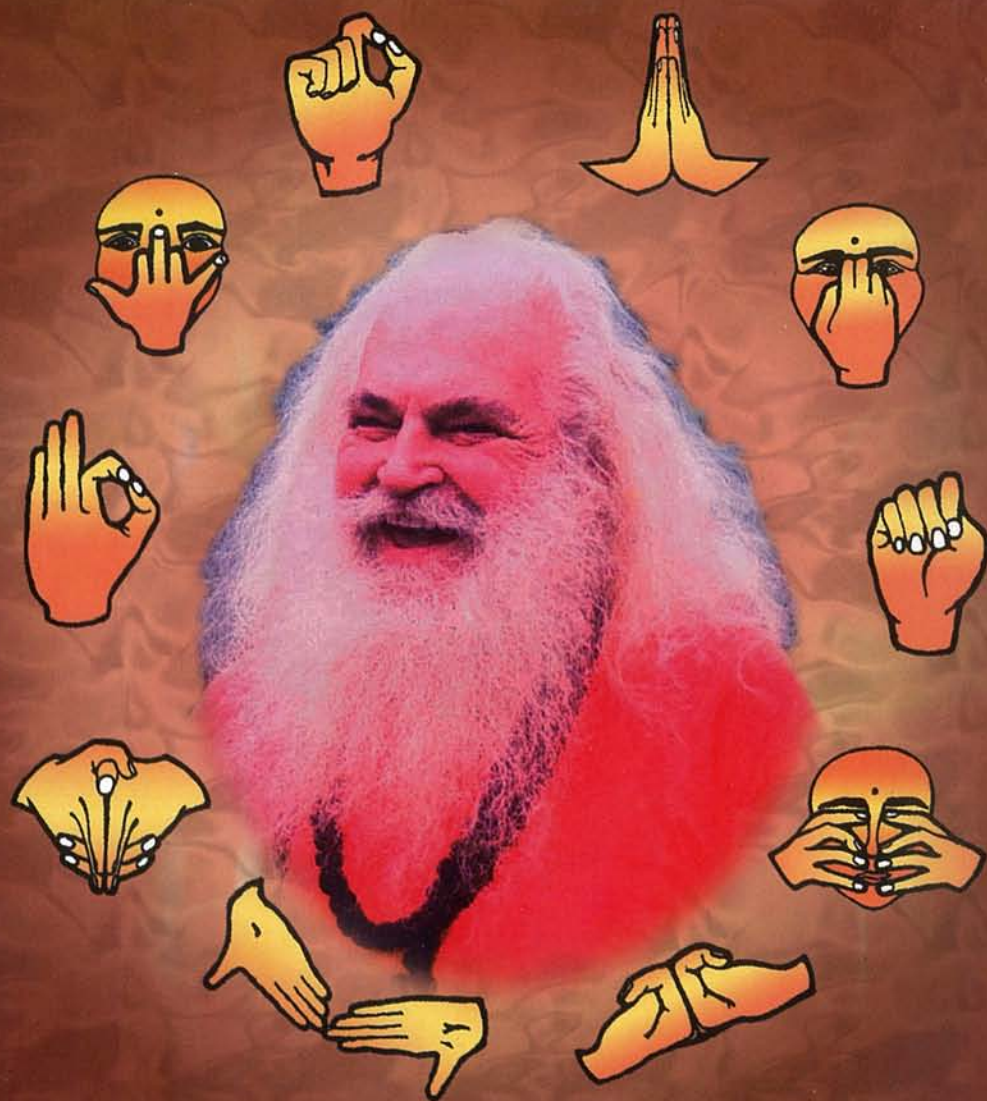


MUDRAS

By

Yogamaharishi Dr. SWAMI GITANANDA GIRI



**A STUDY IN THE CLASSICAL GESTURE LANGUAGE OF
HINDUISM, YOGA AND TANTRA**

Completely Revised and Edited by

Yogacharya Dr. ANANDA BALAYOGI BHAVANANI

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AN ANCIENT RISHI IN MODERN GARB

Yogamaharishi Dr. Swami Gitananda Giri would yield to none in his deep love, respect and intuitive understanding of the essence of our Rishi culture. His is not the appreciation and assessment of a partisan. He values the Rishiculture more as representative of the human trend towards spirituality and inner development, as contrasted with the trend toward materialistic and external achievement. His approach is broad, catholic and synthetical. His evaluation of the weak is balanced. He stands for a broad synthesis, not only in the thought-world, but also in the concrete society around himself. In thought, word and deed he brings the East and the West together, not only in the world of intellect, but also in its manifesta-tion, the material environment that he has created around himself. The life and studies as well as the actual physical environment itself at Ananda Ashram are a prime example of the perfect blending of Eastern and Western cultures.

It is a simple task to write the biography of Swamiji based on known facts, but it is extremely difficult to venture to describe his Sadhana. Yet, an effort must be made, since it is his Sadhana which is of utmost importance, interest and value to the modern Yogic world.

Swamiji's achievements in the various fields of Yoga, religion and philosophy, and Shakti and Tantric worship are monumental. Yet, far greater, much more significant and still more abiding are the contributions that he has made in the field of Yoga, especially in the Asanas, Mudras and Pranayama. A great pioneer, with a daring, adventurous spirit, he has broken new ground. He has inspired new faith. In this manner, Swamiji has excelled himself.

Many efforts have been made to relate the physiology of Hatha Yoga to that of the present-day scientific discoveries. Notably, Swamiji has identified the Chakras with the plexuses of the human body. An elaborate comparison of Hatha Yoga physiology with modern anatomical science is found in his teachings. He explains the effects or accomplishments of Yoga from the stand-point of modern physiology. For example, he correlates the Prana with the nervous energies, the five chief airs being the five important subsidiary nerve centres in the brain and spinal cord; the Chakras with the plexuses involving both spinal cord/ cerebro-spinal automatic nervous systems; the nectar from the moon (Bindu) with the cerebro-spinal fluid; Sushumna, Ida and Pingala with the divisions of the nervous system; the Shaktis of the various Chakras with the fibres connecting them with the spinal nervous systems, and Brahmarandhra with the cavity in the skull. He teaches the Yogic method of Pranayama, Bandha and Mudra by which the Yogi can gain control of the automatic nervous system, especially that portion which controls the involuntary, vital activities related to the plexuses. In this way he explains the voluntary control, which the Yogi exercises over consciousness and the ability to produce trance and self-hibernation.

India is old, with vast, age-long experience in Yoga and spiritual endeavours. Her best minds have been those which explored the depths, widths and heights of human consciousness, seeking "**The Ultimate**", the very end point of the **Eternal Quest**. Swamiji values ancient wisdom, especially the rich spiritual heritage. Yet, he is careful to point out that the old must be re-vitalised and integrated with the on-rushing current of the progressive and evolving culture.

In fact, Swamiji is "**slave to nothing**", neither orthodoxy, superstition, nor science. His own personal Yogic history, as well as that of his teachings, though firmly rooted in ancient Rishi wisdom, is one long, interesting narrative of an original life, overflowing with individuality and rich in its freshness, spontaneity and uniqueness. His life is a living, shining example of the **Gita's** famous couplet which commands men to follow their own **Swadharma**, their own **Inner-Law Being**, rather than that set down by others.

Swamiji's sincerity is absolute and he lives a life of effortless simplicity. The gift of detachment is natural to him. He is highly intelligent, with tremendous powers of concentration. His intellectual capacity is prodigious and he can discuss in depth any subject. His voluminous writings of the highest quality are extraordinary. He is rich in emotion and imagination, which give added strength to his literary productions. Above all, he is self-confident and knows that he has a mission in life. His Yogic and spiritual experiences, along with this self-confidence,

confirmed his youthful inclination to follow the Yogic path. Above all, when all is said and done, he is a sincere worshipper of Devi, the Parama Shakti.

It is our prayer to his Ishta Devatha, Lord Shiva, to bless Swamiji with a long and useful life for the benefit of the Yogic world, and indeed, all of mankind!

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MUDRAS

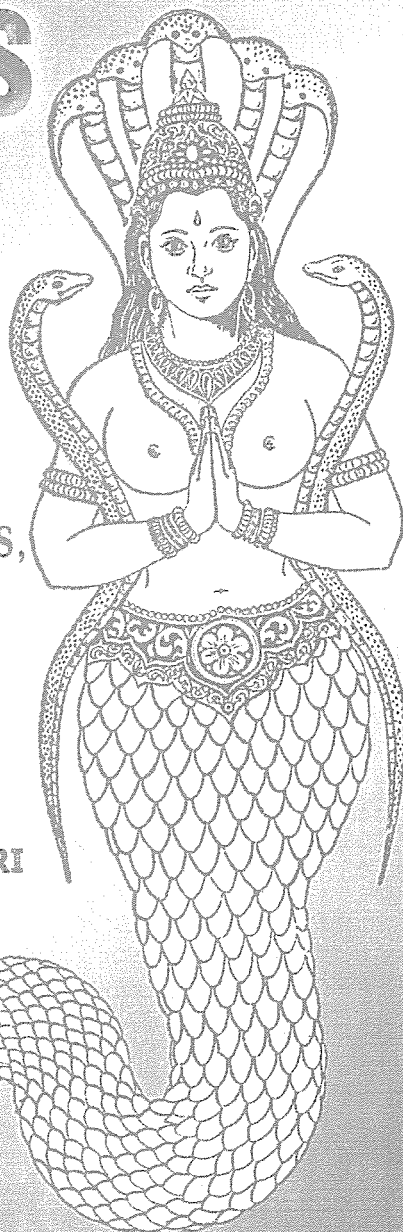
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**A LANGUAGE OF HANDS,
FEET, BODY PARTS,
EMOTIONS, MIND
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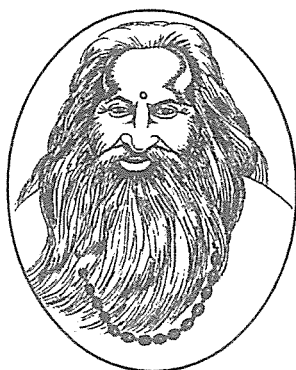
**Dr. SWAMI GITANANDA GIRI
GURU MAHARAJ**



Completely Revised and Edited By

Yogacharya **Dr ANANDA BALAYOGI BHAVANANI**

INTRODUCTION



Asana, Kriya and Mudra are said to be the key to the Hatha Yoga and Pranayama systems of evolution of body, emotions and mind. A good deal of material is available to the modern student on the subject of Hatha Yoga Asanas, and some knowledge is available about the Hatha Yoga Kriyas and the Mala Shoddhana Karmas, the cleansing Kriyas of the body, particularly those known as the Shat Karmas or Shat Kriyas, the Six Body Purificatory Processes. But little is known on the subject of Mudras.

Mudras represent some of the deeper practices of the Yoga system and usually require a Guru steeped in the tradition of Classical Yoga and Tantra to properly introduce and perform the techniques. So little is known here in India that even a well-known writer like Dr. Mahajot Sahai of Kaivalyadhama writes in *Yoga Today*: "*No writer on Yoga, as far as my knowledge goes, has made an attempt to define the term 'Mudra'*". Fortunately, Dr Sahai is wrong! Much information is available from Yogis deeply involved in the esoteric practices. This volume is a small attempt on the part of the author to introduce a wider knowledge of Mudras.

One expects a minimum of knowledge about Yoga and its practices from Western writers, but Goldie Lipson, in her book "*Rejuvenation Through Yoga*" reduces Mudras to their absolute lowest level by stating that Mudras are "*Interesting finger exercises to play around with and develop graceful hands*".

