

NAMASKAR. Welcome to the new session.

Last session I just made a mention about the nostrils. Now rather than explaining this great organ of ours, I will give you a taste of it as to how this organ is a marvelous organ. The anatomy, physiology has not really thought of this nostril as such a marvelous organ, but sometime I'd made a mention earlier in these sessions that it's a great organ, presided over by a deity called Ashwini Kumars, who in the Pantheon, were recognized as divine physicians, physicians of the gods. And they are the deity of the nostrils, and they work marvelously.

As I mentioned in earlier session, that the processing of the breath in a nostril is a great marvel; whatever the temperature outside, whatever the kind of weather, climate, the pressure outside, the breath is filtered, the breath is processed in split seconds for it to become lungable; because the breath of any temperature cannot reach the lungs, so the breath is made of body temperature, what you know of, 98.5 F and in split seconds it is done! Sometimes the temperature outside could be subzero, it may be - 8 -10, -12 degrees, and therefore the air that is outside the nose would be having that temperature. Or sometimes the temperature outside could be 50-55 degrees, so in the atmosphere the temperature of the air would be 50, 55 degrees, but by the time it reaches the lungs within a matter of one or two or three seconds, there is processing on it, filtering, processing, culturing. You know, when we eat food in the mouth, we don't digest it in the mouth and eat it, although much of the digestion takes place by the saliva. That's why we are told the food should be eaten and maintained in the mouth as long as needed; then processed, masticated, chewed, etc., so the saliva gets into it, and it's a great function of the saliva as well, no doubt about it.

But here, the breath is made lungable, it is almost processed and digested, to be taken by the lungs as a nutrient, a lot of processing takes place in the nostrils which is really a marvel. We have not considered the inside of the nose, and we don't consider it as we consider the cosmetic aspect of the nose, the visible aspect, we want the nose to be beautiful, etc. But the inner part of the nose we just clean it once- in-a-while or once in a day, etc., it is an enormous instrument to process the breath. Anyway, I will not say much on that, but I want you to experience how marvelous is this organ. So, I would suggest that you settle down in Savasana, and what I'm going to illustrate for you and make you experience is that how in Pranayamic breathing the nostril plays an enormous role. It's almost like a maestro in music handling an instrument. The instrument becomes a marvel in the hands of a maestro. He plays his musical instrument as the maestro that we know, what is the worth of the instrument when it is in the hands of the maestro, rather than an instrument not played, kept in its box or when the instrument is played by amateur. Then perhaps it becomes a horrible instrument for us. The musical instrument as such is not horrible, but when amateur is playing, we think it's a horrible instrument. While the fact is that the player is a horrible player.

So, this nostril with its celestial kind of forces in it, the celestial participation in it, it is really a marvel when it is in pranayamic process. So, we will be trying to understand what the nose and nostril is in pranayamic process, which perhaps even a layman and common man can experience.

So, therefore, settle down in Savasana. Now, usually we are used to this that in popular pranayama, consumeristic pranayama, fashionable pranayama, we are only aware of the fact that you should be aware of the breath which is going through your nostrils: in and out. And that has become today's yoga; just become aware of the breath coming in through the nostrils, going out of the nostrils. And it almost becomes a matter for meditation even. The newer meditation, there are lots of new meditations based on merely the breath, which is just going in and out through the nostrils. And that becomes the very material today for new meditation. That's all we know about it, that how the breath can be a conditioner to our mind when we are just trying to quietly sense our breath in our nostrils. So, start sensing your breath in your nostrils while are in Savasana. You can be in any supine position, you can be in any position which is quite relaxed position for you: Supta Virasan, Matsyasan, Supta Baddhakonasana, etc., or even you can be in plain Savasana; or you can be even just sitting quietly, where you can be sitting for quite a while. And become breath aware, breath sensitive, watch the breath, observe the breath, sense the breath, be sensitized to breath and breathing, breath and breath awareness. So, start feeling your breath in the nostrils, how the breath is going in, how the breath is going out. And in new pranayama, that breath is maybe made a little slower and a little deeper, finer and a little deeper, gentler and a little deeper, tender and a little deeper. And of course, it works as a marvelous mind conditioner, a psychological mind conditioner; and if you are just breath aware in the nostrils, it will certainly quieten your mind significantly; it will organize the mind quite significantly. The mind will be quite organized, quite composed, quite sublimated, by merely being breath aware. But then it cannot be done too long. How long are going to observe the breath If it's just gently moving in and out? But let's see what happens in Pranayam. Now in Pranayam we'll start playing the kind of music of the breath. Like music is played with several notes; you can't be playing music with just a single note going on, like a siren. Then you don't say that is a music. Then we have various phrases of notes, composition of the musical notes when they come in proper order, in proper kind of design, then that music is sonorous.

