇāsana (151); Baddha Koṇāsana (102); Kūrmāsana (363 and 364) for one minute each; Supta Kūrmāsana (368) for 3 minutes; Ekapāda Śīrṣāsana (371) one minute on each side, Skandāsana (372) for 30 seconds on each side; Marīchyāsana III (303 and 304); Ardha Matsyendrāsana I (311 and 312); Pāśāsana (328 and 329), Uttānapādāsana (292), Setubandhāsana (296); Ūrdhva Dhanurāsana (486) for 12 times staying 20 seconds each time; Śavāsana (592). Nādī Śodhana Prāṇāyāma (with inhalation retention) (Section 205) for 15 minutes and meditation to capacity in any āsana as stated earlier.

Fifth day of the week

Sālamba Śīrṣāsana and cycle (184 to 218); Sālamba Sarvāngāsana and cycle (234 to 271 except 267); Supta Pādāngusṭhāsana (285 to 287); Paschimottānāsana (160); Parivrtta Paschimottānāsana (165); Kūrmāsana (363 and 364); Supta Kūrmāsana (368); Bhujapīdāsana (348); Aṣṭāvakrāsana (342 and 343); Mayūrāsana and Padma Mayūrāsana (354 and 355); Ūrdhva and Mukha Svānāsana (74); Bakāsana (406); Lolāsāna (83); Adho Mukha Vṛkṣāsana (359); Adho Mukha Svānāsana (75); Chaturanga Daṇḍāsana (67); Nakrāsana (68 to 71); Ūrdhva Dhanurāsana for 15 to 20 times (486); Savāsana (592). Prāṇāyāma and meditation as in the 3rd day.

Sixth day of the week

Sālamba Śīrṣāsana I (184) for 15 minutes. Ūrdhva Daṇḍāsana (188) for 1 minute; Sālamba Sarvāngāsana I (234) for 10 minutes; Halāsana (244) for 5 minutes; Paschimottānāsana (160) for 5 minutes, Ūrdhva Mukha

Paschimottānāsana I (168) for 1 minute; Paripoorṇa Nāvāsana (78) for 1 minute; Ardha Nāvāsana (79) for 30 seconds; Supta Vīrāsana (96) for 3 to 5 minutes; Krounchāsana (141 and 142) for 20 seconds each side; Kūrmāsana and Supta Kūrmāsana (363–4 and 368) for 1 minute each; Ardha Matsyendrāsana I (311 and 312) for 30 seconds each side; Pāśāsana (328 and 329) for 1 minute on each side; Adhomukha Vṛkṣāsana (359) for 1 minute; Mayūrāsana (354) for 1 minute; Ūrdhva Dhanurāsana (486) for 6 times, each time staying for 20 to 30 seconds; Śavāsana (592) for 10 to 15 minutes.

(Wherever the time is not given, it should be done according to one's capacity and the time at one's disposal.)

Seventh day of the week

You can rest or do only Prāṇāyāma of all types. Uḍḍīyāna (Section 201) and Nauli (Section 202) for 8 times each.

COURSE THREE

This course is mainly for those who like to persevere further and who have sufficient devotion for the Science.

79th to 84th week

Śīrṣāsana and cycle (184 to 218 except 192, 194–5, 198, 200–1); Sarvāngāsana and cycle (234 to 271 except 267); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Ekapāda Śīrṣāsana (371), Skandāsana (372); Bhairavāsana (375); Yoganidrāsana (391); Bhujapīdāsana (348); Bakāsana (406); Aṣṭāvakrāsana (342 and 343); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357); Mayūrāsana (354); Marīchyāsana III (303 and 304); Ardha Matsyendrāsana I (311 and 312); Pāśāsana (328 and 329); Ardha Matsyendrāsana II (330 and 331); Setubandhāsana (296); Ūrdhva Dhanurāsana (486) for 8 times; Dwipāda Viparīta Daṇḍāsana (516); Ekapāda Ūrdhva Dhanurāsana (501 and 502); Uttanāsana (48); Śavāsana (592). Nāḍī Śodhana Prāṇāyāma (Section 205) for 10 minutes and meditation for 5 minutes in Siddhāsana (84) or Vīrāsana (89) or Padmāsana (104) or Baddha Koṇāsana (102).

85th to 90th week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271 except 267); Jaṭara Parivartanāsana (275); Ūrdhva Prasārita Pādāsana (276 to 270), Supta Pādāngusṭhāsana (285 to 287); Anantāsana (290); Jānu-Śīrṣāsana (127); Parivṛtta Jānu-Śīrṣāsana (132); Ardha Baddha Padma Paschimottānāsana (135); Triang Mukhaikapāda Paschimottānāsana (139); Krounchāsana (141 and 142); Marīchyāsana I (144); Paschimottānāsana (160); Parivṛtta Paschimottānāsana (165); Upaviṣṭa Koṇāsana (151); Baddha Koṇāsana (102); Baddha Padmāsana (118); Yoga Mudrāsana (120); Kukkuṭāsana (115); Garbha Piṇḍāsana (116); Simhāsana II (110); Gorakṣāsana (117); Matsyāsana or Supta Vajrāsana (113 or 124); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Bhekāsana (100); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Yoganidrāsana (391); Ekapāda Śīrṣāsana (371); Bhairavāsana (375); Skandāsana (372); Chakorāsana (379 and 380); Bhujapīdāsana (348); Bakāsana (406); Pincha Mayūrāsana (357); Adhomukha Vṛkṣāsana (359); Mayūrāsana (354); Ardha Matsyendrāsana I & II (311–12 and 330–1); Mālāsana I & II (321 and 322); Pāsāsana (328 and 329); Dwipada Viparīta Daṇḍāsana (516); Ūrdhva Dhanurāsana (486) for 8 times and Śavāsana (592). Follow the Prāṇāyāma as in 79th week.

91st to 94th week

Do the important āsanas in Course One and Two as well as all the āsanas which have been added so far in Course Three including the Śīrṣāsana and Sarvāngāsana cycles.

95th to 100th week

Sīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271 except 267); Supta Pādāngusṭhāsana (285 to 287); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Yoganidrāsana (391); Ekapāda Śīrṣāsana (371); Bhairavāsana (375); Skandāsana (372); Chakorāsana (379 and 380); Pincha Mayūrāsana (357); Sayanāsana (358); Mayūrāsana (354); Haṃsāsana (356); Bhujapīdāsana (348); Bakāsana (406); Adhomukha Vṛkṣāsana (359); Vasiṣṭhāsana (398); Viśvāmitrāsana (403); Ūrdhva Dhanurāsana (486) for 8 times, stretching the legs and arms out straight after each time (487) to relieve stiffness in the back; Dwipāda Viparīta Daṇḍāsana (516) for 1 minute; Kapotāsana (507); Ardha Matsyendrāsana I & II (311–12 and 330–1); Pāśāsana (328 and 329); Uttānāsana (48); Śavāsana (592). Prāṇāyāma as before.

101st to 108th week

As the 95th week but do Viparīta Daṇḍāsana (516) from Sālamba Śīrṣāsana I (184) and again swing back to Sīrṣāsana I. For many this period is too short for acquiring control of Viparīta Daṇḍāsana. Concentrate then on this and shorten the time spent on the other āsanas.

109th to 125th week

Follow the 95th week course, add Viparīta Daṇḍāsana (516) as above and learn Viparīta Chakrāsana (488 to 499) by doing it 15 times daily at a stretch. It is a difficult āsana and it needs perseverance to perfect it. If you cannot do so in this period, do not lose heart but continue with it for several more weeks.

126th to 130th week

Śīrṣāsana and cycle (184 to 218); Ūrdhva Kukkuṭāsana (419); Bakāsana (410) from Śīrṣāsana II (192); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357) following these four āsanas with Ūrdhva Dhanurāsana (486); and Viparīta Chakrāsana (488 to 499); Bhuja Pīdāsana (348); Aṣṭāvakrāsana (342–3); Mayurāsana (354); Hamsāsana (356); Vasiṣṭhāsana (398); Kaśyapāsana (399–400); Visvamitrāsana (403); Sālamba Sarvāngāsana and cycle (234 to 271 except 267); Supta Pādāngusṭhāsana (285 to 287); Paschimottānāsana (160); Kūrmāsana (363–4); Supta Kūrmāsana (368); Yoganidrāsana (391); Ekapāda Śīrṣāsana

(371); Skandāsana (372); Bhairavāsana (375); Kālabhairavāsana (378); Chakorāsana (379–80); Dwipāda Viparīta Daṇḍāsana (516) from Sīrṣāsana (184); Kapotāsana (507); Viparīta Chakrāsana (488 to 499) 6 times; Ardha Matsyendrāsana I & II (311–12, 330–1); Pāśāsana (328–9); Uttānāsana (48); Śavāsana (592). Prāṇāyāma as before with meditation.

131st to 136th week

Go back to Courses One and Two and do Ūrdhva Kukkuṭāsana (419); Yoganidrāsana (391); Viparīta Chakrāsana (488 to 499) for 15 times; Dwipāda Viparīta Daṇḍāsana (516) and Kapotāsana (507).

Note – Viparīta Chakrāsana (488 to 499) is a strenuous āsana so that one may not be able to do Prāṇāyāma daily. In that event, do Prāṇāyāma on alternate days and the cycles of Śīrṣāsana and Sarvāngāsana on alternate days. Also, if the body is stiff and you cannot cope with the table as given above, then spread the āsanas and the weeks to your convenience. Unless you improve these back-bending postures you cannot proceed much with the other difficult āsanas. It is also possible that those over 35 will find it difficult to master Viparītā Chakrāsana in so short a time. I have instructed many people of different ages and some learn quicker than others. But there is no age limit for these āsanas.

137th to 142nd week

Śīrṣāsana and cycle (184 to 218); Ūrdhva Kukkuṭāsana (419); Bakāsana (410) from Śīrṣāsana II (192); Pārśva Bakāsana (412); Gālavāsana (427 and 428); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357); Mayūrāsana (354); Vasiṣṭhāsana (398); Kaśyapāsana (399 and 400); Viśvāmitrāsana (403), Sālamba Sarvāṅgāsana and cycle (234 to 271 except 267); Supta Pādāṅguṣṭhāsana (285 to 287); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Yoganidrāsana (391); Ekapāda Śīrṣāsana (371); Skandāsana (372); Bhairavāsana (375); Kālabhairavāsana (378); Dūrvāsāsana (383); Ruchikāsana (384); Dwipāda Viparīta Daṇḍāsana (516) from Śīrṣāsana I (184) and back 3 times; Maṇḍalāsana (525 to 535); Kapotāsana (507); Viparīta Chakrāsana (488 to 499) for 12 times; Ardha Matsyendrāsana I & II (311–12 and 330–1); Pāśāsana (328 and 329); Uttānāsana (48); Śavāsana (592); Prāṇāyāma as before with meditation.

143rd to 145th week

Repeat the 137th week course up to Ruchikāsana (384) and add Viranchyāsana I & II (386–7 and 388) and continue with Dwipāda Viparīta Daṇḍāsana (516) and the remaining exercises of that course.

If you can add the different methods of Prāṇāyāma explained in Part Three, do so. Then do early morning Prāṇāyāma; the difficult āsanas in

the morning and only the Sīrṣāsana and Sarvāngāsana cycles in the evening. If you have not the time, do Prāṇāyāma in the morning and the āsanas in the evening.

146th to 155th week

Śīrṣāsana and cycle (184 to 218); Ūrdhva Kukkutāsana (419); Bakāsana (410); Pārśva Bakāsana (412); Gālavāsana (427 and 428); Ekapāda Gālavāsana (432 and 433); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357); finishing these āsanas with Viparīta Chakrāsana (488 to 499); Vasiṣṭhāsana (398); Kaśyapāsana (399 and 400); Viśvamitrāsana (403); Sālamba Sarvāngāsana and cycle (234 to 271 inclusive) of Uttāna Padma Mayūrāsana (267); Supta Pādāṅguṣṭhāsana (285 to 287); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Ekapāda Śīrṣāsana (371); Skandāsana (372); Buddhāsana (373); Kapilāsana (374); Bhairavāsana (375); Kālabhairavāsana (378); Chakorāsana (379 and 380); Dūrvāsāsana (383); Ruchikāsana (384); Viranchyāsana I & II (386 and 388); Dwipāda Śīrṣāsana (393); Tittibhāsana (395); Ardha Matsyendrāsana I & II (311–12 and 330–1); Pāśāsana (328), Ardha Matsyendrāsana III (332 and 333); Dwipāda Viparīta Daṇḍāsana (516); Mandalāsana (525 to 535); Kapotāsana (512); Ekapāda Viparīta Daṇḍāsana (521); Chakrabandhāsana (524); Śavāsana (592). Prāṇāyāma of Ujjāyī (Section 203) or Sūryabhedana (Section 204) or Nādī Śodhana (Section 205) with inhalation retention (Antarkumbhaka); Uḍḍīyāna (Section 201) 8 times; Nauli (Section 202) 8 times and meditation for 5 to 10 minutes.

156th to 160th week

Repeat the important āsanas from Courses One and Two and then do the āsanas of Course Three so far learnt.

161st to 165th week

Śīrṣāsana and cycle (184 to 218); Ūrdhva Kukkutāsana (419); Bakāsana (410); Pārśva Bakāsana (412); Gālavāsana (427 and 428); Ekapāda Gālavāsana (432 and 433); Dwipāda Kouṇḍinyāsana (438); Ekapāda Kouṇḍinyāsana I (441); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357) finishing each āsana with Viparīta Chakrāsana (488 to 499); Aṣṭāvakrāsana (342 and 343); Bhujapīdāsana (348); Vaśiṣṭhāsana (398); Viśvāmitrāsana (403); Sarvāngāsana and cycle (234 to 271); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Ekapāda Śīrṣāsana and cycle (371 to 384); Dwipāda Śīrṣāsana and Tittibhāsana (393 and 395); Yoganidrāsana (391); Ardha Matsyendrāsana I, II & III (311–12, 330–1, 332–3); Pāśāsana (328); Yogadaṇḍāsana (456); Supta Bhekāsana (458).

166th to 175th week

Sālamba Śīrṣāsana I (184) for 10 minutes; Sālamba Sarvāngāsana I (234) for 10 minutes; Halāsana (244) for 5 minutes; Jaṭara Parivartanāsana (275); Supta Pādāngusṭhāsana (285 to 287); Ūrdhva Kukkuṭāsana (419); Bakāsana (410); Pārsva Bakāsana (412), Gālavāsana (427); Ekapāda Gālavāsana (432); Dwipāda Kounḍinyāsana (438); Ekapāda Koundinyāsana I & II (441 and 442); Ekapāda Bakāsana I & II (446 and 451); finishing each āsana with Viparīta Chakrāsana (488 to 499); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Ekapāda Śīrṣāsana and cycle (371 to 384); Dwipāda Sīrṣāsana (393); Yoganidrāsana (391), Yogadaṇḍāsana (456); Supta Bhekāsana (458), Mūlabandhāsana (462 and 463); Vāmadevāsana I & II (465 and 466); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Ekapāda Viparīta Daṇḍāsana I & II (521 and 522); Chakrabandhāsana (524); Kapotāsana (512); Laghuvajrāsana (513); Ardha Matsyendrāsana I, II & III (311, 330 and 332); Pāśāsana (328); Śavāsana (592). Prāṇāyāma as before.

176th to 180th week

Repeat the 166th week's course, add Pārśva Kukkutāsana (424 and 425) after Ūrdhva Kukkuṭāsana (419) and Paripoorṇa Matsyendrāsana (336 and 339) after Pāśāsana (328).

Paripoorṇa Matsyendrāsana (336 and 339) may take a longer time to master than I have anticipated. One should try this āsana every day irrespective of failures. If one cannot master the āsanas of Course Three so far dealt with in the stipulated period, spread them out over several more weeks.

As the other āsanas take years to master, I shall try my best to give a résumé for each day's practice of all these āsanas.

