



193 The cochlea can separate the sound of AUM into its intervals. It is named after the conch shell.

The cochlea or conch vibrates the subtle energy udhana.



194 The hero of the epic poem the Mahabharata, Arjuna, blows his conch to achieve victory over his enemies. His conch is called Devadatta. Devadatta is the Sanskrit word for yawning. When Arjuna sounds his conch the enemy falls asleep. In yoga practice, the yawn signals the beginning of pratyahara and the entry into yogic sleep, where the enemy of conscious thought cannot live. In yogic sleep come true dreams that enlighten the yogi. This is the equivalent of Vishnu's sleep.

Arjuna blows the subtle conch during sadhana and thereby connects the sadhaka (or sadhika) with samadhi.



195 Alone upon the immortal substance, partly submerged, partly aloft, Lord Vishnu takes delight in slumber. There is no one to behold him; there is no knowledge of him except by himself.

Vishnu in samadhi lays on the bed of infinity which floats on a lake of potentiality.



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197 Vishnu dreams his creatures. Pictured here is a creature dreaming of his god. Job's God in the poet Blake's engraving is pointing with one hand to the tablets of the law and with the other to the fires of hell. Is man a part of God's dream or God a part of man's dream? Is there a transcendent view that includes both ideas?

The whole situation of dreamer, the dreamed of and the dream could be characterised by the word GOD.



198 Out of Vishnu's navel arises a lotus on which sits Brahma, the Creator.

The goddess of wealth rubs the individuals right foot producing the cornucopia flow from the navel.



199 Here Vishnu is adored by Garuda, Narada, the divine bard; and Shiva. Four headed Brahma is about to create the Universe.

This production of wealth or creation is both a burden and a blessing. A blessing because we use this world to contact each other.



200 Lord Brahma turned his attention to the task of creation. But he could only see darkness in every direction. Then Brahma heard the sound tapa (penance) vibrating in the ether, and he sat in meditation. After one thousand celestial years, the sound of Krishna's flute entered Brahma's ear as the vedic mantra OM. When this was expressed through Brahma's mouth, the universe was formed.

Ditto.



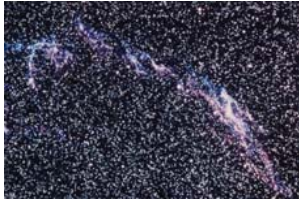
201 Creation first takes place as the hiranyagarbha or Golden Womb. From this perfect pattern, all forms and creatures are made. This perfect womb is symbolized in the yoga temple by the inner sanctum.

The Golden Womb is the assumption of beingness.



202 In the garbha or womb of the temple, the divine union of female and male is consummated in the yoni and linga. This union, partly experienced, results in the gradual unfolding of the universe.

In the Golden Womb of the Kayavarohana mandira is the beingness Lakulisa from whom flows this universe.



203 In inner stellar space, the creation of hydrogen gas is a gradual continuing process. How does this miracle occur?

This same process is shown here as hydrogen gas forming and gathering.



204 Whatever name the Ultimate particles end up being called, their apparent formation is due to the partial relationship between you and God.

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205 Rewrite in your own words your understanding of this painting in the light of all the foregoing, and give it to your course instructor.

God's cosmic form is always immediately available. Why, then, do we not usually see it?



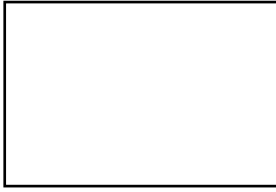
206 Here is God's Universal Form, the complete whole of everything that is. Through vision, this form cannot be tolerated. Only in perceptionless samadhi can the Allness of God be cognised.

Rewrite in your own words your understanding of this painting in the light of all the foregoing, and give it to your course instructor.



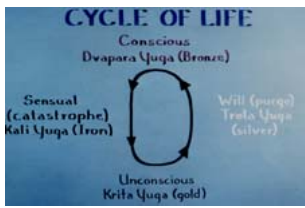
207 Here God shapes earth in a sweeping motion of his compass. John Milton wrote, in *Paradise Lost*, "In his hand He took the golden Compasses, prepar'd in God's Eternal store, to circumscribe this Universe, and all created things: One foot he center'd, and the turn'd round through the vast profunditie obscure, and said, thus farr extend, thus farr thy bounds, this be thy just circumference, O World."

By the process of measuring (or judging), the universe is created. By ceasing to judge others, the path between us is cleared of creation, and union, yoga results.



