

# Part 1

## DIVINE ORDER

(1) :24



Every aspect of life shows Divine Order. Here is a galaxy in the constellation Virgo showing the orderliness of billions of stars slowly rotating around its core. Why is the Universe orderly? Why isn't it completely chaotic?

(2)



The biological world is another stage of order. This flower has radial symmetry. What is the inner pattern that guides living things to manifest such order?

(3)



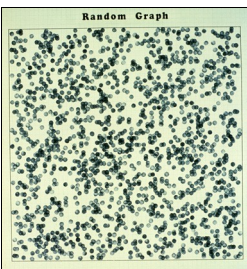
The growth spiral expands from a critical center at the top of the human head. Orderliness is the most obvious exposition of God's nature.

(4)



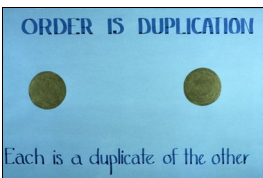
Beauty is a result of order. Note the reflexive duplication between the right and left sides of this face. Order is the result of duplication.

(5) 1:35



This is a graph of points placed at random. There is no duplication of direction as in a line. Randomness is the opposite of order. Order is beautiful; disorder is ugly. Randomness leaves one with a gray feeling.

(6)



The basis of universal order is the fact that each of us is a duplicate of the other. The circle here symbolizes the uniqueness of an individual, while at the same time, the circularness of each circle shows the duplication of the nature of each of us. Who we are is unique; what we are is the same. This duplication of our natures is an unchanging truth, a fundamental aspect of God.

(7) 2:49



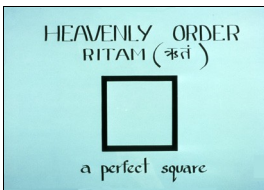
Ugliness is disorder. Disorder occurs when something varies from a standard pattern. Cancer varies from the standard pattern of the body. Disorder is not only ugly, but the greater the disorder in anything, the further away it is from duplicating the other. Ego centered actions do not duplicate that which is other than self. Surrender results in duplication, order, communication, and beauty.

(8)



This healthy 18 year old is an example of form duplicating a standard, an ideal. We intuitively sense this ideal when we see this, as we have a built in standard, our own true nature.

(9)



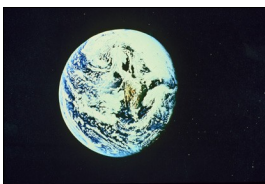
Ancient yogis in India discovered universal order. These yogis found that there are two basic kinds of duplication; balanced and central. This perfect square depicts balanced order. Each side is a duplicate of the other in a simple geometric balance. Balanced order is the dominant order found in the heavenly realms; thus it is called heavenly order, or in Sanskrit, RITAM.

(10) 4:19



Expanding energy shapes a circle from its center. All points on the circle are at duplicate distance from the center. The circle and earth belong to growth and movement. Red is the color for earth. Black is the color for heaven. The black of the heavens and the brownish-red of earth are separated by the white of the sky.

(11)



A poet wrote of the photo from the Apollo Spacecraft.

"What are you doing, Earth in Heaven?  
Tell me, what are you doing, Silent Earth?"

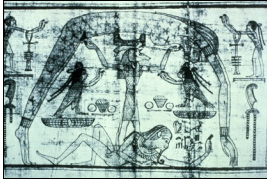
(12)



There are three levels, then, to universal order: earth, sky and heaven.



(13) 5:15



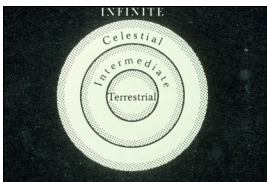
The Egyptian Sky Goddess Nut her body covered with stars, is separated from her spouse on the floor, Geb, Prince of the Gods. The separating power is an openhanded figure symbolizing the power of air, the life-breath. He also represents the Primordial Hillock by which heaven and earth were first separated.

(14)



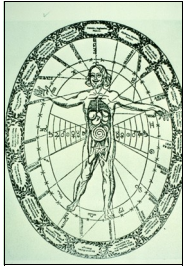
Humans live on earth, spirits dwell in the sky, and the gods cavort in heaven.

(15)



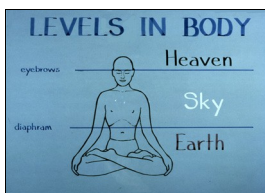
Here is a fourth level shown as the infinite. This is above the gods and might be called Impersonal God, or the Absolute. As with out, so within -- the isomorphism of man and the cosmos is the basic premise of the traditional outlook.

(16) 6:24



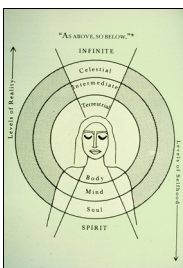
Buddha said, "In truth I say to you that within this fathom-high body lies the world and the rising of the world and the ceasing of the world. Man is the image of the universe, a microcosm." This drawing by Albertus Magnus, a Dominican friar canonized as a saint in 1931 illustrates the connection between the parts of the body and the universe.

(17)



In yoga, the relationship between the levels of universal order and the body are well known. The earth extends to the diaphragm. From there up to the throat, the element of air is dominant forming the sky, and then fading into heaven at the eyebrows, above which all is black

(18) 7:43



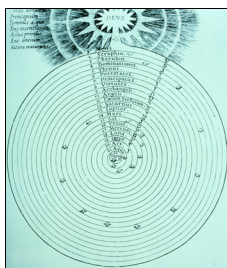
The assertion from the Emerald Tablets of Hermes Trismegistus is that "as above, so below". This is the map of Reality drawn by Huston Smith summarizing the reflexive pattern of the cosmos to Man.

(19)

LEVELS OF SOUND		
Heaven	M	ॐ
Sky	U	ॐ
Earth	A	ॐ

The same pattern is contained in the Sanskrit syllable for God, 'AUM'. 'A' is the vibration of earth and human life. 'U' is the sound of the dream or astral world, the sky. 'M' elevates one to heaven where its steady vibration sounds eternally.

(20) 8:16



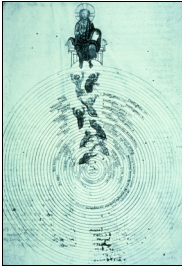
This transcendent concept of God was constructed from his own experience by the Renaissance mystic Fludd. Man is separated from God by the 22 Hebrew letters or windings of the Cabbalistic Tree of Life. Fludd has shown clearly that man's spiral path to God is the reverse of the original creative coiling which winds from the mind of God through all the angelic hierarchies, celestial orbits and elements, down to earth at the center. While a straight path to God would be blinding, the position of the angelic heads suggests the possibility for man to accelerate the rate of growth of his spiral evolution.

(21)



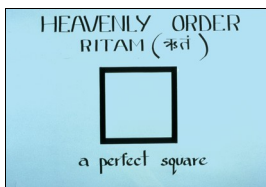
This Hermetic representation of the ascent of the soul through the celestial spheres shows the interior evolution of man. Clambering up from the earth the individual uses the celestial spheres as a ladder towards God transcendent.

(22) 9:29



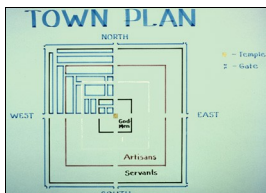
At the center, Christ is imminent and within every one of us; he is also at the apex, and thus at the peak of the holy mountain, and therefore, at the same time, transcendent. As the soul climbs its way to God, man passes through the stages of gradual enlightenment, from the earth he travels through the four elements; the planetary orbits; the fixed stars; the principles of movement; the vegetable, animal, rational and celestial souls; the ten cognitive faculties; the first created being; pure potential form; pure potential matter; and finally, to God.

(23)



Knowledge of Divine Order can be used by man in every aspect of his life. The ancient yogis guided the barons to use Divine Order to improve the quality of life for all the people.

(24)



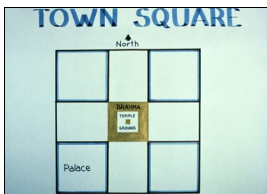
An example is the layout of a town plan. The square system based on ritam [Divine Order] places the wide avenues so that the flow of people with each other is at harmonic intervals. This knowledge, gained from samadhi [equanimity, union with Absolute] leads to the upliftment of the people toward the Divine.

(25) 11:10



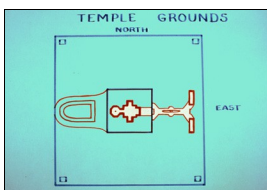
This Tibetan thangka mandala [religious, ritualistic geometric design] is a palace with a center and four gates at the four directions: east, south, west, and north. This aerial view shows the central deity, the messengers and sub-principles of various kinds that usually emanate from the central figure.