First day of the week

Sālamba Śīrṣāsana I (184) for 8 to 10 minutes; Sālamba Sarvangāsana I (234) for 10 minutes; Halāsana (244) for 5 minutes; Jaṭara Parivartanāsana (274); Supta Pādāngusṭhāsana (285 to 287); Bhujapīdāsana (348); Aṣṭāvakrāsana (342 and 343); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357); Mayūrāsana (354); Haṃsāsana (356); Ūrdhva Kukkuṭāsana (419); Pārśva Kukkuṭāsana (424 and 425); Bakāsana (410); Pārśva Bakāsana (412); Dwipāda Kounḍinyāsana (438); Ekapāda Kounḍinyāsana I & II (441 and 442); Ekapāda Bakāsana I & II (446 and 451); Gālavāsana (427); Ekapāda Gālavāsana (432) and finish each of these āsanas with Viparīta Chakrāsana (488 to 499); Uttānāsana (48); Śavāsana (592). Nāḍī Śodhana Prāṇāyāma (Section 205) for 10 minutes, Uḍḍīyāna (Section 201) 8 times and Nauli 8 times (Section 202).

Second day of the week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Jaṭara Parivartanāsana (274); Supta Pādāngusṭhāsana (285 to 287); Jānu-Śīrṣāsana (127); Parivṛtta Jānu-Śīrṣāsana (132); Ardha Baddha Padma Paschimottānāsana (135); Triang Mukhaikapāda Paschimottānāsana (139); Krounchāsana (141); Marichyāsana I & II (144 and 146); Upaviṣṭa Koṇāsana (151); Paschimottānāsana (160); Padmāsana and cycle (104 to 124); Baddha Koṇāsana (102); Vīrāsana (89); Vātāyanāsana (58); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Gomukhāsana (80); Ūrdhva Mukha Paschimottānāsana I (168); Yoganidrāsana (391); Śavāsana (592). Prānāyāma as before with Bhastrikā (Section 206) and Śītali (Section 209).

Third day of the week

Sīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); all the standing positions (4 to 36); Dhanurāsana (63); Salabhāsana (60); Chaturaṇga Daṇḍāsana (67); Ūrdhva Mukha Śvānāsana (74); Adho Mukha Śvānāsana (75); Paschimottānāsana (160); Parivṛtta Paschimottānāsana (165); Ākarṇa Dhanurāsana (173 and 175); Uttānapādāsana (292); Setubandhāsana (296); Marīchyāsana III & IV (303 and 305); Ardha Matsyendrāsana I (311); Pāśāsana (328); Mayūrāsana (354); Yoganidrāsana (391); Dwipāda Śīrṣāsana (393); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Kapotāsana (512); Viparīta Chakrāsana (488 to 499) 8 times at a stretch; Uttānāsana (48); Śavāsana (592). Prāṇāyāma to capacity without strain.

Fourth day of the week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357); Śayanāsana (358); Mayūrāsana (354); Haṃsāsana (356); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4, 368); Ekapāda Śīrṣāsana and cycle (371 to 384); Virinchyāsana I & II (386 and 388); Yoganidrāsana (391); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Ekapāda Viparīta Daṇḍāsana I & II (521 and 523); Chakrabandhāsana (524); Laghuvajrāsana (513); Kapotāsana (512); Uttānāsana (48); Śavāsana (592). Nāḍī Śodhana Prāṇāyāma without retention for 15 minutes and meditation in Siddhāsana (84) or in Padmāsana (104).

Fifth day of the week

Sālamba Śīrṣāsana I (184) for 10 minutes; Sālamba Sarvāngāsana I (234) for 10 minutes; Halāsana (244) for 5 minutes; Paschimottānāsana (160) for 5 minutes; Vasiṣṭhāsana (398); Kaśyapāsana (399); Viśvāmitrāsana

(403); Ūrdhva Kukkuṭāsana (429); Pārśva Kukkuṭāsana (424 and 425); Bakāsana (410); Pārśva Bakāsana (412); Dwipāda Kouṇḍinyāsana (438); Ekapāda Kouṇḍinyāsana I & II (441 and 442); Ekapāda Bakāsana I & II (446 and 451) (all these balancing āsanas at one stretch); Yogadaṇḍāsana (456); Mulabandhāsana (462); Vāmadevāsana I & II (465 and 466); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Kapotāsana (512); Paschimottānāsana (160) for 5 minutes; Uttānāsana (48) for 3 minutes; Śavāsana (592) for 5 minutes; Ujjāyī Prāṇāyāma for 10 minutes.

Sixth day of the week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Paschimottānāsana (160) for 5 minutes; Yoganidrāsana (391) one minute on each way changing the legs; Dwipāda Śīrṣāsana (393) half a minute each way; Marichyāsana III (303); Ardha Matsyendrāsana I, II & III (311, 330 and 332); Mālāsana I & II (321 and 322); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336 and 339); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Ekapāda Viparīta Daṇḍāsana I & II (521 and 523); Kapotāsana (512), and 6 of Viparīta Chakrāsana (488 to 499); Śavāsana (592).

Seventh day of the week

Rest completely or do only Prāṇāyāma.

181st to 190th week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Ūrdhva Kukkuṭāsana (419); Pārśva Kukkuṭāsana (424); Bakāsana (410); Pārśva Bakāsana (412); Dwipāda Kouṇḍinyāsana (438); Ekapāda Kouṇḍinyāsana I & II (441 and 442); Ekapāda Bakāsana I & II (446 and 451); Vasiṣṭhāsana (398); Viśvāmitrāsana (403); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Ekapāda Śīrṣāsana and cycle (371 to 384); Yoganidrāsana (391); Dwipāda Śīrṣāsana and Tittibhāsana (393 and 395); Yogadaṇḍāsana (456); Mulabandhāsana (462); Ardha Matsyendrāsana I (311); Pāśāsana (328); Paripoorṇa Matsyendrāsana (326); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Ekapāda Viparīta Daṇḍāsana I & II (521 and 523); Kapotāsana (512); Laghuvajrāsana (513); Ekapāda Rājakapotāsana I (542); Hanumānāsana (475 and 476); Uttānāsana (48); Śavāsana (592). Nāḍī Sodhana Prāṇāyāma (Section 205) for 20 minutes.

191st to 200th week

Śīrṣāsana (184); Sarvāngāsana (234); Halāsana (244); Ūrdhva Kukkuṭāsana (419); Pārśva Kukkuṭāsana (424); Bakāsana (410); Pārśva Bakāsana

(412); Dwipāda Kouṇḍinyāsana (438); Ekapāda Kouṇḍinyāsana I & II (441 and 442); Ekapāda Bakāsana I & II (446 and 451) finishing each āsana with Viparīta Chakrāsana (488 to 499); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Ekapāda Viparīta Daṇḍāsana I & II (521 and 523); Chakrabandhāsana (524); Kapotāsana (512); Ekapāda Rājakapotāsana I (542); Hanumānāsana (475); Samakoṇāsana (477); Yogadaṇḍāsana (456); Mulabandhāsana (462); Vasiṣṭhāsana (398); Viśvāmitrāsana (403); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363–4 and 368); Yoganidrāsana (391); Ekapāda Sīrṣāsana and cycle (371 to 384); Dwipāda Śīrṣāsana (393); Ardha Matsyendrāsana I (311); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Kandāsana (470); Śavāsana (592). Prāṇāyāma as above.

201st to 225th week

Follow the 191st week's course up to Ekapāda Rājakapotāsana I (542) and add Ekapāda Rājakapotāsana II (545); Pādāngusṭha Dhanurāsana (555); Bhujangāsana II (550); Rājakapotāsana (551); Hanumānāsana (475); Samakoṇāsana (477); Supta Trivikramāsana (478); Yogadaṇḍāsana (456); Mūlabandhāsana (462); Kandāsana (470); Ardha Matsyendrāsana I (311); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Yoganidrāsana (391); Dwipāda Śīrṣāsana (393); Paschimottānāsana (160); Śavāsana (592). Prāṇāyāma as before.

226th to 250th week

Follow the 200th week's course up to Rājakapotāsana (551); add Vṛschikāsana I & II (537 and 538); Gheruṇḍāsana I & II (561 and 564); Kapinjalāsana (567) and again follow from Hanumānāsana (475) of the 200th week.

251st to 275th week

Śīrsāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Ūrdhva Kukkuṭāsana (419); Pārśva Kukkuṭāsana (424); Bakāsana (410); Pārśva Bakāsana (412); Dwipāda Kouṇḍinyāsana (438); Ekapāda Kouṇḍinyāsana I (441); Ekapāda Bakāsana I and Ekapāda Bakāsana II with Ekapāda Kouṇḍinyāsana II (446, 451 and 442) finishing each āsana with Viparīta Chakrāsana (488 to 499); Dwipāda Viparīta Daṇḍāsana, Maṇḍalāsana, Ekapāda Viparīta Daṇḍāsana I & II at one stretch (516, 525 to 535, 521 and 523); Kapotāsana (512); Vṛschikāsana I (537); Bhujangāsana II (550); Rājakapotāsana (551); Pādāngusṭha Dhanurāsana (555); Gheruṇḍāsana I & II (561 and 564); Ekapāda Rājakapotāsana I, II, III & IV (542, 545, 546 and 547); Gaṇḍa-Bheruṇḍāsana (580); Naṭarājāsana (590 and 591) and then follow the 200th week course from Hanumānāsana (475) onwards.

276th to 300th week

Follow the 251st week's course up to Ekapāda Rājakapotāsana I (542); then do Vālakhilyāsana (544); Ekapāda Rājakapotāsana II, III and IV (545, 546 and 547); Sīrṣapādāsana (570); Gaṇḍa-Bheruṇḍāsana and Viparīta Śalabhāsana together (580, 581 and 584) at one stretch and go to Ūrdhva Dhanurāsana (486) to do Tiriang-Mukhottānāsana (586); Natarājāsana (590 and 591). Then follow the 200th week's course from Hanumānāsana (475) and Prāṇāyāma as before.

To start with many fail to advance further than the exercises given for the 166th week. But by tenacity and persistent practice one can master every āsana and prāṇāyāma recommended in this book. In my earlier years it took me four years of hard work in which optimism and pessimism were balanced equally. When you have achieved mastery of the 166th week of the course, I ask you in all sincerity to persevere in the work you have undertaken happy in what you have attained and never despairing at any temporary failure. Most people, however, take far longer than I have stipulated to master all these āsanas with comfort and ease. When you have perfected all those detailed in this third course, you can divide them up into a week's course as suggested below. Then by daily practice, learn to remain master of them all.

First day of the week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Bhujapīdāsana (348); Aṣṭāvakrāsana (342 and 343); Bakāsana (410); Pārśva Bakāsana (412); Urdhva Kukkuṭāsana (419); Pārśva Kukkuṭāsana (424); Dwipāda Kouṇḍinyāsana (438); Ekapāda Kouṇḍinyāsana I (441), Ekapāda Bakāsana I (446); Ekapāda Bakāsana II with Ekapāda Kouṇḍinyāsana II (451 with 442); Gālavāsana (427); Ekapāda Gālavāsana (432); finishing each āsana with Viparīta Chakrāsana (488 to 499); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357); Mayūrāsana (354); Paschimottānāsana (160) for 5 minutes; Śavāsana (592). Nāḍī Sodhana Prāṇāyāma for 15 minutes; Ujjāyī Prāṇāyāma with Antarkumbhaka (inhalation retention) for 8 times; Meditation in Padmāsana (104) or Siddhāsana (84) for 5 minutes.

Second day of the week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271), Supta Pādāngusṭhāsana (285 to 287); Jaṭara Parivartanāsana (274); Paschimottānāsana (160); Ākarṇa Dhanurāsana (173 and 175); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Ekapāda Śīrṣāsana and cycle (371 to 384); Viranchyāsana I & II (386 and 388); Dwipāda

Śīrṣāsana (393); Yoganidrāsana (391); Yogadaṇḍāsana (456); Mulabandhāsana (462); Vāmadevāsana I & II (465 and 466); Kandāsana (470); Hanumānāsana (475); Uttānāsana (48); Śavāsana (592).

Prāṇāyāma as before with 8 times Uddiyāṇa and 8 times Nauli.

Third day of the week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Ekapāda Viparīta Daṇḍāsana I & II (521 and 523); Chakrabandhāsana (524); Kapotāsana (512); Laghu Vajrāsana (513); Vṛśchikāsana I (537); Bhujangāsana II (550); Rājakapotāsana (551); Pādāngusṭha Dhanurāsana (555); Gheraṇḍāsana I & II (561 and 564); Ekapāda Rājakapotāsana I & II (542 and 545); Vālakhilyāsana (544); Sīrṣapādāsana (570) and Gaṇḍa Bheruṇḍāsana, Viparīta Śalabhāsana and Tiriang-Mukhottānāsana (580, 581, 584 and 586) all together; Paschimottānāsana (160); Marichyāsana III (303); Ardha Matsyendrāsana I (311); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Śavāsana (592). Nāḍī Śodhana Prāṇāyāma without retention for 10 to 15 minutes.

Fourth day of the week

Sīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Paschimottānāsana (160); Yoganidrāsana (391); Marichyāsana III (303); Ardha Matsyendrāsana I (311); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Yogadaṇḍāsana (456); Mūlabandhāsana (462); Kandāsana (470); Hanumanāsana (475); Samakoṇāsana (477); Supta Trivikramāsana (478); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Śavāsana (592). Prāṇāyāma as on the first day of the week.

Fifth day of the week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Ūrdhva Kukkuṭāsana (419); Pārśva Kukkuṭāsana (424); Bakāsana (410); Pārśva Bakāsana (412); Dwipāda Kouṇḍinyāsana (438); Ekapāda Kouṇḍinyāsana I (441); Ekapāda Bakāsana I & II (446 and 451); Ekapāda Kouṇḍinyāsana II (442); Gālavāsana (427); Ekapāda Gālavāsana (432); all these āsanas at one stretch without going to Ūrdhva Dhanurāsana (486); Vasiṣṭhāsana (398); Kaśyapāsana (399); Visvamitrāsana (403); Maṇḍalāsana (525 to 535); Kapotāsana (512); Vṛschikāsana I (537); Rājakapotāsana (551); Pādāngusṭha Dhanurāsana (555); Śīrṣapādāsana (570); Gaṇḍa Bheruṇḍāsana (580 and 581); Uttānāsana (48); Śavāsana (592). Nāḍī Śodhana Prāṇāyāma without retention for 15 minutes.

Sixth day of the week

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Paschimottānāsana (160); Yoganidrāsana (391); Marichyāsana III (303); Ardha Matsyendrāsana I (311); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Hanumānāsana (475); Samakoṇāsana (477); Supta Trivikramāsana (478); Mūlabandhāsana (462); Kandāsana (470); Maṇḍalāsana (525 to 535); Kapotāsana (512); Vṛśchikāsana I (537); Rājakapotāsana (551); Ekapāda Rajakapotāsana I (542); Vālakhılyāsana (544); Śīrsapādāsana (570); Gaṇḍa Bheruṇḍāsana (580 and 581); Uttānāsana (48); Śavāsana (592). Nāḍī Śodhana Prāṇāyāma, Ujjāyī Prāṇāyāma with ınhalation retention and 8 times Uḍḍīyāna.

Seventh day of the week

Complete rest or only Śīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Halāsana (244); Paschimottānāsana (160) and Nāḍī Śodhana Prāṇāyāma without retention for 30 minutes.

Appendix II

Curative Āsanas for Various Diseases

After working for 25 years as a teacher, I am giving groups of āsanas for different functional and organic ailments and diseases, based on experiences with my pupils.

I have listed a number of āsanas under each complaint, so it is advisable to seek the guidance of an experienced teacher and to adopt them according to one's ability, suppleness of body and constitution. When practising āsanas it is important to use common sense and to watch the reactions of your body, thereby judging the time that you stay in them.

Acidity

Utthita Trikoṇāsana (4 and 5); Parivṛtta Trikoṇāsana (6 and 7); Utthita Pārśvakoṇāsana (8 and 9); Parivṛtta Pārśvakoṇāsana (10 and 11); Vīrabhadrāsana I, II & III (14, 15 and 17); Ardha Chandrāsana (19); Pārśvottānāsana (26); Pādāṅguṣṭhāsana (44); Pāda Hastāsana (46); Uttānāsana (48); Sālamba Śīrṣāsana and cycle (184 to 218); Sālamba Sarvāṅgāsana and cycle (234 to 271); Jaṭara Parivartanāsana (275); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Ūrdhva Prasārita Pādāsana (276 to 279); Jānu-Śīrṣāsana (127); Parivṛtta Jānu-Śīrṣāsana (132); Paschimottānāsana (160); Marīchyāsana I, II & III (144, 146 and 303); Ardha Matsyendrāsana I, II & III (311, 330 and 332); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Yoganidrāsana (391); Śalabhāsana (60); Dhanurāsana (63); Bhujangāsana I (73); Mayūrāsana (354); Ūrdhva Dhanurāsana (486) and Uḍḍīyāna (Section 201).

