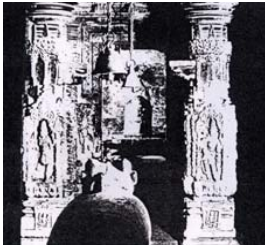


167 Celestial experiences occur above the eyebrows, whereas worldly experiences come in via the sense organs: eyes, ears, nose, tongue, skin.

In the sanatana dharma the celestial realm of unstruck sound is the source of worldly, struck sound. The modern Western view is that the source of mental sound is sound originating in the physical world by striking one object with another. Which way is it? Settle this question for yourself, it is a key point.



168 This face of Shiva is on a Shiva lingam or phallus in the inner sanctum of a Shiva temple in Udaipur. Shiva's bull, Nandi, looks on with us.

The temple bell, when struck, traditionally calls the god, in this case Shiva, to inhabit the murti, in this case the lingam mukha (look up any Sanskrit words you don't know the meaning of); however, esoterically what really happens is that by striking the bell a vibration is set up between the physical world and the celestial world of the sense faculty of hearing (not the ear). This harmonious situation, between the two worlds is that aspect of the divine called a god (or netter etc.)



169 Four faces of Shiva, each with a different expression or aspect, are partly merged into the linga in the Chaturmukha Mahadeva Temple at Nachna Kuthara, India.

Again, the traditional approach is that we are seeing here four faces (one is in back) of Shiva. Esoterically, the four faces are generated by an individual looking at the linga from four points of view. This is a crucial point on the spiritual path: deciding whether things are generated by an independent material existence or by an individual "viewing" Others. Settle this question for yourself.



170 This rare Kashmir bronze shows the bust of the personalised form of Shiva merged into his universal form, the linga. He wears a crown and ear-studs. He holds a mala while blessing us with his right hand; in his left he holds a vijapuraka, a citron, which signifies the seed of the Universe.

A murti is a harmony maker. In the endeavour to harmonise you with the Ultimate, this bronze linga-shiva was made. Behind the face of Shiva is the linga of sexuality. Shiva is that aspect of god that brings you into harmony with sexuality.

171 This broken-off linga, with Shiva in the front, was found near the ruins of an ancient temple at Kayavarohana, India. The erect, vertical

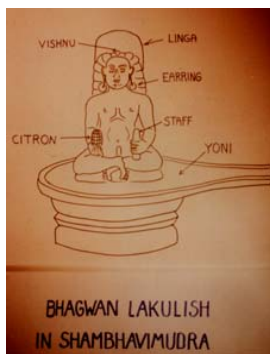
penis is a sign of upward flow of kundalini, the evolutionary energy.

A broken linga-shiva found in Kayavarohana. Which is it, is sexuality a physically generated phenomena or is it celestial and an aspect of god? Settle this question for yourself!



172 The presiding deity of the Kayavarohana Temple is the 28th incarnation of Shiva, Lakulisha, the club bearer.

Lakulisa is Shiva. By accepting Him (or any other by a different form or name) in your heart you establish harmony between yourself and Truth Itself.



173 The staff or club in his left hand is the symbol of Shiva. The citron in his right hand is the symbol of Brahma. There is a knob at the part in his hair, a shalagrama or shining place, a symbol of Vishnu. Lakulisha is sitting in the shambhavi posture, the final mudra of yoga.

Murtis tell a story. This one tells the story of the last stage of yoga. By pondering the meaning of the various parts one can begin to penetrate the inner workings of yoga.



174 Lakulisha taught Shaivism all over India in the 1st and 2nd centuries A.D. He reorganised the teachings of the Pashupata sect. Here he is in yogapatta asana. The hand in front of his body forms dharma-chakra-pravartana-mudra. In his upper right hand he holds a mala; in his corresponding left hand he holds the snake-entwined staff, the lakuta. The four upper smaller figures are his four principle disciples : Kushika, Mitra, Ganga, and Kaurushya, the founders of the four subsects of the Pashupata system.

This murti of Lakulisa shows the permanently erect phallus or linga which occurs in the last stages of yoga when sexuality is mastered. Notice that he is sitting on a lotus, a symbol of female sexuality.



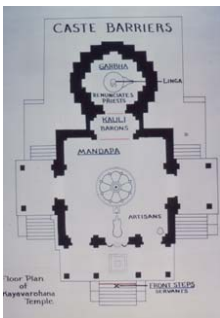
175 Lakulisha is mounted on a yoni, symbol of the female principle. This reverse orientation of the phallus and yoni represents the upward flow of sexual energy, yoga, the opposite of downward flow, bhoga.