(26)



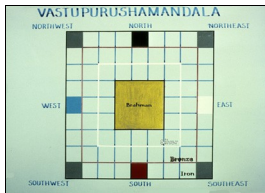
In the center of the town plan is the town square. The presiding deity of the square is Brahma, the creative force, which radiates the town into existence. The two main buildings on the square are the baron's palace and the temple. The temple design is based on the same principles of ritam.

(27)



The temple mandala establishes the location of the temple and the proportions of the grounds. The size of the temple is in divine ratio with the grounds and the town plan; thus the temple is harmonized with the town's inhabitants.

(28)



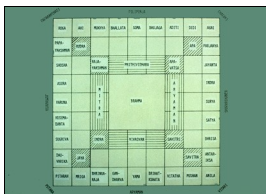
A yoga temple itself is patterned on the same ritam as the yogic zodiac, the vastu-purusha-mandala [universal design of the essential, real, individual] has the constellations on its periphery. Each small square represents a different aspect of the Divine Order and is personified by a deity. The colored squares show the eight main directions.

(29) 12:48



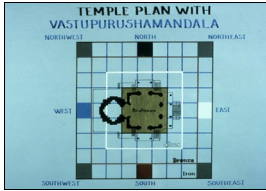
The same eight directions are indicated on this Aztec calendar stone with spear like indicators.

(30)



In the yogic mandala, the gods of the eight directions are: starting in the east, clockwise, Surya; then in the south-east, Anila; in the south, Yama; in the south-west, Pitarah; in the west, Varuna; north west is Roga; in the north, Soma; and the north-east, Agni.

(31)



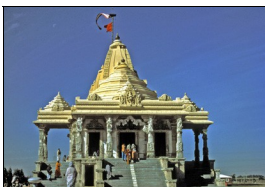
The yoga temple at Kayavarohana India, is shown here overlaying the vastu-purusha-mandala. The builder thus placed the walls so as to permit the energies of earth, sky and heaven to flow without obstruction.

(32)



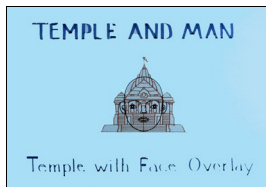
A yoga temple is not a place where the faithful meet. It is not an assembly hall where group prayer is practiced or where rites are accomplished in public. It is a sacred and magic place, a yantra, that is to say, a contrivance, a sort of magnetic center which crystallized the cosmic energy by its structure and makes it radiate around itself.

(33)



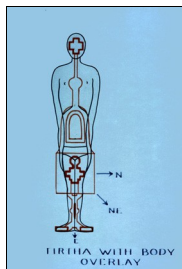
The temple is the connecting form between earth and heaven. It is like a human body, constructed on the same divine order. The patron of the temple is represented by the Temple. It is said that if a wall or doorway is misplaced, the patron's head will ache in that corresponding place.

(34) 14:53



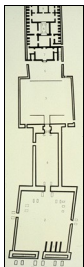
Once pointed out, the connection is obvious. A spiritually advanced person sees God's order everywhere he looks.

(35)



The entire temple grounds at Kayavarohana {place where God comes to Earth} are patterned on the same principle as the human body. Temples usually point east or north-east.

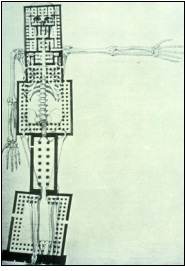
(36)



The Egyptians used the same ratios in designing the Temple of Amon at Luxor.



(37)



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

(38)



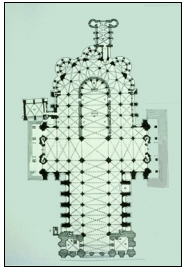
The Temple at Luxor as it stands today. The pylons at the right represent the feet. The towers in the center are minarets of a Muslim mosque built 2,000 years later.

(39)



The cathedral at Chartres, France was constructed on the same divine plan.

(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.

(41) 16:22



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 center at the third eye is the statue of Nataraja, dancing Shiva.

(42)



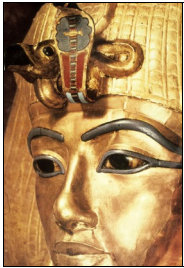
The energy of the third eye center is opened by the dance of Shiva and is the entrance to the higher realms.

(43)



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

(44)



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

(45)



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

(46)



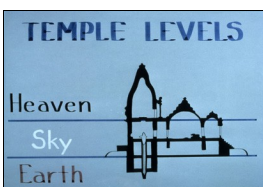
The brain is the realm of heaven; the senses are in the sky; and eating is of the earth. The line separating the brain from the senses is just above the eyebrows.

(47)



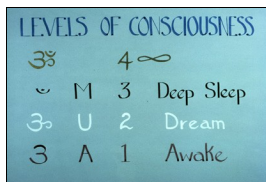
The Kayavarohana Temple, shown here from the south, has the same line at the top of the porch frieze.

(48)



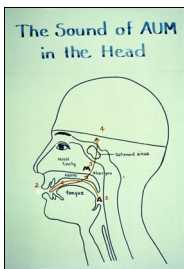
The temple is in three levels. The lowest level is completely buried in the Earth.

(49) 18:02



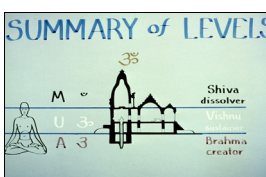
Paralleling the temple levels are the three levels of consciousness. In the Mandukya Upanishad,[literally "Frog Scripture" ] a fourth level is mentioned. "The Fourth, say the wise, is not subjective experience not objective experience, nor experience intermediate between these two, nor is it a negative condition which is neither consciousness nor unconsciousness. It is not the knowledge of the senses, nor is it relative knowledge, nor is it inferential knowledge. Beyond the senses, beyond the understanding, beyond all expression, is the Fourth. It is the pure unitary consciousness, wherein awareness of the world and of multiplicity is completely obliterated. It is ineffable peace. It is the supreme good, the non-dual without a second. It is the Atman. Know it! This is Atman. Beyond all words, it is the syllable AUM." These levels correlate to the sound AUM.

(50)



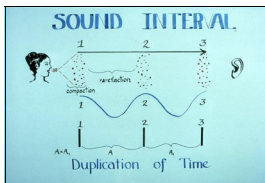
'A' starts in the throat. As the 'A' broadens at the back of the palate it becomes AU, then AU, and U at the pursed lips. Then, swinging to the bottom of the mouth over the flattened tongue, the sound of 'M' rises into the pharynx. As the M refines, it passes through the nasal cavity, the sphenoid sinus, the pituitary, and on into the brain. The sound AUM automatically is formed by the structure of the human body. At a deeper level, the human body evolved from the sound AUM

(51) 20:30



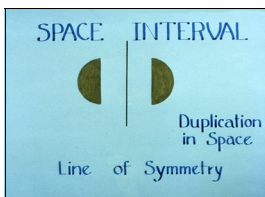
A summary of the levels.

(52)



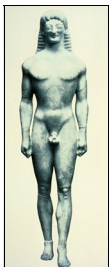
AUM issuing from the lips of our yogini at the left creates a compaction of the air molecules at regular intervals in space. These waves of compacted air then move toward the ear on the right, striking it at even intervals of time. Pleasant sounds are always made up of duplicated intervals of time, where  $A=A1$ . The average human, sounding AUM, will produce about 360 such waves in one second. This is duplication of time.

(53)



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

(54)



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

(55) 21:54



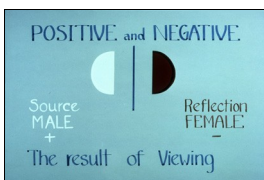
A wall painting in the temple of Seti I shows Pharaoh worshipping. Note that the symmetrical parts of the body are drawn in profile while the asymmetrical part, the torso, is drawn front view. The Egyptians were aware that internal organs were asymmetrical.

(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.

(57)



If one, instead of grasping with one's attention the entire picture, 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 is 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 appearance of creation generated by a dynamic balance of male and female.

(58) 24:18



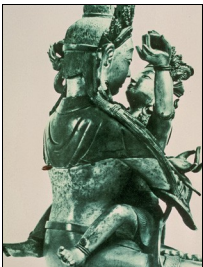
The patron deity of the throat energy center is Shiva in his hermaphroditic form known as Ardhanarishvara, Half-Woman Lord.

(59)



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

(60)



Here Adi Buddha, The first Buddha, and his shakti, or female energy, are shown in union. This symbolizes 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.