Anaemia

Śīrṣāsana and cycle (184 to 218); Sarvāṅgāsana and cycle (234 to 271); Paschimottānāsana (160); Uttānāsana (48); Ujjāyī Prāṇāyāma; Nāḍī Śodhana Prāṇāyāma without Kumbhaka (retention) for 2 to 3 months. After 3 months do Antarkumbhaka (inhalation retention). Savāsana (592) whenever possible from 10 to 15 minutes at a stretch.

Ankles

Utthita and Parivṛtta Trikoṇāsana (4, 5, 6 and 7); Utthita and Parivṛtta

Pārśvakoṇāsana (8, 9, 10 and 11); Vīrabhadrāsana I, II and III (14, 15 and 17); Pārśvottānāsana (26); Prasārita Pādottānāsana (33); Adhomukha Śvānāsana (75); Gomukhāsana (80); Vīrāsana (89); Supta Vīrāsana (96); Bhekāsana (100); Baddha Padmāsana and cycle (104 to 124); Baddha-koṇāsana (102); Supta Pādāngusthāsana (285 to 287); Triang Mukhaikapāda Paschimottānāsana (139); Krounchāsana (141); Bharadwājāsana I & II (297 and 299); Ākarṇa Dhanurāsana (173 and 175); Śalabhāsana (60); Dhanurāsana (63); Uṣṭrāsana (41); Vātāyanāsana (58); Garuḍāsana (56); Supta Bhekāsana (458); Mālāsana I and II (321 and 322).

Appendicitis

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Paschimottānāsana (160); Ūrdhvamukha Paschimottānāsana I & II (168 and 170); Poorvottānāsana (171); Mahā Mudra (125); Jānu-Śīrṣāsana (127); Ardha Matsyendrāsana I (311); Pāśāsana (328); Ūrdhva Dhanurāsana (468); Dwipāda Viparīta Daṇḍāsana (516); Uttānāsana (48). Nāḍī Śodhana Prāṇāyāma (Section 205) without retention for 2 months, then with retention after inhaling.

Arthritis of the lower back

Utthita and Parivṛtta Trikoṇāsana (4, 5, 6 and 7); Utthita and Parivṛtta Pārśvakoṇāsana (8, 9, 10 and 11); Vīrabhadrāsana I, II & III (14, 15 and 17); Ardhachandrāsana (19); Pādāngusthāsana (44); Pāda Hastāsana (46); Uttānāsana (48); Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Marichyāsana I, II, III & IV (143, 145, 303 and 305); Bharadwājāsana I & II (297 and 299); Ardha Matsyendrāsana I (311); Pāśāsana (328); Parighāsana (39); Śalabhasana (60); Dhanurāsana (63), Pārśva Dhanurāsana (64 and 65); Uttānapādāsana (292); Uṣṭrāsana (41); Setubandhāsana (296); Ūrdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357).

Arthritis of the dorsal region

Padmāsana and cycle (104 to 124); Vīrāsana (91); Paryankāsana (97); Gomukhāsana (80); all standing positions (4 to 36); Parighāsana (39); Paschimottānāsana (160); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Bhujangāsana I (73); Ūrdhva Mukha Śvānāsana (74); Adhomukha Śvānāsana (75); Pincha Mayūrāsana (357); Adhomukha Vṛkṣāsana (359); Sīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Bharadwājāsana I & II (297 and 299); Marīchyāsana I & III (143 and 303); Ardha Matsyendrāsana I & II (311 and 330); Pāśāsana (328); Uṣṭrāsana (41); Dhanurāsana (63); Ūrdhva Dhanur-

āsana (486 and 487); Ekapāda Ūrdhva Dhanurāsana (501); Dwipāda Viparīta Daṇḍāsana (516); Ekapāda Viparīta Daṇḍāsana I (521); Kapotāsana (512); Laghuvajrāsana (513).

Arthritis of the shoulder joints

Utthita and Parivṛtta Trikoṇāsana (4, 5, 6 and 7); Utthita and Parivṛtta Pārśvakoṇāsana (8, 9, 10 and 11); Vīrabhadrāsana I, II & III (14, 15 and 17); Ardhachandrāsana (19); Pārśvottānāsana (26); Sālamba Sīrṣāsana (184); Sālamba Sarvāngāsana I & II (234 and 235); Halāsana (244); Dhanurāsana (63); Ūrdhva Mukha Śvānāsana (74); Adhomukha Śvānāsana (75); Vīrāsana (89); Parvatāsana (107); Ardha Baddha Padmottānāsana (52); Ardha Baddha Padma Paschimottānāsana (135); Paschimottānāsana (160); Gomukhāsana (80); Baddha Padmāsana (118); Yogamudrāsana (120); Pincha Mayūrāsana (357); Adhomukha Vṛkṣāsana (359); Vasiṣṭhāsana (398); Kaśyapāsana (399); Viśvamitrāsana (403); Bhujapidāsana (348); Bakāsana (410); Marichyāsana I, II & III (144, 146 and 303); Ardha Matsvendrāsana I & II (311 and 330), Bharadwājāsana I & II (297 and 299); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Uṣṭrāsana (41); Yogadaṇḍāsana (456); Ūrdhva Dhanurāsana (486); Kapotāsana (512); Maṇḍalāsana (525 to 535); Pādāngusṭha Dhanurāsana (555).

Arms and abdominal organs

Chaturanga Daṇḍāsana (67); Nakrāsana (68 to 71); Ūrdhva Mukha Śvānāsana (74); Adhomukha Śvānāsana (75); Lolāsana (83); Tolāsana (108); Simhāsana II (110); Mayūrāsana (354); Padma Mayūrāsana (355); Haṃsāsana (356); Aṣṭāvakrāsana (342); Bhujapīdāsana (348); Pincha Mayūrāsana (357); Adhomukha Vṛkṣāsana (359); Bakāsana (410); Pārśva Bakāsana (412); Ekahasta Bhujāsana (344); Dwihasta Bhujāsana (345); Chakorāsana (379); Vasiṣṭhāsana (398); Viśvāmitrāsana (403); Tittibhāsana (395); Ūrdhva Kukkuṭāsana (419); Parśva Kukkuṭāsana (424); Dwipāda Kouṇḍinyāsana (438); Ekapāda Kouṇḍinyāsana I & II (441 and 442); Ekapāda Bakāsana I & II (446 and 451); Gālavāsana (427); Ekapāda Gālavāsana (432); Viparīta Chakrāsana (488 to 499).

Asthma

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Mahāmudra (125); Jānu-Śīrsāsana (127); Uttanāsana (48); Paschimottānāsana (160); Bhujangāsana I & II (73 and 550); Śalabhāsana (60); Dhanurāsana (63); Ūrdhva Mukha Śvānāsana (74); Adhomukha Śvānāsana (75); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Padmāsana and cycle (104 to 124); Uttānapādāsana (292); Setubandh-

āsana (296); Poorvottānāsana (171); Ardha Matsyendrāsana I & II (311 and 330); Pāśāsana (328); Uṣṭrāsana (41); Ūrdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516). Ujjāyī Prāṇāyāma (Section 203) and Nāḍī Śodhana Prāṇāyāma (Section 205) without retention when there is an attack and at other times with inhalation retention and Uḍḍīyāna (Section 201).

Backache

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); all standing poses (4 to 36); Jaṭara Parivartanāsana (275); Supta Pādāngusṭhāsana (285 to 287); Mahāmudra (125); Jānu-Śīrṣāsana (127); Parivṛtta Jānu-Śīrṣāsana (132); Paschimottānāsana (160); Ūrdhva Mukha Paschimottānāsana I and II (168 and 170); Parivṛtta Paschimottānāsana (165); Marichyāsana I & III (144 and 303); Ardha Matsyendrāsana I & II (311 and 330); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Mālāsana I & II (321 and 322); Adhomukha Śvānāsana (75); Uṣṭrāsana (41); Śalabhāsana (60); Dhanurāsana (63); Pārśva Dhanurāsana (64 and 65); Ūrdhva Dhanurāsana (486); Viparīta Chakrāsana (488 to 499); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535).

High blood pressure

Halāsana (244); Jānu-Śīrṣāsana (127); Ardha Baddha Padma Paschimottānāsana (135); Triang Mukhaikapāda Paschimottānāsana (139); Paschimottānāsana (160); Vīrāsana (89); Siddhāsana (84); Padmāsana (104); Śavāsana (592). Nāḍī Śodhana Prāṇāyāma (Section 205) without retention. Meditation with closed eyes. (If the blood pressure is very high, then it is better to do Ujjāyī Prāṇāyāma (Section 203) in the lying position without pillows first for 5 minutes and then to perform Nāḍī Śodhana Prāṇāyāma (Section 205) and immediately do Śavāsana (592) for 15 minutes.)

Low blood pressure

Sālamba Śīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Halāsana (244); Karṇapīdāsana (246); Paschimottānāsana (160); Vīrāsana (89); Siddhāsana (84); Padmāsana (104); Baddhakoṇāsana (102); Nāḍī Śodhana Prāṇāyāma (Section 205) without retention in the beginning and Śavāsana (592).

Brain

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Adhomukha Śvānāsana (75); Paschimottānāsana (160); Uttānāsana (48); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Yoganidr-

āsana (391); Ūrdhva Dhanurāsana (486); Viparīta Chakrāsana (488 to 499); Dwipāda Viparīta Daṇḍāsana (516); Ekapāda Viparīta Daṇḍāsana I & II (521 and 523); Vṛiśchikāsana I & II (537 and 538); Śīrṣapādāsana (570); Gaṇḍa Bheruṇḍāsana (580 and 581); Viparīta Śalabhāsana (584); Nāḍī Śodhana (Section 205), Sūryabhedana (Section 204), Bhastrikā (Section 206) and Śītali Prāṇāyāmas (601); Śavāsana (592).

Loss of memory

Sīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Uttānāsana (48); Paschimottānāsana (160); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Trāṭaka or gazing at the middle of the eyebrows or tip of the nostrils. Nāḍī Śodhana Prāṇāyāma (Section 205) with inhalation retention and Bhastrikā Prāṇāyāma (Section 206).

Breathlessness

Sālamba Śīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Halāsana (244); Paschimottānāsana (160); Uttānāsana (48); Adhomukha Śvānāsana (75); Parvatāsana (107); Ūrdhva Dhanurāsana (486); Ūjjāyi Prāṇāyāma Nādī Śodhana Prāṇāyāma; Uḍḍīyāna; Śavāsana (592).

Bronchitis

All standing positions (4 to 39); Śīrṣāsana and if possible cycle (184 to 218), Sarvāngāsana and cycle (234 to 271 except 267); Paschimottānāsana (160); Jaṭara Parivartanāsana (275); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Jānu-Śīrṣāsana (127); Mahāmudra (125); Bhujangāsana I (73); Adhomukha Śvānāsana (75); Gomukhāsana (80); Marīchyāsana I & III (144 and 303); Ardha Matsyendrāsana I (311); Mālāsana I & II (321 and 322); Pāśāsana (328); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Padmāsana and whatever possible in the cycle (104 to 124); Baddha Koṇāsana (102); Upaviṣṭha Koṇāsana (151); Ekapāda Śīrṣāsana and cycle (371 to 384); Yoganidrāsana (391); Dwipāda Śīrsāsana (393); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Śalabhāsana (60); Dhanurāsana (63); Uṣtrāsana (41); Urdhva Dhanurāsana (486); Kapotāsana (512); Dwipāda Viparīta Daṇḍāsana (516); Ujjāyī (Section 203), Nāḍī Sodhana (Section 205) and Sūrya Bhedana Prāṇāyāmas (Section 204) with inhalation retention.

Broncho-pneumonia

Sālamba Śīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Halāsana (244); Paschimottānāsana (160); Uttānāsana (48); Mahā Mudra (125);

Adhomukha Śvānāsana (75); Vīrāsana (89); Siddhāsana (84); Padmāsana (104); Baddha Padmāsana (118); Baddha Koṇāsana (102); Ujjāyi, Nāḍī Sodhana and Sūrya-bhedana Prāṇāyāmas; Śavāsana (592).

Chest

All standing positions (1 to 48); Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Dhanurāsana (63); Chaturanga Daṇḍāsana (67); Bhujangāsana I & II (73 and 550); Ūrdhva-mukha Śvānāsana (74); Adhomukha Svānāsana (75); Padmāsana and cycle (104 to 124); Paschimottānāsana (160); Ākarna Dhanurāsana (173 and 175); Ubhaya Pādāṅguṣṭhāsana (167); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Baddha Koṇāsana (101); Bhujapīdāsana (348); Marīchyāsana III (303); Ardha Matsyendrāsana I, II & III (311, 330 and 332); Pāśāsana (328); Pincha Mayūrāsana (357); Adhomukha Vṛkṣāsana (359); Bakāsana (410); Pārśva Bakāsana (412); Dwipāda Kouṇḍinyāsana (348); Ekapāda Koundinyāsana I & II (441 and 442); Ekapāda Bakāsana I & II (446 and 451); Ūrdhva Kukkuṭāsana (419); Pārśva Kukkuṭāsana (424); Vāmadevāsana I & II (465 and 466); Ūrdhva Dhanurāsana (486); Viparīta Chakrāsana (488 to 499); Kapotāsana (512); Lagnuvajrāsana (513); Dwipāda Viparīta Daṇḍāsana (516); Ekapāda Viparīta Daṇḍāsana I & II (521 and 523); Chakrabandhāsana (524); Maṇḍalāsana (525 to 535); Vṛiśchikāsana I (537); Rājakapotāsana (551); Ekapāda Rājakapotāsana I, II, III and IV (542, 545, 546 and 547); Vālakhilyāsana (544); Pādāṅguṣṭha Dhanurāsana (555); Gaṇḍa Bheruṇḍāsana (580 and 581); Viparīta Śalabhāsana (584); Tiriang Mukhottānāsana (586); Natarājāsana (590); Ujjāyi (Section 203) and Nāḍī Śodhana Prāṇāyāma (Section 205) with inhalation retention.

Chill

Sirṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Uttānāsana (48); Paschimottānāsana (160); Ardha Matsyendrāsana I (311); Pāśāsana (328); Ūrdhva Dhanurāsana (486). Ujjāyi (Section 203), Bhastrikā (Section 206), Nāḍī Śodhana (Section 205) and Sūryabhedana (Section 204) Prāṇāyāmas.

Coccyx (Pain and displacement)

Vīrāsana (86); Supta Vīrāsana (96); Padmāsana and cycle (104 to 124); Śīrṣāsana I (184); Sarvāngāsana I (234); Setubandha Sarvāngāsana and Ekapāda Setubandha Sarvāngāsana (259 and 260); Śalabhāsana (60); Dhanurāsana (63); Pārśva Dhanurāsana (64 and 65); Bhujangāsana I & II (73 and 550); Adhomukha-Vṛkṣāsana (359); Pincha-Mayūrāsana (357); Ūrdhva Mukha Svānāsana (74); Vātāyanāsana (58); Uṣṭrāsana (41); Ūrdhva Dhanurāsana (486 and 487); Dwipāda Viparīta Daṇḍ-

āsana (516); Kapotāsana (512); Laghuvajrāsana (513); Vṛiśchikāsana I (537); Rājakapotāsana (551); Ekapāda Rājakapotāsana I, II, III & IV (542, 545, 546 and 547); Vālakhilyāsana (544); Gaṇḍa Bheruṇḍāsana (580 and 581); Viparīta Salabhāsana (584); Pādāṅguṣṭha Dhanurāsana (550); Tiriang Mukhottānāsana (586); Hanumānāsana (475); Mulabandhāsana (462).

Cold

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Uttānāsana (48); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Yoganidrāsana (391); Ujjāyi Prāṇāyāma (Section 203) with inhalation retention.

Cough

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Uttānāsana (48); Paschimottānāsana (160); Ardha Matsyendrāsana I (311); Pāśāsana (328); Ūrdhva Dhanurāsana (486); Ujjāyi Prāṇāyāma (Section 203) with inhalation retention.