Here in India there are three levels at which Mudras are employed:

- The use of Mudras in *Classical Indian dance forms* as fully meaningful gestures to convey Bhava and Rasa.
- In *Hindu ritualistic worship*, Nyasa and Mudras are used meaningfully in various rites and Pujas.
- In *Yoga and Tantra*, Mudras are used with the most evolutionary knowledge available to the serious student about the relationship between energy flows in the tissues, nerve channels and organs of the body as well as their correlation to higher flows of Prana in the subtle and causal bodies.

In the higher practices of Yoga, Mudras are used to "*gesture*" the mind, Prana and the lower and higher Shaktis through the Nadis, or subtle nerve channels of the Pancha Kosha, the Five Bodies Of Man. In Param Bhakti Yoga, the Mudra transcends body nerve currents, Pranic flows or conscious mind gestures to become the Supreme Functionary of the Universe, the Shakti - Shakta Itself.

In my book, *Yoga Psychic Neurology*, I have made this point by writing that "*Verily, the Mudra is the Devi, even the Supreme Adept Himself...Devi is Shakti, but the Mudra controls Her... so Mudra is also the Supreme Shakta*".

I would like to recommend to my readers certain practices outlined in this book. The *Hatha Yoga Mudras* are, of course, the apex of *Asana* practice, but it is the *Pranayama Mudras* that will give the most startling positive experience of how *Mudras* actually control physical functions of the body. A short practice of these *Prana Mudras* will soon convince even the most skeptical student of their value. The *Oli Mudras* appear here for the first time in a book and may be amongst the most valuable techniques ever undertaken by a serious student of Yoga. The *Shakti Mudras* represent the highest form of sublimation of lower energy drives into the bountiful *Ojas* and *Tejas*, the higher forces produced in the human body by the Yogis.

This dissertation on *Mudras* can be made into a larger work on *Mudra Yoga* but even this short introduction should whet the appetite of those sincerely interested in this magnificent "**Science Of Energy Control**". A fuller study would be a monumental task, taking a great deal of time to collect the material necessary for a full exposition of the Hindu art and science of *Mudra*. Material used here is mainly drawn from my classes and from private instructions. In many cases, it will be an expansion of my classes and lectures on the subject. This present material has already appeared in separate

sections in the international monthly journal *Yoga Life*, the monthly English magazine-cum-journal of Yoga Jivana Satsangha (International) published since 1970 from Pondicherry.

As this particular work has been spontaneously produced with the grace of my Guru and brought into print without in-depth scholastic research, there may be some deficiencies, but I request my readers to follow up by deeper study of Mudra Yoga which contains hundreds of techniques. Such a work should be sincerely researched and therefore, would be highly valuable to the scholar, researcher and practitioner of Yoga alike.

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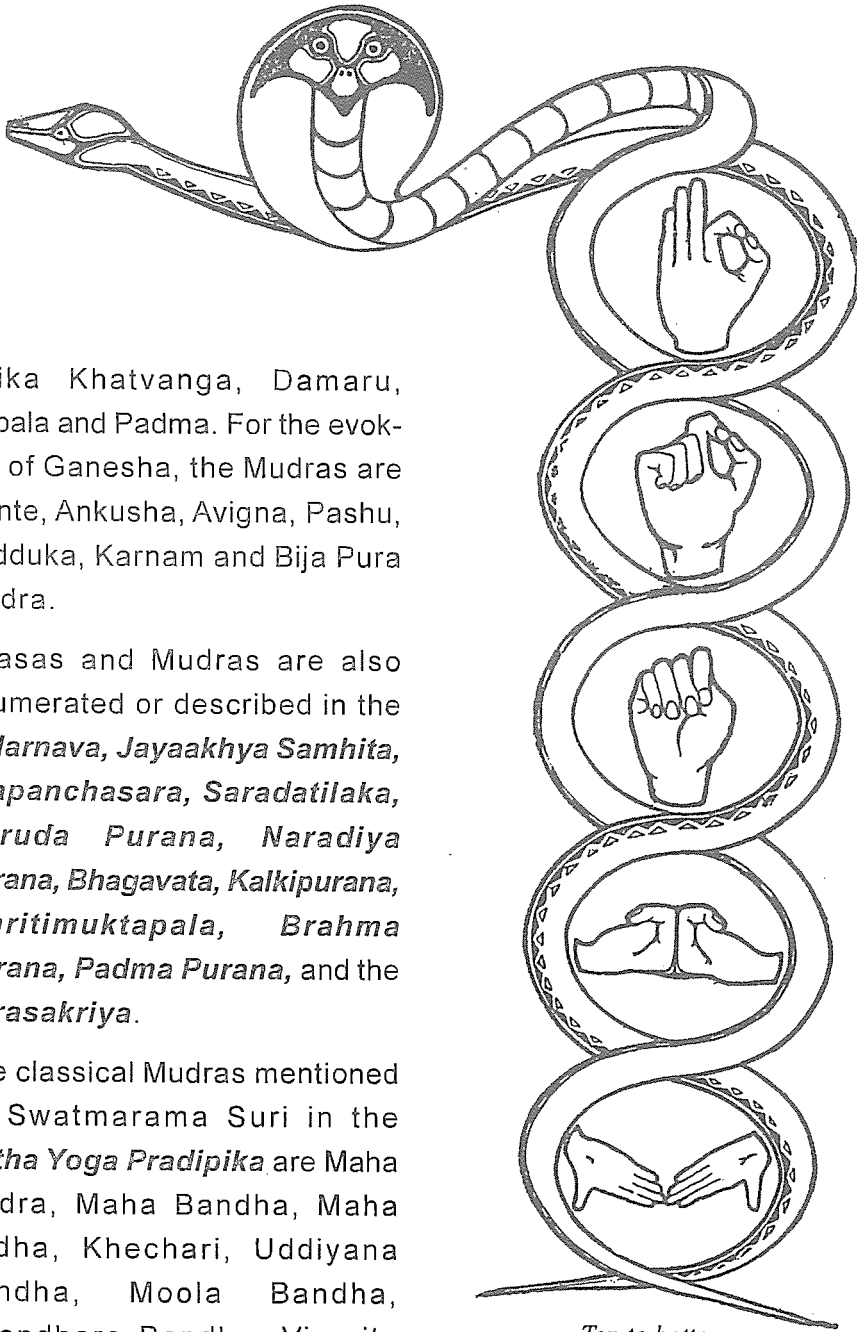
CHAPTER ONE

MUDRAS AN OVERVIEW

MUDRAS IN ANCIENT AND MODERN LITERATURE

The literature both ancient and modern on Mudra is extensive and in addition to the *Shiva Samhita*, *Hatha Yoga Pradipika*, *Gheranda Samhita* and other popular texts on Hindu Yoga, there exist many rich sources of Yoga, Tantra and Yoga Mudra Mysticism. The *Yoga Tattva Upanishad*, *Aryamanjushrimula Tantra*, the *Shat Chakra Nirupana*, *Mudra-Nighantu Upanishad*, the *Kamaratna Tantra*, and the *Mahanirvana Tantra*. The *Jakaya Samhita* lists fifty-eight Mudras, *Jnananarnava Tantra* lists thirty Mudras as does the *Niyasodasi-Karnava* and several of these appear to be the same Mudras. *Vishnu Samhita* lists thirty-one Mudras, but states they could be innumerable if the worshipper so desires. Two works on Nyasa and Mudra list nine major Mudras, but differ in the names and descriptions. The *Kamakala Vilasa* lists Avahan, Sthapini, Sannidhapana, Sannirodha, Sammukhi Karani, Sakalikriti, Avajunthna, Dhenu and Maha Mudra. The *Kamapala Vilasa Kaumudi* lists Trikhanda, Sarva, Sankhsobha Karani, Saravidravini, Mahankusha, Akarsini, Unmadini, Yoni, Biji, and Khechari Mudra.

The *Nighantu Tantra* is a glossary of Mudras and Nyasas. It lists nine Mudras, which can be used for any kind of worship, such as the Avahani, a flower holding gesture, and those described earlier in the *Kamakala* and the *Kamapala Vilasa*. Nineteen Mudras are described for the worship of Vishnu, ten Mudras for the worship of Shiva and seven Mudras for evoking Ganesha or Ganapathy. The Mudras for Vishnu are Shankha, Chakra, Garuda, Padma, Venu, Srivatsa, Kausthubha, Narasimhi, Varahi, Hayagriva, Dhanu, Bana, Parasu, Jagan-Mohini, Vami, Vanamala, Jnana, Vidya and Gada. For Shiva, the Mudras are Linga, Yoni, Trisula, Aksamala, Abhiti (also including Abhaya and Mriga),



Asika Khatvanga, Damaru, Kapala and Padma. For the evoking of Ganesha, the Mudras are Dante, Ankusha, Avigna, Pashu, Ladduka, Karnam and Bija Pura Mudra.

Nyاسas and Mudras are also enumerated or described in the *Kularnava*, *Jayaakhya Samhita*, *Prapanchasara*, *Saradatilaka*, *Garuda Purana*, *Naradiya Purana*, *Bhagavata*, *Kalkipurana*, *Smritimuktapala*, *Brahma Purana*, *Padma Purana*, and the *Varasakriya*.

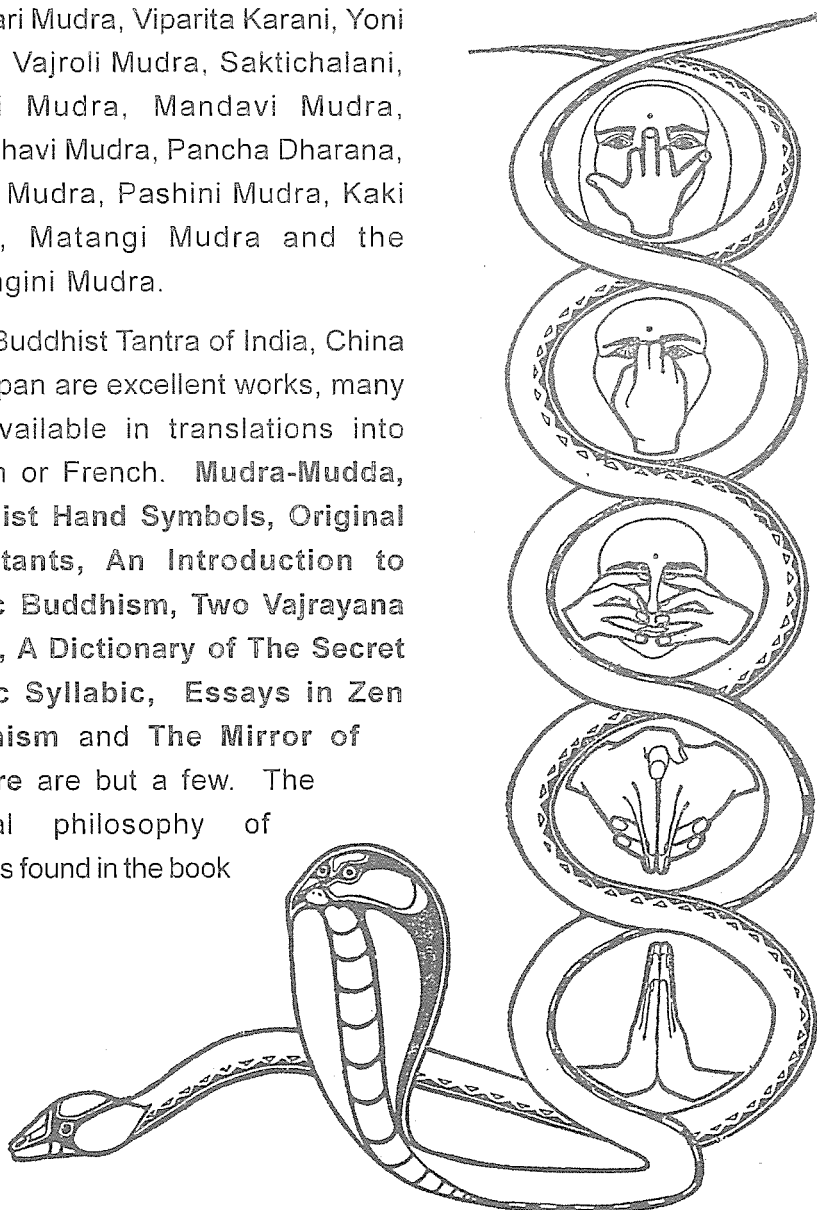
The classical Mudras mentioned by Swatmarama Suri in the *Hatha Yoga Pradipika* are Maha Mudra, Maha Bandha, Maha Vedha, Khechari, Uddiyana Bandha, Moola Bandha, Jalandhara Bandha, Viparita Karani, Vajroli, Sahajoli, Amaroli and the Shakti Chalana.