In this case, the 28th incarnation of Shiva is sitting on a yoni covered with flowers. The reason stress is placed on the sexual principles is not because of fertility rituals; but, because of the importance of mastering sexual energy on the road to success and liberation.



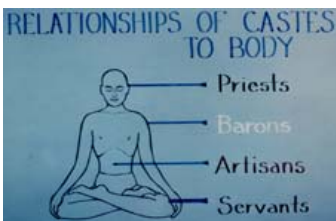
176 The idol or murti is centered in the inner chamber of the temple, the garbha or womb.

The linga and yoni are centered in the womb of the temple as seen in this plan view. This structure is not just symbolisation, the temple itself becomes, thus, an energy focus that inspires entrants.



177 The garbha is located at the top of the temple plan. According to the custom of the Sanatana Dharma, only renunciates and Brahmin priests are permitted in the garbha. Barons may come only as far as the kauli, artisans the mandapa, and servants may come no closer than the second to the highest front step.

The correct name is varna Barriers: according to one's ability one is categorized to the sudra, vaisya, kshatriya or brahmin varna. A sudra is stopped by fear, a vaisya by greed, a kshatriya is stopped by social status.



178 One's ability to accomplish determines what caste one is in. Servants are dominated by the lower part of their bodies; artisans by their stomachs; barons by their hearts; and god-men

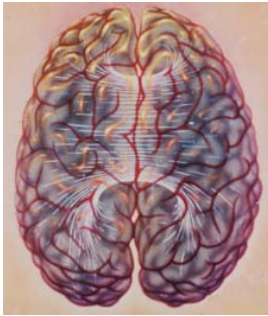
Sudras are afraid of sex, vaisyas are controlled by food, kshatriya are intimidated by emotions. brahmins are ensnared by knowledge.



179 As one advances up the evolutionary scale of consciousness, the brain develops. Through spiritual effort anyone can purify and evolve his consciousness. The brain gradually reforms the neuronal connections until the hemispheres become fully integrated. This is a bodily manifestation of

union.

The body in general and the brain in particular is a device for contacting others. It evolves, while the true individual does not ever evolve but is already perfect, divine. One's genetic structure, for the most part, determines one's ability. Thus one's varna is mostly determined at conception.



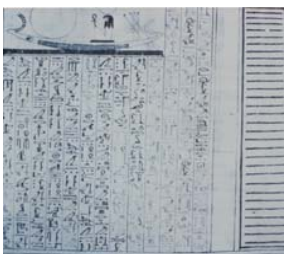
180 The modern brain of man has evolved rapidly since the days of the reactive Neanderthal, 35,000 years ago, to the God ordered society of 9,000 B.C., through the awakening of consciousness down to 1,000 B.C., in the brilliance of the first millennium when Greek philosophy and the Upanishads were written by fully alert ponderers of Truth and perfect yogis.

The brain of modern man. One's brain must actually change structure in order for one to change varna. Only nivritti sadhana will do that in one lifetime.



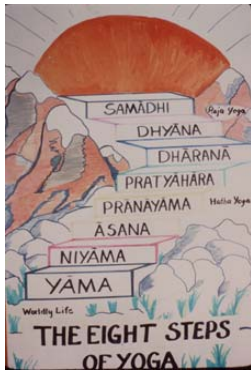
181 Stages of evolution lead from earth to heaven. In this relief of the 1st century B.C., Indra, the King of the Gods, is at the upper left and Brahma is at the upper right, with their attendant hosts. In the center is a three part ladder reaching from earth to heaven. The left part is for Indra, the right section of the ladder is for Brahma and the middle section has an imprint of the soles of a foot. The tree tells us that the foot belongs to Buddha, who at this early date was never physically depicted. This ladder comes down from heaven as God's gift to Man, so that Man can rise up in response.

Why are Indra and Brahma limited to the left and right of this stairway to perfection? Why is Buddha only allowed the center?



182 In Egypt, every tomb had a ladder to heaven like this, up which the soul of the awakened dead would mount to its place in the ever circling barge of Ra. The pyramid Tests of 2,350 B.C. state, "The deceased ascends on the ladder that Ptah, his father, made for him."

Why is death an opportunity?