Similarly, here we are going to work on that. Similarly, find out. So, I want to make you aware. Now when you are feeling the breath now in the nostrils which is going in and out, you just see the nostrils as one passage for in breath, and similarly, a passage for exhalations. So, watch your breath, slowly make it gentler and tender breath, softer breath and little deeper as well, as you are doing voluntarily. And volitionally and willfully as well, so slow, soft, thin, rarified, deeper. Let's focus on in breath and let's keep the exhalation to background. Let the exhalation be reactive, and let's work on inhalations primarily. Now watch your inhalations. You will feel that your inhalations are not really having much variations. Each inhalation is going on most in a most uniform way. Although, fact of the matter is that there are variations which go unnoticed.

Now you should know that there are various parts of the nostrils. What are those parts of the nostrils in the cavity of it? One is called membrane; membrane is the outer side of the nostril. There is a membrane carpet. If you want to know what is membrane, insert your right index finger in the right nostril with the finger turned out, finger turned towards the right, and then insert the index finger into the nose. The part that you touch in the nostril is called membrane of the nostril. If you turn that index finger in, right index finger facing the left side, and when you insert, the part that you touch is called septum of the nose, which is the divider of the nostrils. The right nostril and the left nostril are divided by a wall in between, a partition in between, that is called membrane. Divider of the nose is called membrane. Then if you turn the index finger towards you, right hand index finger towards your face, and you insert, the part that you touch in the nose is called floor of the nostril. Okay, so membrane of the nostril, septum of the nostril and floor of the nostril. Then if you insert the finger fully, the top of the finger touches a part of the nose, that is called roof of the nostril. Okay, and extreme gates of the nostrils, that is called the gates of the nostrils. At the bottom of the nostrils, that's called the gates of the nostrils. So, there are gates of the nostrils, there are roof of the nostrils, then there is floor carpet of the nostrils, membrane carpet of the nostrils and septum carpet of the nostrils.

Because it's the hairy part, therefore, it is the carpet. You have hair in the nostrils and on all the sides there. The hair part of it filters and holds the grosser dust from the air, arrests them so that the dust doesn't enter in the nostrils. And that's how the filtration takes place. And then there are turbines in the nostrils, which are working on so many factors in the nostrils that it's made lungable. The temperature is regulated, to a great extent any moisture in the air, excessive moisture in the air is also regulated to make it lungable. Because you know that the humidity outside could be 100 % or 1 or 2 or 5 or 10, 20%.

Now, so that changes the air, which is going to enter the nose, and therefore that is also processed in the nostrils so that it is made lungable. So now as you are feeling the nostrils, now let's embark upon prana kriya, and appreciate the marvel that the nostril is. Now we are going to work on the inhalative process; so that inhalation which you are going to do as a conditioned inhalation will be slower, thinner, finer and soft, deep as well. So, it can be also in stages since the inhalation becomes fine and thin, it will not be like oil stream; it will be in wavy manner, it will be wavy pattern, so you can have waves as well, ripples as well.

