

PRANAYAMA:
The Science of Vital Control
and
DESCRIPTION OF 99 YOGA PRANAYAMA TECHNIQUES
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Ancient Sanskrit sources proclaim that Pranayama is a “holy science” leading to inner spiritual development. “Prana is the fundamental basis of whatever is, was, and will be.” (Atharvaveda) “Pranayama is a technique bringing under control all that is connected with Prana the Vital Force. (Vishnu Purana) Whatever our source, the ancient Rishis all agree that there is a vital energy called Prana, and that it can be controlled, Ayama. The science of this control is Pranayama.

In Yoga it is understood that man has at least five bodies (sheaths) the Pancha Kosha, of which the second one is the Pranamaya Kosha. This Pranamaya Kosha is the vital body, the dynamis, or the sheath composed of breath/life. Pranayama must be understood as a science of more than breath control. This science may begin with techniques regulating the breath, but later it leads to much more subtle Prakriyas than simple regulation of air.

Ordinary day-to-day breathing while embodied in the Annamaya Kosha, the physical body, is largely an autonomic or automatic process governed by the lower brain. In Yoga Pranayama the whole breathing function is taken over by the higher brain which is used by the conscious mind. Both autonomic and conscious breath have two distinct aspects: one, which is termed as outer respiration and the other, as inner respiration. The terms Bahya for outer, and Antara for inner respiration are used by Yogis to explain the difference between autonomic and conscious breath. In this sense they take on an additional esoteric meaning and value.

For the neophyte, the practice of Yoga begins with the control of the breathing mechanism and the cruder aspects of respiration, while the inner aspects of Pranayama become a concern only for the advanced Yogi.

In this lesson an attempt has been made to present a compendium of all of the known Pranayamas and to give a brief description of their purpose and function. Some criticism may be offered at the brevity or some arguments arise as to the explanation of the technique, but this is inevitable, as great confusion exists even in our ancient texts and amongst modern exponents of Pranayama. My only qualification to present this compendium is the scope of knowledge extended to me through my Guru and to state that I have practised every single Pranayama named here to see if the benefits are as stated. Many of the Pranayama have been subjected to rigorous scientific research.

Pranayamas can be divided into three general classifications which indicate their aim or purpose and the scope of development available to the classes. These three categories are:

THREE CLASSIFICATIONS OF PRANAYAMA

1. YOGA PRANAYAMAS, the ADHAMAS. These Pranayamas are basically physical breath exercises or controls for correcting breathing difficulties which may interfere with normal good health and the development to higher phases of Yoga. These techniques are also essential for cleansing and purifying the respiratory tract, the lungs, the blood stream and the various organs of the body, for toning up the nervous system and for strengthening the mind. Therefore, they cover a range which could be considered one of general health of both a physical and psychological nature, as well as a form of internal hygiene.
2. SAMAYANA PRANAYAMAS, the MADHYAMAS. These Pranayamas are used as a form of introspective means to attain to sensory control, sensory withdrawal, concentration and meditation. Samayana represents the whole scope of the Antaranga of Raja Yoga, so the use of Pranayama cannot be minimized for those who wish to attain to the middle or higher stages of Yogic development.
3. SHAKTI PRANAYAMAS, the UTTANAS. These higher Pranayamas are for powerful Prana/Shakti arousal and its control, and represent the most potent form of Yogic stimulation. The actual techniques to arouse Kundalini Shakti are jealously guarded by the Masters of Laya Yoga or those who follow the path of Dakshina Marga, the right hand, evolutionary Tantra.

NOTE: In adhering to this triune grouping, Pranayama follows all of the other phases of Yoga. In these three phases we find the cleansing, the leveling, and the rejuvenation, and the same theme could be applied to the concept of the Trigunic nature of Tamas, Rajas and Satvas.

THE FOUR FUNCTIONS OF BREATH

At least four distinct functions are seen to be associated with breathing. These are the in-taking of atmospheric air, the suspension of the taken breath, the expiration of body gases on the outgoing breath and in some cases, a hiatus of the breath, which can be controlled as a suspension of breathing. In *Srimad Bhagavad Gita* these four phases are referred to as: Prana (in); Vidharana (held in Pracch'hardana (out), and Apana (held out). The usual terms in Yoga for this four-fold function are: Puraka (in); Kumbhaka (held in); Rechaka (out); and Shunyaka (held out). Further subdivisions of this breathing cycle are a natural suspension of the held-in breath, the Kumbhaka or Abhyantara and the natural Shunyaka or the held-out breath as Bahya. Sahaja is also used to

suggest a natural suspension of the held-out breath. Kevala Kumbhaka also suggests the natural Shunya or Sahaja state of the breath. Sahita Kumbhaka and Shunya Kumbhaka are terms which are used to explain a controlled, held-out breath as opposed to the Sahaja or Kevala Kumbhaka.