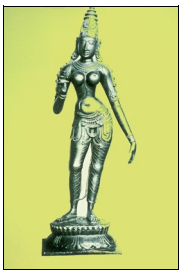


(61) 25:10



This carving in the granite wall of the Kayavarohana Temple of Parvati and Shiva 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.

(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.

(63)



Knowledge is the reflection of Absolute Truth and is thus female. The sculpture of Queen Dedes as Prajnaparamita, the Wisdom of the Yonder Shore, holds the same hand posture.

(64)



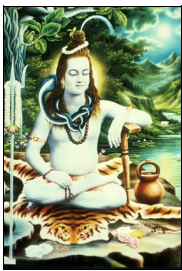
The same reflective principle of the mind is shown here as Parvati.

(65)



The left hip is still out as Parvati is shown combined with Shiva in the male principle.

(66)



Shiva was the first yogi, the Lord of Yoga, Yogeshwara. This is his form as Uma-pati, the Lord of his spouse, Uma, the fair-faced one. When Uma's head was cut off, Shiva went into his cosmic dance.

(67) 27:08



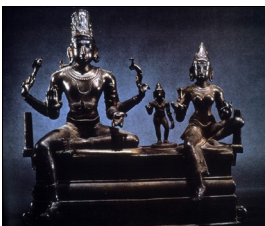
This cosmic dance is the main kriya of yoga and opens the cosmic energy center between the eyebrows. The dance of Shiva is manifested by his form as Subramanya.

(68)



As Subramanya, the Great God has two shaktis. As a result of Shiva's union with either of his shaktis is born his son, Soma-skanda.

(69)



This Chola bronze has Skanda between his mother and father. In another form he is Ganesha, the elephant headed god.

(70)



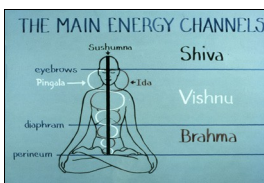
Ganesha is to be worshiped at the beginning of all undertakings, especially meditation.

(71)



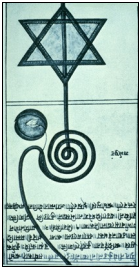
Vishnu is the sky realm equivalent of Shiva. His two shaktis are always with him.

(72)



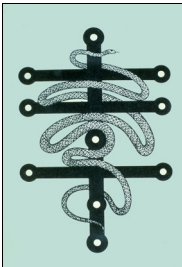
The two shaktis are the ida and pingala energy channels. God himself is the sushumna.

(73)



Lying at the base of the sushumna is the kundalini, coiled 3 1/2 times.

(74) 28:26



The serpent of wisdom spiraling up through the tree of life.

(75- 76)



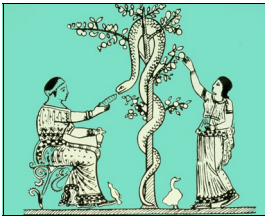
This Sumerian ritual cup of about 2500 B.C. has two composite beasts of a type called "lion-birds," drawing back the portals of a sanctuary, where an apparition appears of the great Mesopotamian serpent god Ningishzida, under the aspect of a pair copulating vipers. The two are entwined about an axial rod in such away as to form a caduceus.

(77)



From about the same period, this Indus Valley seal depicts two attendant serpents elevating their giant forms behind a pair of worshipers kneeling at either hand of an enthroned figure seated in a yoga posture.

(78) 29:29



The Dragon of Hesperides wrapped around the tree of life, the axis mundi. This same axis is symbolized in our Christmas tree, with the pivotal star at its summit.

(79)



Assyrian genie fertilizing the Tree of Life.

(80)



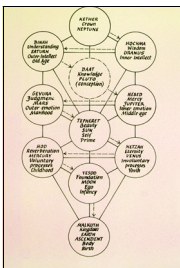
This bronze from South India is a tree of life with fourteen branches, flanked at the base by two bulls; two monkey-headed figures cling to its stem. Higher up on the stem, where the third pair of branches springs forth, is a lotus-sun-wheel, and above it, a serpent, its tail coiled in two loops, raising its five heads up to the third pair of branches from the top.

(81)



This dramatic drawing is from a 5th century Cabbalist book, Opera Chemica. The cosmic serpent winds around the Tree of Life; its heads correspond to the different planets and faculties within man.

(82)



This diagram of the Tree of Life shows the passive (left) channel, the active (right) channel, and the neutral (central) channel.

(83) 31:15



In Titian's painting, "The Fall of Man," the Tree of Knowledge is shown as a dividing medium through which what is non-dual is viewed as two. She reaches beautifully for the gift of a child. He, startled by what looks like a pair of serpent tails, extends to her a hand of caution. Adam and Eve were expelled from the garden of Eden, but they should "take also of the Tree of Life and eat, and live forever" and Yahweh after their expulsion, "placed at the east of the garden of Eden the cherubim and a flaming sword which turned every way, to guard the way to the Tree of Life."

(84)

LEVELS OF EVOLUTION		
CONSCIOUSNESS	RESPONSE	GOD
Omniscience	Surrender	Shiva
Knowledge	Will	Vishnu
Innocence	Reaction	Brahma

Eating the fruit of the Tree of Knowledge is the symbol of mankind's move from a state of unconscious innocent reaction to the next stage of evolution wherein man, acting from ego and using volition, is conscious. This fall from guiltless paradise occurs when Man learns discipline and the power of differentiation. Then he is able to sustain his life and Vishnu becomes the dominant principle. The next evolutionary step is toward omniscience through surrender. The basis for evolution is the creator of life, Brahma.

(85)



Brahma, with four faces, is the Creator. He is adored by celestial sages, rishis. In three hands he holds a rosary or mala for counting repetitions of mantra or prayers, a lustral spoon for pouring the sacrificial oblation, and a jar of amrita, the nectar of immortality. His fourth hand is bestowing a boon. At his knee is the wild gander, his special vehicle of flight.



(86)



Brahma holds in his remaining left hand the books of knowledge, the Vedas, of which he is the source.

(87)



At upper right, is the goddess of smooth-flowing creative energy, Sarasvati, the consort of Brahma. She holds a vina, the source of sound. Her right big toe is touching a peacock which symbolizes the upward flow of creative energy, her vehicle. At lower right, Brahmani, the spouse of Brahma. A spouse is the female half of the god or the male half of the goddess. A consort of a god is an energy creating reflection of him. An equivalent of a god would be the same god in a female form, or vice versa for a goddess.

(88)



This is a form of Brahma in the yoga temple at Kayavarohana.

(89) 35:26



Here Vishnu reclines within the golden womb of Brahmani in his threefold aspect as The Sustainer; the serpent Ananti-Shesha, who forms his bed; and as the Cosmic Ocean, the sky, upon which he and the serpent float.

(90)



Vishnu presses his left palm down on his war club. In his other left hand he holds the conch of yogic sleep. The upper right hand grasps the wheel of fire, while he graces us with the remaining hand.

(91)



A Meso-American counterpart of Vishnu is carved in an Olmec stone tablet from the La Venta site near Tabasco, Mexico. A god reclines on a feathered serpent, not unlike Vishnu's animal vehicle, Garuda.

(92)



Vishnu, the dreamer, laying on the Serpent of Desire, has Brahma rising out of his navel seated on a lotus flower. His spouse, Lakshmi, holds his right foot, while he floats above the five heroic Pandu brothers and their wife, Draupadi.

(93) 37:11



The Egyptian counterpart of Vishnu is Osiris, shown here dreaming while sleeping on the back of a Nile crocodile, the god Sebek of the primordial abyss. At Osiris' feet in place of Padma-Lakshmi, is Isis, the mother of Osiris' dream, springing from the Nile lotus, giving birth to the Sun-god, Horus the Child.

(94)



The Bhagavata Purana tells of a mighty elephant ranging in a mountain forest with his herd, who, upon entering for a cooling bath a delicious lotus lake, became ensnared there in the coils of the Serpent King. The trapped beast struggled long, unable to break free, and at last sent forth a prayer remembered from a former lifetime, to which the god whose dream is the universe immediately responded. The Serpent King and his queen worshipfully surrender their victim to Vishnu, who has soared in on his sun-bird Garuda.

(95)



The living ground of all being is Shiva, Maheshvara, the Great Lord, who is personified in a sublime triadic image in a cave on Elephanta Island in Bombay Harbor. The profile at the viewer's left is male; that at the right, female; the image at the center is of the eternal source whence all pairs of opposites proceed: male and female, peace and strife, creation and annihilation.

(96) [39:22](#)



This staff-holding personage from an Olmec stilette stands surrounded by a company of which he is obviously the lord.

(97)



In Europe Odin is surrounded by his night-flying hosts.

(98)



In India the same dissolving principle is Rudra and his young wind gods, the Marut.