Now, silently utter: "uh(ā) uh,(ā) uh(ā)", as you inhale, and watch the interaction of your in breath and the nasal part, where is it really touching? And how is it flowing? So, try to understand the "Uh" river of your inhalation. It is uh (ā) river of inhalation. And try to understand its source, course and mouth. Where does it end; beginning of inhalation: where does it touch? Which part of the nostrils is it touching? Then the whole course of your inhalation; like a river has a course, the course of inhalation. And the mouth of inhalation; where the inhalation is having its terminal. Where the inhalation ends for the exhalation to ensue. So, find out the "uh" river, how it is touching the nostrils, what are the interactions of

the in-breath awareness and the nostril. Which nasal part? Specifically understand the nasal part. With reference to nostril, try to understand the “uh” inhalation.

In the following cycles go for the “ah” inhalation. “Ah” as in father; so, vowelization will be significantly different touch point for the in breath, and therefore, it will flow in a different channel; and therefore, it will reach differently the terminal point. So, source of the river, course of the river, the mouth of the river. Now this is second river “ah”. There will be significant difference between “uh” and “ah”; you can juxtapose and compare and see. The touch points are different, the passage is different, flow is different for the river “uh” and river “ah”.

Then comes the river “ee” as in sweet or in sweep. Long “e”; still a significant difference. So, the breath has different designs; breath has different passages to flow; breath has different flows and therefore, the breath will be reaching differently the terminal. So, we can again compare sometimes, to have this clarity of “uh”, “ah”, “ee”; see how with the prana kriya the nostril becomes a musical instrument, and therefore, it channelizes the breath differently each time.

So “uh” has been done; “ah” has been done; “ee” has been done. Now let’s go to the next vowel, which is “oo” as in fool, as in swoon. So, see the aerodynamics of the breath changing, the flow of the breath changing, the passages of the breath changing by change of vowelizations. So, see how marvelous this nostril is as an instrument when it comes to pranayama and prana kriya. We are doing something very rudimentary aspect of pranayama, the fundamental and basic aspect of pranayama that is prana kriya.

The sound forms, these are called matrukas, in Mantra Shastra; and the pranayam takes recourse to matrukas, which you will hear about it if you have a peep into Mantra Shastra.

Then next vowel is “a” as in angel. So, see how it’s a different touch point for inhalation, different channel.

It should definitely be a slower, softer, thinner and deeper inhalation. And you will have to repeat and compare; juxtapose with other sound forms, other vowels, so that you get better clarity. Then you will know how the nostril is almost like a musical instrument playing the music of the breath.

That is why in esoteric Yoga, pranayama is considered naada sadhana, see the nada here; how the nada is changing the scheme of your breath, in breath.

And next vowel is “i”, as in cycle. So, see the touch point changes.

So, these are all prana nadis, and you’ll identify enormous prana nadis in the nostrils through which the pranic breath flows. Your mechanical, or even voluntary breath, doesn’t flow that way, you don’t really schematize. But here you are able to schematize, channelize by the prana kriya; that’s why it is called pranayama and not shvasayam.

After “I” the next vowel is “O”. So, find out how again another variety you get. Another different touch point, how it touches different parts of the nostrils.

Therefore, I told you to become sensitive about to nasal part, membrane part, the septum part, the floor part, the roof part, and the gate part. So, you will see how the breath is channelized differently by prana kriyas.

Then “ow”, so every time the sound form changes, the touch point of the in breath in the nostril changes, then it also takes recourse to a channel, every time a different channel for different sound forms, and therefore a different river. Every time it’s a different river.

Then comes “um”, and the last one is “aha”. So, these are 10 rivers, because these are 10 vowels, long vowels. The ten long vowels give you 10 rivers. So, see, insofar as the breath is concerned, and if the breath is considered as river, and as it should be as river in pranayama, there are 10 rivers originating from such a small organ which is hardly 1 ½ inch in length from top to bottom of it. The ten rivers have originated from here; ten different rivers having different courses, having different channels, and reaching the terminal differently.