**PRINCIPLE PRANAYAMAS:
A BRIEF DESCRIPTION OF THEIR PURPOSE AND SCOPE**

- I. YOGA PRANAYAMAS: a group of breathing disciplines, corrective breaths, cleansers, purifiers and rejuvenators.

DISCIPLINES

1. *Adham Pranayama* is Abdominal or Lower Lobular Breathing where breath is restricted and controlled into the inferior lobes. Autonomic breathing is of this type only.
2. *Madhyam Pranayama* is Intra-costal, or Between-the-ribs, Mid-breathing, where breath is restricted and controlled into the middle lobes or mid-lobular area of the lungs.
3. *Adhyam Pranayama* is Clavicular or High Lobe Breathing where the breath is controlled and regulated into the superior lobes of the lungs.
4. *Vibhaga Pranayama* is Sectional or Lobular Breathing which involves the conscious control of the three Pranayamas described above. Advanced practice involves learning to control a single lobe at a time. All phases of the Vibhaga are to correct dyspnoea or faulty breathing or as a preliminary step to correct Yogic breathing.
5. *Dhirgha Pranayama* is Controlled Deep Breathing in any sectional area or in all areas in general.
6. *Sukshma Pranayama* is Shallow Breathing of a controlled nature. In the advanced stage, this subtle breath is to “breathe like a butterfly.”
7. *Visama Vritta Pranayama* is to move the breath in and out in a long, yet controlled pattern. *Sama Vritta Pranayama* is another name by which the Visama is known.
8. *Loma-Viloma Pranayama* is similar to the Visama Vritta but the patterns are cultured according to a desired end of Yogic development. The breath is taken “in and out” through the same nostril then, the opposite nostril is used.
9. *MahatYoga Pranayama*, the Grand Yoga Breath, is a form of complete breathing in which all three major lobular areas are filled consecutively to the fullest possible capacity for each area.
10. *Sukha Pranayama* is the Pleasant or Easy Breath, moving the breath in and out without suspension, but adhering to the principles of the Mahatyoga Pranayama.
11. *Swasa-Praswasa Pranayama* is similar to Sukha Pranayama but the breathing is more disciplined.
12. *Sukha Purvaka Pranayama*. This form of Pranayama is sometimes also called the *Samana Vritta* and is a three-part breathing technique where:
 - i. Puraka, Kumbhaka and Rechaka are all done to the same time sequence.
 - ii. Where the held-in Kumbhaka, is double the time of the incoming Puraka and the out-going Rechaka.

- iii. Where the in-coming and the out-going breath are double the time of the held-in breath.
- iv. Where the held-in breath replaced by the Shunyaka, or the held-out breath, and the same patterns as A, B, and C, are mastered.

13. *Kumbhaka Pranayama*. The restraint of the held-in breath is to begin a discipline where the breath is held-in for a short period of time and extended daily until lengthy retention is attained.

WARNING: All Kumbhakas from No. 13 to No.22 are dangerous to practise by a beginner and only under a Guru should they be perfected.

14. *Abhyantara Pranayama* is a lengthy Kumbhaka that is mastered by constant practise so the breath can be held for a stipulated period of time “without any conscious restraint”. Its parallel is Sahaja Pranayama, No. 20.

15. *Purna Pranayama* is the Completed or Extended Breath, sometimes called the Packing Breath, and is done by taking short inspirations while otherwise maintaining the Kumbhaka or held-in breath.

16. *Shunyaka Pranayama*. Shunyaka is a vacuum breath where the breath is held out for a short period of time.

17. *Bahya Pranayama* is to hold out the breath for a lengthy period of time.

18. *Pratiloma Pranayama* is to hold out the breath consciously for a designated period of time “without tension or restraint”.

19. *Apana-Pranayama* is a Buddhist technique similar to the Yogic Pratiloma. (see also No. 79.)

20. *Sahaja Pranayama* is a natural suspension of breath after doing a controlled pattern of Pranayama. It is usually produced by a form of Pratyahara.

21. *Kevala Kumbhaka* is an automatic suspension of breath produced by certain Pranayama routines. It signifies the beginning of the higher controls which are called Prana Jnana Kriyas.