Colic

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Uttānāsana (48); Jaṭara Parivartanāsana (275); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Vīrāsana (89); Supta Vīrāsana (96); Mahāmudra (125); Uḍḍīyāna 6 to 8 times (Section 201).

Colitis

Śīrsāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Uttānāsana (48); Paschimottānāsana (160); Vīrāsana (89); Supta Virāsana (96); Jaṭara Parivartanāsana (275); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Marīchyāsana III (303); Ardha Matsyendrāsana I (311); Pāśāsana (328); Mahāmudra (125); Adhomukha Śvānāsana (75); Jānu-Śīrṣāsana (127); Yoganidrāsana (391); Śalabhāsana (60); Dhanurāsana (63); Urdhva Dhanurāsana (486); Ujjāyī (Section 203) and Nāḍī Śodhana Prāṇāyāma (Section 205).

Constipation

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); all the standing poses (4 to 36); Uttānāsana (48); Paschimottānāsana (160); Jaṭara Parivartanāsana (275). Nāḍī Śodhana Prāṇāyāma (Section 205).

Coronary thrombosis

Ujjāyī Prāṇāyāma (Section 203) in the lying position without retention.

(Even the deep breathing, this should be done without strain and preferably with the guidance of a competent teacher.) Śavāsana (592) for 15 minutes twice a day.

Deformity in legs

All the standing positions (4 to 48); Jānu-Śīrṣāsana (127); Ardha Baddha Padma Paschimottānāsana (135); Triangmukhaikapāda Paschimottānāsana (139); Krounchāsana (141); Upaviṣhṭa Koṇāsana (151); Ubhaya Pādāngusṭhāsana (167); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Halāsana (244); Jaṭara Parivartanāsana (275); Supta Pādāngusṭhāsana (284 to 287); Anantāsana (290); Adhomukha Śvānāsana (75); Salabhāsana (60); Hanumānāsana (475); Samakoṇāsana (477); Supta Trivikramāsana (478).

Deformity in arms

All the standing poses (1 to 48); Parvatāsana (107); Halāsana (244); Ūrdhva Mukha Śvānāsana (74); Adhomukha Śvānāsana (75); Adhomukha Vṛkṣāsana (359); Gomukhāsana (80); Marīchyāsana I & III (144 and 303); Ardha Matsyendrāsana I (311); Baddha Padmāsana (118); Mālāsana I (321); Pāśāsana (328).

Diabetes

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Mahāmudra (125); Jānu-Śīrṣāsana (127); Paschimottānāsana (160); Vīrāsana (89); Supta Vīrāsana (96); Ākarṇa Dhanurāsana (173 and 175); Śalabhāsana (60); Dhanurāsana (63); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Jatara Parivartanāsana (275); Uttānāsana (48); Marīchyāsana I, II, III and IV (146, 303 and 305); Ardha Matsyendrāsana I, II and III (311, 330 and 332); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Ūrdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516); Mayūrāsana (354); Hamṣāsana (356); Bhujangāsana I and II (73 and 550); Uḍḍīyāna (Section 201), Nauli (Section 202), Nāḍī Śodhana Prāṇāyāma (Section 205) with inhalation retention; Śavāsana (592).

Diarrhoea

Śālamba Śīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Nāḍī Śodhana Prāṇāyāma (Section 205) without retention.

Dilation of heart

Nāḍī Śodhana Prāṇāyāma (Section 205) without retention.

Displacement of uterus

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271);

Uttānāsana (48); Pādāngusṭhāsana (44); Pāda-Hastāsana (46); Adhomukha Śvānāsana (75); Daṇḍāsana (77); Parvatāsana (107); Matsyāsana (114); Baddha Koṇāsana (101); Upaviṣṭha Koṇāsana (151); Ujjāyi (Section 203) and Nāḍī Śodhana Prāṇāyāma (Section 205); Uḍḍīyāna (Section 201).

Displacement of the spinal discs

All the standing poses (4 to 19); Pādāngusṭhāsana (43); Pāda Hastāsana (45); Uttānāsana (47); Paschimottānāsana (160); Salabhāsana (60 and 61); Makarāsana (62); Dhanurāsana (63); Uṣtrāsana (41); Bhujangāsana I (73); Ūrdhva Mukha Śvānāsana (74); Uttānapādāsana (292); Setubandhāsana (296); Sarvāngāsana I (234); Setubandha Sarvāngāsana (259); Pincha Mayūrāsana (357); Adhomukha Vṛkṣāsana (359); Parvatāsana (107); Matsyāsana (113); Supta Vīrāsana (96); Paryankāsana (97); Parighāsana (39); Ūrdhva Dhanurāsana (486 and 487); Dwipāda Viparīta Daṇḍasāna (516); Ujjāyi (Section 203) and Nāḍī Sodhana Prāṇāyāma (Section 205).

Dysentery

Śīrṣāsana and possible āsanas in the cycle (184 to 218); Sarvāngāsana and possible āsanas in the cycle (234 to 271); Mahāmudra (125), Jānu-Śīrṣāsana (127); Nāḍī Śodhana Prāṇāyāma (Section 205) without retention.

Dyspepsia

Follow the āsanas dealing with *Acidity*

Epilepsy

Sālamba Śīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Halāsana (244); Mahāmudra (125); Paschimottānāsana (160); Ujjāyi Prāṇāyāma with inhalation retention and Nāḍī Śodhana Prāṇāyāma without retention; Śanmukhi Mudra (106) for 5 minutes; Śavāsana (592) for any length of time at disposal. Sītali Prāṇāyāma (601); Dhyāna or meditation.

Eyes

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Uttānāsana (48); Paschimottānāsana (160); Trāṭaka or gazing with eyes closed at the tip of the nose for some time and in between the eyebrows for some time. Śanmukhi Mudra (106); Sītali (601) and Nāḍī Śodhana Prāṇāyāma (Section 205); Śavāsana (592).

Fatigue

Sālamba Sīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Halāsana (244); Paschimottānāsana (160); Ūrdhva Mukha Paschimottānāsana II (170); Adhomukha Śvānāsana (75); Uttānāsana (48); Ardha Matsyendrāsana I (311); Pāśāsana (328); Mālāsana II (322); Dwipāda Viparīta Daṇḍāsana (516); Nāḍī Sodhana Prāṇāyāma (Section 205) without retention; Śavāsana (592).

Flat foot

All the standing positions (1 to 48); Śīrṣāsana I (184); Sarvāngāsana I (234); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Bhekāsana (100); Supta Bhekāsana (458); Triang Mukhaikapāda Paschimottānāsana (139); Krounchāsana (141); Baddha Padmāsana (118); Baddha Koṇāsana (102); Mūlabandhāsana (462); Supta Pādāngusṭhāsana (284 to 287); Gomukhāsana (80); Yogadaṇḍāsana (456); Vāmadevāsana I & II (465 and 466); Gheraṇḍāsana I (561).

Flatulence

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); all the standing positions (1 to 36); Pādāngusṭhāsana (44); Pāda Hastāsana (46); Uttānāsana (48); Mahāmudra (125); Jānu-Śīrṣāsana (127); Ardha Baddha Padma Paschimottānāsana (135); Triang Mukhaikapāda Paschimottānāsana (139); Krounchāsana (142); Marīchyāsana I (144); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Marīchyāsana III (303); Ardha Matsyendrāsana I & III (311 and 332); Mālāsana II (322); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Paschimottānāsana (160); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Jaṭara Parivartanāsana (275); Ūrdhva Prasārita Pādāsana (276 to 279); Chakrāsana (280 to 283); Supta Vīrāsana (96); Yoga Mudrāsana (120); Ekapāda Śīrṣāsana and cycle (371 to 384); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Yoganidrāsana (391); Dwipāda Śīrṣāsana (393); Śalabhāsana (60); Dhanurāsana (63); Mayūrāsana (354); Ūrdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Uḍḍīyāna (Section 201) and Nauli (Section 202).

Gall bladder and liver exercises

Follow the āsanas given under the headings *Acidity*, *Dyspepsia* and *Flatulence*.

Gastritis

Same as in *Flatulence*.

Giddiness

Sālamba Śīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Halāsana (244); Paschimottānāsana (160); Śanmukhi Mudra (106); Nāḍī Śodhana Prāṇāyāma (Section 205) without retention; Śavāsana (592).

Gout

Śīrṣāsana and whatever possible in the cycle (184 to 218); Sarvāngāsana and whatever possible in the cycle (234 to 271); standing positions (4 to 36); if possible Padmāsana and cycle (104 to 124); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Parighāsana (39); Garuḍāsana (56); Gomukhāsana (80); Uttānāsana (48); Paschimottānāsana (160); Ubhaya Pādāngusṭhāsana (167); Ākarṇa Dhanurāsana (173 and 175); Krounchāsana (142), Marīchyāsana III (303); Ardha Matsyendrāsana I (311); Mālāsana I & II (321 and 322); Pāśāsana (328); Yogadaṇḍāsana (456); Bhekāsana (100); Supta Bhekāsana (458); Mūlabandhāsana (462); Vāmadevāsana I & II (465 and 466); Kandāsana (470); Hanumānāsana (475).

Halitosis (Bad breath)

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Uttānāsana (48); Jaṭara Parivartanāsana (275); Paschimottānāsana (160); Simhāsana I & II (109 and 110); Ujjāyi (Section 203), Nāḍī Śodhana (Section 205) and Śītali Prāṇāyāma (601); Uḍḍīyāna (Section 201).

(While doing āsanas and Prāṇāyāma, open the mouth, extend the tongue and curl it upwards so that the tip is pushed towards and brought close to the glottis throughout the practices. This not only removes the foul smell but also quenches the thirst. It is called Kāka Mudrā in Yoga. Kāka means a crow and mudrā a symbol.)

Hamstring muscles

All the standing positions (4 to 36), Sālamba Śīrṣāsana and whatever possible in the cycle (184 to 218); Sālamba Sarvāngāsana and whatever possible in the cycle (234 to 271); Jaṭara Parivartanāsana (275); Supta Pādāngusṭhāsana (284 to 287); Anantāsana (290); Paschimottānāsana (160); Poorvottānāsana (171); Baddha Koṇāsana (101); Upaviṣṭha Koṇāsana (151); Ākarṇa Dhanurāsana (173 and 175); Kūrmāsana (363 and 364); Ustrāsana (41); Śalabhāsana (60); Dhanurāsana (63); Ūrdhva Dhanurāsana (486 and 487); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Ardha Matsyendrāsana I (311); Mālāsana II (322); Pāśāsana (328); Hanumānāsana (475); Samakoṇāsana (477); Supta Trivikramāsana (478).

Headache

Sālamba Śīrṣāsana I (184) for 10 minutes; Sālamba Sarvāngāsana I (234) for 10 minutes; Halāsana (244) for 5 minutes and possible āsanās in Sarvāngāsana cycle; Paschimottānāsana (160) for 5 minutes; Uttānāsana (48) for 3 minutes; Nāḍī Śodhana Prāṇāyāma (Section 205) without retention for 10 to 15 minutes; Savāsana (592) for 10 minutes.

Heart trouble

Ujjāyī (Section 203) or Nāḍī Śodhana Prāṇāyāma (Section 205) without retention and without strain. Meditation. Śavāsana (592).

Heartburn

Follow the exercises given under the headline *Acidity*.

Heels (Pain or spurs)

Śīrsāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Adhomukha Śvānāsana (75); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Bhekāsana (100); Supta Bhekāsana (458); Baddha Koṇāsana (101); Mulabandhāsana (462); Ardha Matsyendrāsana I (311); Mālāsana I & II (321 and 322); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Gomukhāsana (80); Pincha Mayūrāsana (357); Adhomukha Vṛkṣāsana (359); Vāmadevāsana I & II (465 and 466); Yogadaṇḍāsana (456); Kandāsana (470).

Hernia (Umbilical)

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Baddhakoṇāsana (103); Upavista Koṇāsana (151); Paschimottānāsana (160); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Ākarṇa Dhanurāsana (173 and 175); Supta Pādāngusṭhāsana (284 to 287); Mahāmudra (125); Adhomukha Śvānāsana (75); Pādāngusṭhāsana (43); Pāda Hastāsana (45); Uttānāsana (57); Ūrdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Ekapāda Śīrṣāsana and cycle (371 to 384); Yoganidrāsana (391); Dwipāda Śīrṣāsana (393); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Uḍḍīyāna.

Hernia (Inguinal)

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Ubhaya Pādāngusṭhāsana (167); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Krounchāsana (141); Ākarṇa Dhanurāsana (173 and 175); Supta Pādāngusṭhāsana (284 to 287); Upaviṣta Koṇāsana

(151); Baddha-Koṇāsana (102); Hanumānāsana (475); Samakoṇāsana (477); Supta Trivikramāsana (478); Yogadaṇḍāsana (456); Mūlabandhāsana (462); Yoganidrāsana (391); Uḍḍīyāna (Section 201).

(It is advisable to do Baddha Koṇāsana (101) in the lying position while retiring. Do not immediately stand or move about after performing the āsana. Do Śavāsana after the above āsana.)

Hunch-back

All the standing positions (1 to 36); Chaturanga Daṇḍāsana (67); Śalabhāsana (60); Makarāsana (62); Dhanurāsana (63); Uṣṭrāsana (41); Pādāṅguṣṭhāsana (43); Pāda Hastāsana (45); Uttānāsana (47); Bhujangāsana I (73); Ūrdhva Mukha Śvānāsana (74); Adhomukha Śvānāsana (75); Mahāmudra (125); Jānu-Śīrṣasana (127); Upaviṣṭa Koṇāsana (151); Gomukhāsana (80); Parvatāsana (107); Bharadwājāsana I & II (297 and 299); Marīchyāsana I, II, III and IV (144, 146, 303 and 305); Baddha Padmāsana (118); Paryankāsana (97); Ardha Matsyendrāsana I & II (311 and 330); Jaṭara Parivartanāsana (275); Supta Pādāṅguṣṭhāsana (285 to 287); Ūrdhva Dhanurāsana (486); Pincha Mayurāsana (357); Adhomukha Vṛkṣāsana (359); Dwipāda Viparīta Daṇḍāsana (516).

Hydrocele

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Padmāsana and cycle (104 to 124); Adhomukha Vṛkṣāsana (359); Pincha Mayūrāsana (357); Adhomukha Svānāsana (75); Jaṭara Parivartanāsana (275); Supta Pādāṅguṣṭhāsana (285 to 287); Baddha Koṇāsana (101); Upaviṣṭa Koṇāsana (151); Paschimottānāsana (160); Yoganidrāsana (391); Yogadaṇḍāsana (456); Mulabandhāsana (462); Vāmadevāsana I & II (465 and 466); Kandāsana (470); Hanumānāsana (475); Samakoṇāsana (477); Uḍḍīyāna (Section 201) and Nauli (Section 202).

Impotency

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Paschimottānāsana (160); Uttānāsana (48); Mahāmudra (125); Baddha Koṇāsana (101); Ardha Matsyendrāsana I (311); Pāśāsana (328); Mūlabandhāsana (462); Kandāsana (470); Hanumānāsana (475); Yoganidrāsana (391); Ūrdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516); Uḍḍīyāna; Nāḍī Śodhana Prāṇāyāma (Section 205) with inhalation retention.

Indigestion

All the standing positions (4 to 48); Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Jaṭara Parivartanāsana (275); Ūrdhva Prasarīta Pādāsana (276 to 279); Paripoorṇa Nāvāsana (78);

Ardha Nāvāsana (79); Mahāmudra (125); Śalabhāsana (60); Dhanurāsana (63); Paschimottānāsana (160); Yoganidrāsana (391); Marīchyāsana III (303); Ardha Matsyendrāsana I (311); Pāśāsana (328); Paripoorṇa Matsyendrāsana (336); Supta Vīrāsana (96); Uḍḍīyāna (Section 201) and Nauli (Section 202), Bhastrika Prāṇāyāma (Section 206), Nāḍī Śodhana Prāṇāyāma (Section 205) with inhalation retention.

Insomnia

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Paschimottānāsana (160); Uttānāsana (48); Bhastrika, Nāḍī Śodhana and Sūryabhedana Prāṇāyāma without retention, Śanmukhi Mudra (106) and Śavāsana (592).