So, if you recall I was telling you that in the right nostril and the left nostril there are 350 odd touch points and channels; so, these are all prana nadis, so many prana nadis are there! And now we just took recourse to vowels and got introduced to 10 rivers. Now there are many rivers of the “Kuh” class, of the “chuh” class, “tuh” class, “puh” class and “yuh” class. Like Ka, Kha, Ga, Gha, cha, chha, ... etc. Nearly 35; then if you vowelize each one of those to into 10 vowelizations, such as Kuh, kaa, Kee, Kuu, Ke, kai, ko, .., ga, gaa, gee, guu, ge, ..., gha, ghaa, ghee, ghuu, ..... etc. Every time it will be a different prana nadi through which the breath will be going.

So, understand how the nostril is a marvelous organ. So, we need to develop these sensitivities; we need to do the brushing to the nasal organ by using these prana kriyas which are available from “uh” to kshahha. Because the last letter in the vernacular is: kshuh, ksha, kshi, kshu, kshe, kshai, ksho, kshau ksham, kshaha...so that’s why it’s called “uh-to kshahha”.

So, there are those many passages, so you’ll understand the enormous pranic network available in the nostrils. And by the by, I will tell you, it reminds, there is an Upanishad called the Aksha Mala Upanishad, where the Devi’s manifestation in the universal unfoldment has been explained, how each letter from “Uh” to ‘ksha’ manifests in this boundless universe. For a modern man it expands to something called 15 million light years.

So, all that whole Universe, the enormous manifestations in the universe are because of these sound forms. Of which the primary deity is Devi, Adi Devi, or adi maya; and that’s why the prana is a manifestation of Devi within us. Adi Devi kind of manifestation within us by way of the prana. That’s why I introduced you to Pranamaya Kosa. So anyway, see how marvelous is this organ, the nostrils, and these are all called Nada; these sound forms are actually Nada. And

that is why there is a very famous quotation in our traditional text: “Nada rupo smruto brahma, Nada rupo janardhana, Nada rupa parashakti, tasman nadatmakam jagat.

This verse has enormous purport, and here we understand how Pranayama is related to Nada Sadhana. Anyway, that is highly intricate philosophical concept, and therefore we won't be going into it; but I just wanted you to get a taste of the fact that this nostril is an enormous organ designed for actually Pranayama, not for in-breath and out-breath and not for your smell-perception, as is understood by the modern man. It has enormous purpose in pranayama, it has been devised by archetypal plan for this pranayamic act. So archetypal plan devised the human nose for pranayam, whereas we are using it just for svhasayam.

So, it is very unfortunate thing that we are meagrely using this high potential organ, this high potency organ for a meagre purpose of merely breathing and then living; and then moreover, living for nonsense of life. In a true assessment of our life, we will only say that most of us are living our life for nonsense of life. We make very little sense in our life. If assessment is left to karma devatas, we make more blunders in life.

Anyway, this nostril is basically devised by archetypal plan, for pranayama. So, I just gave you a little glimpse of this marvelous organ, a very fundamental and basic sensitivity act. Now some of you can try this nostril for all these sound forms; basically, you must be aware of these sound forms. With the svara vyanjana combination you get nearly 335, starting from the “uh” to ksha. Then of course you can be using the combination in a two-lettered breath, Inhalation with the Uh- a-Uh-a- Uh-e-uh-oo-uh-ai-uh-ai....so on and so forth, and you can get a design.

So also, you can use this breath for nama kriya; now this question comes to most of the occidental minds: “why there are 330 million deities in the Vedic pantheon? And ¿why there are countless names for each deity? See it's not just that there are 330 million deities, each of the deities has several names as well. Almost each worshipful deity has sahasra nama (1000 names) : Vishnu sahasra nama, Rama Sahasra nama, Krishna Sahasra nama, Ganesha Sahasra nama, Datta sahasra nama, Shiva Sahasra nama, Shakti Sahasra nama, Laksmi Sahasra nama, Saraswathi Sahasra nama... Each deity worship worthy has Sahasra nama; why so many names? One deity like Krishna has so many names: ...., Achyuta, Ananta, Govinda, Keshava, Madhava, Narayana, Vamana, from Krishna to Gopala, so many names. ¿Why so many names? They say; because they have not understood human anatomy and physiology from the pranic dimension of it.