CORRECTIVE PRANAYAMAS

22. *Parshuka Pranayama* is an isometric technique to set or re-set the rib cage in relationship to the spine.

23. *Srayuvristri Pranayama* is a chest and back muscle stretching isometric to condition the muscles associated with breathing.

24. *Vyagraha Pranayama*, the Tiger Breath, is breathing in such a manner as to learn how to control the diaphragm and its nerve association with the spine.

PRANA DHAUTIS, SAUCHAS OR CLEANSERS

25. *Bhastrika Pranayama*. Bhastrika means to breathe out like a Bhasta or a blacksmith’s bellows. In the simplest form the breath is blasted out in a single “whoosh”.

26. *Pancha Bhastrika*. A group of five Bhastrikas or Bellows Breaths commonly done consecutively, such as: Mukha, Anunasika, Karnamalla Dhauti, Nadi Shoddhana and Kapalabhati (q.v.).

27. *Nau Bhastrika*. A group of nine Bhastrikas or Bellows Breaths adding four extra Prana Dhautis to the Pancha Bhastrika (q.v.). These four are forms of the “quiet Bhastrikas”, the Nadi Shuddhi, Ujjai, Gada, and Surya Bhedana (q.v.)

28. *Bhastrika Saucha Pranayama*. A group of Sauchas or cleansers which also includes Mukha, Anunasika, Karnamalla, Netra, Mula and Nabhi (q.v.).
29. *Pracch'hardana* is a Pranayama very much like Kapalabhati, but used for cleansing of the lungs. Attention is given to the sharp blasting out of the air. It is sometimes mistakenly taught as Kapalabhati (q.v.).
30. *Anunasika Bhastrika*. The bellows-like discharge of the breath, is sent out through the nostrils. Both the right and the left nostrils are exercised independently after the double nostril cleansing. This is sometimes referred to as the Atomic Breath.
31. *Mukha Bhastrika* is a breath cleanser through the mouth. The lips are pursed into kaka Mudra (like a crow's beak) and the breath ejected with short, diaphragmic blasts until the lungs are emptied of carbon-dioxide-laden air. This is a lung and blood purifier.
32. *Karnamala Dhauti*. This Dhauti or Saucha is to cleanse toxins from the ear passage. The breath is suppressed by the fingers in the Nasarga Mudra so that it passes into the sinus and ear passages. Barometric pressure is balanced by forcing air into the ears with the cupped palms of the hands.
33. *Netra Bhastrika* is to cleanse the catarrh from behind the eyes. The eyes are suppressed with the fingers in Chakshu Mudra and the air blasted out through the eye sockets.
34. *Nabhi Bhastrika* is another name for Nauli Kriya, although there is a breath technique which can force a distension of the navel as in a hiatus hernia.
35. *Mula Bhastrika* is to cleanse the colon and the rectum by a discharge of gas. After doing Plavini, the Pavana Mukta Asana is usually employed while doing this Pranayama.
36. *Kapalabhati* is the Skull Brightener and possibly the oldest of all Pranayamas. It is classified as a Shat Karma, one of the classical six cleansing acts. The breath is rapidly moved in a Bhastrika, while concentration is maintained along the floor of the brain.

COOLING BREATHS

37. *Sheeta Pranayama* is a form of mouth breathing to produce a cooling sensation in the nerves of the body. The mouth is twisted into Gomukha Mudra and air sipped through the orifice created. Expel through the nose.
38. *Sheetali Pranayama*. Fold the tongue like a tube into Kaka Chandra, a crow's beak, and "sip" air through this tube until the lungs are filled. Expel through the nose.
39. *Sitkari Pranayama*. Fold the tongue like a tube into Kaka Chandra, but hold this tube within the mouth so that the tip of the tongue touches the upper teeth. "Sip" in the air with the sound of "si" until the lungs are filled and a "t" sound is made at the end of the "si-t". Expel through the nose.

HEATING BREATHS

40. *Agni or Tejas Pranayama*, the Fire Breath. All Pranayama in the secondary stage produce heat, even copious perspiration, but a group of techniques called the Pancha Sara (q.v.) are used to create Pranic heat in specific body areas. Agni Sara is done like the Nauli Kriya amongst Hatha Yogis, but a Laya Yogi knows this as higher Pranic control.

SOUND BREATHS

41. *Swara Pranayama*, the Sound Breath. In this group of breaths, sounds are produced to tone up certain parts of the body or the nervous system. They are actually corrective Pranayamas.