(99)



Shiva expresses this in Nataraja, in the interior of the Great Temple at Mathura. In Shiva's left hand is the flame of yoga held in an arati lamp and moved circling his head in the rising cycle of birth and the descending sensual flow of impending death. Shiva tramples the demon of desire under foot, resulting in the upward flow of the creative force into the sushumna, the pillar of fire.

(100) [40:39](#)



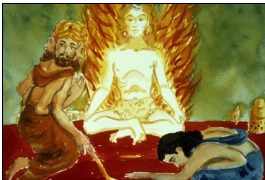
The Shiva Purana tells of a debate between Brahma and Vishnu as to which was superior. They fight each other here on their respective vehicles, the Swan for Brahma and Garuda for Vishnu. The attendants of each join in the clash. Gods in aerial chariots come to witness the wondrous fight. Vishnu, in his great fury and mental agitation and breathing hard, discharges his Great Lord weapon on Brahma. Annoyed, Brahma fires the terrible Lord of Animals weapon at the chest of Vishnu. The gods are disturbed by this awesome uproar and appeal to Lord Shiva to end the war.

(101)



Arriving in a chariot shaped like OMKAR [AUM], Shiva transforms himself into a pillar of fire into which the weapons of Brahma and Vishnu fall. In awe, the two arguing heroes say jointly, "What is this that is beyond the range of the senses? We must find its top and bottom." So, Vishnu assuming the form of a Boar and goes in search of the root of the Pillar of Fire and Brahma, in the form of a swan, flies up in search of the top. Neither succeeds.

(102) [42:34](#)



Vishnu admits his failure, but Brahma lies, as creators are apt to do, and says he has evidence of the top. For lying, Shiva curses Brahma to not to be worshiped or to have his own temples. But at Vishnu's request, Shiva forgives Brahma and makes him the presiding deity at all sacrifices.

(103)



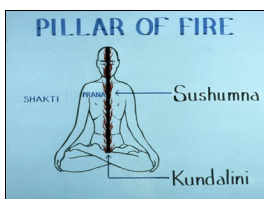
Raphael's rendering of the crossing of the Red Sea shows a pillar of fire descending from heaven to stop Pharaoh's pursuit of Moses and his people during the exodus from Egypt.

(104)



The fresco from the ceiling vault of the nave of the Cathedral of Saint Savin shows the angel of God leading the Hebrews to freedom with the protection and guidance of the Pillar of Fire.

(105) 43:36



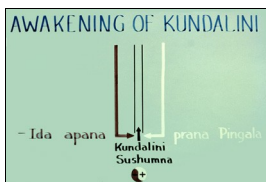
When the kundalini fire enters the central energy channel, the sushumna, it becomes the Pillar of Fire, leading the yogi to the promised land.

(106)

TYPE OF ENERGY	GOD	TYPE OF ACTION
Kundalini	Shiva	Evolution
Prana	Vishnu	Will
Apana	Brahma	Sensual

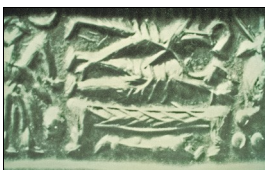
Brahma presides over the energy of elimination, apana. And Vishnu is the God of prana, the elevating energy that results in the discipline of willful action. While Brahma's energy is sensual, Shiva is the lord of Kundalini, the evolutionary force.

(107)



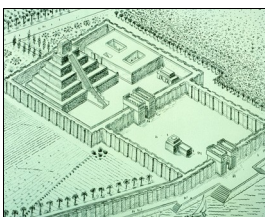
When prana flowing down through the pingala channel unites with apana flowing through the ida, the kundalini is awakened. This union of the female and male energy is yoga and starts the evolutionary force flowing up the sushumna.

(108)



This same union is shown in this 3rd millennium B.C. Sumerian seal of the Marriage of Heaven and Earth. Here is the holy moment on the mystic bed where the god of the sky and the goddess of earth are joined in divine union.

(109) 45:10



This multi-storied ziggurat of Nippur in Sumeria has on its top a temple where the healing of the break between sky and earth occurs. According to the Greek historian Herodotus, "Inside the temple stands a couch of unusual size, richly adorned, with a golden table by its side. There is no statue of any kind set up in the place, nor is the chamber occupied at night by anyone but a single native woman, who as the Chaldeans, the priests of this god, affirm, is chosen for himself by the deity out of all the women of the land. The priests also declare, but I do not believe it," says Herodotus, "that the god comes down in person into this chamber, and sleeps upon the couch."



(110)



Herodotus goes on to say, "This is like the story told by the Egyptians that a woman always passes the night in the Temple of Amon at Luxor. In each case, the woman is said to be debarred all intercourse with men."

(111)



The union of apana and prana creates fire and is symbolized by an aspect of Shiva, the god of fire, Agni. This temple sculpture is from the Rajarani (Queen's) Temple in Bhuvaneshvara in India.

(112)



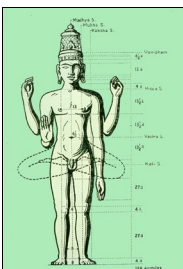
When the fire principle is concentrated, it becomes the sun. Surya, shown here with two shaktis, is the god of the sun, riding on his chariot like the Greek sun god, Apollo.

(113) 47:13



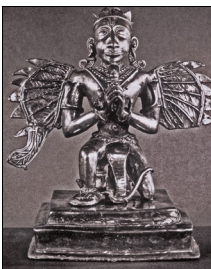
Surya is concentrated fire. He is the god of willful action, the god of discipline, the god of concentrated attention.

(114)



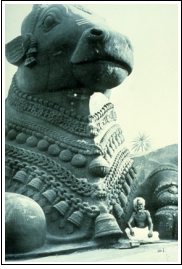
The portrayal of gods and goddesses in India is guided by Divine Order. The height of the face is the basic measure or tala. The tala is divided into 12 equal units, angulas. In this drawing, the exact number of angulas are given for each part of the body. A god or goddess is 10 talas high; a human 8 talas. Minor gods are 9 talas high.

(115)



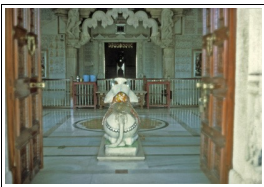
The vehicle of the God of Will, the Sustainer, Vishnu, is Garuda, who is here genuflecting over a cobra. Garuda's hands are clasped in reverence to Vishnu and they hold an emblem of Vishnu, a shalagramashila, sheltered by another hooded cobra. On his forehead are the marks of ida, pingala and sushumna. Garuda is prana, the energy of breath and the force used by Vishnu to master the serpent. Garuda is the power of the sky, prana, and the serpent is the power of the earth, apana. Here, prana is victorious over apana. Prana is the substrate of the mind, the mount of Vishnu.

(116) 49:05



Shiva's mount is the bull, Nandi. This huge stone Nandi near Mysore, India, has the sign of Shiva across his nose; three horizontal bars. Nandi is Sanskrit for joy.

(117)



Just inside the entrance of a Shiva temple sets Nandi, astride the sushumna of the temple, gazing at his master, Shiva.

(118)



The central line of the temple is clearly marked in this photo.

(119)



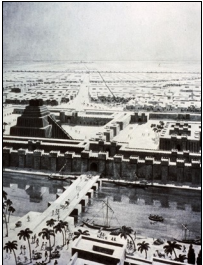
The temple soars into the sky, joining earth to heaven. This is God's gift, prasada, God's grace.

(120)



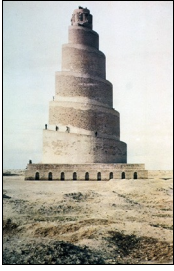
Nimrod built the tower of Babel hoping to provide a path way for the gods to come from heaven down to earth.

(121) [start DVD: Divine Order Part 1, 2 of 2](#)



This restoration painting of the Babylon of Nebuchadnezzar II is dominated by a ziggurat at center left. The ziggurat is built to heal the break between heaven and earth.

(122)



The minaret of the mosque of Samana, Iraq, is the Muslim symbol of expansion, evolution of consciousness and the flame of wisdom. Spiraling up this holy mountain the pilgrim travels toward God, so his receptivity is met by the descending spiral, the manifestation of spirit.

(123):46



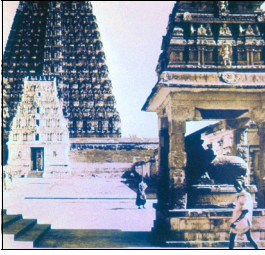
In the Divine Comedy, Dante stands at the gate of hell and at the foot of the Mountain of Purgatory on the summit of which is paradise in the figure of a sacred marriage. Dante holds a book of scripture in front of a church, both of which are to save him from hell.