See how the nostrils will work for so many namas. So, if you are a Ganesha devotee, try to first understand various names given to Ganesha such as Vinayaka, Ganaraya, ... and then there are so many names. Those who are Ganesh devotees, they know there are so many names, 1001 names for Ganesh. Start using each name for each breathing, your breathing will change.

You know Vishnu sahasranama, you know those names of Vishnu, 1001 names to Vishnu; and more popularly, we know the 16 names for Vishnu. Starting from Achyuta Ananta Govind Keshava Madhava Vamana. So, these names, for each breath start using these names, you will

see the marvel which works for the pranamaya kosa to be cultured. Pranamaya Kosa to be addressed; that is why we have so many namas. It is because our embodiment is so constituted and there is Pranamaya Kosa, and therefore, just one nama will not be working comprehensively and profoundly. That's why one deity has several names. So, even if you look into Mantra Rahasya, you will have this idea, why Narayana has so many names. And they specify because each one has different vibrations, and therefore they (Mantra Shastris) specify which name to be uttered when. Although the deity is one.

In Mantra Rahasya you will get some information about it. So, these namas, Brahma, Krishna, Govinda, Achuta, Ananda, Narayana, Shrinivasa ....see everywhere, when you are using it in your breath, the breath will have different functions, it will have different processes, it will have different course to flow. And that is why you will come to know about Pranamaya Kosa, that how it is a very, very profound system, and its network is on astronomical scale, immeasurable. Just like the Universe is immeasurable, the Pranamaya Kosa, its network is immeasurable. That's why so many namas, which come in the religious consciousness aspect of Yoga...Anyway....

So, this was a little introduction to nostrils on a very primary level; so, you can try this in breath and out breath. Both can be tried. Today you tried only in-breath; you can try for out-breath also. So, you will know how the vowels, and consonants and matrukas work for our breath differently. Therefore, the kumbhakas will also be corresponding to that; you retain the in breath, therefore, you retain the in breath the way it has been taken in. You retain the breath after the out breath. You retain the breath out the way the out breath has taken place. So, there are so many ways for in-breath to come in, and out-breath to go out by Prana kriya, by Nama kriya. And therefore, there will be so many kinds of inhalations, so many kinds of exhalations, so many kinds of inner retentions, so many kinds of outer retentions.

It is really a marvel; just carry out the field work. Just carry out the field work and understand and appreciate the marvel of this organ in Prana process, Prana kriya process, pranayamic process. Otherwise, it's not attended to much; you just want a good shape of the nostril, that's all...it should add to our beauty.

Let me tell you one more point here. Nostrils so vitally contribute for our voice. You appreciate a very sonorous voice of a singer, proficient and a maestro singer. You say a celestial voice. Where do you identify the voice? Through the throat. You identify the voice to the throat. Whereas the voice depends on the nostrils as well. Like when you have cold or runny nose, your voice changes. Anybody can identify you are having cold by hearing your voice. So, it's a major organ for voice and sound production of human oral system and vocal system.

Because anything wrong there is going to work on your voice, that is going to work on sound production of your oratory system. But nobody gives that recognition to the nostrils; nobody says the nostrils are contributing for sweet voice. They only identify the throat contributing for

the sweet voice. But the fact of the matter is something else. So as a student of pranayama you will come to know.