Kidneys

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); all the standing positions (4 to 48); Ūrdhva Mukha Śvānāsana (74): Adhomukha Śvānāsana (75); Śalabhāsana (60); Dhanurāsana (63); Jānu-Śīrṣāsana (127); Parivṛtta Jānu-Śīrṣāsana (132); Paschimottānāsana (160); Parivṛtta Paschimottānāsana (165); Baddha Koṇāsana (103); Upaviṣṭa Koṇāsana (151); Jaṭara Parivartanāsana (275); Ardha Nāvāsana (79); Marīchyāsana III (303); Ardha Matsyendrāsana I, II and III (311, 330 and 332); Pasāśāna (328) Paripoorṇa Matsyendrāsana (336); Bhujangāsana I and II (73 and 550); Mulabandhāsana (462); Kandāsana (470); Hanumānāsana (475); Yoganidrāsana (391); Ūrdhva Dhanurāsana (486 and 487); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Kapotāsana (512); Rājakapotāsana (551); Vṛiśchikāsana I or II (537 or 538); Pādāngushṭha Dhanurāsana (555); Śīrṣapādāsana (570); Gaṇḍa Bheruṇḍāsana (580 and 581); Viparīta Śalabhāsana (584); Tiriang Mukhottānāsana (586); Natarājāsana (590); Uḍḍīyāna (Section 201) and Nāḍī Śodhana Prāṇāyāma (Section 205).

Knees

All the standing positions (1 to 48); Jānu-Śīrṣāsana (127); Parivṛtta Jānu-Śīrṣāsana (132); Ardha Baddha Padma Paschimottānāsana (135); Triangmukhaikapāda Paschimottānāsana (139); Krounchāsana (141); Marīchyāsana I, II, III & IV (144, 146, 303 and 305); Ākarṇa Dhanurāsana (173 and 175); Padmāsana and cycle (104 to 124); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Gomukhāsana (80); Siddhāsana (84); Baddha Koṇāsana (101); Bharadwājāsana I & II (297 and 299); Ardha Matsyendrāsana I (311); Mālāsana I & II (321 and 322); Pāśāsana (328); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Yoganidrāsana (391); Yogadaṇḍāsana (456); Bhekāsana (100); Supta Bhekāsana (458); Mulabandhāsana (462); Vāmadevāsana I & II

(465 and 466); Kandāsana (470); Hanumānāsana (475); Gheraṇḍāsana I & II (561 and 564).

Labour pain

Vīrāsana (89); Baddha Koṇāsana (101 and 103); Upaviṣṭa Koṇāsana (148) but with or without holding the toes; Ujjāyi Prāṇāyāma (Section 201) with inhalation retention and Nāḍī Śodhana Prāṇāyāma (Section 203) without retention; Śavāsana (592).

Legs

All the standing positions (1 to 58); Śalabhāsana (60); Dhanurāsana (63); Bhujangāsana I & II (73 and 550); Chaturanga Daṇḍāsana (67); Ūrdhva-mukha Śvānāsana (74); Adhomukha Śvānāsana (75); Paripoorṇa Nāvāsana (78); Ardha Nāvāsana (79); Paschimottānāsana (160); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Ākarṇa Dhanurāsana (173 and 175); Upaviṣṭa Koṇāsana (151); Jaṭara Parivartanāsana (275); Supta Pādāṅguṣṭhāsana (285 to 287); Krounchāsana (141); Sālamba Sīrṣāsana I (184); Sālamba Sarvāngāsana (234); Halāsana (244); Pincha Mayūrāsana (357); Adhomukha Vṛkṣāsana (359); Anantāsana (290); Ekapada Śīrṣāsana and cycle (371 to 384); Vasiṣṭhāsana (398); Viśvāmitrāsana (403); Hanumānāsana (475); Samakoṇāsana (477); Supta Trivikramāsana (478).

Liver, Spleen, Pancreas and Intestines

Follow the āsanas given under *Arms* and *Kidneys*.

Lumbago

All the standing positions (4 to 48); Śalabhāsana (60); Dhanurāsana (63); Bhujangāsana I (73); Poorvottānāsana (171); Mālāsana I & II (321 and 322); Bharadwājāsana I & II (297 and 299); Marīchyāsana III (303); Ardha Matsyendrāsana I (311); Pāśāsana (328); Ūrdhva Mukha Paschimottānāsana II (170); Jaṭara Parivartanāsana (275); Parvatāsana (107); Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Ūrdhva Dhanurāsana (486 and 487); Viparīta Chakrāsana (488 to 499); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535).

Lungs

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Padmāsana and cycle (104 to 124); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); all the standing positions (4 to 36); Urdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516); all the types of Prāṇāyāma with inhalation retention.

Menstrual disorders

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271), Paschimottānāsana (160); Uttanāsana (48); Adhomukha Śvānāsana (75); Baddha Padmāsana (118); Yogamudrāsana (120); Parvatāsana (107); Matsyāsana (113); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Baddha Koṇāsana (102); Upaviṣṭa Koṇāsana (151); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Yoganidrāsana (391); Marīchyāsana III (303); Ardha Matsyendrāsana I (311); Pāśāsana (328); Ūrdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516), Śavāsana (592); Nāḍī Śodhana Prāṇāyāma with inhalation retention and Uḍḍīyāna (Section 201).

Migraine

Sālamba Śīrṣāsana (184); if possible cycle of Śīrṣāsana; Sarvāngāsana (and whatever possible in the cycle) (234 to 271); Paschimottānāsana (160); Uttānāsana (48); Nāḍī Śodhana Prāṇāyāma without retention, Śītali Prāṇāyāma; Śanmukhi Mudra (106); Meditation in Vīrāsana (89) or Siddhāsana (84) or Baddha Koṇāsana (103) or Padmāsana (104); Śavāsana (592).

Nasal catarrh

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Paschimottānāsana (160); Uttānāsana (48); Adhomukha Śvānāsana (75); Ujjāyī (Section 203), Bhastrikā (Section 206), Sūryabhedana (Section 204) and Nāḍī Śodhana Prāṇāyāma (Section 205).

Nervous debility

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Uttānāsana (48); Paschimottānāsana (160); Nāḍī Śodhana Prāṇāyāma without retention; Śanmukhi Mudra (106); Meditation and Śavāsana (592).

Obesity

Follow the āsanas under *Acidity*, *Dyspepsia* and *Gastritis*.

Ovaries

Follow the āsanas under *Menstrual disorders*.

Palpitation

Sālamba Śīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Halāsana (244); Paschimottānāsana (160); Uttānāsana (48); Adhomukha

Śvānāsana (75); Dwipada Viparīta Daṇḍāsana (516); Vīrāsana (89), Supta Vīrāsana (96); Ujjāyī (Section 203) and Nāḍī Sodhana Prāṇāyāma (Section 205) without retention in the beginning. After 2 or 3 months start with 5 seconds of inhalation retention and increase the time gradually. Śavāsana (592).

Polio

All the standing positions (1 to 36). Śalabhāsana (60); Dhanurāsana (63) and so on. But with Polio in my experience direct guidance is essential so do not work from the book. The āsanas have to be adjusted to the individual needs and state of the patient.

Paralysis

Here also, guidance from a competent teacher is a necessity. All the standing positions (1 to 36); Pādāngusṭhāsana (44); Pāda Hastāsana (46); Uttānāsana (48); Salabhāsana (60 and 61); Makarāsana (62); Dhanurāsana (63); Bhujangāsana I (73), Sālamba Śīrṣāsana I (184), Sālamba Sarvāngāsana I (234); Halāsana (244); Ekapāda Sarvāngāsana (250); Pārśvaikapāda Sarvāngāsana (251); Pārsva Halāsana (249), Supta Koṇāsana (247); Supta Pādāngusṭhāsana (284, 285 and 287), Ūrdhva Prasārita Pādāsana (276 to 279); Śavāsana (592); Ujjāyi (Section 203) and Nāḍī Sodhana Prāṇāyāma (Section 205).

Piles

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Jaṭara Parivartanāsana (275); Supta Pādāngusṭhāsana (285 to 287); Matsyāsana (114); Simhāsana II (110); Śalabhāsana (60); Dhanurāsana (63); Ūrdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516); Ujjāyi (Section 203) and Nāḍī Sodhana Prāṇāyāma (Section 205) with retention and Śavāsana (592)

Pleurisy and pneumonia

(After medical treatment and rest, the patient can conveniently take to yoga practices to gain strength and lead a normal life in a shorter time.)

Sālamba Śīrṣāsana I (184); Sālamba Sarvāngāsana I (234); Halāsana (244); Paschimottānāsana (160); Uttānāsana (48); Vīrāsana (89); Parvatāsana (107); Matsyāsana (114); Ujjāyi (Section 203) and Nāḍī Śodhana Prāṇāyāma (Section 205) without retention, meditation and Śavāsana (592).

Prostates

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Jaṭara Parivartanāsana (275); Uttānāsana (48); Śalabhāsana (60);

Dhanurāsana (63); Adhomukha Śvānāsana (75); Paripoorna Nāvāsana (78); Ardha Nāvāsana (79); Jānu-Śīrṣāsana (127); Vīrāsana (89); Supta Vīrāsana (96); Baddha Koṇāsana (102); Padmāsana and cycle (104 to 124); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Ekapāda Śīrṣāsana and cycle (371 to 384); Yoganidrāsana (391); Ardha Matsyendrāsana I & II (311 and 320); Pāśāsana (328); Paripoorna Matsyendrāsana (336); Mūlabandhāsana (462); Kandāsana (470); Hanumānāsana (475); Samakoṇāsana (477); Ūrdhva Dhanurāsana (486); Viparīta Chakrāsana (488 to 499); Dwipāda Viparīta Daṇḍāsana (516); Maṇḍalāsana (525 to 535); Uḍḍīyāna (Section 201), Nāḍī Śodhana (Section 205) and Ujjāyi Prāṇāyāma (Section 203) with retention.

Rheumatic pains

Follow the āsanas given under *Arthritis* and *Lumbago.*

Sciatica

All standing positions (1 to 36); Śīrṣāsana and do whatever is possible in the cycle (184 to 218); Sarvāngāsana and possible āsanas in the cycle (234 to 271); Jaṭara Parivartanāsana (275); Supta Pādāngusṭhāsana (284 to 287); Anantāsana (290); Uttānapādāsana (292); Setubandhāsana (296); Paschimottānāsana (160); Śalabhāsana (60); Dhanurāsana (63); Bhujangāsana I (73); Ūrdhva Mukha Śvānāsana (74); Adhomukha Śvānāsana (75); Ūrdhva Mukha Paschimottānāsana I & II (168 and 170); Poorvottānāsana (171); Kūrmāsana (363 and 364); Mūlabandhāsana (462); Bharadwājāsana I & II (297 and 299); Marīchyāsana III (303); Ardha Matsyendrāsana I (311); Mālāsana I & II (321 and 322); Pāśāsana (328); Hanumānāsana (475); Supta Trivikramāsana (478); Uṣṭrāsana (41); Dwipāda Viparīta Daṇḍāsana (516). If possible, Paripoorna Matsyendrāsana (336).

Spermatorrhoea

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Paschimottānāsana (160); Baddha Koṇāsana (103); Mūlabandhāsana (462); Kandāsana (470); Ujjāyi (Section 203) and Nāḍī Śodhana Prāṇāyāma (Section 205) without retention for 2 to 3 months, then do them with inhalation retention.

Sterility

Follow the āsanas under *Spermatorrhoea.*

Thrombosis of the legs

Sālamba Sarvāngāsana I, if possible (234); Halāsana (244); Vīrāsana

(89); Siddhāsana (84); Baddha Koṇāsana (102); and any sitting āsanas without strain. Ujjāyi (Section 203) and Nāḍī Śodhana Prāṇāyāma (Section 205) and Śavāsana (592).

Tonsillitis

Śīrṣāsana and whatever āsana is possible in the cycle (184 to 218); Sarvāngāsana and possible āsanas in the cycle (234 to 271); Vīrāsana (89); Paryankāsana (97); Padmāsana and cycle (104 to 124); standing positions (1 to 36); Uṣṭrāsana (41); Dhanurāsana (63); Ūrdhva Mukha Śvānāsana (74); Marīchyāsana III (303); Ardha Matsyendrāsana I (311); Pāśāsana (328); Paripoorna Matsyendrāsana (336); Paschimottānāsana (160); Yoganidrāsana (391); Ūrdhva Dhanurāsana (486); Dwipāda Viparīta Daṇḍāsana (516); Ujjāyi (Section 203) and Nāḍī Śodhana Prāṇāyāma (Section 205); Bhastrikā (Section 206) and Uḍḍīyāna (Section 201).

Tuberculosis

It is advisable to get the guidance of a competent teacher after medical treatment.

Tumour of the stomach

(Only if the disease is in the beginning stage.)
Sālamba Śīrṣāsana I and possible āsanas in the cycle (184 to 218); Sālamba Sarvāngāsana I and possible āsanas in the cycle (234 to 271); standing positions (1 to 36); Uttānāsana (48); Mahāmudra (125); Jānu-Śīrṣāsana (127); Supta Vīrāsana (96), Matsyāsana (114); Parvatāsana (107); Paschimottānāsana (160); Uḍḍīyāna (Section 201) and Ujjāyī (Section 203) or Nāḍī Śodhana Prāṇāyāma (Section 205).

Ulcer (Gastric)

Follow the āsanas under *Acidity*, *Dyspepsia* and *Flatulence*.

Ulcer (Duodenal)

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Mahāmudra (125); Jānu-Śīrṣāsana (127); Paschimottānāsana (160); Kūrmāsana and Supta Kūrmāsana (363, 364 and 368); Yoganidrāsana (391); Marīchyāsana III (303); Ardha Matsyendrāsana I (311); Pāśāsana (328); Dwipāda Viparīta Daṇḍāsana (516); Uḍḍīyāna (Section 201), Ujjāyī (Section 203) and Nāḍī Śodhana Prāṇāyāma (Section 205) with inhalation retention

Urine (Dribbling or excessive)

Śīrṣāsana and what you can in the cycle (184 to 218); Sarvāngāsana

and what you can in the cycle (234 to 271); Supta Vīrāsana (96); Matsyāsana (114); Siṃhāsana II (110); Mahāmudra (125); Baddha Koṇāsana (101); Uḍḍīyāna (594); Nāḍī Śodhana Prāṇāyāma (Section 205) with Antara Kumbhaka and Bāhya Kumbhaka.

Varicose veins

Śīrṣāsana and cycle (184 to 218); Sarvāngāsana and cycle (234 to 271); Vīrāsana (89); Supta Vīrāsana (96); Paryankāsana (97); Bhekāsana (100).