Top to bottom :
Chin Mudra, Chinmaya Mudra,
Adhi Mudra, Brahma Mudra,
Shunya Mudra

The classical Mudras mentioned in the *Gheranda Samhita* are Maha Mudra, Nabho Mudra, Uddiyana Bandha, Jalandhara Bandha, Mooia Bandha, Maha Bandha, Maha Vedha, Khechari Mudra, Viparita Karani, Yoni Mudra, Vajroli Mudra, Saktichalani, Tadagi Mudra, Mandavi Mudra, Shambhavi Mudra, Pancha Dharana, Aswini Mudra, Pashini Mudra, Kaki Mudra, Matangi Mudra and the Bhujangini Mudra.

In the Buddhist Tantra of India, China and Japan are excellent works, many now available in translations into English or French. **Mudra-Mudda, Buddhist Hand Symbols, Original Inhabitants, An Introduction to Tantric Buddhism, Two Vajrayana Works, A Dictionary of The Secret Tantric Syllabic, Essays in Zen Buddhism and The Mirror of Gesture** are but a few. The general philosophy of Mudra is found in the book

Top to bottom :
Vishnu Mudra,
Nasarga Mudra,
Shanmukha Mudra,
Nataraja Mudra,
Namaskara Mudra



called Kathakali and *The Diagram of Hand Poses*, *Les Kathakalis du Malabar*, *Simla Village Tales*, *Folk Tales of Kashmir*, *The Secret Messages and Symbols Used in India* and in *Moudra Et Hastha Ou Le Langage Par Signes*. *Gestures In Sumerian and Babylonian Prayer* and *La Passion D'al Hallaj*, *Martyr Mystique De L'islam* and *Mention Du Mon Divin* are all sources for hand, foot and body positions used by Sufis and the Magi.

Yet, in Yoga and Tantra, Mudra is more than a sign language. It is that which leads to Union itself, and is equal to the Mantra and the Puja. Indeed, in one form of Tantra, Mudra is elevated to the Godhead state and is said to be the Presiding Adept in Manipura Chakra. In traditional Yoga and Tantra, Rudra, the Primordial Shiva, is said to preside over this solar plexus centre. Mudra indeed then is given a high status. In Laya Yoga, the Yoga used to withdraw and make latent all powers and tendencies in the body, emotions and lower mind, the Mudra is associated with evoking the Shakti or in controlling the Devi in the particular Chakra or Padma. The Pancha Devi Mudra is a five-part Mudra to first evoke and then control the Shaktis. In the inner teachings of Yoga, there is an insistent repetition that for the uninitiated, the early practitioner of Yoga, the Nadis or nerve centres need to be cleansed from their impurity and both physical and psychical obstructions removed. Purification is brought about by the use of Asanas, Kriyas and Pranayama, while the obstructions are removed by Mudras. In actual practice, a form of the Bandha Trayam in Pranayama is used to burst through three psychic obstructions called the Trigranthis, while the Mudra is used for the arousal of the sleeping goddess Kundali, and her Shakti, the Kundalini Shakti. Tada Mudra, the Knock Gesture, is used for this purpose and then the Mudra to the five Matrikas or little Mothers, the Shaktis or the Devis of the five spinal centres are employed. The Shakti Chalana Mudra is taught as one of the most important of the Mudras for the arousal of Shakti. In Hatha

Yoga it is taught as a physical body posture, but in the inner schools of Kundalini Yoga it is included in the six secret Mudras.

The **Oli Mudras**, veiled heavily with sexual valences, are a dynamic Yoga practice divided into three major sections having two parts to each section. Vajroli Mudra has two gestures and Sahajoli also has two gestures where the Manduka Mudra is used in one part and the Garuda Mudra is used in the second. In the Amaroli Mudra, two parts are also used, one as the Shakti Chalana Mudra and the other, as the Shakta Chalani Mudra. In the mystic **Kapalas**, the author states: *"He who knows the true nature of these Six Mudras, who understands the highest Mudra, meditating on himself as in the position called Bhaga Asana, reaches Nirvana"*. The six secret Mudras should not be mistaken for some Hatha Yoga practices, which are more correctly called Vajra Karmas, where a tube inserted in the penis is used to suck up various fluids into the bladder. Water, milk, ghee, honey, mercury and the female "Kama Sila" are all employed in this manner in some Vama Marga Tantric rites. They may have their place there, but not in inner Yoga. Khechari and the Kali Mudra are also often associated with sexual overtones, but incorrectly so.

Vama Marga Tantra (the so-called Left-hand Path of Tantra), dwells heavily on the use of Mudra for its sexual perversion. Mudras are the gestures used for the arousal of sexual passion, as well as the positions for sexual intercourse used by the participants. The Mudra is also used to describe the instructions given by the Tantric Guru to the man and woman being initiated into these Vama Marga rites. Indeed, the woman herself is called Mudra, and so is elevated to the position of Devi, the Goddess. Vama Marga, the Left-hand Tantra has five schools and the term "Vama" is also used to mean "the woman". Vama, Devi and Mudra are therefore synonymous,

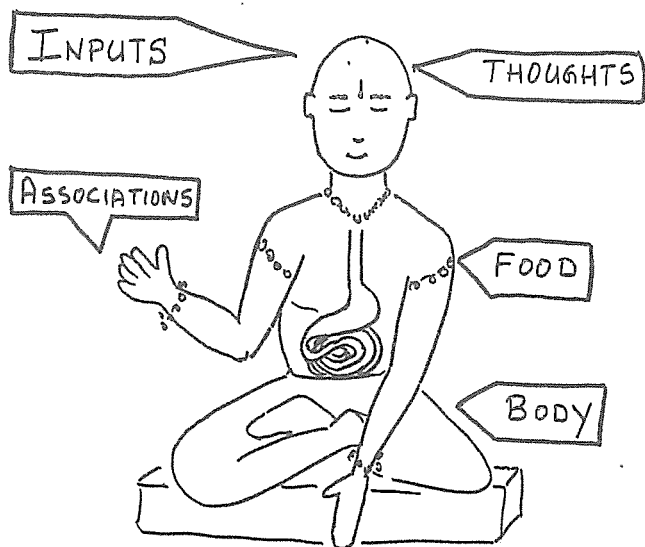
so these schools could be called Mudra Tantra, Devi Tantra or Vama Tantra.

The term Mudra is also found in the **Pancha Makaras** or the five symbolical acts which make up the Tantric rites and rituals. There, Mudra is said to mean the eating of parched grain. But, in fact it can also mean the sexual act of the mouth congress with the sexual organs. This is said to hasten the ascent of the Kundalini by bringing about an immobility of the breath, thought and semen. The semen must be contained at all costs.

In the five schools of the **Dakshina Marga Tantra**, called the Right-Hand Path, the physical body is considered the negative pole or the female, and the mind is the positive pole, or the male. The perfect union between mind and body by the correct use of Asanas, Mudras and Kriyas burns out everything in the path of the Kundalini Shakti aroused by the Antara Mudras, the suppression of the Pranic forces and the removal of the psychic obstacles. The sexual force is transmuted into Tejas and Ojas and a return to the Nirman Kaya, the Celestial Body, is achieved. It is impossible to set about the awakening and arousal of the Kundalini Shakti without the spiritual preparations implied by the Bahiranga disciplines of Yama (morality) and Niyama (ethics). The actual awakening of the Devi and her ascent through the Chakras is brought about by arresting all forms of respiration in Kumbhaka while the body is performing the Oli Mudras. The Khechari Mudra is often times also advocated to be used with the Six Mudras earlier mentioned. When the powerful Kundalini Shakti merges with her Supreme Lord in the Brahmarandhra, the full Celestial Union, the marriage in heaven, takes place. Both Yoga and Tantra agree that this is the end of the coming and going in the round of births and rebirths or as the Buddha puts it, "the end of woe!"

In the *Gheranda Samhita*, the author prescribes the use of Mudra for the attaining to one of the seven achievements of Yoga. This Sthirata is a Siddhi or psychic accomplishment. All of the ancient texts agree that if the Mudras are used with the mind out-turned, Siddhis will be gained. But they all also agree that if the mind is in-turned, then the practitioner of the Mudras realises the attainment of Oneness with the true Self. The external manifestation of this in-turning is a Riddhi known as **psychic prosperity**. Riddhi is to have all of the richness, health and happiness of the world without any attachment to the materialistic states.

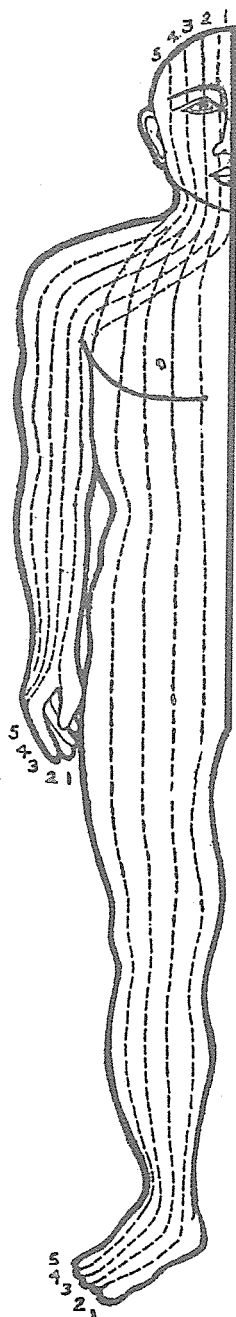
When a Mudra is used for Pratyahara, (sensory control and withdrawal), Dharana (concentration) and Dhyana (meditation), it is necessary that an appropriate mental attitude or **Mano Mudra** be adopted. The Mudra may



Pratyahara: Controlling the senses

employ the hands, as in Hastha Mudra, or the feet as in Pada Mudra, the mind as in Mano Mudra, or the body as in Kaya Mudra. The mind gestures the attitude so much so that it is possible that the attitude or mental Mudra may be maintained long after the concentration or meditation is actually finished. The constant attention of the mind towards the Supreme Nature is the highest gesture or **Parama Mudra**.

THE NEURO-MECHANICS OF MUDRAS



The casual observer or the neophyte to Yoga may be easily led to believe that the beauty of the gesture, or the power of the esthete, is that which evokes the Devatha, the Deva and the Devi, or that the entire procedure is entirely symbolical. Nothing could be further from the truth.