So, that was a bit of introduction to nostrils at a very beginner's level which I did now. Trying to understand how the nostril is such a major instrument for Pranayam. The other thing that yesterday I touched upon it is that digital pranayama, using fingers on the nose, usually pranayama is identified by that; that becomes a mark of pranayama, that your fingers are on the nostrils and you are doing pranayama. But there's a long journey before you really take your fingers on the nostrils. First try to have the sensitivity, understand the nasal role, the nasal potentials, before you really start using the fingers. Because once you know that nostril is a very versatile organ, and is a maestro, then using the fingers on the nostrils will become a much more difficult proposition. Rather than merely blocking the nose and inhaling on the right, then blocking the nose and exhaling on the left, etc. etc. And therefore, I suggest that one should not dabble with nasal pranayama. There's a long way to explore before really fingers get onto the nostrils.

And if you want to be doing it and whenever you are ripe and qualified to be doing it, I told you how to place the fingers, which fingers to be used. There's a Pranayam mudra, of right hand only; and never venture pranayama by left hand, as a variety. Because then you are disturbing the tantric circuit of the nostrils and the hand. Right hand only should be used; right thumb, along with ring and small finger should be used; and not to try with other fingers, other two fingers. That's called pranayama mudra. So, look into Light on Pranayam, where you will get to know the Pranayam mudra of the hand, and it is only that way the hand should be used; not in any other alternative ways.

Then, finally I just want to embark upon and tell you about...yesterday I just made a passing reference: I said there are 70 odd kriyas, like in asana there are ashta dasha maha kriyas, and you say they are too much for you; there are 18 maha kriyas and you say they are too much. Here there are nearly 70 on a gross plane; seven zero, on a gross plane. I have just given the nomenclature today; I will just listed out and try to have your own thought process to understand how there can be these nearly 70 svasa kriyas. The first is arambha kriya, with which you started; nasal awareness, nasal sensitivity, breath and nostril interaction. So, prarambha kriya. That is called prarambha kriya. Then there is svasa kriya, act of in breath; usvasa kriya, act of out-breath; then svashana kriya, the act of both in-breath and out-breath, considered; so, prarambha kriya, svasa kriya, usvasa kriya and svashana kriya, already five. Then Antar stambhana kriya and bahaya sthambanah kriya, another two; that is retentive kriya. Then yogis, puraka kriya, rechaka kriya, antara kumbhaka kriya, bahya kumbhaka kriya, kaivalya kumbhaka kriya of a yogi. Then there are panchavayu kriyas: then there are vayu kriyas and panchavayu kriyas. Prana kriyas and Pancha prana kriyas.

If you are computing, we have already touched 13 kriyas. Then Udyana Mudra Kriya, which is integral to Pranayamic process, Mula Bandha Mudra kriya, which again is integral to pranayamic process, Jalandhara Bandha Mudra Kriya, which is again integral to pranayamic



process; then there is Agnisara Kriya, Kapalabhati Kriya. So far, we have considered 18 kriyas by just nomenclatures.

Now listen to the following: pritvi prana kriya, pritvi tattva kriya, ap prana kriya, ap tattva kriya, teja prana kriya, tej tattva kriya, vayu prana kriya, vayu tattva kriya, akasha prana kriya, akasha tattva kriya, .... So, this becomes almost 28 kriyas.

We commence from 29<sup>th</sup> one. Muladhara Prana kriya, Muladhara Chakra kriya, Svadhisthana Prana kriya, Svadhisthana chakra Kriya, Manipuraka Prana Kriya, Manipuraka Chakra Kriya, Anahata Prana kriya, Anahata Chakra Kriya, Ajna Prana Kriya, Ajna Chakra Kriya; then Sat Chakra Prana Kriya and Sat Chakra Kriya. Now we have come to nearly 40.