A Table to Correlate the Āsanas with the Plates that Illustrate them

	Names of Āsanas, etc.	*Intermediate Asana Plate No.*	*Final Asana Plate No.*
1	Tādāsana	—	1
2	Vṛkṣāsana	—	2
3.	Utthita Trikoṇāsana	3	4 and 5
4	Parivṛtta Trikoṇāsana	—	6 and 7
5.	Utthita Pārśvakoṇāsana	—	8 and 9
6.	Parivṛtta Pārśvakoṇāsana	—	10 and 11
7	Vīrabhadrāsana I	12 and 13	14
8	Vīrabhadrāsana II	—	15
9	Vīrabhadrāsana III	16	17
10	Ardha Chandrāsana	18	19
11	Utthita Hasta Pādāngusṭhāsana	20 to 22	23
12.	Pārśvōttānāsana	24 and 25	26, 27 and 28
13.	Prasārita Pādottānāsana I	29 to 32	33 and 34
14.	Prasārita Pādottānāsana II	—	35 and 36
15	Parighāsana	37 and 38	39
16.	Uṣtrāsana	40	41
17	Utkatāsana	—	42
18	Pādāngusṭhāsana 44	43	44
19	Pāda Hastāsana	45	46
20	Uttānāsana	47	48
21.	Ūrdhva Prasārita Ekapādāsana	—	49
22.	Ardha Baddha Padmottānāsana	50 and 51	52, 53, 54 and 55
23.	Garudāsana	—	56
24.	Vātāvanāsana	57	58 and 59
25	Salabhāsana	61	60
26	Makarāsana	—	62
27.	Dhanurāsana	—	63
28.	Pārśva Dhanurāsana	—	64 and 65
29.	Chaturanga Daṇḍāsana	66	67
30.	Nakrāsana	—	68 to 71
31	Bhujangāsana I	72	73
32	Ūrdhva Mukha Svānāsana	—	74
33	Adho Mukha Svānāsana	—	75 and 76
34	Daṇḍāsana	—	77
35	Paripūrṇa Nāvāsana	—	78

Names of Āsanas, etc.	*Intermediate Āsana Plate No.*	*Final Āsana Plate No.*
36. Ardha Nāvāsana	—	79
37. Gomukhāsana	—	80 and 81
38. Lolāsana	82	83
39. Siddhāsana	—	84
40. Vīrāsana	85 to 92	89
41. Supta Vīrāsana	93 to 95	96
42. Paryankāsana	—	97
43. Bhekāsana	98 and 99	100
44 Baddha Koṇāsana	101	102 and 103
45. Padmāsana	—	104 and 105
46. Ṣanmukhī Mudrā	—	106
47. Parvatāsana	—	107
48. Tolāsana	—	108
49. Siṃhāsana I	—	109
50. Siṃhāsana II	—	110 and 111
51. Matsyāsana	112 and 114	113
52. Kukkuṭāsana	—	115
53. Garbha Piṇḍāsana	—	116
54. Gorakṣāsana	—	117
55. Baddha Padmāsana	—	118 and 119
56. Yoga Mudrāsana	—	120, 121 and 122
57. Supta Vajrāsana	123	124
58. Mahā Mudrā	—	125
59. Jānu Śīrṣāsana	126	127, 128 and 129
60. Parivṛtta Jānu Śīrṣāsana	130 and 131	132
61. Ardha Baddha Padma Paschimottānāsana	133, 134 and 136	135 and 137
62. Triang Mukhaikapāda Paschimottānāsana	138	139
63. Krounchāsana	140	141 and 142
64. Marīchyāsana I	143	144
65. Marīchyāsana II	145	146 and 147
66. Upaviṣṭha Koṇāsana	148 to 150	151 and 152
67. Paschimottānāsana (or Ugrāsana or Brahmacharyāsana)	153 to 160	161 and 162
68. Parivṛtta Paschimottānāsana	163 and 164	165 and 166
69. Ubhaya Pādāṅguṣṭhāsana	—	167
70. Ūrdhva Mukha Paschimottān-āsana I	—	168
71. Ūrdhva Mukha Paschimottān-āsana II	169	170
72. Pūrvottānāsana	—	171
73. Ākarṇa Dhanurāsana	172 and 174	173 and 175
74. Sālamba Śīrṣāsana I	176 to 183 and 186 to 189, 191	184, 185 and 190

Names of Āsanas, etc.	*Intermediate Asana Plate No.*	*Final Asana Plate No.*
75. Ūrdhva Daṇḍāsana	—	188
76. Sālamba Śīrṣāsana II	—	192
77. Sālamba Śīrṣāsana III	193, 196 and 197	194 and 195
78. Baddha Hasta Śīrṣāsana	—	198
79. Mukta Hasta Śīrṣāsana	199	200 and 201
80. Pārśva Śīrṣāsana	—	202 and 203
81. Parivṛttaikapāda Śīrṣāsana	204	205, 206 and 207
82. Eka Pāda Śīrṣāsana	—	208 and 209
83. Pārśvaika Pāda Śīrṣāsana	—	210
84. Ūrdhva Padmāsana in Śīrṣāsana	—	211 and 212
85. Pārśva Ūrdhva Padmāsana in Śīrṣāsana	—	213 to 216
86. Piṇḍāsana in Śīrṣāsana	217	218
87. Sālamba Sarvāṅgāsana I	219 to 222 and 226 to 235	223 and 224, 225 and 234
88. Sālamba Sarvāṅgāsana II	-	235
89. Nirālamba Sarvāṅgāsana I	—	236
90. Nirālamba Sarvāṅgāsana II	—	237
91. Halāsana	238 to 243	244
92. Karṇapīḍāsana	245	246
93. Supta Koṇāsana	—	247 and 248
94. Pārśva Halāsana	—	249
95. Eka Pāda Sarvāṅgāsana	—	250
96. Pārsvaika Pāda Sarvāṅgāsana	—	251
97. Pārśva Sarvāṅgāsana	252 and 253	254 and 255
98. Setu Bandha Sarvāṅgāsana (or Uttana Mayūrāsana)	256 to 258	259
99. Eka Pāda Setu Bandha Sarvāṅgāsana (or Eka Pāda Uttāna Mayūrāsana)	—	260
100. Ūrdhva Padmāsana in Sarvāṅgāsana	—	261
101. Pārśva Ūrdhva Padmāsana in Sarvāṅgāsana	—	262 to 265
102. Uttāna Padma Mayūrāsana	266	267
103. Piṇḍāsana in Sarvāṅgāsana	268	269
104. Pārśva Piṇḍāsana in Sarvāṅgāsana	—	270 and 271
105. Jathara Parivartanāsana	272 and 273	274 and 275
106. Ūrdhva Prasārita Pādāsana	—	276 to 279
107. Chakrāsana	—	280 to 283
108. Supta Pādāṅguṣṭhāsana	284	285 to 287
109. Anantāsana	288 and 289	290
110. Uttāna Pādāsana	291	292
111. Setu Bandhāsana	293 to 295	296

Names of Āsanas, etc.	*Intermediate Āsana Plate No.*	*Final Āsana Plate No.*
112. Bharadvājāsana I	—	297 and 298
113. Bharadvājāsana II	—	299 and 300
114. Marīchyāsana III	301 and 302	303 and 304
115. Marīchyāsana IV	—	305 and 306
116. Ardha Matsyendrāsana I	307 to 310 and 313 to 316	311 and 312
117. Mālāsana I	317 to 320	321
118. Mālāsana II	—	322
119. Pāśāsana	323 to 327	328 and 329
120. Ardha Matsyendrāsana II	—	330 and 331
121. Ardha Matsyendrāsana III	—	332 and 333
122. Paripūrṇa Matsyendrāsana	334 and 335, 337 and 338	336 and 339
123. Aṣṭāvakrāsana	340 and 341	342 and 343
124. Eka Hasta Bhujāsana	—	344
125. Dwi Hasta Bhujāsana	—	345
126. Bhujapidāsana	346 and 347, 349 and 350	348
127. Mayūrāsana	351 to 353	354
128. Padma Mayūrāsana	—	355
129. Haṃsāsana	—	356
130. Pīncha Mayūrāsana	—	357
131. Śayanāsana	—	358
132. Adho Mukha Vṛkṣāsana	—	359
133. Kūrmāsana	360 to 362	363 and 364
134. Supta Kūrmāsana	365 to 367	368
135. Eka Pāda Śīrṣāsana	369 and 370	371
136. Skandāsana	—	372
137. Buddhāsana	—	373
138. Kapilāsana	—	374
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Glossary

A	Negative particle meaning 'non', as in non-violence.
Abhaya	Freedom from fear.
Abhiniveśa	Instinctive clinging to life and the fear that one may be cut off from all by death.
Abhyāsa	Constant and determined study or practice.
Adhaḥ	Down, lower.
Ādhāra	A support.
Adhimātra	Beyond measure, superior.
Adhimātratama	The supreme one, the highest.
Adho-mukha	Face downwards.
Ādīśvara	The primeval Lord; an epithet of Śiva.
Aditi	The mother of the gods, known as Ādityas.
Āditya	Son of Aditi or gods.
Advaita	Non-duality of the Universal Spirit with the individual soul.
Āgama	Testimony or proof of an acceptable authority when the source of knowledge has been checked and found trustworthy.
Ahaṁkāra	Ego or egotism; literally 'the I-Maker', the state that ascertains 'I know'.
Ahiṁsā	Non-violence. The word has not merely the negative and restrictive meaning of 'non-killing or non-violence', but the positive and comprehensive meaning of 'love embracing all creation'.
Ajapa-mantra	Unconscious repetitive prayer. Every living creature unconsciously breathes the prayer 'So'ham' (Saḥ = He (the Universal Spirit), aham = am I) with each inward breath, and with each outgoing breath prays 'Haṁsaḥ' (Aham = I am, Saḥ = He (the Universal Spirit)).
Ājñā-chakra	The nervous plexus situated between the eyebrows, the seat of command.
Ākarṇa	Near to the ear, towards the ear.
Akrodha	Freedom from anger.

Alabhdha-bhūmikatva	Failure to attain firm ground or continuity in practice, feeling that it is not possible to see reality.
Ālamba	Support.
Ālasya	Idleness, sloth, apathy.
Amanaska	The mind which is free from thoughts and desires.
Amṛta	Nectar of immortality.
Anāhata-chakra	The nervous plexus situated in the cardiac region.
Ananta	Infinite; a name of Viṣṇu as also of Viṣṇu's couch, the serpent Śeṣa.
Ananta-padmanābha	A name of Viṣṇu.
Anavasthitattva	Instability to continue the practices feeling that it is not necessary to continue as he thinks that he has reached the highest state of Samādhi.
Aṅga	The body; a limb or a part of the body; a constituent part.
Aṅgamejayatva	Unsteadiness or tremor of the body.
Aṅgula	A finger; the thumb.
Aṅguṣṭha	The big toe.
Aṅjanā	Name of the mother of Hanumān, a powerful monkey chief.
Antara	Within; interior.
Antara Kumbhaka	Suspension of breath after full inhalation.
Antaranga Sādhanā	The inward quest of the soul by Prāṇāyāma and Pratyāhāra whereby the mind is brought under control and the senses are emancipated from the thraldom of objects of desire.
Antarātmā	The Supreme Soul residing in the heart of man.
Antarātmā Sādhanā	The innermost quest of the soul by means of Dhāraṇā (concentration), Dhyāna (meditation) and Samādhi.
Anuloma	With the hair, with the grain, regular. In a natural order.
Anumāna	An inference.
Apāna	One of the vital airs which move in the sphere of the lower abdomen and control the function of elimination of urine and faeces.
Aparigraha	Freedom from hoarding or collecting.
Apuṇya	Vice or demerit.
Ardha	Half.
Arjuna	A Pāṇḍava prince, the mighty bowman and hero of the epic Mahābhārata.
Āsana	Posture. The third stage of yoga.

Asmitā Egotism.

Aṣṭa Eight.

Aṣṭāṅga Yoga The eight limbs of Yoga described by Patañjāli.

Aṣṭāvakra One whose body was crooked in eight places. Name of a sage, who, though born physically deformed, became the spiritual preceptor of King Janaka of Mithilā.

Asteya Non-stealing.

Aśva A horse.

Aśvinī-mudrā The contraction of the anal sphincter muscles. It is so called because it brings to the mind the image of a horse excreting.

Ātmā or *Ātman* The Supreme Soul or Brahman.

Ātma Ṣaṭkam A group of six verses written by Śankarāchārya describing the soul in the state of Samadhi.

Ātmīyatā The feeling of oneness, as a mother's feeling for her children.

Aum Like the Latin word 'Omne', the Sanskrit word 'Aum' means 'all' and conveys concepts of 'Omniscience', 'Omnipresence' and 'Omnipotence'.

Avasthā State or condition of the mind.

Avatāra Descent, advent or incarnation of God. There are ten avatāras of Viṣṇu: Matsya (the Fish); Kūrma (the Tortoise); Varāha (the Boar); Narasiṁha (the Man-lion); Vāmana (the Dwarf); Paraśurāma; Rāma (hero of the epic Rāmāyaṇa); Krishna (hero of the epic Mahābhārata who related the Bhagavad Gītā); Balarāma and Kalki.

Avidya Ignorance.

Avirati Sensuality.

Āyāma Length, expansion, extension. It also conveys the idea of restraint, control and stopping.

Baddha Bound, caught, restrained, firm.

Bahiraṅga Sādhanā The outward quest of the soul for its Maker. The first three stages of Yoga, namely, Yama, Niyama and Āsana, are the outward quest and keep the seeker in harmony with his fellow men and nature.

Bāhya Kumbhaka Suspension of breath after full exhalation when the lungs are completely empty.

Baka A crane, a wading bird.

Bali Name of a demon king.

Bandha Bondage or fetter. It means a posture where certain

	organs or parts of the body are contracted and controlled.
Bhagavad Gītā	The Song Divine, the sacred dialogues between Krishna and Arjuna. It is one of the source books of Hindu philosophy, containing the essence of the Upanishads.
Bhagavān	Lord; venerable, holy.
Bhairava	Terrible, formidable; one of the forms of Śiva.
Bhakti	Worship, adoration.
Bhakti-mārga	The way or path to realisation through adoration of a personal god.
Bharadvāja	A sage.
Bhastrikā	A bellows used in a furnace. Bhastrikā is a type of prāṇāyāma where air is forcibly drawn in and out as in a blacksmith's bellows.
Bhaya	Fear.
Bhedana	Piercing, breaking through, passing through.
Bheka	A frog.
Bheruṇḍa	Terrible, frightful. It also means a species of bird.
Bhoga	Enjoyment; an object of pleasure.
Bhoktṛ	One who enjoys or experiences.
Bhramara	A large black bee.
Bhramarī	A type of prāṇāyāma where during exhalation a soft humming sound like the murmuring of a bee is made.
Bhrānti-darśana	Erroneous (bhrānti) vision or knowledge (darśana), delusion.
Bhu	Land.
Bhūdāna	The donation of land.
Bhuja	The arm or the shoulder.
Bhuja-pīdā	Pressure on the arm or shoulder.
Bhujaṅga	A serpent, a snake.
Bhūmikatva	Firm ground.
Bīja	Seed or germ.
Bīja-mantra	A mystical syllable with a sacred prayer repeated mentally during prāṇāyāma, and the seed thus planted in the mind germinates into one-pointedness.
Brahmā	The Supreme Being, the Creator. The first deity of the Hindu Trinity entrusted with the work of creation of the world.
Brahma-randhra	An aperture in the crown of the head through which the soul is said to leave the body on death.
Brahma-vidyā	The knowledge of the Supreme Spirit.
Brahmachāri	A religious student vowed to celibacy and abstinence.

One who is constantly moving (chārin in Brahman (the Supreme Spirit); one who sees divinity in all.

Brahmacharya A life of celibacy, religious study and self-restraint.

Brahman The Supreme Being, the cause of the universe, the all-pervading spirit of the universe.

Brahmāṇḍa-prāṇa The cosmic breath.

Brahmarṣī A Brahmin sage.

Buddhi Intellect, reason, discrimination, judgement.

Chakra Literally, a wheel or circle. Energy (prāṇa) is said to flow in the human body through three main channels (nāḍīs), namely, Suṣumṇā, Piṅgalā and Idā. Suṣumṇa is situated inside the spinal column. Piṅgalā and Idā start respectively from the right and left nostrils, move up to the crown of the head and course downwards to the base of the spine. These two nāḍīs intersect with each other and also the Suṣumṇā. These junctions of the nāḍīs are known as chakras or the fly-wheels which regulate the body mechanism. The important chakras are: (a) Mūlādhāra (mūla = root, source; ādhāra = support, vital part) situated in the pelvis above the anus; (b) Svādhiṣṭhāna (sva = vital force, soul; adhiṣṭhāna = seat or abode) situated above the organs of generation; (c) Maṇipūraka (maṇipūra = navel) situated in the navel; (d) Manas (mind) and (e) Sūrya (the Sun), which are situated in the region between the navel and the heart; (f) Anāhata (= unbeaten) situated in the cardiac area; (g) Viśuddha (= pure) situated in the pharyngeal region; (h) Ājñā (= command) situated between the eyebrows; (i) Sahasrāra (= thousand), which is called the thousand-petalled lotus in the cerebral cavity; and (j) Lalāta (= forehead) which is at the top of the forehead.

Chakra-bandha The binding or sealing posture where all the chakras are exercised.

Chandra The moon.

Chatur The number four.

Chidambaram A place of pilgrimage in South India. (Chit = consciousness, ambara = atmosphere or dress.) A name of God, who covers all with His consciousness.