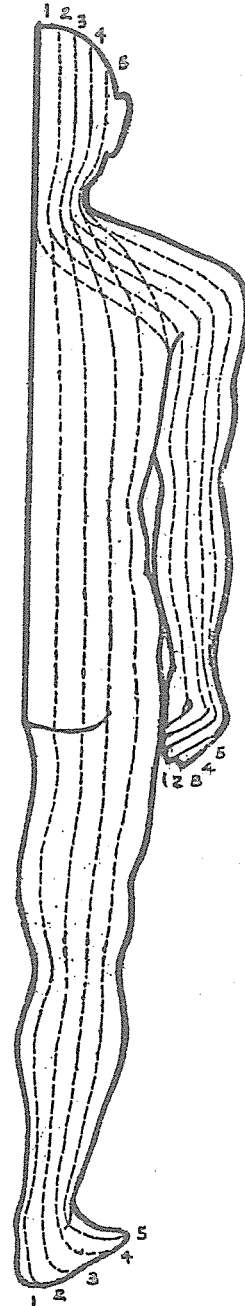
There is a good basis for acceptance that the Mudra does control the mind-brain processes and the functions within the nervous system by uniting various nerve terminals of the sympathetic and parasympathetic nervous systems. It is acceptable in neurology that the nervous system is divided into aflex and reflex systems. The aflex nervous system carries afferent or

Prana-Nadi nerve currents in the Annamaya Kosha (physical body) and the Pranamaya Kosha (vital body) flow through the brain into the spinal and peripheral nerves and terminate in the five toe digits (No.1 to 5). The human body is thus divided into ten Pranic areas. (see figure opposite)

sensory responses as well as efferent or motor responses. The reflex system is much like the grounding wire of any high voltage electrical system.

In Yoga, the human body can be divided equally into ten distinct parts, five on each side of a median drawn directly through the centre of the body from the top of the head to the base of the spine and terminating in each of the digits of the toes and the fingers. The body can be further sub-divided into ten Pranic areas, where one of the five major Pranic flows governs the head, and others the chest, the abdomen, the pelvis and the extremities. Five minor Pranas are more subtly at work within specific nerve areas. The true use of Pranayama is to control these ten flows of Prana Vayu moving in the Nadis or nerves of the Pancha Kosha, the Five Bodies of Man.

Prana-nadi nerve currents originating in the brain flow through the pneumogastric nerves to their corresponding members in the fingers of the hands (No. 1 to 5) Proper polarity of the body is maintained by the practice of Pranayamas while doing appropriate Mudras. (See figure opposite)



When the fingers of the hands are united together in the Hastha Mudra, the specific nerves (as in Jnana Mudra) are united together in a closed nerve circuit. The fingers not in use represent an open nerve circuit. If the hands are united together (as in Namaskara Mudra), then the cranial nerve circuits of the head and the upper part of the body in the cervical and pneumogastric or vagus system are united. If the hands are brought into alignment on the face (as in Yoni Mudra) then the vagus and facial nerves are brought together in a closed circuit. If the hands are united with the feet (as in Yoga Mudra) then the vagus system is close-circuited with the cerebrospinal nerves. When a posture like Parva Asana, the Past Posture, is used, all of the nervous systems of the body are thrown into turbulent action. Parva Asana is used by the Yogi to see into his past existences and to recollect past lives. It is also sometimes called Purva Janma Mudra or Parva Mudra.

Some research is now being done into the way in which the Mudras affect the whole personality. This knowledge was first understood by our ancient Rishis.

The purpose of Hatha Yoga Asanas is to bring together these same nerve terminals, uniting them uniquely in the various postures to produce the specific effect of that posture. Asanas, Kriyas and Mudras must be done correctly, otherwise the posture is meaningless. It becomes little more than a physical exercise if the deeper significance is not understood.

CHAPTER TWO

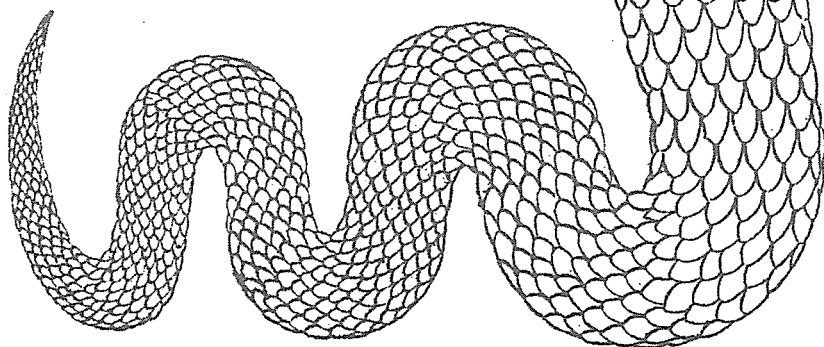
OLI MUDRAS

A GENERAL OVERVIEW

A STUDY IN THE
CLASSICAL SHAKTI MUDRAS
ALSO CALLED THE
SHAT MUDRAS

"The Natural Universe is locked in one gigantic cosmic embrace of energies, classified as positive and negative. The ancient Rishis depicted these forces as male and female, as God and Goddess. The highest of these Divine Forces were termed Shakta and Shakti. Shakta could not move without Shakti. Shakti or power was observed manifesting at all levels and the Rishis described the most powerful of all these forces as the Kundalini Shakti which lies dormant in the Kanda at the base of the human spine."

— Dr. Swami Gitananda Giri



A TYPICAL TANTRIC HYMN

EXOTERIC (LITERAL)

All men
Serve the female
Freely.
The Maharasa
Within the body
Is worth
Thousands of chests
Filled with gems.
When that wealth
Is lost,
Man
Becomes subdued
By the woman.
A lioness
Is she
She casts
Her eyes
Like a tigress
She leaves aside
The bones and flesh
and sucks up
The Maharasa,
Woman
Deals in the
Wealth of man
and the
Allured man
Goes on
Serving her
Freely.
With his plough
and bulls
Man cultivates
The fields of others.
There is the loss
of the bulls
and the seed
In the bargain.

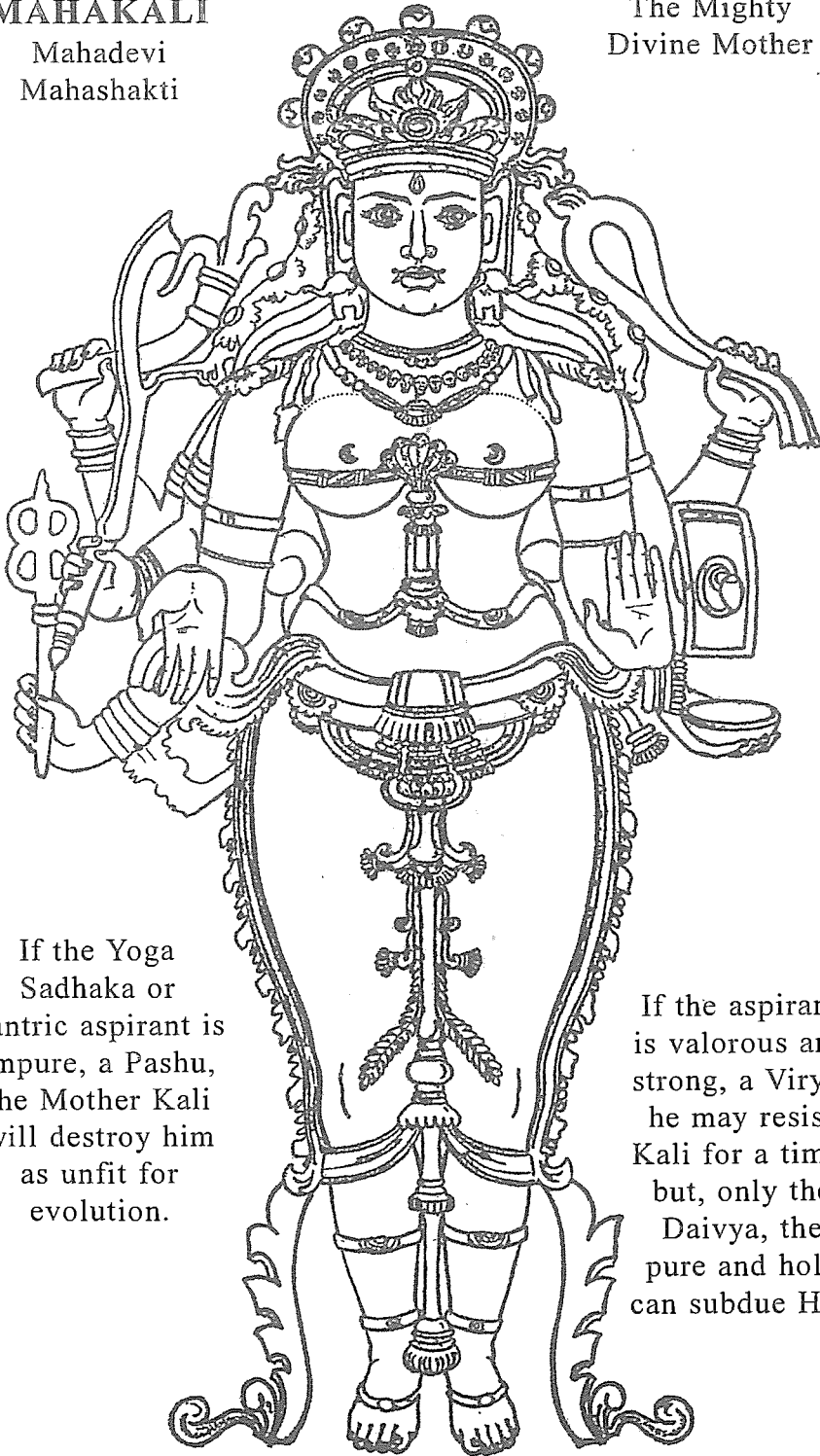
ESOTERIC (HIDDEN)

All functions of the mind
serve the body
autonomically, without question.
The Power of Life itself
dwelling in the gonads is the most
valuable of all physical possessions,
Rejuvenation and procreation are
governed from these glands.
When this power is dissipated and
mind control is lost,
Man is taken over by his body desires.
Bodily desires can destroy physical
health and mental balance.
As a lioness can rend aside flesh
and bones and devours only the vital
organs of her prey, so also the lust
in man will tear aside the morality
and ethics of society and religion in
the pursuit of sexual passions and their
deviation. The Maharasa is a powerful
Shakti said to produce the mightiest
of emotions. (no doubt the gonadal hormones)
The physical body
demands the attention of the mind, and
that mind which is forced to serve
the body without discipline will waver
and wander and become filled
with irrelevant thoughts, rather than
those pertinent to evolution to the
Higher Life.
The plough is the penis, and the bulls
are the powerful secretions of the
testicles, cultivating the field of
passion, rather than the Higher Mind.
In this, there is a loss of the seminal
power as well as the "seeds" that can
be turned into Ojas and Tejas for
higher mental and spiritual development.

MAHAKALI

Mahadevi
Mahashakti

The Mighty
Divine Mother



If the Yoga
Sadhaka or
Tantric aspirant is
impure, a Pashu,
the Mother Kali
will destroy him
as unfit for
evolution.

If the aspirant
is valorous and
strong, a Virya,
he may resist
Kali for a time,
but, only the
Daivya, the
pure and holy
can subdue Her.

CHAPTER THREE

OLI MUDRAS

THE SHAKTI MUDRAS

INTRODUCTION

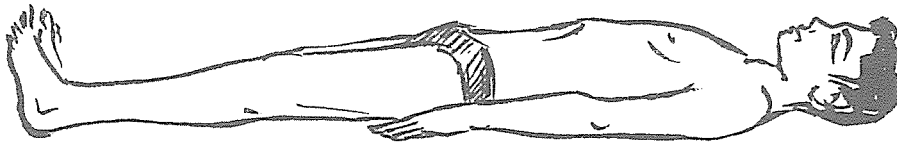
Although there are fourteen classical Hatha Yoga Mudras, or neuro-muscular postures, that activate endocrine (ductless) glands of the body, only six of the fourteen qualify as **Oli** or **Shakti Mudras**. These six Mudras arouse, then transport or transmute, whichever the case may be, the Kundalini Shakti, otherwise lying dormant in the Kanda.