42. *Bhramara* is to make a palatal sound like a male bee on the quick forced inspiration of the breath.
43. *Bhramari* is to make the nasal sound of a female bee on the quick forced expiration of the breath.
44. *Kaki Pranayama*, the Female Crow Breath, is to explode the breath from the back of the throat while the entire mouth structure is puckered up in the Kaka Mudra, like a crow's beak.
45. *Kaka Pranayama* is the same as Kaki, but the breath is blasted out with a loud "hah" like the sound of a crow. This breath strengthens vocal power.
46. *Kukriya Pranayama*, the Dog Pant, is to strengthen the solar plexus. With the tongue lolled out in Jihva Mudra, breathe rapidly in and out through the mouth like a canine.
47. *Bhujangini Mudra* is a Pranayama done from Bhujanga Asana. The posture is attained while hissing out the breath like a snake. It cures neurasthenia.
48. *Singha Nada Pranayama*, the Lion Growl Breath. While lying face prone raise the head just off the floor while breathing in through the nostrils in such a fashion as to create a lion's snort or growl. It prevents or cures tonsillitis, adenoiditis and conditions affecting the uvula.
49. *Marjariya Pranayama*, the Cat Yawning Stretch Breath. From a face prone position take the breath in through the lungs in a deep yawn while doing a high back-arch stretch. Adjusts glandular disorders.
50. *Thaan Kriya*, a series of fourteen sounds done while doing Pranayama to tone up the entire vocal apparatus for Nada Yoga. Many of the Swara Pranayama above are included in the section on Thaan. The others use a group of sounds based on the sound "Ha". Sometimes, this breath is called Hathan Pranayama.
51. *Ha-Thaan Panayama*. While doing various Hatha Yoga Asanas and Kriyas, the sound "hah" is exploded on the out breath and the head lowed against the body part, or the ground, as indicated by the Kriya.

PRANA KRIYA OR PRANA KARMA

52. *Ghatashtha Pranayama*. The Training Breaths are a group of body movements where Pranayama is used to support the movement. Ghatavashtha means constant practice, the shorter form of Ghatashtha means to discipline or train the breath.
53. *Uddiyana Pranayama*, more correctly. Uddiyana Bandha, is to draw back and up the abdominal organs after the breath has been "whooshed" out in a Bhastrika. The "flying-up" restraint is a part of the Bandha Trayam.
54. *Nauli Pranayama*, more correctly, the Nauli Kriya or Naulika Kriya. While holding Uddiyana Bandha, the abdominal recti are relaxed and then raised again in a sea-wave-like action. Vamanauli is to churn the abdominal muscles to the left, while Dakshinanauli is to churn the abdominal muscles to the right.

PURIFIERS

55. *Nadi Shoddhana*. A Nerve Cleanser where the breath is moved rapidly through the nostrils. With the incoming breath on the right nostril and out-going breath on the left nostril, there is no suspension of breath. Vishnu Hasta Mudra is used to control the flow of breath.
56. *Nadi Shuddhi*, the Nerve Purifier. The breath is moved slowly through the right nostril on the in-coming breath and let out through the left nostril. A Hasta Mudra or hand control called Vishnu Mudra is used to control the flow of breath.

57. *Sagarbha Pranayama* is to do Japa with “lipped” breath while doing any form of quiet breathing or Nadi Shuddhi. See also Samanu Pranayama No. 60.
58. *Nigarbha Pranayama* is to do silent Japa while using any form of quiet breathing, or the Nadi Shuddhi. See also Nirmanu Pranayama No. 61.
59. *Agarbha Pranayama* is to do any quiet Pranayama after Mantra or Japa chanting. The Mantra may be Gayatri and the Japa on “AUM” or a Chakra Bija.
60. *Samanu Pranayama* is to concentrate on the symbol of the Pranava “AUM” while doing Nadi Shuddhi. Chakra Bijas are also used (See Laya Pranayama).
61. *Nirmanu Pranayama* is to concentrate on the Pranava “AUM” or a Chakra Bija in the “mind’s eye” while doing Nadi Shuddhi.
62. *Bhuta Shuddhi Pranayama* is a technique like Nauli Kriya, but is also a technique used with Kushala Pranayama (q.v.).