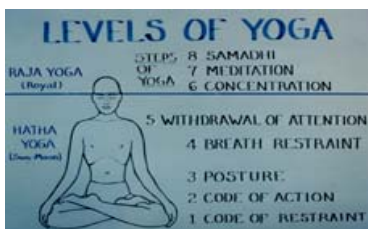
183 The eight steps of yoga are a ladder from Earth to Heaven. Each step has sub-steps: the yamas are five, the niyamas are five, asanas are many, pranayama are mainly ten, pratyahara are five, dharana are two, meditation is one. The stages of samadhi are two. The first stage of samadhi has four levels.

The reason one's nature evolves stage by stage is because of our limited surrender to the Other. This could be attributed to requiring knowledge of That before one will surrender to It. Or, limited surrender could be attributed to arbitrary choice by the individual.

LEVELS OF SAKHJA SAMADHI		
Self-Inspection	4 th	Sāsmīta
Serene	3 rd	Sānanda
Confused	2 nd	Savichāra
Upset	1 st	Savikarka

184 Samadhi is non-perceptual experience. It can be of anything: upset, confusion, serenity or self.

Many students of yoga err in thinking that dhyana is samadhi. In dhyana one's attention is fixed and steady for a long time on one thing. In samadhi there is no attention to fix or be steady nor anything to fix it on nor any one to have attention.



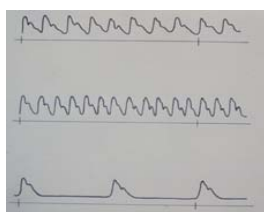
185 Hatha yoga is made up of the first five steps of yoga. HA means sun, the male, willful principle. THA means moon, the female, sensual principle. When spontaneous concentration begins, one enters raja yoga, royal yoga.

Samadhi can only be achieved by the grace of God or guru, never by the use of will.



186 The fourth step of yoga is breath restraint. In this pranayama the breath is held out for a definite number of counts. The counts are measured by the heartbeat. The heartbeat is the central measure or tala of time, kala.

In sahaja yoga the prana spontaneously flies up by uddhyana bandha. By this kriya the diaphragm is pierced by sakti and the heart center is opened.



187 The heartbeat is visually shown here: the exact duplication of the interval of time.

This trace of an electro-cardiograph shows the duplicative beating of the heart or tala.

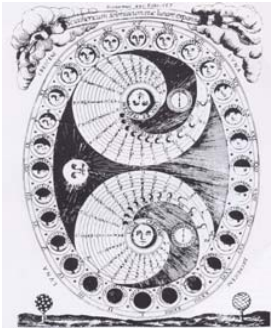


188 Here is a diagrammatic representation of the sound wave of the heartbeat.

Tala is One, here repeated in a diagram of sound waves.

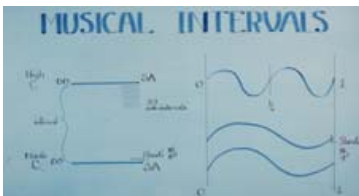
189 A tala can be only a unity in actual existence; however, one can think of a half beat or a quarter beat.

When we attempt to duplicate the One (Other), we fail and conceptually receive only a part; thus, creation is illusionary or conceptual and partial Truth simultaneously. But then we get a second chance on the second beat, etc.



190 This lunar calendar of Athanasius Kircher balances the intervals, tala, of the moon. Calendars are visual representations of tala or cosmic order.

The phases of the moon are measured partial aspects of the sun/moon relationship and lay out divine order.



191 In music, the intervals are measured between two sounds that duplicate the same sound impression at different levels, such as middle C and high C, Do to Do. In Sanskrit, C or Do is called SA. The yogic musical scale has three levels of

duplication of the same sound impression: low SA, middle SA and high SA. Each of these three intervals can be divided into 53 sub-intervals of the smallest differences the ear can hear. However, there are only 22 sub-intervals that produce a change in a person's emotions. These changes are called shrutis. Middle SA to high SA is a ratio of 1 to 1/2, which leaves the same feeling. A shruti might be a ratio of 81 to 80 and change one's feeling from tenderness to delicate excitement. SA is to music as AUM is to life.

The interval between SA and SA is as you to me.

192 The intervals of music are measured in the human ear in the cochlea, like the spiralling calendar of Kircher measured the moon's phases.

The ear is the central focus of the subtle or divine body. Sound entering the ear is matched to the subtle eternal sound by the cochlea.