In Hatha Yoga each of the Mudras has three distinct phases:

- The attainment to the proper, correct position
- The appropriate **Pranayama** regulating the arousal and then, the control of the Kundalini Shakti
- The **calculated use** of one, two or all three parts of the Bandha Trayam with the appropriate auxiliary Mudras

Laya Yoga includes a fourth consideration of a Vedic nature which requires the use of an appropriate Bija or Mantra.

The first three parts or phases may be taught to qualified candidates in small groups, but the Mantras must be passed privately in the traditional Guru-Chela "mouth to ear" system. The giving of the Mantras represents initiation into the Laya Yoga techniques and the mutual acceptance of agreed responsibilities by teacher and student alike, one to the other.



Shava Asana

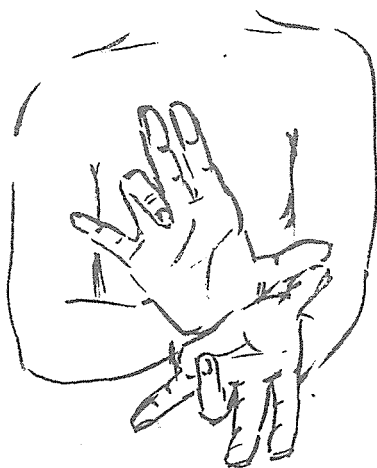
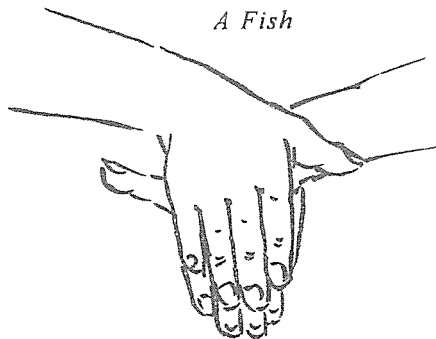
CHAPTER FOUR

HASTHA MUDRAS

THE LANGUAGE OF THE HANDS

STORIES THE
HANDS CAN TELL

A Fish



A Whale



Honey Dripping From a Flower

PICTURES THE
HANDS CAN CREATE

HASTHA MUDRAS THE LANGUAGE OF THE HANDS
--

“Yatho hasthas thatho dhristihi

Yatho dhristis thatho manaha

Yatho manas thatho bhavo

Yatho bhavas thatho rasaha”

Where the hand goes, there follows the eye; where the eye goes, there follows the mind; where the mind goes, there follows the expression and only when Bhava is expressed is the complete enjoyment of creation understood.

- Bhartha Muni in his Natyasastra

Have you ever been to a foreign land and discovered the need to communicate by gestures? If you were able to do so effectively, then you already know something about Hastha Mudras.

In India, from ancient times until the present, the art of dance has been expressed by the language of the hands called Hastha Mudra. The eyes, the face, the body, the feet, and the hands are moulded into one delightfully expressive language in the silent art of the dance. The oldest form of Mudra gesture is found in the style of the dance called Dasiattam. Much of its style is still preserved today in the modern Bharata Natyam.

The term “**Bharata Natyam**” is rather recent in origin, and is usually used to typify South Indian dancing. The Dasiattam, or the Devotee’s Dance, is the term still more commonly used

CHAPTER FIVE

BRAHMA MUDRA

THE GESTURE OF CREATION

THE PSYCHE OF THE MUDRA

A Mudra is usually defined as "*a neuro-muscular activity stimulating into action involuntary muscles with (or without) a resultant activity of the endocrine (or exocrine) glands*". One can see this dynamic activity at work in the Shat Mudras, also called the Oli Mudras. The glands are definitely activated, functions balanced and body incredibly benefited, especially Yogically. But, there is a whole aspect of the Mudra which may miss one's casual attention... and that is the psychic effect of the Mudra.

The psyche should be taken to mean all of the higher activities of the mind, and even those qualities of the Atman or Self that may be present in one's universal nature. These higher qualities of mind, intellect, and universality are also brought into play by certain Mudras. The group of Mudras in this section are outstanding examples of that psychic effect. When doing Brahma Mudra, the creative impulses of the brain and nervous system are also "gestured, enlivened and awakened" by the practice. There has been much international publicity about the development of the "Creative Intelligence" through certain aspects of Higher Yoga. The Mudra may also "sustain" as in emulation of Vishnu or bring about change, as in the use of the Shiva Mudras. *The texts are quite adamant that the Mudra is the Supreme Self... not that the Mudra represents an aspect of the Supreme Nature. The Mudra is the Deity!* When doing a Mudra, try to emulate the "mood" or Bhava of the Mudra.

Raise the mind in thankfulness. Let go of old worries and lower psychic states.

Mudras can be used very effectively as mood elevators and consciousness escalators. Higher Yoga seekers could also employ the Mudras in this subtle spiritual manner in all phases of Yoga, but particularly Hatha Yoga, Jnana Yoga, and Raja Yoga. In a section called Mudra Yoga itself, the Mudras are used as a personal tool to elevate oneself to a high state. In the Brahma Mudra, try to imagine re-creating ligaments, sinews, muscles, nerves, blood vessels. Be creative! Become Brahma! Open the mind to the infinite possibilities of life in an Abundant, Benevolent Universe.

A WORD OF CAUTION

When we are ill we want to get better as fast as we can, but, a word of caution in rebuilding bones must be here offered. Strength is to be built slowly back into the bones. This process takes time, and slow, steady perseverance in a properly designed routine is needed. We can rebuild quickly, but the structure may not be strong. It will be weak and subject to break down again. The practices that are recommended here must not be overdone. Rather, one practice should be used for ten days to two weeks, twice or three times a day, three to six times at a sitting. If one wants to choose only one out of this group, one should choose the Brahma Mudra as the most extensive of the practices and having the most far-reaching effect. All of the others are valuable in themselves, but one may want to change the order in which these practices are presented by doing first Shoka Kriya, then Ashoka Kriya, followed by Teenmurty Mudra, then Trimurti Mudra and finally Brahma Mudra as the last practice.

CHAPTER SIX

SURYA PRANA MUDRA

GESTURING THE LIFE-GIVING SUN

CHAPTER SEVEN

BODY TALK

**THE EXCELLENCE OF
NON-VERBAL COMMUNICATION**

BODY TALK - THE EXCELLENCE OF NON-VERBAL COMMUNICATION

By Yogacharini, Yogamani, Kalaimamani

Smt. MEENAKSHI DEVI BHAVANANI

Director, ICYER, Pondicherry, South India

A huge amount of sub-conscious "body talk" exists below and beyond the daily words we use to communicate with each other. In fact, the most effective communication is actually non-verbal. We inherently distrust words. We even distrust the perceptions of the mind. One of the most popular expressions in the English language is "*I think so, but I don't know*". Embedded within the structure of the language itself is the knowledge that "what we think" may not be "true". We cannot be certain of the validity of our own thinking process! If we doubt the validity of our own thinking, which is basically verbal in educated persons, how much less can we trust the validity of our spoken words, verbalized thoughts, which often "rush wildly out of our mouths".

There is no inherent truth in verbalization. Anything can be "thought". Anything can be "said", whether it bears any relationship to truth or not. We can say, "The lion is purple." This is obviously untrue, but its inherent fallacy does not prevent us from making the statement. Words can be arranged in any way the speaker wishes, whether they bear any relationship to the situation at hand or not. Furthermore, we often say exactly the opposite of what we feel. How often has the phrase "*I hate you*", sputtered out in anger, really been a frustration of the true feeling "*I love you!*"? The point is this: words are a most unreliable form of communication. Whether spoken or written they can

be manipulated. They can be influenced by wrong associations. They can be warped by negative emotions. They can become so abstract that they lose all meaning. On top of that, they can be easily misunderstood. All this plus the fact: words are “easy”. It is “easy” to say things which are not true, simply to gain an advantage, to make a point or to bring about a desired effect. Our collective cultural unconscious recognizes this in English-speaking people with the commonly used expression, *“Actions speak louder than words”*.

A great problem in modern society is that words have been drained of their essential meaning or energy through overuse and misuse. The incredible influence of advertising media has done much to destroy the power of words. For example it is difficult to take the word “love” seriously, when it is used to indicate one’s feelings towards everything from deodorant to tooth-paste to Italian pizza. When one is constantly exhorted to “trust” a particular brand of shaving cream or dipilitory, one soon loses the sense of the true meaning of the word. Youngsters freely express the sacred words “love”, “friendship”, “caring”, “good”, and then, exhibit behaviour which shows the utter lack of these emotions or qualities. It is easy to say “I love you” when sexual passions are inflamed. But when tests come, as they do in all relationships, most modern people stop short of its real meaning, which also includes fidelity, loyalty, sacrifice and deep caring.

Is there a more effective vehicle of communication? Verbalization is inadequate. The ancient Chinese believed that as soon as one talked about something, it was an indication that the thing no longer existed. When we feel we must “tell someone we love

them", we can doubt our emotion. Words are necessary only when that which was once obvious is no longer to be seen or felt. As soon as we talk about something, we change that thing by making ourselves conscious of its existence.

In India the Gurus knew "verbal comments" adversely affected personality. This is why they rarely paid compliments to their students. They knew that by bringing the action or quality or achievement into the verbal realm, the student would become "self-conscious of that action or quality or achievement". Thus, the verbalization would destroy the naturalness and spontaneity of that thing, quality or state described. Self consciousness would either lead to anxiety that the status must be maintained, or egoism that the status had been achieved. Therefore, the student mentally and intuitively had to know his Guru's attitude towards him at all times. That subtle communion is tainted if it descends to the gross communication of words. Important things should not be brought to the gross level of verbal communication, but rather be communicated in more subtle ways. Or, so it has been taught in the ancient East.

What are those ways, those means of communication which are subtle, refined, delicate beyond words? What means of communication exist which will not destroy the fragile relationship, the delicate emotion, the subtle thought? Equally important, how can the individual mind communicate with its own emotions, with its own body? Is there an intimate form of communication within the human structure itself? In India, a whole language grew up which was capable of expressing the most subtle spiritual truths, the most refined human emotions and thoughts without resorting to the gross vehicle of verbal communication, which

alters any situation it expresses. That form of communication was called the **Science of Mudra**.

Broadly speaking, Mudra means a "gesture". It can be a gesture of mind, (Manas Mudra); a gesture of the body (Kaya Mudra); a gesture of the hands (Hastha Mudra); a gesture of the feet (Pada Mudra); a gesture of the face (Mukha Mudra) or a gesture of the eyes (Chakshu Mudra).

Most humans unconsciously use "Mudras" constantly in their daily lives. They simply are unaware of it. Let us examine a few Mudras common to humanity throughout the world, "Mudras of the Daily Life", so to speak.

"*Body Talk*" has become a popular cliché in "pop psychology" circles in the West. We unconsciously tell the world many things about ourselves, unconsciously communicate much of our real self to those around us, simply by the way we hold our body, our hands, our face, and our feet. The English expression "*It was a gesture of good will*" indicates that we recognize that emotions can be "gestured". Mentally we can "gesture" or "reach out" towards others with good thoughts or even bad ones, and this "gesture" has its own power, depending upon the concentrative force of our mind. This is a Manas Mudra. When we see someone with shoulders caved in, we know that the person is dejected, or lacking confidence, just as we know that someone who walks with shoulders thrown back, straight and tall is filled with confidence. We know that someone who is constantly "fidgeting" or moving a body part unnecessarily is nervous and worried. These are examples of unconscious "gestures" of the body known as Kaya Mudras.

Some common unconscious gestures of the hands (Hastha Mudras) include wringing of the hands when in great difficulty or trouble; showing the palm of the hand to another, a gesture asking the person to stop what he is doing (This Mudra is used by traffic policemen all over the world); putting the hand into a fist to show defiance and anger; gesturing the thumb up, with the remaining fingers closed into a fist to show approval. (In the ancient days, the gladiators in the Roman colosseum depended upon this signal from the emperor to spare their lives).