(124)



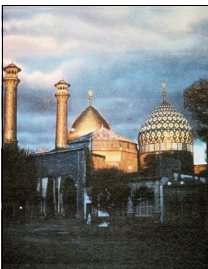
The multi-towers of Tiruvannamalai Temple is seen from a higher sacred mountain of Shiva, Arunachaleshvara. On this mountain is the ashram of the famous "Who Am I?" yogi, Ramana Maharshi.

(125)



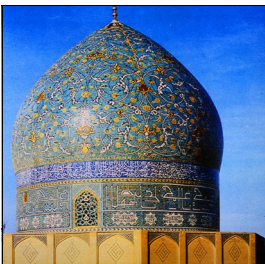
Now we are in the courtyard of that same temple. Nandi faces the entrance to a temple which is outside the picture on the left. In the background towers a temple gate symbolic of the world mountain, supporting on its summit the high chamber of Shiva and his consort, Parvati.

(126)



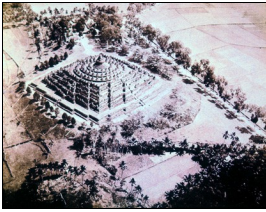
The domes of this Shiite mosque just outside Teheran are built over the tomb of a Muslim saint. The sky piercing domes reach for Muslim paradise.

(127) 2:25



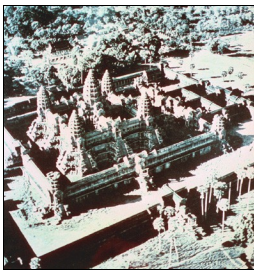
The union of heaven, Man and earth is represented here by the three golden balls on the finial or top of this Islamic dome at the mosque of Madrassa-yi-Madar-i-Shah in Iran.

(128)



The Javanese Buddhist temple at Borobudur soars like a mountain with ascending stages from earthly to transcendental concerns. Around its sculptured base are representations of the pleasures and sorrows of earthly life. The first gallery exhibits scenes from the life of the Buddha Shakyamuni. Mounting further, we are inspired by the pictured legend of a princely youth in quest of illumination. Higher still is the biography of the Buddhist sage Asanga. On the summit platforms, high above the earthly plane, are three circles of bell-shaped tabernacles enclosing meditating Buddhas.

(129) 3:46



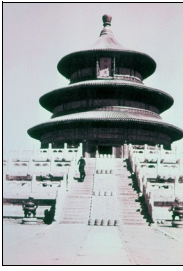
The temple palace Angkor Wat in Cambodia shows the same square format of heavenly order, ritam.

(130)



The plan of the temple grounds reflect the central channel and patterns set down in ancient yogic scriptures.

(131)



The round Temple of Heaven in Peking, China, seems an exception to our rule of squareness representing heavenliness. However, its actual name is the Hall of Prayers for an Abundant Harvest, a temple of earth.

(132)



In the upper center, this aerial view shows the round, three-storied temple set exactly in the center of our heavenly square.

(133)



A depiction of a Mayan holy mountain in Copan, Honduras.

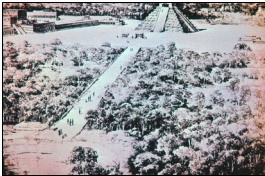


(134) 5:03



In Yucatan about A.D. 950, the Mayans built this temple of Kukulcan, called the Feathered Serpent.

(135)



In this view of the same temple, a causeway leads down to the circular sacrificial pool.

(136)



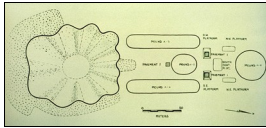
This detail of a Toltec Temple of Quetzalcoatl in Tehuacan, Mexico, gives several examples of the same feathered serpent.

(137)



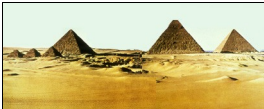
2,000 years earlier in La Venta, Mexico, this Olmec pyramid was built.

(138)



It is the largest holy mountain in the Americas. This drawing shows the plan of the ceremonial center with the pyramid at the left.

(139)



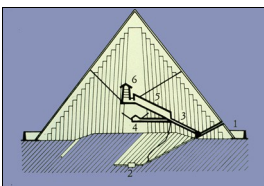
The pyramids at Giza near Cairo. The largest, at the far right, is not a tomb but part of a ceremonial center.

(140) 6:10



The greatest of all man-made holy mountains contains the initiation and testing chambers of the Egyptian elite.

(141)



This is a north-south cross section of this testament of man's determination to find God. The pyramid is designed on fundamental geometrical ratios, and is square at the base.

(142)



Sitting atop a spiral holy mountain the boy Christ teaches the doctors of Jerusalem.

(143)



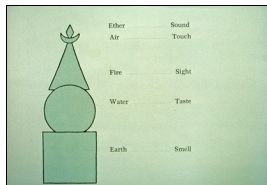
The tower of Saint Ivo della Sapienza in Rome spirals 3 1/2 times, like the serpent kundalini.

(144)



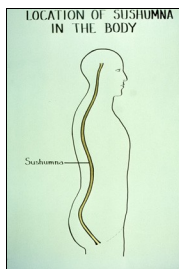
After complaints from Indra, the god of the heavens, Vishnu devised a plan to preserve cosmic order. By insisting on the cooperation of the demons, his plan was to activate the dynamic equilibrium of the universal opposing forces. Thus, the demons and the gods alternately haul Shesha, the cosmic serpent, who is wound around the world axis, Mount Mandara, and churn the Milky Ocean to produce amrita, the nectar of immortality.

(145) 7:39



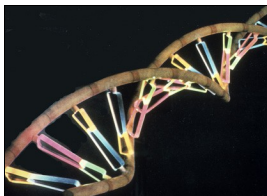
This abstract of a Buddhist stupa or temple shows the five elements as they are encountered by the kundalini energy as it rises up the sushumna. Earth is toxins; water, emotions; fire, the heat of passion; air, the basis of thought; and ether, the space of consciousness.

(146)



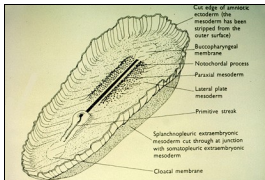
The path of the sushumna is overlayed here on the anatomy of the human body. Inside the spinal cord itself, is a small channel filled with spinal fluid. In yoga, the spinal fluid is transformed into nectar or amrita. The transformation process adds a missing factor to the cerebral-spinal fluid, the genetic-pattern-holding DNA.

(147)



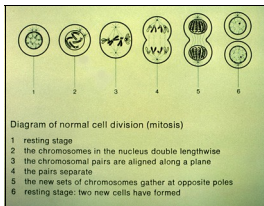
The spiraling DNA molecule shown here is a model, is, in humans, a double strand of sugars and phosphates held together by amino acids connected by the hydrogen atom energy bonds at the center.

(148) 9:11



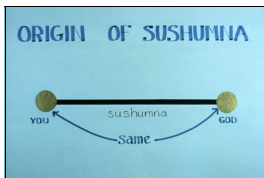
The DNA dictates how the body is formed. Here the central channel in the human embryo has formed.

(149)



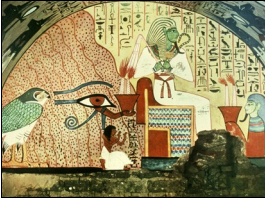
Earlier still, when the cell first divides, the polarity is clearly evident in drawings 4 and 5. The fuzzy strands are chromosomes made up of DNA. Centrioles about the nucleus stretch out, and in between, spindles are formed. This line of orientation is the cell's sushumna.

(150)



The origin of the sushumna is the connecting relationship between you, as a divine entity, and the divine other, God! Your nature and God's nature are the same and perfect; however, it is the relationship between you and God that is to evolve. God is already totally open to you. Your problem is how to open up totally to God. This gradual evolution is accelerated by a technique called worship.

(151) 10:45



In this wall painting from the Egyptian tomb of Pashed, a man kneels beside Osiris, before whom is a genie holding a vase containing two torches. The eye of Horus above the man also offers the two torches to the god Osiris. Man worships God.

(152)



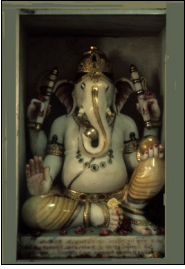
Here God responds to a man, Seti I, with the gift of breath or prana.

(153)



God's agent on earth is guru. By surrender to guru the connection with God is made and spiritual growth is assured.

(154)



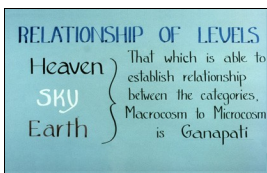
In beginning all pujas or worship rituals, Ganesha is first propitiated.