Chitta The mind in its total or collective sense, being composed of three categories: (a) Mind, having the faculty

	of attention, selection and rejection; (b) Reason, the decisive state which determines the distinction between things and (c) Ego, the I-maker.
Chitta-vikṣepa	Distraction, confusion, perplexity.
Chitta-vṛtti	Fluctuations of the mind. A course of behaviour, mode of being, condition or mental state.
Dadhīcha	A celebrated sage, who donated his bones to the gods. From these bones was fashioned the thunderbolt, with which Indra, the king of the gods, slew the demon Vṛtra.
Daitya	A son of Diti. A demon.
Dakṣa	A celebrated prajāpati, a lord of created beings.
Dakṣiṇa	The right side.
Damanī	A layer within a nāḍī or channel for the passage of energy.
Dānava	A demon.
Daṇḍa	A staff.
Daṇḍakā	The forest region in the Deccan between the rivers Narmāda and Godāvarī.
Daurmanasya	Despair, dejection.
Deva	A god.
Devadatta	One of the vital airs which provides for the intake of extra oxygen in a tired body by causing a yawn.
Dhanu	A bow.
Dhāraṇā	Concentration or complete attention. The sixth stage of Yoga mentioned by Patañjali.
Dhasañjaya	One of the vital airs which remains in the body even after death, and sometimes bloats up a corpse.
Dhenu	A cow.
Dhṛ	To hold, to support, to maintain.
Dhyāna	Meditation. The seventh stage of Yoga mentioned by Patañjali.
Diti	The mother of the demons called Daityas.
Droṇa	The preceptor of the Pāṇḍava and Kaurava princes in the arts of war, especially archery. He was the son of the sage Bharadvāja.
Duḥkha	Pain, sorrow, grief.
Durvāsā	A very irascible sage.
Dveṣa	Hate, dislike, repugnance.
Dwi	Two, both.
Dwi-hasta	Two hands.
Dwi-pāda	Two feet or legs.

Eka One, single, alone, only.

Eka-pāda One leg.

Eka-tattvābhyāsa The study of the single element, the Supreme Spirit that pervades the innermost self of all beings

Ekāgra (Eka one; agra foremost.) Fixed on one object or point only; closely attentive, where the mental faculties are all focussed on a single object.

Ekāgratā One-pointedness.

Gālava A sage.

Gaṇa A troop of demigods, who were Śiva's attendants.

Gaṇḍa The cheek, the whole side of the face including the temple.

Gaṇḍa-bheruṇḍa A species of bird.

Gangā The river Ganges, the most sacred river in India.

Garbha-piṇḍa Embryo in the womb.

Garuḍa An eagle. Name of the king of birds. Garuḍa is represented as a vehicle of Viṣṇu and as having a white face, an aquiline beak, red wings and a golden body.

Gheraṇḍa A sage, the author of Gheraṇḍa-Saṁhitā, a classical work on Haṭha-yoga.

Gheranda-Saṁhitā *See* above.

Go A cow.

Gomukha Face resembling a cow. It is also a kind of musical instrument, narrow at one end and broad at the other like the face of a cow.

Gorakṣa A cowherd. Name of a famous Yogi.

Gotra A family, race, lineage.

Gu First syllable in the word 'Guru', meaning darkness.

Gulma The spleen.

Guṇa A quality, an ingredient or constituent of nature.

Guṇātīta One who is freed from and gone beyond or crossed the three guṇas of Sattva, Rajas and Tamas.

Guru Spiritual preceptor, one who illumines the darkness of spiritual doubt.

Ha First syllable of the word 'Haṭha', which is composed of the syllables 'ha' meaning the sun, and 'ṭha' meaning the moon. The object of Haṭha-yoga is to balance the flow of solar and lunar energy in the human system.

Hala — A plough.

Hamsa — A swan.

'Hamsah' — 'I am He, the Universal Spirit', the unconscious repetitive prayer that goes on with each exhalation within every living creature throughout life.

Hanumān — A powerful monkey chief of extraordinary strength and prowess, whose exploits are celebrated in the epic Rāmāyaṇa. He was the son of Aṅjana and Vāyu, the god of wind.

Hasta — The hand.

Hatha — Force. The word 'haṭha' is used adverbially in the sense of 'forcibly' or 'against one's will'. Haṭha-yoga is so called because it prescribes rigorous discipline, in order to find union with the Supreme.

Haṭha-vidyā — The science of Haṭha-yoga.

Haṭha-yoga — The way towards realisation through rigorous discipline.

Haṭhā-yoga-pradīpikā — A celebrated textbook on Haṭha-yoga written by Svātmārāma.

Himālaya — The abode of ice and snow. Name of the mountain ranges on the northern borders of India.

Himsā — Violence, killing.

Hiraṇya-kaśipu — A celebrated demon king, slain by Viṣṇu to save Prahlāda, his devotee.

Idā — A nāḍī, a channel of energy starting from the left nostril, then moving to the crown of the head and thence descending to the base of the spine. In its course it conveys lunar energy and so is called chandra nāḍī (channel of the lunar energy).

Indra — Chief of the gods. The god of thunder, lightning and rain.

Indriya — An organ of sense.

Indriya-jaya — Conquest, restraint or mastery of the senses by controlling desires.

Īśvara — The Supreme Being, God.

Īśvara-praṇidhāna — Dedication to the Lord of one's actions and one's will.

Jāgrata-avasthā — The complete awareness of the state of the mind.

Jālandhara-bandha — Jālandhara is a posture where the neck and throat are contracted and the chin is rested in the notch between the collar-bones at the top of the breast-bone.

Jamunā A tributary of the Ganges.

Janaka A famous philosopher king of Videha or Mithilā.

Jānu The knee.

Japa A repetitive prayer.

Jaṭhara The abdomen, stomach.

Jaṭhara-parivartana An āsana, in which the abdomen is made to move to and fro.

Jaya Conquest, victory. It also means control, mastery.

Jīva A living being, a creature.

Jīvana Life.

Jīvana-mukta A person who is emancipated during his lifetime by true knowledge of the Supreme Spirit.

Jīvana-mukti The emancipated state.

Jīvātmā The individual or personal soul.

Jñāna Sacred knowledge derived from meditation on the higher truths of religion and philosophy, which teaches a man how to understand his own nature.

Jñāna-mārga The path of knowledge by which man finds realisation.

Jñāna-mudrā The gesture of the hand where the tip of the index finger is brought in contact with the tip of the thumb, while the remaining three fingers are kept extended. The gesture is a symbol of knowledge (jñāna). The index finger is the symbol of the individual soul, the thumb signifies the Supreme Universal Soul, and the union of these two symbolises true knowledge.

Jñānendriya Hearing, touch, sight, taste and smell.

Kagola or *Kahola* The father of the sage Aṣṭāvakra

Kailāsa A mountain peak in the Himālayas, considered as the abode of Śiva.

Kaivalya Final emancipation.

Kaivalya-pāda The fourth and last part of Patañjāli's Yoga Sūtra, dealing with Absolution.

Kāla-Bhairava A name of Śiva.

Kālidāsa The most renowned dramatist and poet in Sanskrit literature, whose work 'Sakuntalā' is universally respected.

Kāma Desire, lust. Name of the god of Passion.

Kāma-dhenu The heavenly cow yielding all desires.

Kāma-rūpa The seat of the genitals, so named after Kāma, the god of passion.

Kanda A bulbous root, a knot. The kanda is of a round shape of about four inches situated twelve inches above the

	anus and near the navel, where the three main nāḍīs – Suṣumṇā, Iḍā and Piṅgalā – unite and separate. It is covered as if with a soft white piece of cloth.
Kanyākubja	An ancient city and country situated on a tributary of the Ganges, now called Kanoja.
Kapālabhāti	Kapāla – skull; bhāti – light, lustre. A process of clearing the sinuses.
Kapila	A sage, the founder of the Sānkhya system, one of the six orthodox systems of Hindu philosophy.
Kapiñjala	The chātaka bird, which is supposed to drink only raindrops.
Kapota	A dove, pigeon.
Karma	Action.
Karma-mārga	The way of an active man towards realisation through action.
Karma-yoga	The achievement of union with the Supreme Universal Soul through action.
Karmendriya	Organs of excretion, generation, hands, feet and speech.
Karṇa	The ear, also one of the heroes in the Mahābhārata.
Karṇa-pīdā	Pressure around the ear.
Kārtikeya	The god of war, also known as Kumāra, Ṣaṇmukha and Skanda. He is a son of Śiva and is so called because he was reared by the Kṛttikās, the Pleiades, each six of whom fed him at her breast (Ṣaṇ – six; mukha – mouth or face). The story of his birth is told by Kalidasa in his epic 'Kumāra-saṁbhava'.
Karuṇā	Compassion, pity, tenderness. It also implies devoted action to alleviate the suffering of the afflicted ones.
Kaśyapa	A sage, husband of Aditi and Diti. He is one of the lords or progenitors of living beings.
Kaṭhopaniṣad	One of the principal Upanishads in verse and in the form of a dialogue between the seeker Nachiketā and Yama, the god of Death.
Kauṇḍinya	A sage.
Kauravas	Descendants of Kuru, who fought the fratricidal Mahābhārata war with their cousins the Pāṇḍavas.
Kāyā	The body.
Kāyika	Relating to the body.
Kevala	Whole, entire, absolute, perfect, pure.
Kevala Kumbhaka	When the practices of Kumbhaka (respiratory processes) become so perfect that they are instinctive, they are known as Kevala Kumbhaka.

Kleśa Pain, anguish, suffering.

Koṇa An angle.

Krauncha A bird like a heron, the name of a mountain.

Krishṇa The most celebrated hero in Hindu mythology. The eighth incarnation of Viṣṇu.

Kriyā An expiatory rite, a cleaning process.

Kṛkara Name of one of the subsidiary vital airs, whose function is to prevent substances going up the nasal passages and throat by bringing on sneezes and coughing.

Kṛta Name of first of the four ages of the world of men.

Kṣatriya A member of the warrior class.

Kṣipta Distracted, neglected.

Kukkuṭa A cock.

Kumāra-saṁbhava *See* Kārtikeya.

Kumbha A water pot, a pitcher, a chalice.

Kumbhaka Kumbhaka is the interval of time or retention of breath after full inhalation or after full exhalation.

Kuṇḍalinī The Kuṇḍalinī (kuṇḍala – the coil of a rope; Kuṇḍalinī – a coiled female serpent) is the divine cosmic energy. This force or energy is symbolised as a coiled and sleeping serpent lying dormant in the lowest nerve centre at the base of the spinal column, the Mūlādhāra-chakra. This latent energy has to be aroused and made to ascend the main spinal channel, the Suṣumṇa piercing the chakras right up to the Sahasrāra, the thousand-petalled lotus in the head. Then the Yogi is in union with the Supreme Universal Soul.

Kūrma A tortoise. It is also the name of one of the subsidiary vital airs whose function is to control the movements of the eyelids to prevent foreign matter or too bright a light going into the eyes.

Lac 100,000.

Laghu Little, small. It also means handsome.

Lakṣmana A brother of Rāma, hero of the epic Rāmāyaṇa.

Lakṣmī The goddess of beauty and fortune, consort of Viṣṇu.

Lalāṭa The forehead. It is also the name of a chakra.

Laṅkā The kingdom of the demon king Rāvaṇa. It is identified with Ceylon.

Lauliki The same as nauli, q.v.
Laya Dissolution; absorption of the mind, devotion.
Laya-yoga The achievement of union with the Supreme Universal Soul through adoration or devotion.
Lobha Greed.
Lola Tremulous, dangling, moving to and fro like a swing or a pendulum.
Loma Hair.

Madhyama Middling, average, mediocre.
Mahā Great, mighty, powerful, lofty, noble.
Mahābhārata The celebrated epic composed by Vyāsa. It includes the Bhagavad Gītā.
Maharṣi A great sage.
Maitri Friendliness coupled with a feeling of oneness.
Makara A crocodile.
Mālā A garland, wreath.
Man To think.
Manas The individual mind having the power and faculty of attention, selection and rejection. The ruler of the senses.
Manas-chakra Nervous plexus situated between the navel and the heart.
Mānasika Of the mind, mental.
Maṇḍala A circle. It also means a collection, a division of the Ṛgveda.
Mandara A mountain used by the gods and demons as a churning stick when they churned the cosmic ocean for nectar.
Maṇḍūka A frog.
Maṇipūraka-chakra The nervous plexus situated in the region of the navel.
Manomanī The state of samādhi.
Mantra A sacred thought or a prayer.
Manu Name of the father of the human race.
Mārga A way, road, path.
Marīchi Name of one of the sons of Brahmā. He was a sage and the father of Kaśyapa, q.v.
Matsya A fish.
Matsyendra One of the founders of Haṭha-yoga.
Mayūra A peacock.
Menakā A nymph, the mother of Śakuntalā.
Meru-daṇḍa The spinal column.

Mithilā — The capital of the kingdom of Videha, ruled by King Janaka.

Moha — Delusion, infatuation.

Mokṣa — Liberation, final emancipation of the soul from recurring births.

Mṛdu — Soft, gentle, mild.

Mṛta — Dead, a corpse.

Mūdha — Perplexed, confounded, foolish, dull, stupid.

Muditā — Joy, delight.

Mudrā — A seal: a sealing posture.

Mukha — Face, mouth.

Mukta — Liberated.

Mukti — Release, liberation, final absolution of the soul from the chain of birth and death.

Mūla — The root, base.

Mūla-bandha — A posture where the body from the anus to the navel is contracted and lifted up and towards the spine.

Mūlādhāra-chakra — Nervous plexus situated in the pelvis above the anus at the base or root of the spine, the main support of the body.

Muṇḍakopaniṣad — Name of an Upanishad dealing with the mystic syllable Aum.

Nachiketā — Name of the seeker and one of the principal characters in the Kaṭhopaniṣad. His father Vājaśravas wanted to give away all his possessions so as to acquire religious merit. Nachiketā felt puzzled and asked his father again and again: 'To whom will you give me?' His father said: 'I give you to Yama (the god of Death).' Nachiketā went down to the realm of Death and obtained three boons, the last of which was the knowledge of the secret of life after death. Yama tried to divert Nachiketā from obtaining his wish by offering the greatest earthly pleasures, but Nachiketā was not swayed from his purpose and ultimately Yama gave him the knowledge desired.

Nāda — Inner mystical sound.

Nāḍī — A tubular organ of the subtle body through which energy flows. It consists of three layers, one inside the other, like insulation of an electric wire. The innermost layer is called the 'sirā' and the middle layer 'damanī'. The entire organ as well as the outer layer is called 'nāḍī'.

Nāḍī-śodhana The purification or cleansing of the nāḍīs.

Nāga One of the subsidiary vital airs which relieves abdominal pressure, causing one to belch.

Nakra A crocodile.

Nara A man.

Narasiṁha The man-lion, Visnu in his fourth incarnation.

Naṭarāja A name of Śiva, the lord of the dancers.

Nauli A process in which the abdominal muscles and organs are made to move vertically and laterally in a surging motion.

Nāva A boat.

'Neti Neti' 'Not this! Not this!' The experience of samādhi is not like other experiences, which can be described in words. About it the sages say 'It is not this! It is not this!', for speech fails to convey the feeling of joy and peace experienced in that state.

Nirālamba Without support.

Niranjana Unstained; free from falsehood, pure.

Nirodha Restraint, suppression.

Niruddha Restrained, checked, controlled.

Niyama Self-purification by discipline. The second stage of yoga mentioned by Patañjāli.

Pāda The foot or leg; also part of a book.

Pādāṅguṣṭha The big toe.

Padma A lotus.

Padmanābha A name of Viṣṇu who is said to have a lotus growing out of his navel. From this lotus came forth Brahmā.

Pāṇḍava Name of any of the five sons of Pāṇḍu, the heroes in the Mahābhārata.

Paramapāda The highest step, the supreme state, final beatitude.

Paramātmā The Supreme Spirit.

Parāṅgmukhi Facing inwards.

Paraśurāma The sixth incarnation of Viṣṇu, who destroyed the Kṣatriya or warrior class with his battle-axe (paraśu).

Parigha A beam or a bar used for bolting or shutting a gate.

Parigraha Hoarding.

Paripūrṇa Entire, complete.

Parivartana Turning round, revolving.

Parivṛtta Turned around, revolved.

Parivṛttaika-pāda With one leg turned around.

Pārśva The side, flank; lateral.

Parśvaika-pāda With one leg turned sideways.

Parvata A mountain.

Pārvati A goddess, consort of Śiva, daughter of Himālaya.

Paryanka A bed, a couch.

Pāśa A fetter, trap, noose.

Paścima West; the back of the whole body from head to heels.

Paścimottana Intense stretch of the back side of the body from the nape to the heels.