Gestures of the feet are not so commonly used in the shoe-clad West, but everyone knows what it means if someone “kicks” their foot at them or stamps their feet in anger. In the East it is considered a gesture of great disrespect to sit with the legs crossed at the knees when in the presence of someone who should be shown respect. It is also considered disrespectful to sit with the feet outstretched toward anyone. Because it is customary to sit on the floor, the people are accustomed to many positions of the feet, which have different meanings. This is the Pada Mudra. We are all also aware of gestures of the face (Mukha Mudras). We all know what a smile is and what a frown is, and what a grimace of disgust looks like or a hateful look. These are all common facial Mudras. The Chakshu Mudras, those gestures of the eyes, are much more subtle. Certainly most lovers are experts in the Chakshu Mudra, sending glances of love, of disappointment, of anger, of sorrow etc. The unconscious use of various “Mudras” to communicate basic emotions, feelings and ideas is common throughout the human family. It is only in India, however, that this human phenomenon has been observed, codified, structured and refined into both a science and an art.

Mudra was elevated to the position of a carefully thought out science of cause and effect in the discipline of Yoga, and refined to an exquisite form of communication in the art of Bharat Natyam. The Hatha Yoga and Raja Yoga systems of the ancient Hindus contain a wide repertoire of Pada Mudras, Hastha Mudras and Kaya Mudras. Although there are Chakshu Mudras and Mukha Mudras, their use is not so widespread as in, for example, the Bharat Natyam.

The Yogis in times past were fully aware of the flows of Prana or Vital Energy in the body, the effect of this Prana upon the human organism and its importance in all forms of life. The existence of Prana is a fact that even the greatest of modern scientists have yet to discover. Carl Sagan, well-known popularizer of scientific theories in the USA and Canada, had stated that it was simply by chance adaptation to environmental conditions that the human body developed five fingers and five toes. The Yogi, who knows his own body inside out and has studied its connection to the Universe, realises the great scientist was badly mistaken. The human has five fingers and five toes on each side of his body because he has five flows of Pranic energy which terminate in each of the digits. There are five flows from head to foot on the right side, and five flows from head to foot on the left side. As well, there is a definite form of Prana circulating in the head, in the torso, in the stomach, in the pelvic area and in the extremities. These Pranic energies even have separate names in Yogic terminology. Their flows have been well charted in ancient Yogic literature. Udhana Prana circulates in the head; Prana Reflex in the chest; Samana in the digestive organs; Apana in the organs of elimination and Vyana in the organs of mobility (arms and legs). Bringing

these various diverse flows of Pranic energy into closed circuits ("sealing" the energy flow) is one of the methods by which Mudra achieves its purpose. In fact, one of the esoteric meanings of the word Mudra is "to seal or to close".

Even the less sensitive human has some dim awareness of the flow of energy from the hands and feet. This is why for ages immemorial holy men (men who had achieved some high level of energy within their human frame) have been able to "heal" by the "laying on of hands". This is why we like to be touched by "high-energy", positive people. They are transferring their surplus energy to us. It also explains why we shudder to be touched by negative, low energy people - they literally drain us of our energy. Normally we are losing energy through our hands and feet. It was discovered by the Yogis that joining hand to hand or hands to feet in various ways not only prevented that energy loss, but also helped build up the power of the nervous system, making it capable of handling the greater energy flows needed for (and produced by) "real" meditation. In Namaskar Mudra, for example (which is the hand position also used by Christians for prayer), the palm is placed against palm, and held against the region of the heart. In Yoga Mudra, the feet are crossed into Padma Asana, with right foot on left thigh, and left foot on right thigh, palms of the hands are placed on the soles of the feet. In many Yoga Asanas, the palms of the hands are placed into contact with the soles of the feet deliberately to create closed circuits of Pranic energy.

Sometimes, various fingers are held together in particular positions, uniting one specific flow of Prana in a unique way with another, to produce a certain effect in the body. For example, a whole system

of Mudras has evolved which, when the fingers are held in a particular position, such as Chin Mudra, Chinmaya Mudra, Adhi Mudra and Brahma Mudra, the flow of air into specific areas of the low, mid, high and complete areas of the lungs respectively can be controlled. A Mudra used commonly for meditative and concentrative activities is the Jnana Mudra in which the tip of the thumb is united in a circle with the tip of the index finger, and the other three fingers held rigidly straight. The thumb represents the energy of the Atman (Universal Self; in physiological terms, the energy of the Central Nervous System or Sushumna Nadi) and the index finger represents the energy of Jiva (individual self; in physiological terms, the right and left peripheral nerves or the Ida and Pingala Nadis). In Yogic parlance, the energies of the individual self are united to the energies of the Universal Self and the high meditative state is achieved. The Hastha Mudra is both a symbolic, as well as a causative factor in producing that which it symbolizes. It sets the stage, so to speak, and points the way. It is the conscious, evolving aspect of mind speaking indirectly through the Mudras to the physiological function of the body, gesturing to the body the direction along which body energies should flow.

There are many such Hastha Mudras, each having its own particular effect upon the body, emotions, mind, nervous system and Pranic flow within the human organism, each Mudra carrying its own subtle message of evolution. Also in the Hatha Yoga repertoire are numerous Pada Mudras where the feet are kept together in various positions in order to affect energy flows. Sometimes the feet are used as a vehicle to apply pressure at a certain sensitive point in the body, producing the desired effect on the energy system.

Some Kaya Mudras (Body Mudras) include Yoga Mudra and Maha Mudra, but the most important of the Kaya Mudras in the Hatha Yoga system are the six Mudras known also as the Shat Mudras or the Oli Mudras. By placing the body into six distinct positions, using breath control and Bandhas, endocrine glands of the body are stimulated indirectly. Through this complicated series of body Mudras, the Tejas or fire power of the body (sexual energy) is transmuted into Ojas, or mental energy. This is a good example of how the higher mind speaks to the body through the medium of the Mudra. If the mind tried to verbally instruct the body to transmit Tejas into Ojas, the feat would be impossible. By placing the body into particular positions, controlling the breath in a particular way and using Bandhas, the Mudras acts as the communicative link between the higher mind's desire to create Ojas, and the body's ability to follow its direction. Thus, the Mudra becomes a subtle means of true communication between mind and body, a concrete way in which the body can implement the evolutionary commands of the mind. Mudra thus becomes the special language uniting mind and body.

Whereas Mudras in Yoga are used mainly by the Yogi to communicate spiritually within himself and with the Universal Self, the Mudras in Bharat Natyam are used by the artist to subtly communicate with her audience, creating a Rasa - a particular emotional state - or stimulating the perception of a spiritual truth or feeling directly, from soul to soul, without the cloying, degrading effect of verbal contact. The Mudra in Yoga is an intra-personal communication, where with hand, foot and body positions, the mind can communicate its evolutionary commands to the body via energy or Pranic flows. The Mudra in Bharat Natyam, however, is much more an inter-personal communication, a direct communion between the

artist and her audience. Subtle emotions, spiritual truths which cannot be conveyed verbally, can be expressed via the trained glance of the eye, face, the position of the hands, the feet or the body.

Many of the Bharat Natyam Mudras are also to be found in Yoga, as they are deeply rooted in the natural physical reaction of the nervous system to certain emotions and states of mind. For example, in Bharat Natyam a closed fist with the thumb up is called Shikara Mudra and is used to symbolize manifestations of the Divine Power - Lord Shiva, Lord Vishnu etc. We have seen how in common usage the erect thumb position symbolizes triumph, success, "lordship" (compare the popular expression "thumbs up"). This corresponds well to Yogic thinking where the thumb symbolizes the energies of the Higher Self and in psychic and physiological terms, the Sushumna Nadi. The Namaskara Mudra, which literally gestures the meaning, "I witness that Supreme Force as manifesting in you", is common to both Yoga and Bharat Natyam, as is the Anjali Mudra, in which the Namaskara Mudra is lifted high over the head in a gesture of great respect to the higher authority, which could be God, Guru or King. The Jnana Mudra, the Gesture of Meditation in Yoga, is used also in Bharat Natyam to show the meditative state of Rishis or Tapasins.

An interesting example of a Mudra for the dance, which is deeply rooted in neurological truths, is the Mudra used to depict the Rakshasha or the demon. In the case of the Jnana Mudra, the Mudra of Meditation or Wisdom, the thumb which represents the Higher Consciousness is joined to the index finger which represents the individual Self and the three remaining fingers which represent the Tanmatras

(the essence of sensual experiences) are held straight and together in a controlled position. This represents a man in a meditative state. In the Mudra representing a Rakshasha or demon, the index finger is held against the base of the thumb, with the thumb stretched out, indicating that the individual self wilfully refuses to join itself to the Supreme Consciousness. The other three fingers representing all the senses are widely splayed apart, indicating that the senses of the Rakshasha are out of control. Neurologically, the hand position well represents a devil, a Rakshasha, a man who stubbornly refuses to submit his individual will to the Divine Will and whose senses are uncontrolled. This same kind of analysis could be applied to many other Mudras of the Bharat Natyam.

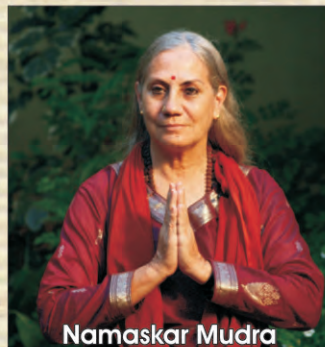
Another class of hand positions of the dance is more graphic and descriptive, and recreates salient features of the action / emotion / thought expressed by simulating the outstanding characteristics that are being expressed. It is like an abstract sketch of an object, hinting at its form. These Mudras are more obvious, such as those used to suggest carrying a pot of water, stringing flowers into a garland, closing and opening a door, eating butter and so on. The Kaya Mudras, holding the body in a defiant stance, an amorous stance, etc., play their part in communicating ideas and emotions as well.

The Pada Mudras reinforce the work of the Kaya Mudras. Chakshu and Mukha Mudras are the vital link between Hastha, Pada and Kaya Mudras and the Rasa to be created in the audience. The skilled, trained dancer learns to communicate with her eyes and subtle gestures of face, using facial muscles, eyebrows, eyelids and mouth to convey her point. The most exquisite communication is achieved without uttering a single word. Of

course, elaborate instrumental and vocal music and the collective Cultural Subconscious of the audience is also drawn upon to achieve the total effect. When that magic of shared spiritual insight and awareness occurs, as it often does in a Bharat Natyam recital, it is amazing to think that so much has been shared, so many emotions, so many thoughts, so many experiences with nary a word uttered by the artist or audience. The purifying and uplifting process of that type of artistic communion must be experienced to be understood. Mudra in this context acts as a catharsis and inspirator.

Through the science of Mudra, that rare moment of perfect and pure communion and oneness can be achieved, whether uniting man with man in a high spiritual level of consciousness or uniting man with the Supreme Force in that fleeting moment of spiritual insight. The Mudra “gestures” the energy necessary and “seals” that otherwise intangible and illusive moment, fixing it for all time in our heart and nerves, bones and blood, mind and body, soul and thought - creating a solid foundation stone upon which to build a spectacular spiritual life.

The Mudra “seals” into our very cells that call to a Higher Life which can never again be denied! The Higher Self gestures to the lower Self-the Paramatman beckons to the Jiva - with the simple command “Come To Me” - an exquisite invitation which transcends all verbal language, a Cosmic Mudra which links man to God.