(155) 11:42



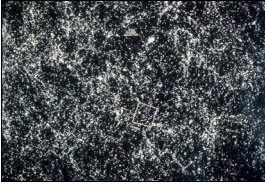
Ganesha or Ganapati is the Lord of Categories. He connects the macrocosm with the microcosm. He encompasses all levels. He gives knowledge of the universals. He is the gateway to God.

(156)



He is Skanda, the son of Parvati and Shiva. He is the field marshal of Shiva's armies. He dissolves all barriers, and permits union with Absolute Truth. He leads us to understand the heavens.

(157)



The dome of heaven is filled with stars. If the principle of "as above, so below" applies, then there should be stars in the dome of a yoga temple.

(158)



Looking directly overhead at the underside of the temple dome at Kayavarohana, the formalized star pattern appears. The dome is the counterpart of the human head's dome.

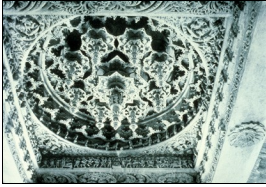
(159) [12:53](#)



In a certain stage of samadhi, a yogi sees with divine vision the vault of his own head and cerebral cortex, which looks to him almost identical to this temple dome.



(160)



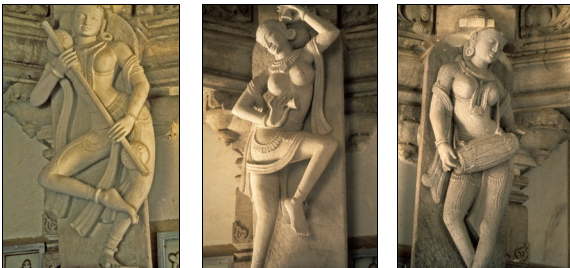
Here is another temple ceiling in the Vimala Temple at Mount Abu, Rajasthan, India.

(161) 13:1



As one would expect, just below the stars of heaven are celestial maidens, apsaras. Yogically, apsaras are potentialities or powers that occur as a result of spiritual effort or sadhana.

(162-164)



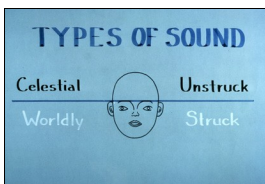
The apsaras are the various talents.

(165-166)



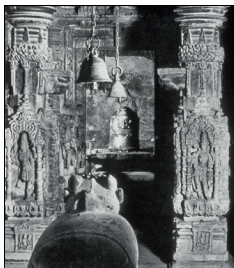
The apsara here standing above her husband who are divine musicians and represent the celestial sounds, visions, dance, smells and touches that occur spontaneously in meditation.

(167)



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

(168) 14:31



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.

(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.

(170)



This rare Kashmir bronze shows the bust of the personalized 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.

(171)



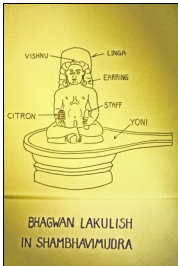
This broken-off linga with Shiva in the front, was found near the ruins of an ancient temple at Kayavarohana, India. The erect, vertical penis is a sign of upward flow of kundalini, the evolutionary energy.

(172) 15:57



The presiding deity of the Kayavarohana Temple is the 28th incarnation of Shiva, Lakulisha, the Club Bearer.

(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.

(174)



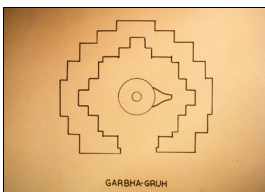
Lakulisha taught Shaivism all over India in the 1st and 2nd centuries A.D. He reorganized the teaching of the Pashupata sect. Here he is in yogapatta asana. The hand in front of his body forms dharma-chakra-parvatarna-mudra. In his upper right hand he holds a mala. In his corresponding left hand he holds 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 sub-sects of the Pashupata system.

(175) 17:41



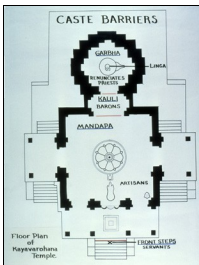
Lakulisha is mounted on a yoni. The yoni is a symbol of the female principle. This reverse orientation of the phallus and yoni represents the upward flow of sexual energy, yoga, the opposite of downward flow, bhoga.

(176)



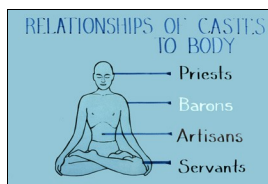
The idol or murti is centered in the inner chamber of the temple, the garbha or womb.

(177)



The garbha is located at the top of the temple plan. According to the custom of the Sanatana Dharma, [Eternal Truth] only renunciates and Brahmin priests are permitted in the garbha, only barons in the kauli, artisans in the mandapa, and servants can come no closer than the second to the highest front step.

(178)



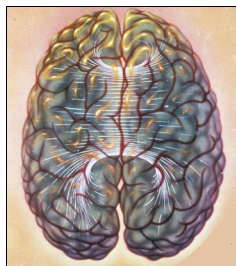
One's ability to accomplish determines what caste one is in. Servants are dominated by the lower part of their bodies; artisans by their stomachs; barons by their hearts; and god-men by their heads.

(179) 18:59

EVOLUTIONARY STATE		
BRAIN STATE	CASTE	STATE OF CONSCIOUSNESS
⦿ (integrated hemispheres)	YOGI	Samadhi
⦿ (one hemisphere dominant)	PRIEST	very alert, dreams, plus aware during deep sleep
⦿ (connected but not dominant)	BARON	very alert plus aware of dreams
⦿ (separate hemispheres)	ARTISAN	just awake
	SERVANT	not conscious

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 neural connections until the hemispheres become fully integrated. This is a bodily manifestation of union.

(180)



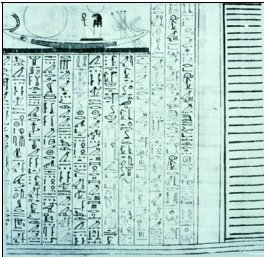
The modern brain of man has evolved rapidly since the days of the reactive Neanderthal, 35,000 years ago, to the god-ordered society of 9,000 B.C., through the awakening of consciousness down to 1,000 B.C., in the brilliance of the first millennium when Greek philosophy and the Upanishads were written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

(181)



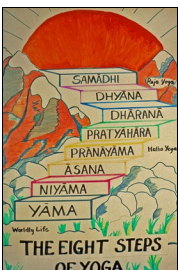
Stages of evolution lead from earth to heaven. In this relief of the 1st century B.C., Indra, the King of the Gods, is at the upper left and Brahma is at the upper right, with his attendant hosts. In the center is a three part ladder reaching from earth to heaven. The left part is for Indra, the right 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.

(182)



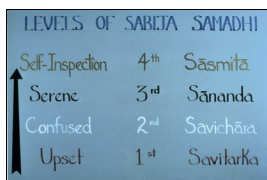
In Egypt, every tomb had a ladder to heaven like this, up which the soul of the awakened dead would mount to its place in the ever circling barge of Ra. The pyramid texts of 2,350 B.C. It says, "The deceased ascends on the ladder that Ptah, his father, made for him."

(183) 21:19



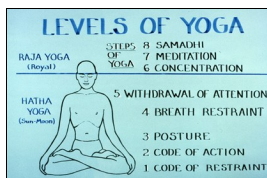
The eight steps of yoga are a ladder from earth to heaven. Each step has sub-steps: the yamas [restraints] are five, the niyamas [observances] are five, asanas [seat or posture] are many, pranayama [breath restraint] are mainly ten, pratyahara [withdrawal of senses] are five, dharana [concentration] are two, meditation is one. The stages of samadhi are two. The first stage of samadhi has four levels.

(184)



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

(185)



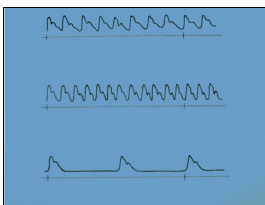
Hatha yoga is made up of the first five steps of yoga. 'Ha' means sun, the male, willful principle. 'Tha' means moon, the female, sensual principle. When spontaneous concentration begins, one enters raja yoga, royal yoga.

(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.

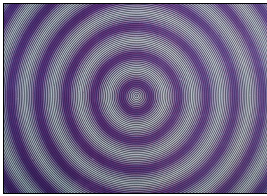
(187)



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

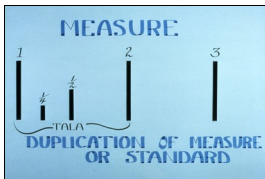


(188) 23:03



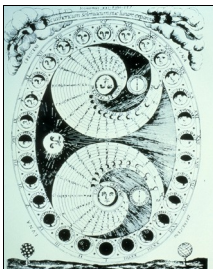
Here is a diagrammatic representation of the sound wave of the heartbeat.

