

37 A French genius, Schwaller-de-Lubicz, made this overlay of the human form on the Temple of Amon.

Note that the toe of the right foot is thus placed at the entry gateway. Read, "The Temple in Man" by Schwaller-de-Lubicz before proceeding with this course.



38 The Temple at Luxor as it stands today. The pylons at the right represent the feet. The towers in the centre are minarets of a Muslim mosque built 2,000 years later.

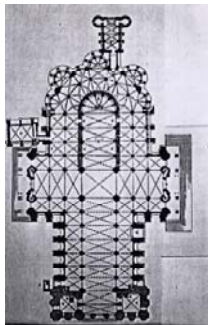
This photograph of the Luxor Temple shows a Muslim mosque at the right knee and the original temple in partial ruins. At the spot equivalent to the heart the early Christians modified the structure into a Church!



39 The cathedral at Chartres, France was constructed on the same Divine Plan.

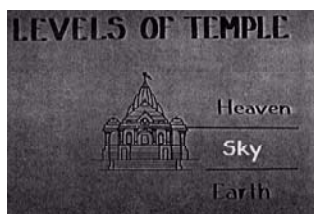
The Chartres cathedral, as with all medieval Cathedrals, was designed and built by artisans (vaisyas), who were traditional descendants of the Egyptian temple builders,

the Masons.



40 The cathedral plan shows the cross. The apse at the top represents the head. Each semi-circular chapel holds a statue of a saint.

The same numeric relationship exists in the Christian cathedral, the Egyptian temple and the Yogic mandala. You feel uplifted in such structures because they are prana flowers. They energise your nervous system and open your subtle body's energy centers (chakras).



41 The vertical aspect of the yoga temple at Kayavarohana correlates to the levels of the universe. Note that the line between sky and heaven, which falls at the eyebrows, is at the top of the porch. In the centre at the third eye is a statue of Nataraja, dancing Shiva.

As a member of the priesthood of this lineage, you should have enough discipline to rule over the Earth and are working your way through the sky. To enter yogic Heaven one must open the third eye at the center top of the

porch. To do this one must be willing to be a fool.



42 The energy of the third eye centre is opened by the dance of Shiva and is the entrance to the higher realms.

Only a fool would be willing to dance with abandon to God's tune. Between the two goddesses is Nataraja (the dance king) surrounded by a ring of fire.



43 This central point was discovered by yogis over 8,000 years ago.

His hair flies and he is topped by spontaneously emitted by his joy.



44 The cobra at this same point on the war helmet of Egyptian pharaohs represents the mastery of the serpent-force.

The Egyptian pharaohs were priest-kings. Their tradition came from the same source as the yogic and all other self-improvement traditions.



45 The helmet is exactly designed to cut the forehead, separating the world of thought from the world of the senses.

On walls the Egyptians portrayed in a profile flat manner. Read and reflect on "Yoga and the Arts" before proceeding with this course.



46 The brain is the realm of heaven; the senses are in the sky; and eating is of the earth. The line separating the brain from the senses is just above the eyebrows.

In a Golden Age, there is unity of science, art and religion along

with every day life. They are not just balanced, but blended to a point where there is only harmonious living. This is the Kingdom of God.



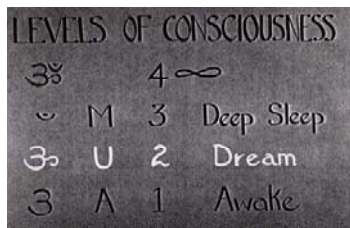
47 The Kayavarohana Temple, shown here from the South, has the same line at the top of the porch frieze.

The Kayavarohana temple is rooted in the Earth and reaches for Heaven. The section to the right is the female aspect and the tall section to the left is the male aspect. The spire is a phallus, the round part the female breast. The round part is also the dome of the skull and the vault of the sky.



48 The temple is in three levels. The lowest level is completely buried in the Earth.

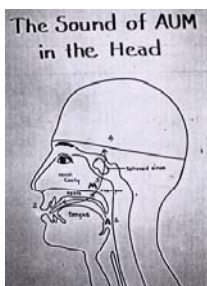
A section through the temple shows the upper chamber of the masculine aspect. This is the space of samadhi. The upper door, the door of God. This upper chamber is beyond experience, being and prana.



49 Paralleling the temple levels are the levels of consciousness. In the Mandukya Upanishad, a fourth level is mentioned: The Fourth, say the wise, is not subjective experience nor objective experience, nor experience intermediate between these two, nor is it a negative condition which is

neither consciousness nor unconsciousness. It is not the knowledge of the senses, nor is it relative knowledge, nor yet inferential knowledge. Beyond the senses, beyond the understanding beyond all expression, is the Fourth. It is pure unitary consciousness, wherein awareness of the world and of multiplicity is completely obliterated. It is ineffable peace. It is the supreme good, the nondual without a second. It is the Atman. Know it! This is Atman, beyond all words, is the syllable OM." These levels correlate to the sound OM.

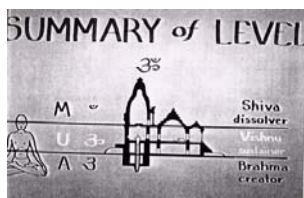
The Om symbol taken as a unit is not a sound, not a flow, not in the realm of prana; but is the unbroken symmetry, the perfect whole, union itself: YOGA.