Namaskar Mudra



Bhairava Mudra



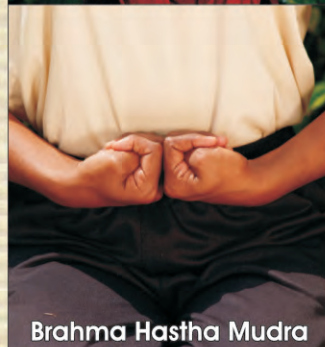
Chin Mudra



Adhi Mudra



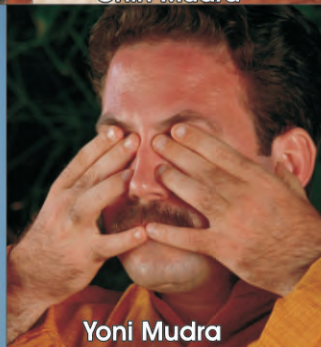
Yoga Hastha Mudra



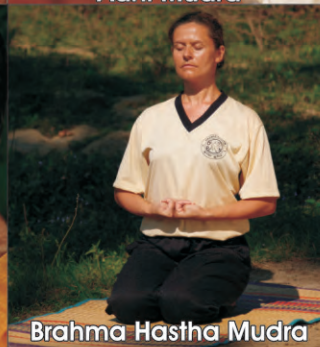
Brahma Hastha Mudra



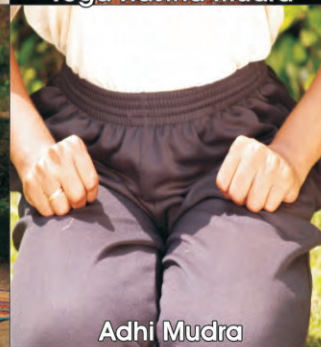
Abhaya Mudra



Yoni Mudra



Brahma Hastha Mudra



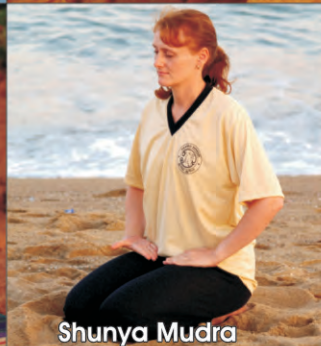
Adhi Mudra



Surya Prana Mudra



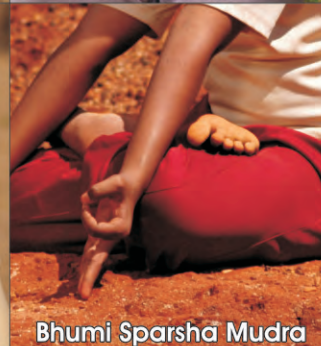
Agraa Mudra



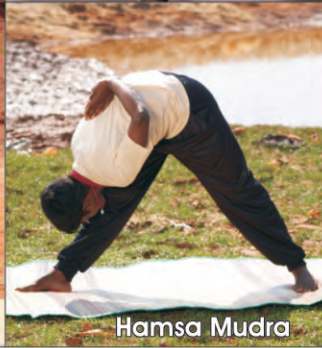
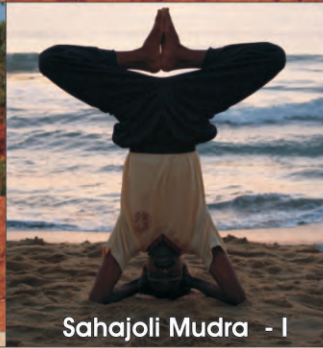
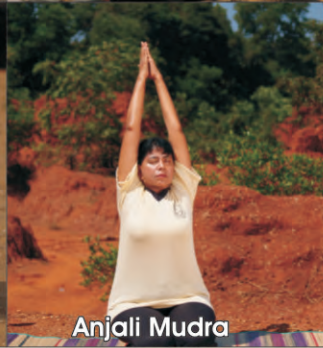
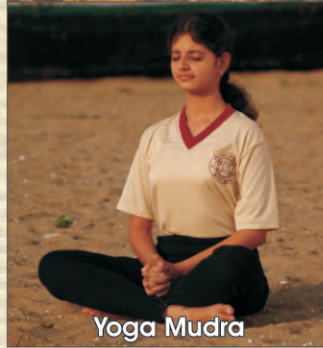
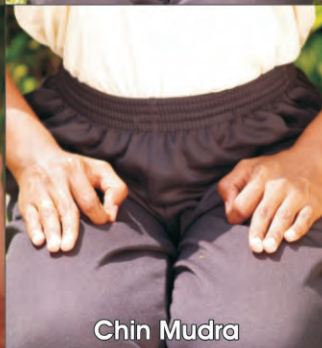
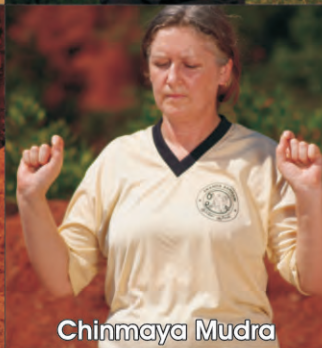
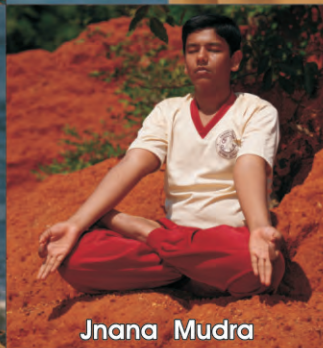
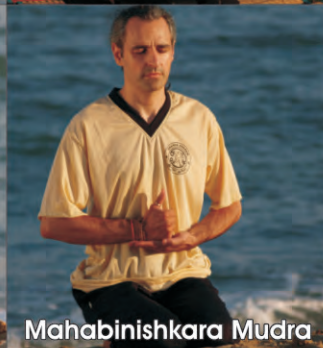
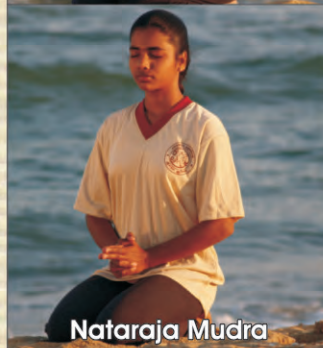
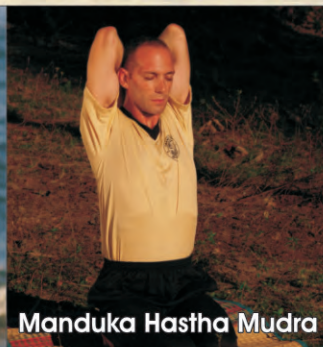
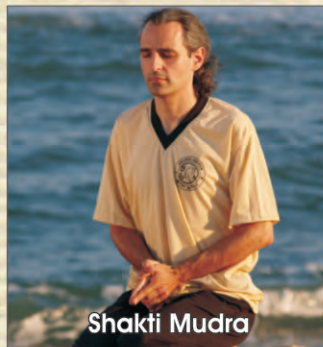
Shunya Mudra