(189)



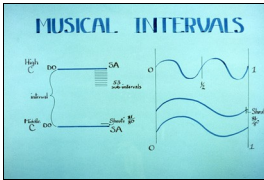
A tala can be only a unity in actual existence: however, one can think of a half beat or a quarter beat

(190)



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

(191) 23.46



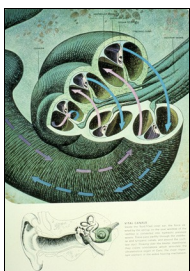
In music, the intervals are measured between two sounds that duplicate the same sound impression at different levels, such as middle C and high C, Do to Do. In Sanskrit, C or Do is called SA. The yogic musical scale has three levels of duplication of the same sound impression: low SA middle SA and high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

(192)



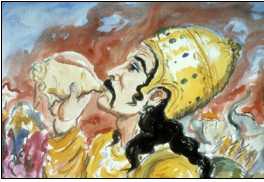
The intervals of music are measured in the human ear in the cochlea, like the spiraling calendar of Kircher measures the moon's phases.

(193) 25:26



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

(194)



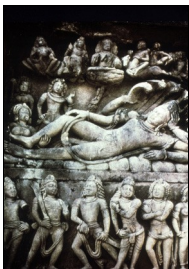
The hero of the epic poem the Mahabharata, Arjuna blows his conch to achieve victory over his enemies. His conch is called Devadatta. Devadatta is the Sanskrit word for yawning. When Arjuna sounds his conch the enemy falls asleep. In yoga practice, the yawn signals the beginning of pratyahara and the 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.

(195)



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

(196) [27:15](#)



Then, in his sleep, he dreams the ultimate dream, floating on the Milky Ocean, couched upon coils of the abyssal serpent Ananti, the meaning of whose name is "Unending". In the foreground stand the five Pandava brothers, heroes of the epic "Mahabharata", with Draupadi, their wife. They are the ones of whom the dreamer is dreaming. At the upper right is Shiva, riding with his goddess, Parvati, on the milk-white bull, Nandi, followed by a member of Shiva's howling host, a young wind god or Marut. To the left of the central lotus-sitting Brahma is mighty Indra, the counterpart of the Greek Zeus, on his four-tusked white elephant Airavata, the rain-bearing cloud, and beside him, on a peacock, the young war-god Kumara, Shiva's son, another form of Ganesha. At Vishnu's feet is Shri Lakshmi who, by rubbing Vishnu's right foot, stimulates his cosmic dream.

(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 is God a part of man's dream? Or is there a transcendental view that includes both ideas?

(198) [29:20](#)



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

(199)



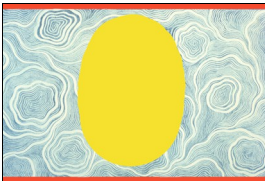
Here Vishnu is adored by Garuda, Narada, the divine bard, and Shiva. Four headed Brahma is about to create the Universe

(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 or 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 AUM. When this was expressed through Brahma's mouth, the universe

(201) 30:25



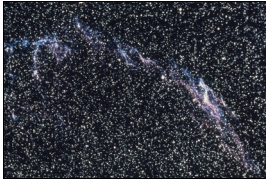
Creation first takes place as the Hiranyagarbha or Golden Womb. From this perfect pattern, all forms and creatures are made. This perfect womb is symbolized in the yoga temple by the inner sanctum.

(202)



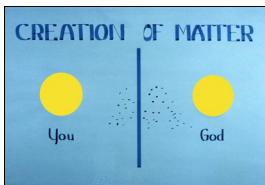
In the garbha or womb of the temple, the divine union of female and male is consummated in the yoni and linga. This union, partly experienced, results in the gradual unfolding of the universe.

(203)



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

(204)



If you, as a spiritual being, partially open up or surrender yourself to God or the Absolute Truth of what is, that partial union results in you experiencing God to a partial degree. One is conscious of that partial aspect of god as matter. The particles of matter do not actually exist as themselves. That is the great illusion; they are actually aspects of God.

(205)



Vishnu is God; Lakshmi rubbing God's right foot is the symbol of you. Their partial union forms Brahma, whose viewing and experiencing creates the illusion of the universe. All of this is dreamed by MahaVishnu in the foreground, Brahman, or the All and only God, whose dream makes female and male. So actually, all things are various aspects of God.

(206) 32:35



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 cognized.

(207)



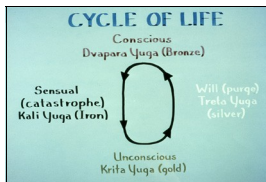
Here God shapes earth in a sweeping motion of his compass. John Milton wrote, in Paradise Lost, "In His hand He took the golden compasses, prepared in God's eternal store, to circumscribe this Universe, and all created things; One foot he centered, and the turned round through the vast profundity obscure, and said, thus far extend, thus far thy bounds, This be thy just circumference, O World."

(208)

CYCLE OF EONS		
AGE	YEARS	YUGA
GOLD	4,800	Krita (lucky)
SILVER	3,600	Treta
BRONZE	2,400	Dvapara
IRON	1,200	Kali (worst)

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 the Golden Age, barons in a Silver Age, artisans in a Bronze Age, and servants rule in an Iron Age.

(209) 34:40



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.

(210)



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

(211) 35:40



The alchemist Kirchner describes "the spiritual progress of the mundane spirit" as "passing from his source through all the planetary spheres to arrive perfected at the center. From which he expands, sees the center from the outside, and spirals (catastrophically) into the upper world, back to his divine source".

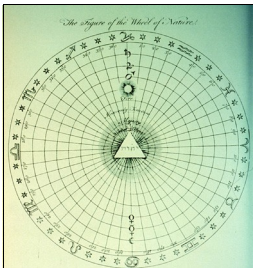


(212)



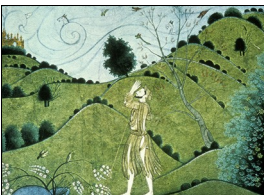
The illustration from John Bunyan's. The Pilgrim's Progress to the celestial City, shows man's circuitous journey toward enlightenment, the spiral of unfolding consciousness in which similar situations recur on successive windings. The pilgrim is beset with trials, tests and life crises until he is thrown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

(213)



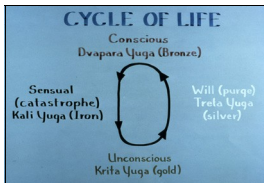
In his "Works" Jacob Boehme depicts the Wheel of Nature where God is in man's heart. Of this picture of the celestial and the mind of man, Boehme says that it,"windeth itself from without, inwards into itself; for the deity dwelleth innermost in itself...even as God is everywhere total and perfect, and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

(214)



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

(215)



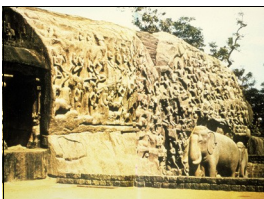
However, if one is not graced by God or Guru with that wisdom, the result is catastrophe. This story of catastrophe is known throughout the world.

(216) 37:56



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 cloudburst, 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.

(217)



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.

(218)



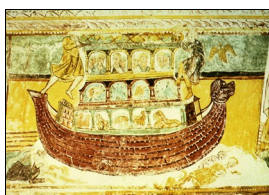
This is the yogic version of the epic story of Manu. In the Bible, Manu is Noah, the survivor of the Great Flood.

(219)



Noah looks at the dove returning with a branch indicating that the new life can begin after the cataclysmic flood. God has given this blessing to Noah from above, while those who did not follow Truth lay dead under the veil of water. The text says, "O Lord give peace in our time for there is none other that fightest for us, but only thou, O Lord."

(220) 40:07



Noah had taken on board the Ark or box all the pairs of opposites of the animal world, and thereby the pairs of opposites in the DNA molecules, and these are symbolic of the pairs of opposites of the Mind which are the expressions of the basic opposite creating act of viewing. Note the monster's head on the prow of the Ark.

(221)



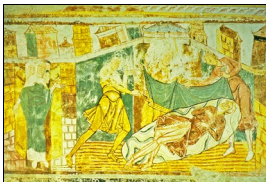
After being lead to safety, Noah presents a sacrifice to God.

(222)



Partly faded on the left is Noah, goblet in hand, drinking wine, having tended the grapevine, in a drunken dance.