HEALING BREATHS

63. *Kushala Pranayama* is a form of Pranic or magnetic healing. While holding in the breath, a body part is tapped with the finger tips, exuding Prana into the appropriate organ. This is also known as Bhuta Shuddhi. The technique is usually applied to the lungs as a Pranayama.
64. *Mastitashkautrija Pranayama*, the Brain Stimulator, is a technique of tapping the skull over the brain, one hand at a time, to stimulate brain activity with the Prana exuded from the fingertips as in Kushala Pranayama.
65. *Brahmapura Pranayama* is a brain purifier done by concentration of Prana into specific brain areas while doing any form of Rhythmic Breath, like the Savitri Pranayama (q.v.).
66. *Naga Pranayama*, the Serpent Breath. While doing Kumbhaka, imagine Prana to be escaping through the pores of the skin. Inspire more air without releasing the breath every nine seconds until nearly fatigued. Naga Pranayama opens the pores of the skin, creating immense cosmetic benefits.

REJUVENATORS

67. *Pancha Sahita Pranayama* is a five-part ratio or mathematical breath, with each part having a distinct effect upon the Prana flowing into a specific body organ. In the first four Sahitas the breath is a four-part control of in, held in, out, and held-out while in the fifth, the held out breath is discarded.
68. *Sahita Pranayama* is the last part of the Pancha Sahita Pranayama as above. (See previous page) It is an excellent technique to rejuvenate the heart muscles. This same technique is sometimes called Sama Vritta, but incorrectly so.

II. SAMAYANA PRANAYAMAS, THE INTROSPECTIONAL BREATHS

69. *Aloma-Viloma Pranayama*, the Force and Aft Breath, is a form of deep conscious Rhythmic Breathing with no suspension or retention either in or out, but with the mental sensation of Prana sweeping from the head to the feet on the in-coming breath and Apana sweeping from the foot to head on the out-going breath.
70. *Savitri Pranayama*, the Rhythmic Breath. The breath is taken in and let out to the same time cycle and held in and out for half of that time. If the in/out cycle is a six count, then the held-in/held-out time is a three count. The conventional ratio is eight by four (8X4X8X4). This breath is used as the basis of all the Prana Jnana Kriyas, Pratyahara and the Dharana of Raja Yoga.

71. *Anuloma-Viloma Pranayama*, the Polarizing Breath, is a more subtle form of Aloma-Viloma Pranayama (No. 69). A retention or suspension of the breath is practised after the in-coming and the out-going breath. The Savitri Pranayama, the Rhythmic Breath above, is recommended for the basic pattern. On the in-coming breath warm, golden solar Prana is visualized as moving from head to foot. On the out-going breath Apana or planetary, magnetic energy of a cool, silver-blue or silver colour is envisioned as passing from the feet to the head. The technique is practised until deep relaxation or Pratyahara is attained. A natural suspension of the breath, the Sahaja or Kevala Kumbhaka, often times spontaneously occurs with this Pranayama.
72. *Murccha Pranayama*, the Faint or Shallow Breath, is accomplished by locking in the breath with Jalandhara Bandha, a throat lock, while retaining the breath until a light stupor ensues. The inhalation of the breath is to be very long and deep. (Note No. 73 and 74).
73. *Gada Pranayama* is the Club Breath where a stupor or euphoric state is produced by the technique to aid a student who has an overly active mind. It can produce fainting, even lengthy coma, and must be taught only under the guidance of a competent Guru.
74. *Stambhavritti Pranayama* is the Stupefying Breath with a similar result as the Gada Pranayama above. It must be taught only by a competent Guru.
75. *Plavini Pranayama*, the Rising or Floating Breath, is a technique where atmospheric air is swallowed into the stomach and the deep in and out breaths practised: then, the air is belched out. A Yogi is able to float on water for lengthy periods of time if the air is kept in the stomach.
76. *Plavini Mudra* is the Rising or Floating Gesture using the previous Plavini Pranayama. Numerous body parts are raised while the stomach is distended by air and it is reported that gravitational attraction of the earth can be broken and levitation achieved. The "actions" of the Mudra are safely guarded by Gurus who know the technique.
77. *Shanmukha Pranayama or Shanmukha Mudra* uses a finger Mudra to close the six orifices of the face. The actual fact, seven orifices are closed by using the ten nerve pressure points. The breath is suspended both in and out while listening for the Dasa Dhun, the ten inner Celestial sounds.
78. *Yoni Pranayama or Yoni Mudra*, the Womb Gesture, is the same as the Shanmukha Pranayama, only that the breath is moved in and out with the control of the finger Mudra on the nose. The in-coming breath is always through the right nostril.
79. *Anna-Apana-Sati* is a Pranayama practised by Buddhist Bhikkus where the Anna (Prana) is sacrificed to the Apana, creating a Sahajic state of breath suspension. (See No. 80)
80. *Swasha Praswashai* is the technique suggested in the *Bhagavad Gita* as "the sacrificing of one form of breath to the other". Its result is Kevala Kumbhaka or natural breath suspension.
81. *Pirana-Apana Pranayama* is the same technique as the Anna-Apana-Sati or the Swasha-Praswasha Pranayama of No. 79 and No. 80.