50 A (uh) starts in the throat. As the A (uh) broadens at the back of the palate it becomes A (ah), then A (a), O, and U at the pursed lips. Then, swinging through the bottom of the mouth over the flattened tongue, the sound of M (mmmm) rises into the pharynx. As the M refines (MMMMM), it passes through the nasal cavity, the sphenoid sinus, the pituitary, and on into the brain. The sound OM automatically is formed by the

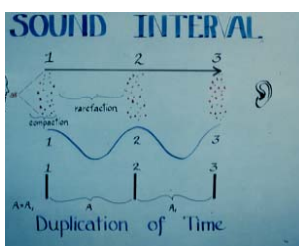
structure of the human body. At a deeper level, the human body evolved from the sound OM.

To reach this stateless state, sound (or prana) (or life) passes through the three stages. When it reaches the level of the brow, it transcends the third eye and dissolves into its anti-part; the soundless Truth itself (Om symbol) is the end: YOGA.



51 A summary of the levels.

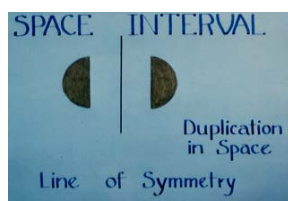
Reflect on this summary, try to apply it to yourself. Taken as a unit this summary outlines the overall situation you find yourself in.



52 OM issuing from the lips of our yogini at the left creates a compaction of the air molecules at regular intervals in space. These waves of compacted air move toward the ear on the right, striking it at even intervals of time. Pleasant sound is always made up of duplicated intervals of time, where  $A=A_1$ . The average human,

sounding OM, will produce about 360 such waves in one second. This is duplication of time.

Time is resolved not through the contemplation of Time, but by surrender to the source of the transmission of Divine Other. If you can follow this principle from the sound example above, to time duplication in essence, to flow through the connection between us, you will transcend Time.



53 Duplication across space always implies a line of symmetry. The objects are always balanced on each side of the line.

Time and space are due to a break, a separation in symmetry. The only symmetry there is, is that I am a duplicate of you. If either you or I refuse to admit to ourself that this Perfect Symmetry is the case, the symmetry is apparently broken. In fact it is never broken and cannot be broken, thus the appearance of existence, the illusory nature of the world.



54 The human body is structured on a line of symmetry running vertically. This line or plane is called, in yoga, the sushumna.

The line about which symmetry is broken is called in Sanskrit the susumna. The right and left sides of this early Greek statue are quite symmetrical; however, right is different than left, thus the Ultimate symmetry is broken and a being exists as a result.



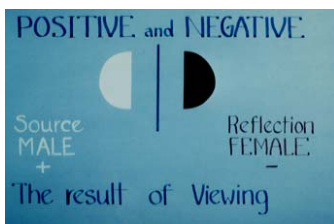
55 A wall painting in the temple of Seti I shows Pharaoh worshipping. Note that the symmetrical parts of the body are drawn in profile while the asymmetrical part, the torso, is drawn front view. The Egyptians were aware that internal organs were asymmetrical.

The pharaoh Seti I knew this principle, and is worshipping it here in this well-preserved relief.



56 Carved on a wall in the Temple of Amon, Pharaoh is making an offering to the God Amon. This mural shows the same views of symmetry in profile and asymmetry in front view as the previous painting.

Pharaoh here offers nectar to that principle in the form of neter amon in his fertility variation. The erect phallus symbolises mastery of the sexual energy, life energy, prana, which happens when the symmetry is restored through yoga.



57 If, instead of grasping with one's attention the entire picture, one takes a viewpoint from one side, an imbalance is created. The side with which one identifies oneself is the positive. A dynamic balance is then made by the object on the other side of the line of symmetry being the negative. The act of

viewing automatically includes the viewer, the male, and the viewed, the female. Yogis know the male side as purusha (the individual) and the female side as prakriti (nature). Material scientists have wrongly assigned nature as the source and the viewer as the receiver. Spiritual scientists say that the male is the source and the female the reflection. The Absolute Truth does not involve viewing and thus there is no appearance of source or reflection, positive or negative, male or female. The illusion of life is the apparency of creation generated by a dynamic balance of male and female.

Viewing breaks symmetry. Viewing is partially accepting and partially refusing the Perfect Other. This keeps us separated and creates the universe, the world, life.



58 The patron deity of the throat energy centre is Shiva in his hermaphroditic form known as Ardhanarishvara, "Half-Woman Lord."

The united parts, you and I, are symbolised here as ardhanarishvara. Look up the roots of each part of this word.



59 Shiva in this form has combined both female and male in his own body.

Shiva is the Lord of Yoga: Yogesvara.



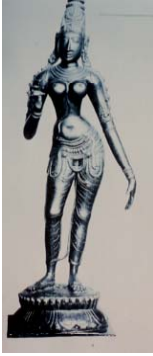
60 Here Adi Buddha, the first Buddha, and his shakti, or female energy, are shown in union. This symbolises the apparitional form of the secondary Clear Light. This is exactly the same as Dante's vision of God at once as light and in human form.

Shakti, the goddess, is the generator of the flow between us. The first being, Adam, is the original spiritual form you took. When these are joined, in symbolic form here, the sushumna vanishes and with it the universe and what seemed like the universe is again God or the situation as it actually is: You and I in connection.



61 This carving of Parvati and Shiva on the granite wall of the Kayavarohana Temple represents the same principle. Parvati is the daughter of the holy mountain, the consort of Shiva, and his shakti. Vishnu's consort is Shri Lakshmi.

The goddess Parvati is the symbolic form of the flow between us. Shiva is the symbolic form of who each of us are. Here they embrace.



62 This South Indian Bronze has Shri Lakshmi standing on the lotus of her husband's dream. Her right hand represents the holding of a flower, while the left hand is simply there at the end of that elegant left arm, held wide to accommodate her glorious sway. Her right hand pose or mudra is kataka-mukha, the mudra that results in knowledge.

Shri Lakshmi is another form of the same principle, as is Mary. The flow between us is our only source of knowledge.