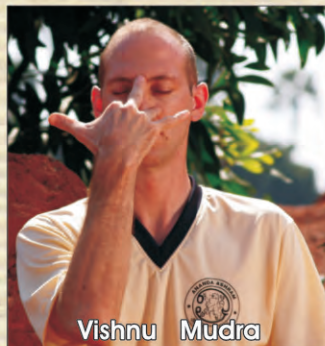


Nasarga Mudra

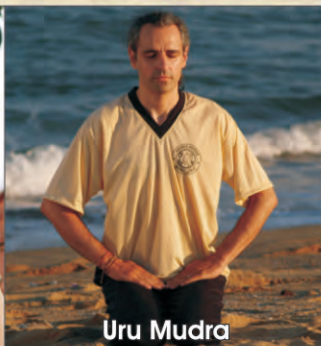


Bhumi Sparsha Mudra

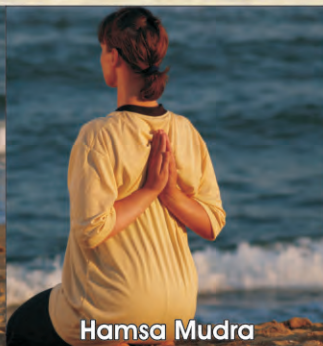




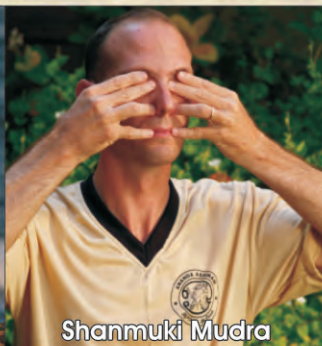
Vishnu Mudra



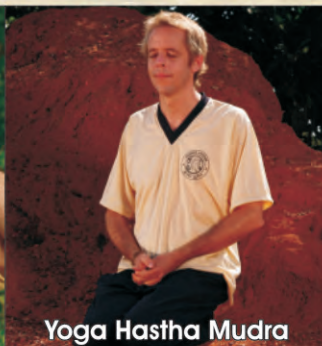
Uru Mudra



Hamsa Mudra



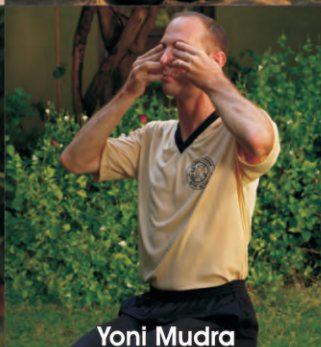
Shanmuki Mudra



Yoga Hastha Mudra



Surya Prana Mudra



Yoni Mudra



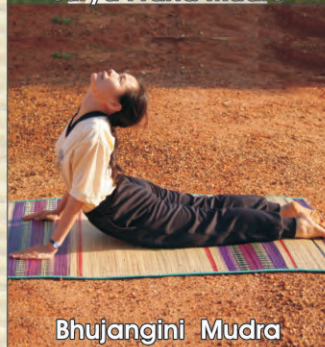
Uru Mudra



Namaskar Mudra



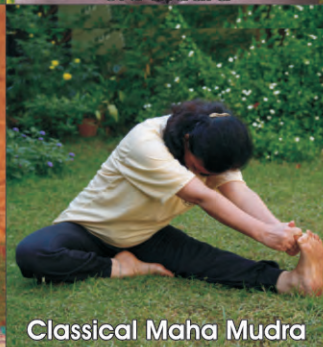
Kailash Mudra



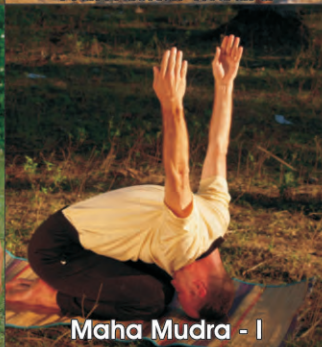
Bhujangini Mudra



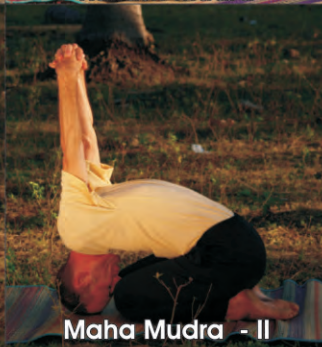
Gomukha Mudra



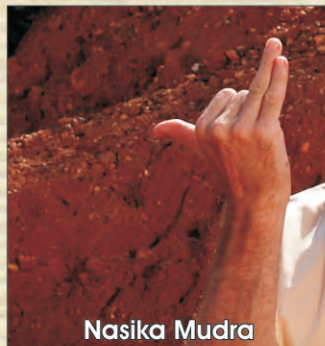
Classical Maha Mudra



Maha Mudra - I



Maha Mudra - II



Nasika Mudra



Kakachandra Mudra



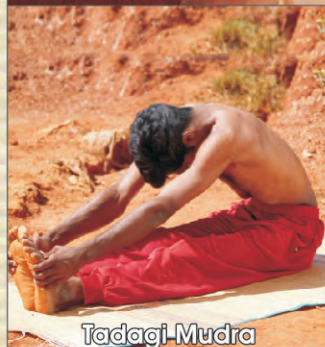
Nasarga Dristhi Mudra



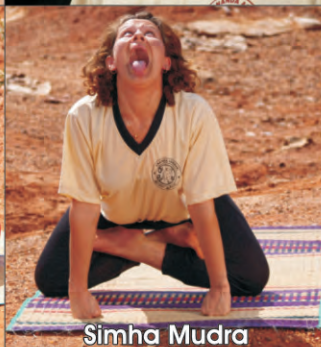
Mayura Mudra



Simha Mudra



Tadagi Mudra



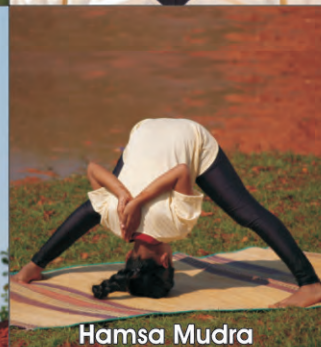
Simha Mudra



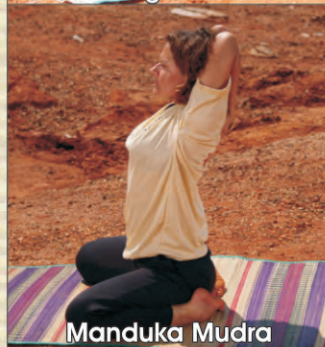
Vajroli Mudra - I



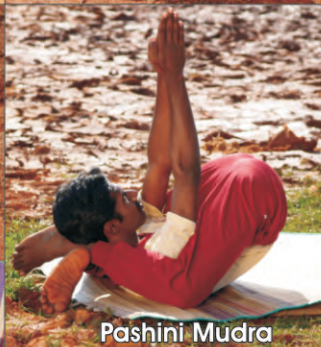
Vajroli Mudra - II



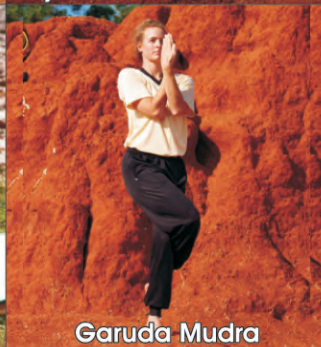
Hamsa Mudra



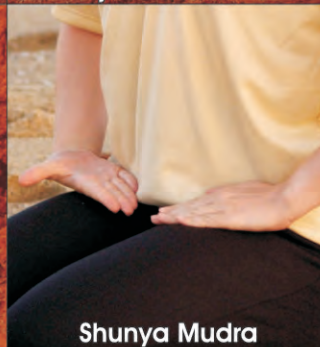
Manduka Mudra



Pashini Mudra



Garuda Mudra



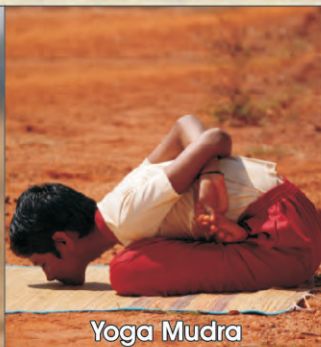
Shunya Mudra



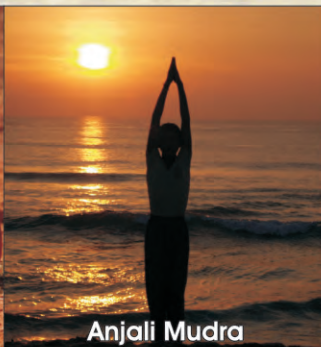
Manduka Mudra



Shambhavi Mudra



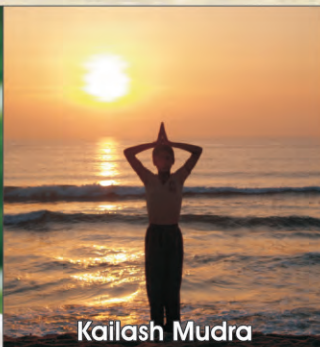
Yoga Mudra



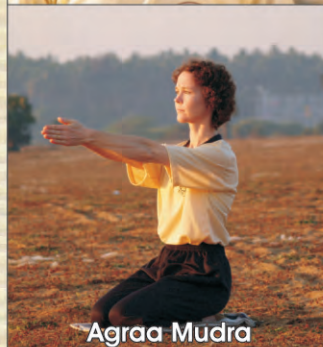
Anjali Mudra



Jihva Mudra



Kailash Mudra



Agra Mudra



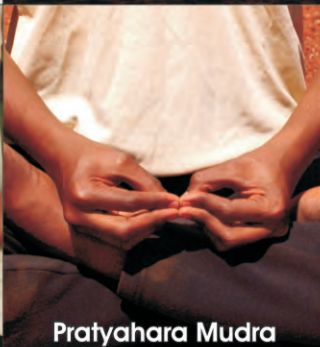
Gomukha Mudra



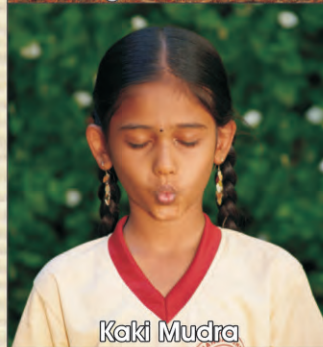
Garuda Hastha Mudra



Shiva Linga Mudra



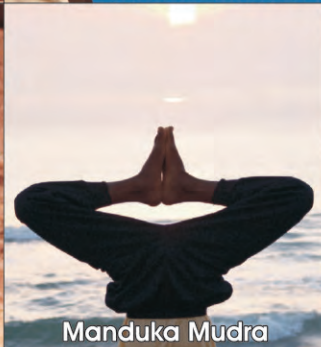
Pratyahara Mudra



Kaki Mudra



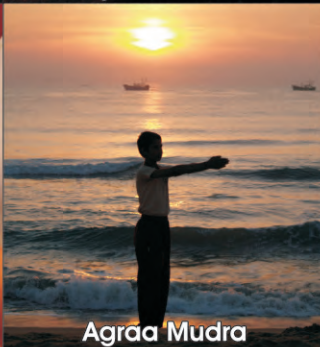
Garuda Pada Mudra



Manduka Mudra



Nataraja Mudra



Agra Mudra



HASTHA MUDRA SEQUENCE IN KSHATRIAN KRIYA



HASTHA MUDRA SEQUENCE IN KSHATRIAN KRIYA

BRAHMA MUDRA SEQUENCES

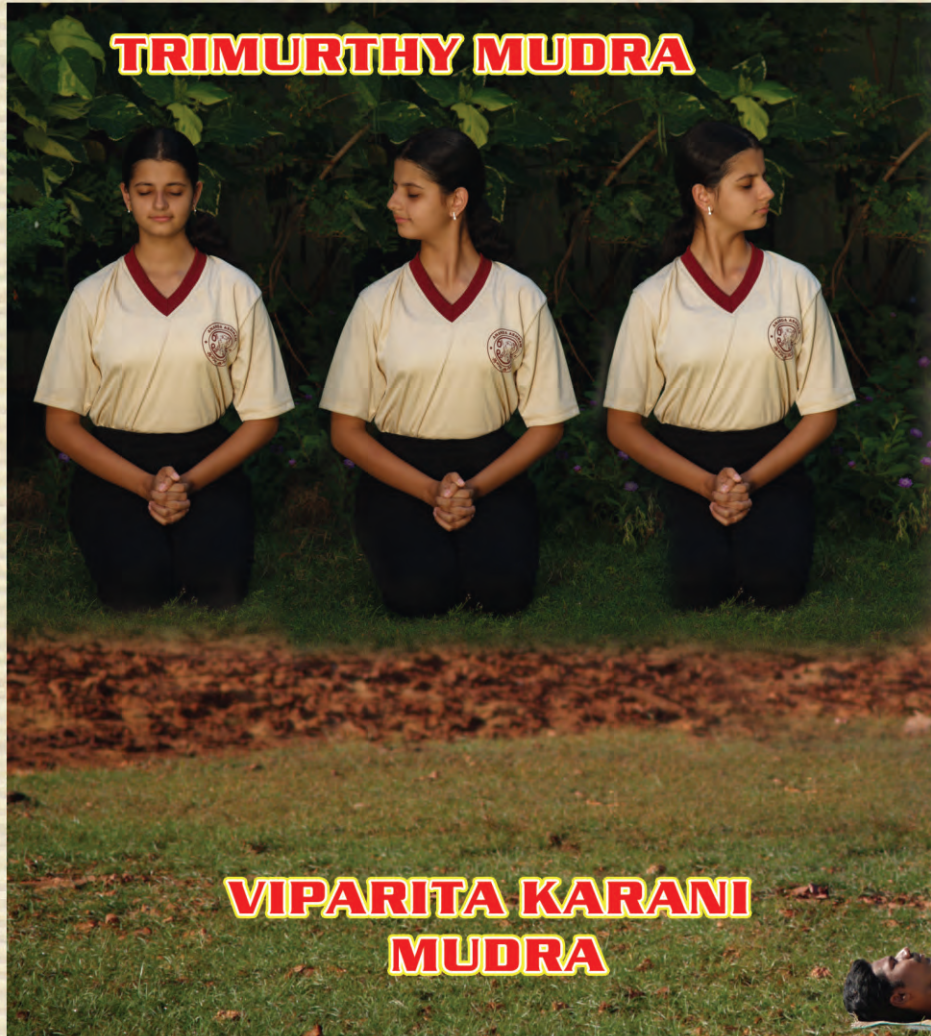


HASTHA MUDRA SEQUENCE IN VAJRA VEERA ASANA

CHAKRA AWARENESS SEQUENCE



TRIMURTHY MUDRA



VIPARITA KARANI MUDRA



HASTHA MUDRA SEQUENCE IN SURYA PRANA MUDRA





HASTHA MUDRA SEQUENCE IN VRIKSHA KRIYA

*The following pages depict some
of the important Hastha Mudras
that are used in Bharata Natyam,
one of the Classical Dances of
South India.*

SAMYUTTA HASTAM (Two Handed Gestures)



ANJALI
(Salutation)



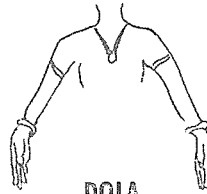
KAPOTA
(Dove)



KARKATA
(Crab)



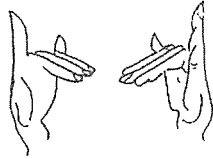
SWASTIKA
(Crossed)



DOLA
(Swing)



PUSHPAPUTA
(Flower Casket)



UTSANGA
(Embrace)



SHIVA LINGA
(Shiva Linga)



KATAKAVARDHANA
(Link of Increase)



KARTARISWASTIKA
(Crossed Arrow Shafts)



SHAKATA
(Car-Rakshasha)



SHANKHA
(Conch)

SAMYUTTA HASTAM (Two Handed Gestures)



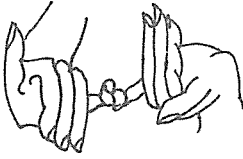
CHAKRA
(Discus)



SAMPUTA
(Casket)



PASHA
(Noose-Enemy)



KEELAKA
(Bond)



MATSYA
(Fish)



KOORMA
(Tortoise)



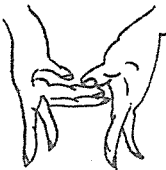
VARAHA
(Boar)



GARUDA
(Eagle)



NAGA-BANDHA
(Serpent-Tie)



KHATVA
(Bed)



BHERUNDA
(Pair of Birds)



AVAHITTHA
(Full Blown Breasts)

