

**Lectures
by
Sri Shyam Sundar Goswami**

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Lecture 9

In breathing three factors, or principles operate: *puraka, recaka, kumbhaka*. The significance of *kumbhaka*, or suspension, is, in ordinary living, not pronounced, as the pause is so brief. In the breath-flow of either direction (both the inhalation and the exhalation) the brief *kumbhaka* indicates a stop. This is because the whole of action, which is all actions that have emerged from the action-principle, is composed of 1 + (plus), followed by those factors which are not the stop. Always the whole thing is interrupted by something. Therefore we have 1 + , which means that when something is continuous and without any break, it is the 1 alone, in the sense of there being no plus (+) something, so that it cannot be numbered. But when we have 1 as something - plus some other things, this is the meaning of 1. For, where there is 1 in this meaning, there will be 2, 3, 4. Were this not so, then 1 would be meaningless. 1 is thus 1 in a relative sense, with its value determined by the + (plus), making it into 2, 3, 4, etc. Therefore 1 is the fundamental principle of action. It exists in the action-principle, which is *prāna*. It is 1 + 1 and this + means something else in addition to it.

It occurs as 1, then breaks, so that there is a void, and then the "something else" comes, and so on.

In the breathing-principle we have the breath, which is the outermost, grossest expression of the inner principle of the whole organism. When we

inhale, it is action, and that must be interrupted (*kumbhaka*), and then we have action again in the exhalation, and so on. The pause, or interruption, is the point of harmony between the action, which precedes it and that which follows it. This is the basis of our mind, the picture of our consciousness, which is constantly oscillating. We only know that we are conscious, when that consciousness is oscillating in the form of 1, then an interruption, and so 1 again. In our consciousness this means: an image, then a brief void, and so another image. And all these images together make a complete picture in our mind. Thus our consciousness is like a film, with its motion of innumerable pictures linked up to a uniform picture.

On the internal side we thus have consciousness and on the external: breathing. Both are operating under the same principle: action - void - action. At the gross level it becomes: breath - void – breath, and at the mental level: the image - void – image. Therefore, we can by the help of the one approach the other. From the internal side, or consciousness, breathing can be influenced, and vice-versa; through breathing we can learn to control the mind. Hatha-Yoga has a method by which the mind is controlled through breathing. It is called *prāṇayāma*. And there is also a mental process, graduated into 3 stages of concentration:

1) *dhāraṇa*, 2) *dhyāna*, 3) *samādhi*.

There is also a specialized form that occurs in both controlling-processes: ie. in the breathing-phase, and the consciousness-phase. By application of this common factor of the sound-form, the activity that is in exhalation becomes the whole vibrational form which is occurring in exhalation. For exhalation is an action. It is even a summation of actions. And so is inhalation.

The vibrational whole of them, i.e. all vibrations taken together, can there be reduced into a sound-form that in the case of exhalation, is *ham*.

If one is calm, and concentrated on breathing, one can feel (if not exactly hear) exhalation as the *ham*-sound, and inhalation, which is the summation of actions, represented by the sound-form *sa*. Therefore, the change is from *ham* to *sa*, *ham* - pause - *sa*, and so on. This *ham* - *sa* goes on, incessantly, without stopping until the death of the body. It is also taken as a unit - the oscillatory mind. And that which is between the *ham*- and the *sa*-factor is the void, which is the point of harmonization.

When this begins to grow and to develop, it eats up both the others, the *ham* and *sa*: the inhalation and the exhalation, ie. the oscillatory factor. When this harmonizing point is sufficiently developed, the mental flow of the oscillating *ham-sa* is gradually consumed. And the effect of this expansion of the void comes by the 3 stages: First *dharana*, where *ham-sa* which ordinarily is in oscillatory form, by the harmony widens to: *ham* - void - *ham*, and no *sa*. Thus the picture of *ham-sa* becomes *ham-ham-ham*. The second stage of development is *dhyana*, where *ham* then is also without that void and thus a continuous *ham*, but not expressed as *ham*, because as such it would stop. For if we, for instance, take the vowel 'A', it is not interrupted, since if the breath allows, its uttering can go on and on, until the breath stops. But if we take a consonant, for instance K alone, without a vowel, it will break immediately. It cannot be uttered longer, unless the vowel is with it. And even then the K is left, and only the A continued. In the same way *ha(m)* as such is not continuous. But the power-aspect of *ha* is the A, and that is continued. And this continuation of the power-factor is *dhyana*. So, *dharana* is - - - - - , while *dyana* is _____.

This power within the *Ha* then remains there. And in the third stage, the *Samâdhi*, nothing detectable is left. Here the real Void predominates, the fully developed harmonization-principle. So, nothing but Void is - *Samâdhi*. But this Void is not really "nothing". It is only no-thing, for all "things" are finished there and what remains is the non-oscillatory consciousness. It is

the Consciousness, which is illumined, not by the light of one lamp, but from all sources of Life together. This is the principle.

So we see that *Prāṇayama* is closely linked up to the process of concentration in the 3 stages of *dhāraṇa*, *dhyāna* and *samādhi*.

For motionlessness is first developed from the physical point of view, and then from the mental one. As to the physical, breathing is always enhanced because of our actions. According to the type and the intensity of the actions, breathing becomes either frequent, or deep, or both. But when we have spoken of *ham-sa*, we have assumed that the total actions of the body have been minimised to their lowest point: the motionless body, which is the starting-point, because only in this state the frequency-rate of breath is reduced to its minimum, according to the *ham-sa*-pattern. If we then are to be in harmony with our mind through breathing, all action has to be lessened.

In Yoga, this is trained by the help of what is called *asana*. When the body is not at work, a given position (*asana*) should be assumed and made motionless. When the body is at work and motion is semi-conscious, it gives comfort to change one's position. But unless we control both, there will be difficulty. Therefore we learn how to sit with our spine normally straight and relaxed, and in this position we try: 1) to be calm, and 2) not to think anything special. This is not easy, for generally we lack both body and thought-control. When we are working, our mind is, for the most, centred on the work we are doing. But to keep it quiet when sitting calmly is more difficult, since we have so little controlling power over our mind and body. The body will then feel the need for movement. It will feel discomfort or even pain and the need to break the posture. With the mind, it will be even worse and yet we think of ourselves as mentally strong ! So, we have to try and make ourselves void and vacant or at least choose some definite thought-

pattern on which to work upon.

Cosmic powers are constantly operating on us without our knowing, and producing effects of which we are not conscious. But, of the many powers acting on us, we can yet choose some easily accessible one, mentioned to us by one who knows. One can choose a power in thought, a power symbol in smell, or sound, in colour or a visible one etc. The sun for instance is a visible power symbol in colour. If that is taken, then its colours just at dawn will be black and red, and after sunrise turn into orange (red + yellow).

We have also our fingers and hands, created in a certain way. Through them it is possible to project our own power, or to receive the cosmic power within. When concentration passes its beginning-stage, much power is created within. And through the fingers much power will ooze out. Therefore one closes, or clasps one's hands. But if they are placed outward-turned, we can receive cosmic power, if we so want. We do require energy for our everyday life. By eating, drinking, sleeping we get energy, but it can be considerably increased, by adding different other means of acquisition.

Therefore, the first aspect of the process is concentration, to add to the store of energy for everyday life. From food comes the raw-material, which is then changed in the body, and it requires bodily power to do so, in order to assimilate it for further utilization. So the power to make it useful must be there first, and then comes the food. Thus, if one could supply directly to one's inner power, which is utilizing food, and all the finer, more rarefied power, it would be a great advantage and most useful.