Pātāla The nether region.

Patañjali The propounder of Yoga philosophy. He was the author of the Yoga Sūtras, the Mahābhāśya (a classical treatise on grammar) and a treatise on medicine.

Pīḍā Pain, suffering, pressure.

Pincha The chin, a feather.

Piṇḍa The foetus or embryo, the body.

Piṇḍa-prāṇa The individual breath, as contrasted with the cosmic or Universal breath.

Piṅgalā A nāḍī or channel of energy, starting from the right nostril, then moving to the crown of the head and thence downwards to the base of the spine. As the solar energy flows through it it is also called the sūrya-nāḍī. Piṅgalā means tawny or reddish.

Plīhā The spleen.

Prahlāda A great devotee of Viṣṇu. He was the son of the demon king Hiraṇya-kaśipu.

Prajāpati The lord of created beings.

Prajñā Intelligence, wisdom.

Prajñātmā The intelligential self.

Prakṛti Nature, the original source of the material world, consisting of three qualities, sattva, rajas and tamas.

Pramāda Indifference, insensibility.

Pramāṇa A standard or ideal; authority.

Prāṇa Breath, respiration, life, vitality, wind, energy, strength. It also connotes the soul.

Prāṇa-vāyu The vital air which pervades the entire human body. It moves in the region of the chest.

Praṇava Another word for the sacred syllable Aum.

Prāṇāyāma Rhythmic control of breath. The fourth stage of yoga.

Praṇidhāna Dedication.

Prasārita Spread out, stretched out.

Praśvāsa Expiration.

Pratiloma Against the hair, against the grain.

Pratyāhāra Withdrawal and emancipation of the mind from the domination of the senses and sensual objects. The fifth stage of yoga.

Pratyakṣa Direct evidence.

Puṇya Virtue, merit, righteous, just, good.

Puraka Inhalation.

Pūrṇa'ā Fullness, perfection.

Pūrva East. The front of the body.

Pūrvottana The intense stretch of the front side of the body.

Rāga Love, passion, anger.

Rāja A king, a ruler.

Rāja-kapota King pigeon.

Rāja-mārga The royal road to self-realisation through the control of the mind.

Rāja-yoga The achievement of union with the Supreme Universal Spirit, by becoming the ruler of one's own mind by defeating its enemies. The chief of these enemies are: Kāma (passion or lust), krodha (anger or wrath), lobha (greed), moha (delusion), mada (pride) and matsara (jealousy or envy). The eightfold yoga of Patañjāli shows the royal road (rāja-mārga) for achieving this objective.

Rāja-yogī One who has complete mastery over his mind and self. One who has conquered himself.

Rājarṣi A royal sage, a philosopher king.

Rajas Mobility or activity; one of the three qualities or constituents of everything in nature.

Rajo-guṇa The quality of mobility or activity.

Rāma The hero of the epic Rāmāyaṇa. The seventh incarnation of Viṣṇu.

Rāmāyaṇa Name of the celebrated epic about the exploits of Rāma. I. is the work of the sage Vālmīki.

Rāvaṇa Name of the demon king of Lankā who abducted Sītā, wife of Rāma.

Rechaka Exhalation, emptying of the lungs.

Retus Semen.

Ṛṣi An inspired sage.

Ṛu The second syllable in the word 'guru', meaning light.

Ruchika A sage.

Sādhaka	A seeker, an aspirant.
Sādhanā	Practice, quest.
Sādhana-pāda	The second part of Patañjāli's Yoga Sūtras, dealing with the means.
Sahajāvasthā	The natural state of the soul in samādhi.
Sahasrāra-chakra	The thousand-petalled lotus in the cerebral cavity.
Sahita Kumbhaka	'Sahita' means 'accompanied' or 'attended by' or 'together with'. An intentional suspension of breath.
Śakuntalā	The daughter of the sage Viśvāmitra and the nymph Menakā. She is the heroine of Kālidāsa's play bearing her name.
Śalabha	A locust.
Sālamba	With support.
Sama	Same, equal, even, upright.
Sama-sthiti	Standing still and straight.
Sama-vṛtti	Of equal movement in inhalation, exhalation and suspension of breath in Prāṇāyāma.
Samādhi	A state in which the aspirant is one with the object of his meditation, the Supreme Spirit pervading the universe, where there is a feeling of unutterable joy and peace.
Samādhi-pāda	The first part of Patañjāli's Yoga Sūtras, dealing with the state of samādhi.
Samāna	One of the vital airs, whose function is to aid digestion.
Sambhava	Birth.
Śāmbhava or *Śāmbhavī*	Belonging to Śambhu or Siva.
Śambhu	A name of Śiva.
Saṁśaya	Doubt.
Saṁskāra	Mental impression of the past.
Ṣaṇ	Six.
Sanjīvani	A kind of elixir or medicinal plant, said to restore the dead to life.
Śankarāchārya	A celebrated teacher of the doctrine of Advaita.
Ṣaṇmukha	Literally with six mouths. Another name of Kārtikeya, the god of war.
Ṣaṇmukhī-mudrā	A sealing posture where the apertures in the head are closed and the mind is directed inwards to train it for meditation.
Santoṣa	Contentment.
Saraswatī	A tributary of the Ganges. Also the name of the

	goddess of speech and learning, the consort of Brahmā.
Sarva	All, whole.
Sarvāṅga	The whole body.
Satī	The daughter of Dakṣa Prajāpati. She immolated herself for the insult offered to her husband Śiva by her father, and was then reborn as the daughter of Himālaya and again won Siva as her husband. She was the mother of Kārtikeya (the god of war) and of Ganapati (the god of learning, wisdom and good luck).
Sattva	The illuminating, pure and good quality of everything in nature.
Sattva-guṇa	The quality of goodness and purity.
Śaucha	Purity, cleanliness.
Śava	A corpse, a dead body.
Śayana	A bed, a couch.
Śeṣa	A celebrated serpent, said to have a thousand heads. Śeṣa is represented as the couch of Viṣṇu, floating on the cosmic ocean, or as supporting the world on his hoods. Other names of Śeṣa are Ananta and Vāsuki.
Setu	A bridge.
Setu-bandha	The construction of a bridge. Name of an āsana in which the body is arched.
Siddha	A sage, seer or prophet; also a semi-divine being of great purity and holiness.
Siṁha	A lion.
Sirā	A tubular organ in the body. *See* nāḍī.
Śirṣa	The head.
Śiṣya	A pupil, a disciple.
Sītā	Name of the wife of Rāma, the heroine of the epic Rāmāyaṇa.
Śita	Cool, cold.
Sitakārī and *Śitalī*	Types of prāṇāyāma which cool the system.
Śiva	Name of the third god of the Hindu Trinity, who is entrusted with the task of destruction.
Śiva-saṁhitā	A classical textbook on Haṭha-yoga.
Skanda	A name of Kārtikeya, the god of war.
Smṛti	Memory, a code of law.
Śodhana	Purification, cleansing.
'Soham'	'He am I'; the unconscious repetitive prayer that

	goes on with every inhalation within every living creature throughout life.
Śoka	Anguish, distress, grief, sorrow.
Śraddhā	Faith, trust.
Steya	Theft, robbery.
Sthita-prajñā	One whose wisdom is firmly established and does not waver; one who is unmoved by the dualities of pleasure and pain, gain and loss, joy and sorrow, victory and defeat.
Sthiti	Stability.
Styāna	Languor, sloth.
Sugrīva	A monkey chief who assisted Rāma in his search and recovery of Sītā, who had been abducted by the demon king Rāvaṇa.
Sukha	Happiness, delight, joy, pleasure, comfort.
Sumanasya	Benevolence.
Śunyāśūnya	The mind is in a state of void (Śūnya) and yet a state that is not void (aśūnya).
Supta	Sleeping.
Sūrya	The sun.
Sūrya-bhedana	Piercing or passing through (bhedana) the sun. Here the inhalation is done through the right nostril, from where the Piṅgalā-nāḍī or Sūrya-nāḍī starts. Exhalation is done through the left nostril, from where the Iḍā-nāḍī or Chandra-nāḍī starts.
Sūrya-chakra	Nervous plexus situated between the navel and the heart.
Sūrya-nāḍī	The nāḍī of the sun. Another name for Piṅgalā-nāḍī.
Suṣumnā	The main channel situated inside the spinal column.
Suṣupti-avasthā	The state of the mind in dreamless sleep.
Sva	One's own, innate, vital force, soul, self.
Svādhiṣṭhāna-chakra	The nervous plexus situated above the organs of generation.
Svādhyāya	Education of the self by study of divine literature.
Śvāna	A dog.
Svapnāvasthā	The state of the mind in a dream.
Śvāsa	Inspiration.
Śvāsa-praśvāsa	Heaving and sighing.
Svātmārāma	The author of the Haṭha-yoga-pradīpikā, a classical textbook on Haṭha-yoga.
Tāda	A mountain.

Tamas	Darkness or ignorance, one of the three qualities or constituents of everything in nature.
Tamo-guṇa	The quality of darkness or ignorance.
Tan or *Tān*	To stretch, extend, lengthen out.
Tāṇḍava	The violent dance of Śiva, symbolising the destruction of the universe.
Tap	To burn, to blaze, to shine, to suffer pain, to be consumed by heat.
Tapas	A burning effort which involves purification, self-discipline and austerity.
Tāraka	A demon slain by Kārtikeya, the god of war.
'Tat twam asi'	'That thou art.' The realisation of the real nature of man as being part of the divine, and of the divinity within himself, which liberates the human spirit from the confines of his body, mind, intellect and ego.
Tattva	The true or first principle, an element or primary substance. The real nature of the human soul or the material world and the Supreme Universal Spirit pervading the universe.
Tattva-jñāna	The knowledge of the true principle.
Tejas	Lustre, brilliance, majesty.
Ṭha	The second syllable of the word 'haṭha'. The first syllable 'ha' stands for the sun, while the second syllable 'ṭha' stands for the moon. The union of these two is Haṭha-yoga.
Tirieng	Horizontal, oblique, transverse, reverse and upside down.
Tittibha	A firefly.
Tola	A balance.
Tri	Three.
Triaṅga	Three limbs.
Trikoṇa	A triangle.
Trivikrama	Viṣṇu is his fifth incarnation, who with his three steps (krama) filled the earth, heaven and hell.
Tṛṣṇā	Thirst, longing, desire.
Turīyāvasthā	The fourth state of the soul, combining yet transcending the other three states of waking, dreaming and sleeping state – the state of samādhi.
Ubhaya	Both.
Udāna	One of the vital airs which pervades the human body, filling it with vital energy. It dwells in the thoracic cavity and controls the intake of air and food.

Uḍḍīyāna	A fetter or bondage. Here the diaphragm is lifted high up the thorax and the abdominal organs are pulled back towards the spine. Through the Uḍḍīyāna-bandha the great bird Prāṇa (life) is forced to fly up through the Suṣumṇā-nāḍī.
Ugra	Formidable, powerful, noble.
Ujjāyi	A type of prāṇāyāma in which the lungs are fully expanded and the chest is puffed out.
Ullola	A large wave or surge.
Umā	Another name of the goddess Pārvati, consort of Śiva.
Unmanī	The state of samādhi.
Upaniṣad	The word is derived from the prefixes 'upa' (near) and 'ni' (down), added to the root 'sad' (to sit) It means sitting down near a Guru to receive spiritual instruction. The Upanishads are the philosophical portion of the Vedas, the most ancient sacred literature of the Hindus, dealing with the nature of man and the universe and the union of the individual soul or self with the Universal Soul.
Upaviṣṭha	Seated.
Upekṣā	Disregard. Upekṣā is not only a feeling of disdain for a person who has fallen into vice or a feeling of indifference or superiority towards him. It is also a self-examination to find out how one would have behaved in like circumstances and also how far he is responsible for the state of the fallen one and to help him on to the right path.
Ūrdhva	Raised, elevated, tending upwards.
Ūrdhva-mukha	Face upwards.
Ūrdhva-retus	(Ūrdhva = upwards, retus = semen.) One who lives in perpetual celibacy and abstains from sexual intercourse. One who has sublimated sexual desire.
Uṣṭra	A camel.
Ut	A particle, denoting intensity.
Utkaṭa	Powerful, fierce.
Uttāna	An intense stretch.
Utthita	Raised up, extended, stretched.
Vāchā	Speech.
Vāchika	Relating to speech, oral.
Vaikuṇṭha	An epithet of Viṣṇu.
Vairāgya	Absence of worldly desires.

Vajra	A thunderbolt, the weapon of Indra.
Vakra	Crooked.
Vālakhilya	A class of divine personages of the size of a thumb, produced from the Creator's body, and said to precede the chariot of the sun.
Valli	A chapter of the Upanishads.
Vāma	The left side.
Vāmadeva	A sage.
Vāmana	Viṣṇu in his fifth incarnation, when he was born as a dwarf to humble the demon king Bali.
Vaṇḍi	A court scholar at the court of king Janaka.
Vāsanā	Desire, inclination, longing.
Vasanta	The season of spring personified as a deity. A companion of Kāma, the god of love and passion.
Vasiṣṭha	A celebrated sage, author of several Vedic hymns.
Vāsuki	Another name of Śeṣa, q.v.
Vātāyana	A horse.
Vāyu	The wind, the vital airs.
Veda	The sacred scriptures of the Hindus, revealed by the Supreme Being.
Vibhūti	Might, power, greatness.
Vibhūti-pāda	The third part of the Yoga Sūtras of Patañjāli, dealing with the powers that the yogi comes across in his quest.
Vidyā	Knowledge, learning, lore, science.
Vikalpa	Fancy, resting merely on verbal expression, without any factual basis.
Vikṣepa	Distraction, confusion, perplexity.
Vikṣipta	Agitated state of the mind.
Viloma	Against the hair, against the order of things. The particle 'vi' denotes negation or privation.
Viparīta	Inverted, reversed.
Viparyaya	A mistaken view, which is later observed to be such, after study.
Vīra	A hero, brave.
Vīrabhadra	A powerful hero created out of Śiva's matted hair.
Virancha or *Viranchi*	A name of Brahma.
Virochana	A demon prince, who was the son of Prahlāda and the father of Bali.
Vīrya	Vigour, strength, virility, enthusiasm.
Viṣama-vṛtti	Uneven or vehement movement while breathing.

Viṣṇu — The second deity of the Hindu trinity, entrusted with the preservation of the world.

Viśuddha-chakra — The nervous plexus in the pharyngeal region.

Viśvāmitra — A celebrated sage.

Vitasti — A span.

Vṛkṣa — A tree.

Vṛśchika — A scorpion.

Vṛt — To turn, to revolve, to roll on.

Vṛtti — A course of action, behaviour, mode of being, condition or mental state.

Vyādhi — Sickness, disease, illness.

Vyāna — One of the vital airs, which pervades the entire body and circulates the energy derived from food and breathing all over the body.

Yama — The god of death. Yama is also the first of the eight limbs or means of attaining yoga. Yamas are universal moral commandments or ethical disciplines transcending creeds, countries, age and time. The five mentioned by Patañjali are: non-violence, truth, non-stealing, continence and non-coveting.

Yoga — Union, communion. The word 'yoga' is derived from the root 'yuj' meaning to join, to yoke, to concentrate one's attention on. It is the union of our will to the will of God, a poise of the soul which enables one to look evenly at life in all its aspects. The chief aim of yoga is to teach the means by which the human soul may be completely united with the Supreme Spirit pervading the universe and thus secure absolution.

Yoga-mudrā — A posture.

Yoga-nidrā — The sleep of yoga, where the body is at rest as if in sleep while the mind remains fully conscious, though all its movements are stilled. Yoga-nidrā is also the name of an āsana.

Yoga Sūtra — The classical work on yoga by Patañjali. It consists of 185 terse aphorisms on yoga and it is divided into four parts dealing respectively with samādhi, the means by which yoga is attained, the powers the seeker comes across in his quest and the state of absolution.

Yogi or *Yogin* — One who follows the path of yoga.

Yoni-mudrā — Yoni means the womb or source and mudrā a seal.

	Yoni-mudrā is a sealing posture where the apertures of the head are closed and the aspirant's senses are directed within to enable him to find out the source of his being.
Yuga	An age.
Yuj	To join, to yoke, to use, to concentrate one's attention on.
Yukta	One who has attained communion with the Supreme Spirit pervading the universe.

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