208 With earth created, Man began to progress through the cycle of eons from Gold to Iron. The lucky throw of the celestial dice is 4, the age of gold; the worst throw is 1, the iron age, the age we live in. These four ages are prophesied by Daniel to King Nebuchednezzar of Babylon: the prophesy was of an idol “mighty and of exceeding brightness,” the head of which was “of fine gold, its breast and arms of silver, its belly and thighs of bronze, its legs of iron, its feet partly of iron and partly of clay.” God-men rule in a golden age, barons in a silver age, artisans in a bronze age, and servants rule in an iron age.

Different varnas are dominant in different yugas. In the Kali yuga the sudras are dominant. Hoping for the golden age to resolve our problems is an error in two ways. One, hoping is useless because the time will come for the golden age automatically and the kreta yuga will begin and; two, every age has its pluses and minuses and each age just substitutes one set of problems for another.



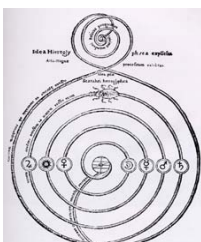
209 The cycle of ages repeats itself on its grand scale. In the microcosm of the human, the same cycle of life occurs. From the golden age of childhood and unconscious action, life rises up through the use of the will, purging impurity, mastering life, and accumulating merit, until life rises to a full consciousness of the heaven of a successful householder, where one lives out one’s merit, comes to the temptations of the sensual, and, when catastrophe strikes, one crashes to the disaster of death and unconsciousness. Then the cycle begins again as one is born into a new body or situation.

Even the cycle of consciousness to unconsciousness is only a cycle. Progress is not made by cycling, cycling is only an opportunity to progress.



210 The cycle of life turns and turns as the wheel of the sun-chariot of Surya

We can just go round and round, confusing motion with progress. God provides the cycle of action and as many cycles as necessary.



211 The alchemist Kircher describes “the spiritual progress of the mundane spirit” as “passing from his source through all the planetary spheres to arrive perfected at the centre; from which he expands, sees the center from the ‘outside,’ and spirals (catastrophically) into the upper world, back to his

divine source.

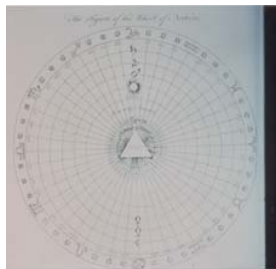
Progress comes from accepting what is and thus graphically one spirals to the upper world instead of cycling.



212 The illustration from John Bunyan's, *The Pilgrim's Progress to the Celestial City*, shows man's circuitous journey toward enlightenment, the spiral of unfolding consciousness in which similar situations recur on successive windings. The pilgrim is beset with trials, tests and life crises until he is thrown catastrophically into the

river of death.

One's nature evolves in a spiral pattern. In yoga sadhana one eventually is thrown catastrophically into the river of death.



213 In his "Works" Jacob Boehme depicts the wheel of Nature where God is in man's heart. Of this picture of the celestial and the mind of man, Boehme says that it, "windeth itself from without, inwards into itself; for the deity dwelleth innermost in itself ... even as God is everywhere total and perfect, and dwelleth thus in himself."

If one accepts Nature as being all there is, one can never find the entrance to the path to God. One will instead just cycle endlessly.



214 Sudama, the true devotee, is searching for the Golden City of Krishna, the highest wisdom.

Sudama found, eventually, the entrance to the golden city of Krishna by devotion.



215 However, if one is not graced by God or Guru with that wisdom, the result is catastrophe.

This story of catastrophe is known throughout the world.

When one has reached consciousness through dharmic use of the will, a sensual catastrophe occurs and the dharmic sadhaka has the opportunity to find the golden door by the grace of God or guru.



216 In this Mayan drawing we see the rain serpent, stretching across the sky, belching forth torrents of water. Great streams of water gush from the sun and the moon. The old goddess, she of the tiger claws and forbidding aspect, the malevolent patroness of floods and cloudbursts, overturns the bowl of the heavenly waters. The crossbones, dread symbol of death, decorate her skirt, and a writhing snake crowns her head. Below, with down-pointed spears, symbolic of the universal destruction, the black god stalks abroad, a screeching owl raging on his fearsome head. Here, indeed, is portrayed with a graphic touch the final all-engulfing cataclysm.

Explain in writing to your course instructor how this Mayan drawing illustrates the foregoing principles.



217-218 These life sized carved figures tell the story of the Descent of the Ganges, when the serpents attracted the stored up waters in the Himalaya to be released by Shiva's grace. This is the yogic version of the epic story of Manu. In the Bible, Manu is Noah, the survivor of the Great Flood.

In yoga the catastrophic flood occurs spontaneously and is a holy event. Catastrophes can only happen spontaneously. Read the story of the Descent of the Ganges in the yogic shastras before continuing .