Then according to Pantanjali's scheme, Desha Paridhrushta Kriya (again it is a set), because there are so many locations for confinement. So, Desha Paridhrushta Kriya which has so many confinements of the body; then Kala Pari dhrushta Kriya, Sankhya Pari dhrushta Kriya. I explained this in the last session about Desha paridhrushta regulation, Kala paridhrushta regulation, Sankhya Pari dhrushta regulation, which is so important; then comes Ida Nadi Kriya, Pingala Nadi Kriya and Shunya Nadi Kriya of the nostrils. With reference to the nostrils, there is Ida Nadi Kriya, Pingala Nadi kriya, Shunya Nadi Kriya.

Then there is Ujayi Kriya, Viloma Sarpila Kriya; then cluster of Kriyas with reference to designs and aerodynamics. You are aware of this fact that there are so many graphic modulations of your breath, each graphic modulation is a kind of kriya. So, it's a cluster of Kriyas. Anuloma Pratiloma kriya, Surya Bhedana, Chandra Bhedana kriya, again, it's a cluster. These are all clusters. That is why I say basic 70. Nadi Shodhana Kriya; Nadi Shodhana is a very popular pranayama, a well-known pranayama, and also a very efficacious pranayam. Then Sheetal, Sheetakari Kriya, with kaki Mudra. Brahmari kriya, Pranava kriya, Mantroprayoga, Namaprayoga Kriya, Pratyahara Kriya, Citta Laya kriya. These are all aspects of pranayam. In the mental plane, these are the effects which must actualize. Then there is Karma Yoga Sanskruti Kriya, Jnana Yoga Sanskruti Kriya, Dhyana Yoga Sanskruti Kriya, Ahamtattva Chayana Kriya, Bhakti Yoga Sanskruti Kriya, Sthitam Pragna Vrtti Kriya, Bhagavad Gita second chapter tells us about the Sthitam Pragna. What must be the breathing of Sthitam Pragna. Then Gunnatita Kriya, which comes in the Bhagavad Gita 14<sup>th</sup> Chapter. Then Yoga Vrtti Kriya, which comes in 18<sup>th</sup> Chapter of the Bhagavad Gita; Bhakti Vrtti Kriya which comes in Chapter 12 of Bhagavad Gita, and Prana yagna Kriya which comes in 5<sup>th</sup> Chapter of Bhagavad Gita. So, these are all clusters. So, if you compute, there are nearly 69 such kriyas. And therefore, a lot of education, a lot of orientation, a lot of field work, a lot of observatory work, a lot of laboratory work is implied.

So, this is what is done in classical approach; and all these are bypassed for consumer process. Today the Yoga that we have is consumeristic yoga, and so therefore all these are bypasses are taken. And therefore, it would really not fructify as the science of Yoga speaks about.

So, with mention of those 70-odd prana kriyas in pranayama, svasa kriyas in pranayama, I think that today's session should be concluded because of this enormous compressed stuff. You need to open it out and deal with it for your comprehension. And there's an enormous scope in lab psychosis, experimental process, observatory process, studious process; there is much to learn and study. As I've been saying, Yoga is not something to be done and accomplished. There's a lot to learn and study about Yoga, through Yoga. Rather than studying yoga from the books, there is another channel to learn Yoga through Yoga itself, which is so important.

So, with that, I will end today's session. And of course, there is still to be continued on Pranayam because we will have to see how Pranayam leads to Dhyana, the yogic process. Because I promised you that I will tell you about the Yogic process of Dhyana, which was not really delineated earlier. Because this was important material to be first conveyed to you, and then you will be able to understand how that third kind of Dhyana in Patanjali's scheme is available, which is the 7<sup>th</sup> limb of Ashtanga Yoga. So, we'll have to see the lead-up to that Dharana, Dhyana, Samadhi aspect of Ashtanga Yoga through Pranayama. Pranayam is the corridor which leads towards the antaranga of Yoga; the quintessence of yoga, the quintessential aspect of yoga, which is: Dharana, Dhyana, Samadhi. So, we have yet to traverse some distance in Pranayam to come to this point which will open out a portal to understand the Dhyana of Ashtanga Yoga, the seventh limb of Yoga.

So, with that we end today's session. NAMASKAR.