III. SHAKTI OR POWER PRANAYAMAS

82. *Nado-Dolyati Pranayama* are two nerve stimulating breaths and must be taught by a competent Guru.
83. *Chandra Pranayama*, the Moon Breath, is a technique to move Prana only in the Ida Nadi, or the left peripheral nerves of the body by a finger control of the breath through the left nostril only.

84. *Surya Pranayama*, the Sun Breath, is a technique to move Prana only in the Pingala Nadi, or the right peripheral nerves of the body by a finger control of the breath through the right nostril only.
85. *Ida-Shakti Pranayama* is a Nadi Dolyati to stimulate energy through the Ida Nadi, the left peripheral nerves of the body. It must be taught by a competent Guru.
86. *Pingala-Shakti Pranayama* is a Nadi Dolyati to stimulate energy through the Pingala Nadi, the right peripheral nerves of the body. It must be taught by a competent Guru.
87. *Paryyanasarandhra Pranayama* is the Alternate Nostril Breath. The breath is let out, and then taken in through the same nostril while doing the rhythmic Savitri Pranayama (No. 70). Tremendous power is built into the nervous system through this practice.
88. *Surya / Chandra Pranayama*, the Sun / Moon Breath, is the same technique as the Paryyanasarandhra above, but concentration onto the Sun and Moon Centres is added.
89. *Ida/Pingala Pranayama* is the same technique as No. 87 and No. 88, but concentration upon the nerve flow in the appropriate Nadis is added.
90. *Sushumna Pranayama*, the Royal Road Breath, is to concentrate upon the lifting of Kundalini Shakti from the base of the spine into the core of the brain on the in-coming breath and returning via the same Royal Path to the Kanda or the base of the spine on the out-going breath. It is an inferior form of the Laya Pranayama Kriya.
91. *Ujjayi Pranayama*, the Victorious Breath. After a deep breath, apply the Bandha Trayam, the Triple Breath Restraints, then, let out the breath while maintaining these restraints through the left nostril only, while making the sound of “Hang” in the throat. Take in the breath through both nostrils while creating the sound “Sah” in the throat. The breath cycle should be as for the Sahita Pranayama (No. 68).
92. *Surya Bhedana Pranayama* is the Sun-Splitter Breath to force Shakti to move through Surya Nadi. It is the same technique as Ujjayi, but the breath is taken in through the right nostril and let out through the left nostril, while doing Sahita Pranayama and the Hang-Sah Mantra.
93. *Pancha Prana Japa*, the Five Force Homage Breath, is to garner control of the Pranadis or Panch Vayus, the Five Major Pranas or Vital Airs which control various areas of body. Uddhana controls the head, Prana Reflex controls heart and chest, Samana controls the digestive organs, Apana controls the eliminative system, and Vyana controls the motor activity of the body.
94. *Pancha Vayu Pranayama* is the same as No. 93, but concentration is held onto the source of the Pranadis controlling the Prana.
95. *Upa – Pranavayu Pranayama*, the minor Prana Breath, is a technique to control the lesser or minor vital airs of: Naga, which controls eructation, belching and vomiting; Kurma, which controls hiccoughing and eye blinking; Krikalla or Krikara which controls sneezing, and all associations of gastric secretion; Devadatta, which controls yawning and the three hungers for food, thirst and sex; Dhananjaya, which controls all types of fatigue and fatty metabolism of the body. Bell’s Palsy, often seen with a drooping of the eyelids, is controlled by this minor Prana.
96. *Nagadi Pranayama*, the Minor Vital Air Breaths, is the same as No. 95, but concentration points differ.
97. *Pancha Sara Pranayama*, the Five Inner Breaths, are a secret technique used before doing the Laya Yoga Kundalini-arousing Kriyas.
98. *Pancha Bhuta Pranayama* is the same as the Pancha Sara Pranayama, but with concentration upon the Mandalas or symbols for the five elements of earth, water, fire, air and ether.

99. *Laya Pranayama* are Absorptive Breaths practised in conjunction with the Laya Yoga Kriyas of Yoga and Tantra. They are the most prized technique of Yoga.