(223)



Noah falls into trance half naked, while scandalized women in the doorway behold the scene. Ham shows an insolent gesture against his father, while Shem and Japheth, his dutiful sons, cover the old man.

(224)



During the Great Flood, Manu and his Sanatana Dharma version the ark are pulled safety by Matsya, The Fish. This intelligent fish who saves Manu is an incarnation or avatara of Vishnu, Lord Matsya.

(225)



Here Matsya is guiding Manu to land. Vishnu had nine other well known incarnations.

(226) [42:07](#)



Clockwise from Matsya, in the lower left hand corner, is Kurma, The Tortoise, whose shell supports the Holy Mountain, Mandara, The Churning Rod. Next is Viraha, The Boar, who saves the earth from the nether regions. Then, Narasingha, The Half-Lion, who bifurcated the demon Hiranyakashipu with his nails. At the top is Vamanadeva, The Dwarf, who begged three steps of land from Bali. Parashurama, who annihilated the baron class 21 times. Next is Rama, who, with Sita, killed the demon Ravana. Krishna, who held aloft for seven days the Govardhana Hill to protect his disciples from Indra's inundation. In the lower right hand corner is Buddha and at the bottom Kalki of the white horse who is to annihilate all un-god-men at the end of the Kali Yoga.

(227)



This massive bronze Kashmiri frame of the avatars of Vishnu has Vishnu at the apex, with Shiva immediately beneath him.

(228)



This detail has The Boar incarnation at the left and The Man-Lion avatar at the right.

(229)



In the middle or Vishnu section of the Kayavarohana Yoga Temple is this Vishnu surrounded by an avatara frame.

(230) 44.26



The various representations of these incarnations surround the central column.

(231)



(232)



(233)



Here is Radha and Krishna.

(234)



Sita and Rama.

(235) 45:00



Rama led a perfect life of dharma.

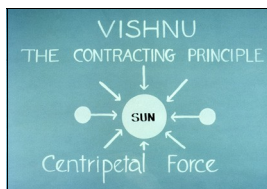
(236)



The ancient yogis knew that there is only one God, but that he could have many names and many forms. Here, the three main forms are summarized as Vishnu, Shiva, and Brahma, throwing flowers down from heaven.

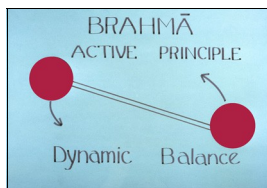


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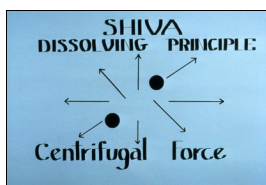
Vishnu is the contracting or together principle: the willful, disciplined, celibate, upright, white, shining, tranquil, controlled one of centripetal force that leads to understanding between individuals and the maintenance of the universe.

(238)



Brahma is the active principle: the changing, busy, passionate, rotating, dynamic balance that makes things appear to exist.

(239)



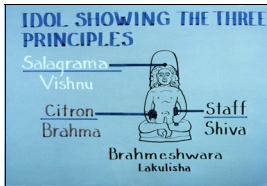
Shiva is the dissolving principle that ends the eons and, in his female form Kali (time), brings the great flood to purify the world of all evil by her centrifugal force.

(240) 46:32



The three heads of Maheshvara, the Great Lord, these three aspects of God are The Creator, Sustainer and Dissolver.

(241)



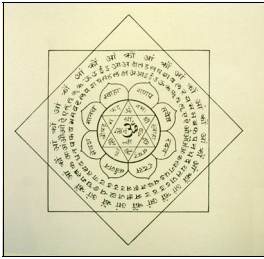
Again, these three principles are present in the murti of Lakulisha, also known as Brahmeshvara.

(242)

CONDITIONS OF NATURE		
CONDITION	GOD	GUHA
Dissolved	Shiva	Tamas
Existent	Vishnu	sattvas
Creating	Brahma	Rajas

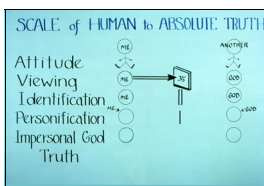
So nature, the female aspect of Brahman, God, can have three conditions: dissolved, in Sanskrit, tamas; existent, sattvas; and creating, rajas.

(243)



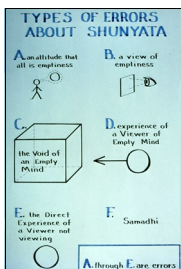
In this magic diagram or yantra of Ganapati, all three principles or aspects are brought together, showing the identity of the macrocosm and the microcosm, thus depicting Brahman or God.

(244) 47:42



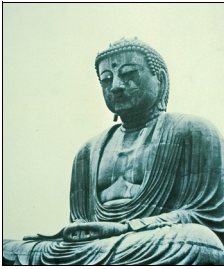
From the attitude that "I am me", a body or thing, and so is that other over there, a body or a thing, one evolves through a series of stages to Absolute Truth. The space generated by subjective viewing where one experiences that Truth as the sum of the manifest world, OM, is followed by the stage in which one is still identified with being different from God. When one knows that one is not the being or the personality, but still relates through it or them, a line of symmetry or equivalency with God exists. The impersonal experience of union dissolves away the last sense of existence into the Absolute. The often misunderstood voidness or nirvana or sunyata is the Buddha.

(245)



Buddha or sunyata is often confused with the first five phenomena by individuals at different stages of evolution. Thus they each say Buddha is this or Buddha is that. They are all partly correct.

(246)



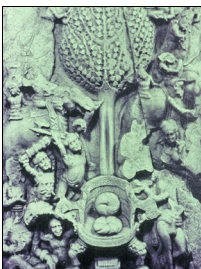
So Buddha is shown in many forms. Here is the Buddha of Immeasurable Light, Amitabha.

(247) 49:30



This is a Tibetan version of the historical Buddha, who attained enlightenment while sitting under the bodhi tree. Above him are the Buddhas of the past, present and future, the earliest Buddhist in India would not have depicted Buddha at all.

(248)



Here the seat under the bhodi tree is empty, leaving nothing for the impurities of mind and body to assault.

(249)



Amida Buddha is seated on a lotus in the midst of his paradise or land of joy in this Japanese version of the Ultimate.

(250) 50:11



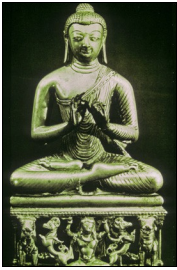
The giant Buddha in Pegu, Burma, dates from 990 A.D.

(251)



In Ceylon, the same Buddha in nirvana, but in a different style. At his head is his favorite disciple, Ananda.

(252)



This Kashmir version of Gautama Buddha has his hands in the gesture of turning the wheel of dharma. The griffins beneath show strong Persian influence.

(253)



This Buddha in a yogic pose shows another style complete with a crown . The essence of Buddha is still there but would his disciple Ananda recognize him?

(254)



As the principle that Buddha stands for moved from country to country, tradition to tradition, time to time, and to peoples in various stages of evolution, the manner in which that principle was portrayed drifted in style.

(255) 51:23



Here he is known as Dainichi Nyorai, the Great Day Thus Come, a form of Japanese Buddha.

(256)



Amida Raigo Buddha, accompanied by 25 Bodhisattvas floating on clouds. A Bodhisattva is one who has sacrificed himself and his sadhana [a means of accomplishing something or spiritual practice] for the benefit of mankind.

(257)



Amitayus flanked left and right by his 2 Shaktis Kwan yin and Seishi. This shrine illustrates yet another variation of Buddha. The drift of names and forms, tradition and style wander all over the world and throughout time; however, the Ultimate Buddha, or Absolute, or whatever one may call it, is the same.

(258)



Muchalinda Buddha on a serpent throne of 12th century A.D., Cambodia

(259)



Buddha's death or parinirvana, painted in Japan in A.D. 1086.

(260) [52:45](#)



This Buddha is shown sitting in a lotus flower held by a Bodhisattva.



(261)



Bodhisattva Padmapani with two shaktis. This human aspirant of the Ultimate has sacrificed his life and his final union with the ultimate to serve and save all other sentient beings.

(262)



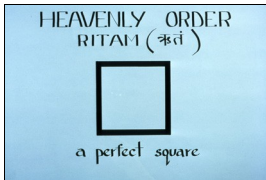
The principle of sacrifice is the enabling aspect of God that brings us to recognition of Divine Order. This ritual sacrifice or yajna scene at Benares, India, shows the square vedis or altars on the four sides of which the Brahmin priests will sit to conduct the ceremony.

(263)



The perfect square of the vedi is the same perfect square of the heavenly order experienced by yogis in samadhi.

(264)



This heavenly order is one aspect of God.

